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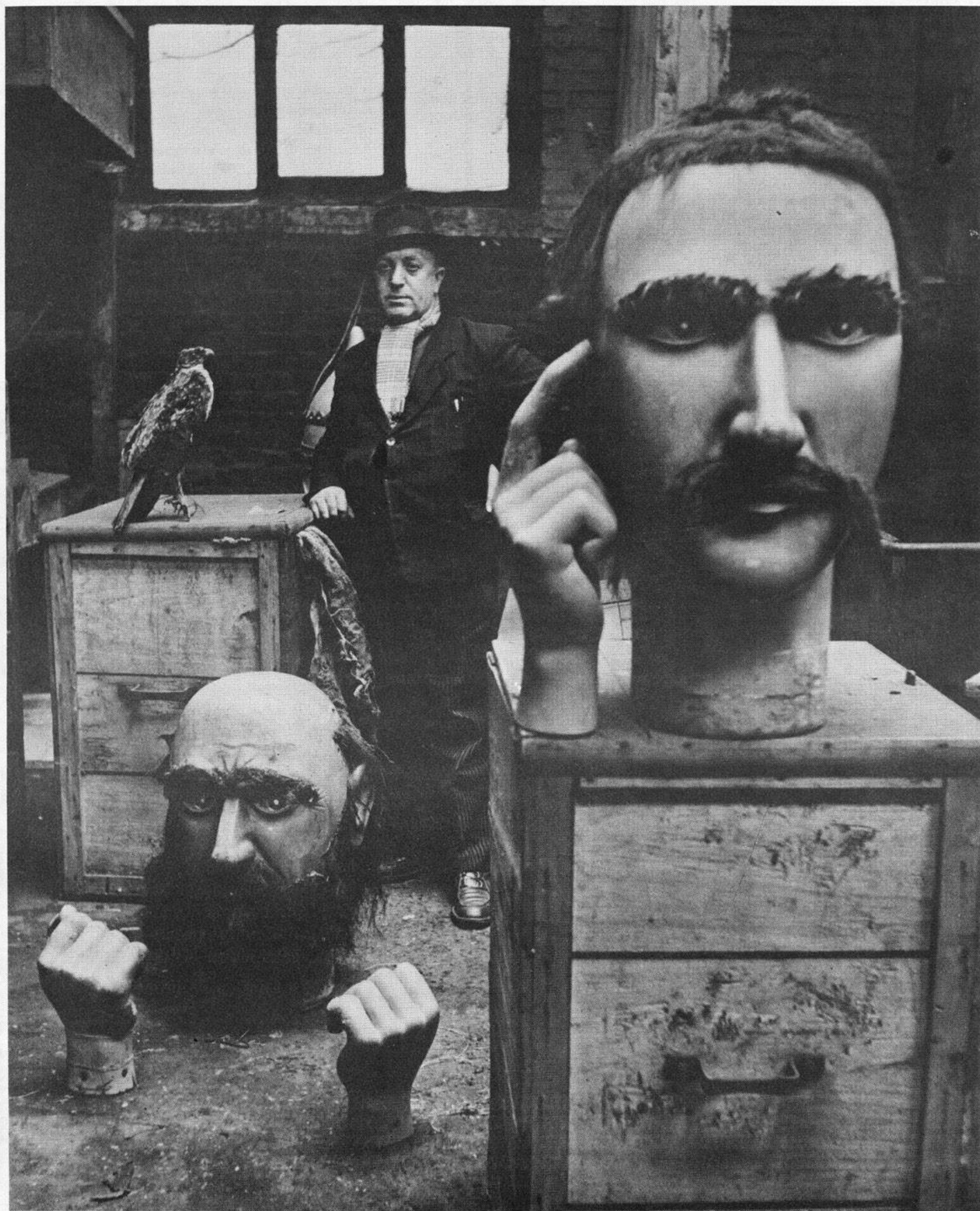
A publication of the Houston Center for Photography

SUMMER 1984

COLLECTIONS • MANUAL

NASA • CALENDAR

SAN ANTONIO • LONIDIER • WOMEN/DOCUMENTS



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VOLUME II, NUMBER 2



SUMMER 1984

COVER

LES GEANTS DU NORD by Robert Doisneau, 1951. From the collection of the Art Department, the University of Houston. The photograph is contained in a portfolio published by Hyperion Press.

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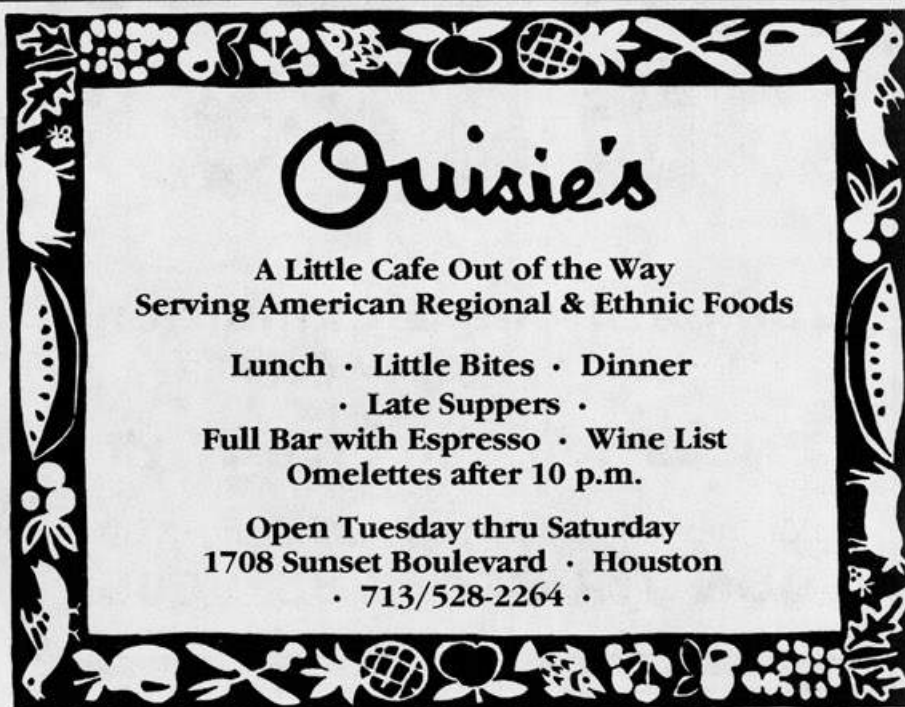
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MESSAGES

By Gay Block

President
The Houston Center for Photography

I have accepted the challenge of the presidency of The Houston Center for Photography. We are a growing, active organization, and there is much to be accomplished. Let me tell you of my priorities and dreams.

Since its beginning, I have felt the HCP to be a members' group, run by and for its membership. So volunteers, passionately active workers, are our lifeblood. After just three years, we have grown to such an extent that there is something about which each of us can be energetic.

Our three most vigorous areas of activity are exhibitions, *Image*, and education (workshops, lectures, classes). We usually have three simultaneous exhibitions: two selected from slides or prints we solicit nationally, and one in the members' gallery. The members' shows are selected three at a time, three times a year. To me, this is a most important process, especially for photographer/members. We were born because we wanted a place to show our own and see each others' work, and because we weren't seeing enough photography in Houston.

Image is for us as well as for the purpose of getting us out there. Our priorities, which are to reproduce many images (how else can people see pictures?) and have good, informative articles have been established and are carried out by a very capable, hard-working, and curious core of volunteers. Dave Crossley has been instrumental in shaping *Image* and has many ideas for its future. Besides keeping us informed, *Image* is something about which we can be very proud; it's getting us known all over the country.

Our lecture/workshop program has been met with enthusiasm and shows definite promise. We are still experimenting with finding the subjects most desired by our membership. In the coming year, I would like to see more lectures by photographers whose work is on exhibit, with gallery tours and critiques. We already have some exciting plans. The first Wednesday of

each month when we have our meetings, we will be showing a selection of the slides we receive each month. This is an exciting review that really keeps us in touch with what's happening all over. These meetings are open to the public, although there is a nominal charge for non-members. The easiest solution is to become a member.

Our second annual award of fellowships is now history. There were three recipients of the 1983 Fellowship awards for documentary work. The winners submitted samples of ongoing projects for which they each received a \$1000 no-strings-attached grant to help them complete the work. HCP proudly exhibited the work in November, 1983. The 1984 competition was unrestricted in terms of style or subject, and the names of the three jurors was kept secret. Three very fine entries received the \$1000 grants.

A few words now about the people who hold all these things together. First, a very special thanks to Sally Horrigan, our immediate past president. She devoted the year to HCP and I am already learning that she's a hard act to follow. Lynn McLanahan, our administrative director, does all her work furiously, thoroughly, and quietly. Paul Hester, our first president, still feels that this is *his* organization — which is the way we should all feel. He cares about HCP in a sparkling way; I'm lucky he's our vice-president.

Money becomes a big issue when the organization becomes big. Muffy McLanahan has single-handedly (almost) raised all the money from people, corporations, and foundations. Lynn and Dave have been responsible for our grant applications, and we are the proud recipients of funds from The National Endowment for the Arts, The Texas Commission on the Arts, and The Cultural Arts Council of Houston.

As you can see, HCP is a *big deal*. I hope I can meet the challenge of helping this beautiful baby grow even bigger and better. All those who have given so much in the past have created the firm foundation on which we can now enjoy standing and marching forward.

EDITOR'S NOTE

It has been a royal pain in the neck producing this complicated issue of *Image*, which was conceived, compiled, edited, and largely written by Paul Hester. A great many people have worn themselves out on this issue about photographic collections. It is the densest bunch of stuff we've ever crammed into the magazine. Mr. Hester cautions that it's not intended to be definitive; however, it's about as definitive as it's likely to get for awhile.

Hester, Becky Ross, and Gary Faye wrote most of the copy for the section, while Rebecca Parker, Roy Flukinger, and Margaret Moore wrote the rest. Hester sent out a survey to far too many institutions, and, as the list on pages 18 and 19 will attest, someone at most of them filled in the blanks.

The terrifying number of pictures Hester left behind — before he escaped by air to Washington, D.C., to participate in a sort of retrospective of previous recipients of National Endowment for the Arts Fellowships (Hester had one a few years back) and otherwise waste time — came in

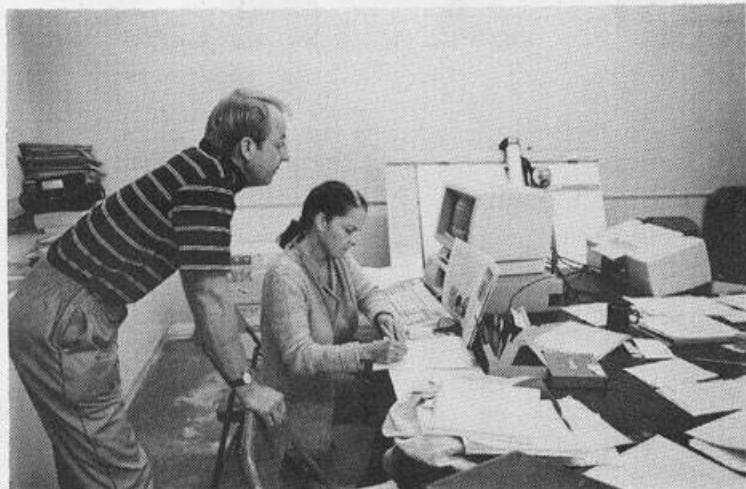
an equally terrifying variety of printing styles, which you may notice as you wander through the magazine.

That was some sentence, wasn't it? Our Metaphor, Logic, and Syntax Editor, David Portz, will have studied that one for awhile, and will have shaken his head in disapproval. Throughout the hectic interplay with the typesetters, Portz held the line, read every word, forced every issue, and gave up in dismay only after confronting insuperable unwillingness on the part of anyone to tend to the problem at hand. Portz also took a key part in the Great Cutting and Pasting that brings a magazine like this into existence. His partners in that effort included Anne Bohnn — who also did some design for the issue — Karen Sadoff, and Doug Vogel, all of whom gave up Saturdays and/or long evenings to get all of Hester's work stuffed into the pages.

In any event, here it is. There are a lot of nice surprises. Have fun.

Dave Crossley
Editor

NOTES



Ray Metzker and Anne Tucker at work at the HCP. Photo by Dave Crossley

FULL TILT

Maybe they thought she just needed to sit down for a minute. Maybe that's why the Museum of Fine Arts, Houston, gave Anne Tucker its first Gus and Lyndall Wortham Chair, an acknowledgment of her accomplishments as the museum's tireless Curator of Photography.

Here's what the curator has been up to:

- The Metzker Book: On November 15, the museum will present Ms. Tucker's *Unknown Territory* — the retrospective of twenty-five years of photographs by Ray Metzker, one of the most prolific photographers of the generation of Lee Friedlander, Garry Winogrand, and George Krause.

The exhibition and the book, which will be published jointly by the museum and Aperture Books, represent six years of Ms. Tucker's life. She has pried into Metzker's life mercilessly, she has wrestled from him secret journals, she has struggled with him and others in the production of the book, and she will shortly produce the first deep and serious look at this complicated photographer.

- She is suffering through a sabbatical supported by a Guggenheim Fellowship. Her intent was to use the fellowship to write her book on the Photo League. She bought an IBM computer with a mouse and a printer and moved up to the country where she spent months in a cabin, writing on the computer and reading silly books, mostly sophisticated spy and mys-

tery novels. But most of the work seemed to be about the Metzker book. The discovery of Mr. Metzker's journals not long ago cast the book in a whole new light, and threw Ms. Tucker — and her assistant, Elaine Mills — into a hell of transcription from tapes and hastily scribbled notes and finally plunged Ms. Tucker into editing. In the meantime, the Guggenheim is running out, and the Photo League book is waiting.

- So is her book on Sid Grossman, one of the Photo League's strongest members and one of the most committed documentary photographers. The book project grew out of the burden of caring for and cataloging the Grossman archives.

- While doing that, she's also been on a roller coaster ride of major photographic purchases for the museum. The acquisition of

the complete set of prints of Robert Frank's *The Americans* is probably her biggest coup to date, but a recent connection on a vast body of work by Laszlo Moholy-Nagy may rival it.

- Just to keep busy, she has also been organizing an exhibition called *A Tribute to George Balanchine* a collection of photographs of the late founding director of the New York Ballet. The exhibit will contain pictures of Balanchine, his colleagues, and the dancers he choreographed.

- Now an \$840,000 grant from the Wortham Foundation has established the museum's first endowed chair, and Ms. Tucker is the first Wortham Curator.

FOTO FEST

An international month of photography called Houston Foto Fest will be held in March, 1986. The Month of Photography, patterned after very successful similar events in Paris and Arles, France, will be the first such event to be held in the United States. Fred Baldwin, photographer and professor of photojournalism at the University of Houston, and Petra Benteler, owner of Benteler Galleries, recently announced the formation of Houston Foto Fest, Inc., a non-profit organization that will produce the biennial affair. The Houston Center for Photography will act as the umbrella organization for the festival in applying for grants.

Among the activities that visitors can expect are exhibitions, sound and light shows, and seminars with participants from around the world. Two conferences already planned are a seminar on documentary photography and its ramifications, and a workshop/conference on how to keep

photographic publishing alive.

These events will take place in areas near the Museum of Fine Arts, Houston, and the Contemporary Arts Museum. In addition, some 35 other spaces such as museums, galleries, department stores, and other commercial spaces will show photography. Each will have a free hand in organizing and funding its exhibitions. Because 1986 is the Texas sesquicentennial (150 years as a state), Houston Foto Fest will introduce a number of Texas exhibitions.

Houston's Month of Photography will be patterned after two of the most prominent photographic events in the world. The first is the *Biennial le Mois de la Photo* in Paris, which attracted half a million people in 1982. The second is the annual gathering at Arles in the south of France, where photographers, curators, editors, amateurs, and professionals informally meet to discuss photography and view new work.



Fred Baldwin and Petra Benteler. Photo by Paula Goldman.

RUMORS, ETC.

- Unsubstantiated rumor: Several companies are battling for the right to run NASA's Landsat program, among them Space Services, the Houston company that launched America's first privately owned commercial rocket from Matagorda Island on the Texas coast. Landsat is a satellite camera system for taking highly detailed photographs of the earth. The photos are used for environmental studies, agriculture, city planning — and oil exploration. If the Landsat program becomes private, the photographs collected would presumably become proprietary information and the current practice of their widespread dissemination (see *EROS* page 17) would come to an end. Among others rumored to be interested: Eastman Kodak.

- The HCP will show work by Ralph Steiner, Aaron Siskind, and Linda Conner this Fall. The Siskind and Conner exhibit will be a teacher/student study.

- Ray Metzker will give an intensive workshop at the HCP in November, right after the opening of



The Contemporary Arts Museum will present "Gilbert and George", photopieces by two persons acting as one artist, and all the rage of Europe. Related events include a gallery talk by Brenda Richardson on June 23 and a film, "The World of Gilbert & George," on July 18, July 19, and August 9. The exhibition will be on view from June 23 through August 14, 1984.

The Museum of Fine Arts of Houston is presenting "A Century of Black Photographers: 1840-1960," an exhibition representing the first major survey of photographs by black American artists. The work of thirty artists is featured, together with biographies, illustrations, and an interpretive essay. The show will continue through June 10. In conjunction with the MFA exhibition, the Art Department of Texas Southern University is presenting a juried exhibit entitled "African-American Photographers of the Southwest, 1950 to 1984." The show is complemented with a June-teenth celebration and gallery talks on June 8th and 18th; the last day of the exhibition.

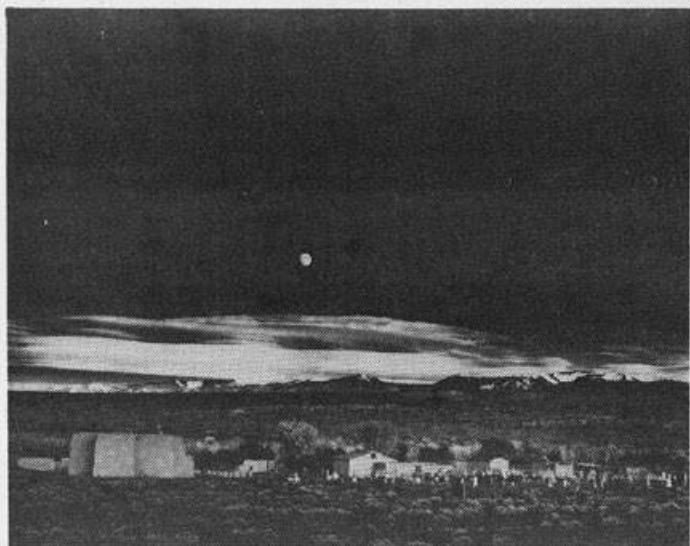
MORE MONEY

Daniel Bustamonte, a board member of the Cultural Arts Council of Houston (CACH) thinks that the small arts organizations in Houston should receive a larger proportion of the funds available from the CACH than they have in the past. Currently, eleven major arts organizations receive 75 percent of the funds available for granting out of revenues from the Hotel and Motel Occupancy Tax, which CACH administers. The remaining 25 percent of these funds is shared among all the remaining arts or-

ganizations, which are generally less able to provide for their needs from private sources.*

Speaking at a Houston Center for Photography panel discussion on the funding of small arts groups and the availability of public space for exhibitions, Mr. Bustamonte suggested that the smaller organizations will only be able to obtain greater funding from CACH by obtaining more representation there. Mr. Bustamonte urged small arts organizations to encourage their members to join CACH (\$10/year dues) and vote at the annual CACH board meetings.

The members of the Houston Center for Photography mourn the passing of two great photographers, Ansel Adams and Garry Winogrand.



"Moonrise, Hernandez, N.M.," by Ansel Adams, 1902-1984.



John F. Kennedy, by Garry Winogrand, 1928-1984.

FELLOWSHIPS

The Houston Center For Photography (HCP) has announced the winners of its 1984 Annual Fellowships. The recipients are Peter McClellan, Margaret Moore, and Debra Telatovich. Mr. McClellan will continue work on a color series using water towers as they exist in the world and as he fabricates and confuses them. Ms. Moore will pick up work again on her "Old People" series of color portraits. Ms. Telatovich is immersed in a project revolving around death and other nightmares.

The HCP Fellowships were established in 1983 to award \$1,000 each to three photographers for the completion of a work in progress.

(Reporters for the NOTES section this month were Teresa Byrne-Dodge, Dave Crossley, and David Portz).



The photograph above, which appeared in the last issue of *Image*, was incorrectly attributed to R. Andelman. Ann Wulff was the photographer.

CALENDAR

EXHIBITIONS

JUNE

5-30 Texas Gallery, 2012 Peden, "Eve Sonneman," Mon-Sat 10-5pm.

4-29 Houston Public Library, 500 McKinney, "Houston's Wards: Photographs by Earlie Hudnal," Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 2-6pm.

23-Aug 19 Contemporary Arts Museum, 5216 Montrose, "Gilbert & George: 1974-1984," Tues-Sat 10-5pm, Sun 12-6pm.

Through 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.

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

Through June 19 Texas Southern University, Sterling Student Life Center, 3100 Cleburne, "Afro-American Photographers of the Southwest: 1950 to 1984," Mon-Sat 10am-5pm.

Through June 25 Brazos Bookstore, 2314 Bissonnet, "Literary Photographic Portraits," Mon-Fri 10am-6pm, Sat 10am-5pm, Sun 11am-4pm.

Through June 30 Benteler Galleries, 2409 Rice Boulevard, "Portrait," Tues-Fri 10am-6pm, Sat 11am-5pm.

29-July 29 HCP, 1441 W. Alabama, "Introductions: Judy Coleman & Barbara Norfleet," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

JULY

Through July 29 HCP, 1441 W. Alabama, "Introductions: Judy Coleman & Barbara Norfleet," Wed-Fri 11am-5pm, Sat & Sun 12-5pm.

Through August, Benteler Galleries, 2409 Rice Boulevard,

"Gallery Artists," call before coming, 522-8228. **AUGUST 4-Sept 5** Davis McClain Gallery, 2818 Kirby, "Gallery Artists," Tue-Fri 10am-5:30pm, Sat 11am-4pm.



Portrait by Imogene Cunningham from Bentler Galleries exhibition.

EXHIBITIONS ELSEWHERE IN TEXAS

JUNE

May 19-July 29 Amon Carter Museum, Fort Worth, "Three Documentary Photographers," with work by Marion Post Wolcott, Morris Engle, and Robert Frank, Tues-Sat 10am-5pm, Sun 1-5:30pm.

May 19-June 24, Allen Street Gallery, 4101 Commerce, Dallas, "Olivia Parker," Wed-Fri 12-5pm, Sat 10am-4pm, Sun 1-5pm.

May 26-June Texas Photographic Society, 308 1/2 Congress, Austin, "Social Commentary and the Photograph"

Through June 15 Dallas Public Library, Gallery Four, "Anne Noggle"

JULY

5-Sept 2 Allen Street Gallery, 4101 Commerce, Dallas, "Allen Street Retrospective Exhibition," Wed-Fri 12-5pm, Sat 10am-4pm, Sun 1-5pm.

LECTURES/ EVENTS

JUNE

8 Texas Southern University, Sterling Student Life Center, Rm 214, "Photography as Cultural History," Howard Beeth, Archivist, Houston Public Library, 7pm.

18 Texas Southern University, Sterling Student Life Center, Rm 214, "Multiple Exposure: A Survey of Emerging African-American Photographers of the Southwest," Alvia J. Wardlaw, 7pm.

JULY

Houston Center for Photography, 1441 W. Alabama, "Judy Coleman," will discuss her work and her current exhibition, 7:30pm. 529-4755 for date and time.

WORKSHOPS/ CLASSES

JUNE

4-16 Glassell School of Art, "Documentary Photography," Rob Ziebell-instructor, two week intensive workshop, tuition: \$130, lab fee: \$20, call 529-7659 for more information.

7-July 19 St. Thomas Courses a la Carte, Beginner and Intermediate course, Thursdays 6:30-8:30pm, call 520-7000 for details.

June-August Leisure Learning, courses include Basic, Intermediate, B&W Darkroom, Beginning Nature Photography, Better Travel Photographs; call 721-7299 for details.

JULY

9-Aug 9, University of Houston University Park, Summer Session II, "Fundamentals of Photography" by Bill Frazier, call 749-2601 for more information.

20-22 Friends of Photography Members Workshop, Carmel, Ca.,

an intensive weekend of photography with a faculty of various artists and photography professionals, tuition \$85, deadline July 12, call (408) 624-6330 for more information.

9 Art Institute of Houston, classes begin on July 9th. Full range of day and evening sessions, call 523-2564 for more information.

11-Aug 5 Rice University Summer Program, "Photography in Mexico," with Geoff Winningham, apply by June 15, call 527-4894 for details.

SEPTEMBER

12-Sept 22 Images II Mexico Workshop, held in San Miguel de Allende, instructors: Jo Brenzo & William Day, call 526-6111 for details.

COMPETITIONS

Submit proposals: for video installations at the San Antonio Art Institute gallery. Eligibility limited to Texas artists. Proposal deadline Sept 10, exhibition dates Nov 15-Dec 21, send written description, visuals, resume, and documentation of past work to Robin Rosenthal, San Antonio Art Institute, P.O. Box 6092, San Antonio, Tx, 78209.

CLUBS

American Society of Magazine Photographers, (ASMP). Meets 6:30pm 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 MultiImage, meets 3rd Thurs monthly. Steven Sandifer 667-9417.

Association of Students in Photography, Houston Commu-

nity College, 1300 Holman, for HCC students, meets 8pm, 1st Mon of each month, call 521-9271, Randy Spalinger, for details.

Baytown Camera Club, meets 7pm 1st and 3rd Mon monthly at Baytown Community Center, 2407 Market, Baytown, call 424-56, Vernon Hagen for details.

Brazoria County Camera Club, meets 7:30pm 2nd Tues monthly at Continental Savings & Loan Asso., Lake Jackson, Tx., call (409) 265-4569 Don Benton for details.

The Houston Camera Club, meetings 7:30 pm 1st and 3rd Tues monthly at Baylor College of Medicine, DeBakey Bldg. Room M-112, Texas Medical Center, competitions, programs, evaluations, call 665-0639 Gwen Kunz for details.

The Houston Photochrome Club, meetings 7:30pm 2nd and 4th Thurs monthly at St. Michael's Church, 1801 Sage Road, Room 21, call 453-4167 John Patton for more details.

The Houston Photographic Society, meets 8pm 2nd and 4th Tues monthly at the Bering Church, Mulberry at Harold, programs and critiques, call 827-1159 for details.

The Photographic Collectors of Houston, meets 7-10pm 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," call 795-7455 Leonard Hart for details.

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

Society of Photographers in Industry, meets 3rd Thurs monthly, Sonny Looks Restaurant, 9810 S. Main, 6-10pm, cocktails, dinner, speaker, visitors welcome, call 795-8835 Dave Thompson for details.

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COLLECTIONS

Below: Amateur radio night with "Catskinner" and daughter, by Edwin & Louise Rosskay. Standard Oil of New Jersey Collection, University of Louisville

by Paul Hester

Photographic enterprise is simultaneously the stilling of our present and the prediction of a future longing for an invented past.

Even the most "artistic" photographic activities are occupied with this creation of memories. Cindy Sherman, Ansel Adams, and Henri-Cartier-Bresson all come to mind.

Williams Ivins wrote in *Prints and Visual Communication*, "at any given moment the accepted report of an event is of greater importance than the event, for what we think about and act upon is the symbolic report and not the concrete event itself." Our photographically manufactured memories are therefore the evidence through which we interpret our history.

For these reasons this issue of *Image* examines some of the collective memories that are being stored for our future. All of the collections listed are living, growing organisms continually put to all sorts of uses. In analysis of their ingredients and the criteria for their formulation, we can penetrate the mysticism that surrounds photography's elevation to high-art status, and move toward an understanding of how photographic meaning is constructed.

Photographs mean something; we look with the certainty that we will know more afterwards. We look for information, we look to be moved, we look for pleasure, we look for titillation.

It really seems that we look at photographs to be somewhere else, to be someone else. Aren't we expecting something for nothing? We want the experience without the risk. Magically, without the slightest effort, we will be given knowledge of what the earth looks like from the moon. No pull of gravity as we escape the earth, no long wait as we travel this great distance.

Look at a globe. The names are familiar; each one comes with a picture. But it is only a still from all the movies we've seen, the past issues of *National Geographic*, or footage from the ten o'clock news. Travel pictures from exotic places are an example of how we attach meaning to ignorance. Specifically, we value that which we do not understand. An unknown place depicted in a travel picture offers both the illusion of what it was like to be there and the reminder that we still don't know the place.

But the photograph simplifies for us. It gives us a report by which we may categorize an entire place and the experience of being there. Therefore, we remember the report and the place and soon forget that we have *never* been there.

In the course of researching this issue, I was reminded of a movie from the 1960s in which Terence Stamp plays an inhibited butterfly collector who kidnaps Samantha Eggars and adds her to his collection by locking her in the basement. The perversity of his act is present in the making of each photograph, and multiplied a thousand times in the preservation of photography. Dead bodies and movie stills have only a distant relationship to live action. But this is the alarming basis for an obsession with aesthetic fetishes. When we accept photographs as aesthetic objects, their social histories disappear. Our adulation of masterpieces and our fascination



*Riding in a cart, he looked back
to retain as much as possible.
Which means he knew what was
needed for some ultimate moment.
When he would compose from
last fragments a world perfect at last.*
— Czeslaw Milosz

with the form of the image replace the essential question of meaning. We lose the impetus to think about the implications of what we see.

In particular, we are seduced by nostalgia to see in photographs what is missing from our moment. How does a photograph supply this knowledge? It is up to us to provide the happy ending because the consequences of an action are never revealed. The before and after, the prior conditions and the possible results of this decisive moment are like the unknown places in travel pictures. Through our ignorance or knowledge of history we determine the context that gives the frozen still its meaning. The myth of a universal art pretends to appeal across class lines and economic barriers. Meanwhile, we lose sight of situations in which choices are made, and we repress the social attitudes which are the basis for our readings of photography.

What is critical to this examination of photographic collections is an increased awareness not only of the collection, but also of the necessity for their renewed

reading. We rely heavily on the authority of publishers and cultural institutions to define significance in our visual records. Art-sanctioned photographs are in danger of being misappropriated from the realm of ethical decisions, and at the same time of outweighing by sheer status other valuable images that have so much to tell us.

This has become a warning when it was merely intended as a reminder. The guardians of our memories are generous and enthusiastic. The photographs are available for the construction of new meanings. The question remains: once enshrined, how freely can we re-interpret them?

What is offered here is a sampling of the kinds of collections that exist. It is not definitive, but intended to represent a variety of the contexts in which photography functions.

Most of the collections are public collections and generally offer a continuing exhibition of some portion of their holdings. Please remember that public institutions are overworked and underpaid and be tolerant of their limited access. All that are open to the public welcome serious students to view their collections, but please call for an appointment.

The Texas Historical Foundation, a private, non-profit organization in Austin is in the midst of a two-year study of *all* the photography collections in Texas. A two volume set to be published by the University of Texas Press in 1985 will catalog the institutions, photographers, and subjects in an effort to promote historical photography and the need to preserve and care for it. The second volume will publish the work of fifteen Texas photographers who have been commissioned to photograph the state in celebration of Sesquicentennial. Any institutions that have not been contacted are urged to send a notice to Richard Pearce-Moses, The Texas Historical Foundation, P. O. Box 12243, Capital Station, Austin, TX 78711.

ART MUSEUMS



"Trolley-New Orleans" by Robert Frank. The Museum of Fine Arts, Houston.

Under the banner of saving photography, several divisions are apparent. Art museums approach photographic images with a concern for rarity. The exclusive nature of their collections is based on a definition of quality borrowed from connoisseurship that exaggerates the cult of beauty and denies any social reading of images. Certain approaches to photographic imagemaking have until recently been excluded. But, as definitions of art have shifted, museum concepts of quality have expanded to include documentary work sponsored by the state, advertising and fashion images commissioned by corporate clients, and gravures from the pages of magazines.

Formal attributes are no longer the sole criteria for admission to this particular arena which continues to serve as the stamp of

approval for so many aspiring photographers. The value of museum collections is the preservation of highly esteemed practitioners who have gained significant respect in the realm of art, and the direction of our attention toward newer talent whose work does not fit existing categories and who might otherwise be dismissed as merely unconventional. No doubt about it, inclusion within a museum collection is significant résumé material, and an indication of the seriousness of the photographer.

The Museum of Fine Arts, Houston (MFA), has a vigorous program in photography. In spite of the physical limitations, it is possible for serious viewers to make appointments to look at the permanent collection. Through the generous contributions of the Target Stores and other bene-

factors, the Museum has a wide assortment of name photographers represented by one or two prints, and several in-depth portfolios to represent certain photographers like Robert Frank, Edward Steichen, Eliot Porter, Lewis Baltz, and John Heartfield. One wishes for more space that could permanently display a larger portion of the collection, but the Museum has done a good job of integrating particular images into context with other art of their period, as well as a changing wall of new acquisitions and small theme shows that one can view on the way to the Museum movies. The Romansky Gallery provides a special place for works on paper, but this alternates shows between prints and photographs.

The power of museums to influence directions in photography does not seem as omnipotent as it

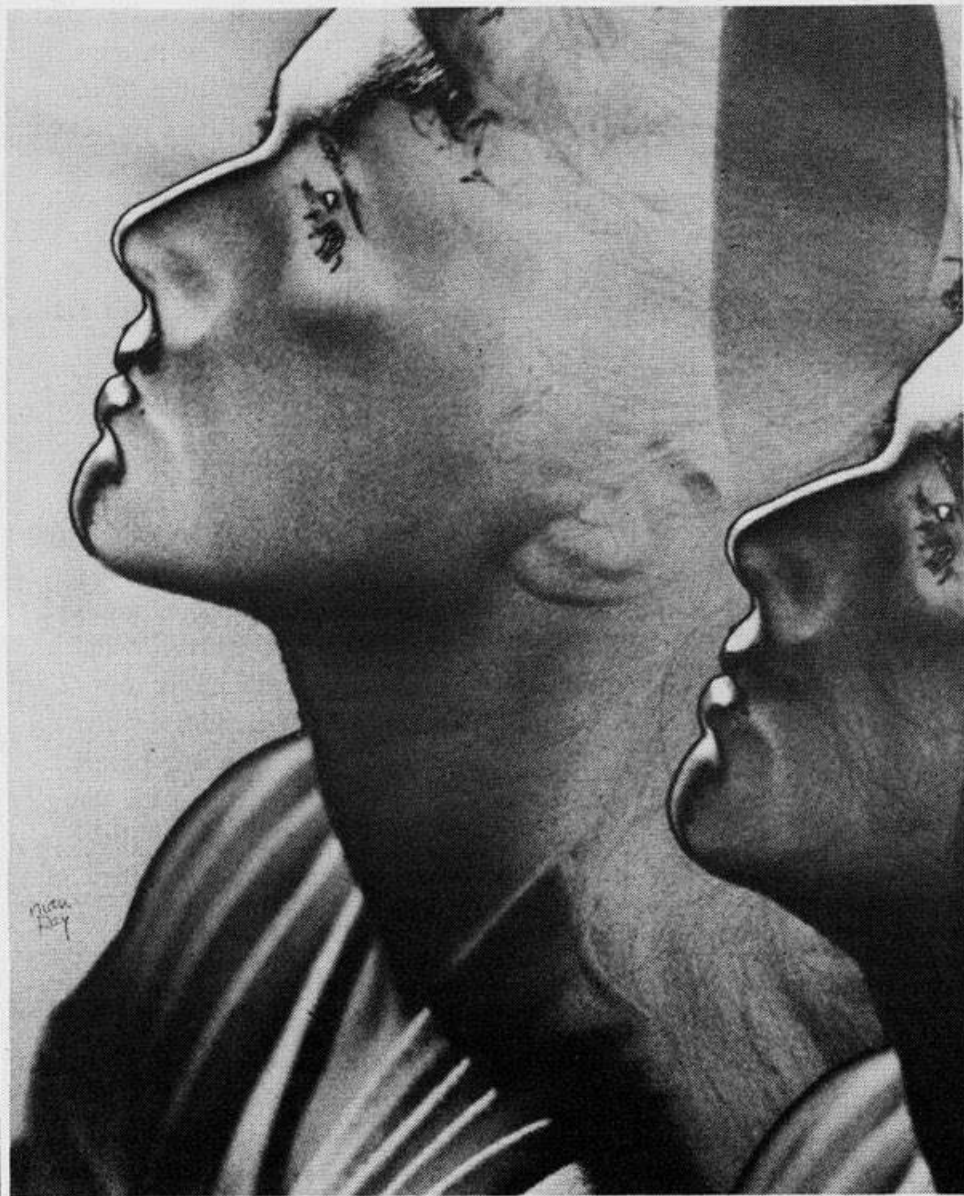
once did when the Museum of Modern Art (MOMA) in New York was one of the very few sources of validation for photographers working outside of the *Life* magazine mode. The pluralistic growth of photographic styles and the linkage of the MOMA to curator John Szarkowski's particular approach to photography has appeared to limit the domination of MOMA (and, perhaps, other museums) in photography. MFA Curator Anne Tucker, who interned with Szarkowski at MOMA and with Nathan Lyons at Visual Studies Workshop, does not seem to have such a strict definition of photography. Her acquisitions are wide-ranging; her efforts to build a broad, historically significant collection are dependent upon her ability to attract financial backing for the Museum's photography

program. She has managed to enlist major corporate support on several projects, and continues to interest local photographic enthusiasts to follow her lead in charting new territory, for example, in her pursuit of European and Japanese additions to the collection.

As of January 1984, the MFA had 2,801 photographs. Over 1,500 were made by Americans in the years 1945 to the present, but over 300 represented nineteenth century Europe, and ninety came from 19th century Japan. Almost 200 photographs in the Museum came from Europe between the beginning of World War I and the end of World War II; more, in fact, than from the United States in the same period.

The other art collection in town with a significant number of prints is the Menil Collection. Last

"Faces" by Man Ray. (c) Menil Foundation



"A mighty fortress is our Geneva" by John Heartfield. Museum of Fine Arts



seen by the public in an exhibition at the Rice Museum curated by Beaumont Newhall and entitled *Transfixed by Light*, this collection of over 1000 prints is not currently available to the public. Upon the completion of the new facilities for the Menil Collection (around the corner from the Houston Center for Photography), the photographs will be open for research, by appointment, by scholars and serious students.

The collection contains 390 photographs by Henri Cartier-Bresson, selected by the photographer and grouped within a geographical framework. It is the only such set in the United States. The other images in the collection reflect the particular interests of Dominique de Menil, such as images by black photographers Roy DeCarava and James Van Der Zee. The Surrealists are represented by Man Ray, Clarence John Laughlin, and Eugene Atget. Danny Lyons has a significant number of images in the collection, including several from his project on Texas prisons that was published as *Conversations with the Dead*. Brassai, Harry Callahan, Edward Curtis, Frederick Evans, Lewis Hine, Andre Kertesz, and Ansel Adams are among those with works in the collection. It is still growing; the new director of the Menil Collection, Walter Hopps, has added several photographs by Walker Evans and William Christenberry.

The Menil Foundation also funds an unusual collection of photographs that falls between the standard categories of institutional collecting. The twenty-year-old black iconography project, containing some 20,000 images, is currently located in a small house in Montrose. Originated to produce a publication tracing the changes in the representation of blacks from the third millennium BC to the early 20th century, the research has gathered images from all sorts of sources. It has purchased photographs from museums, galleries, government agencies such as the National Park Service, New York City boroughs, archeological sites, libraries, and churches. It has also commissioned two separate photographic campaigns to produce original material of three-dimensional objects in France, Italy, Egypt, and the Sudan.

The archives include photographs of paintings, drawings, prints, sculpture, vases, manuscripts, stained glass windows, tapestries, Civil War memorials, vernacular objects such as weathervanes and cigar advertising, as well as work by Winslow Homer, Thomas Eakins, Joshua Reynolds, Memling, Delacroix, Jheronimus Bosch and Thomas Nast. Not just fine-looking art objects, there are many racist images as well as beautiful images.

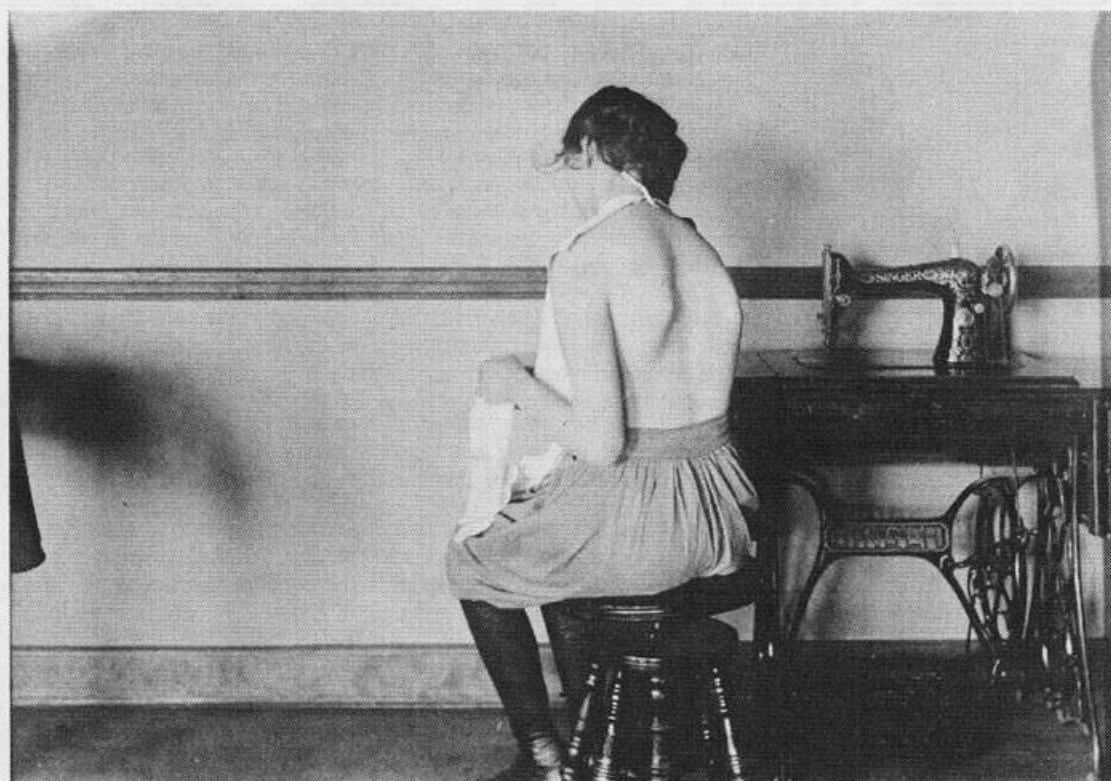
The images are meticulously catalogued to record the location of the original piece, the artist, the medium, and the subject. The photographs themselves are arranged chronologically within the categories of the original medium, divided into antiquity, middle ages, and after.

These photographs, unfortunately, are also unavailable to the public at this time. Their number continues to grow with active research. After a complete organization, the photographs will be available to historians for scholarly research. A peculiar aspect of the collection is that a duplicate of the archives, including negatives, is housed in Paris for research in Europe. It's just another one of the uses of photography and its delicate interchange between art and history.

P.H.

RICE TSU UH

My expectation at the beginning of this search was to discover forgotten treasure on the shelves of some back room. It almost happened in the Special Collections Room of the University of Houston's Anderson Library. Acting Head Gene Jackson and Wendy Sterba, Senior Library Assistant, came up with a cardboard box filled with turn-of-the-century glass plate negatives. These wonderful images document the F. W. Heitkamp Company, the first exclusive iron dealers in Texas. Stacks of galvanized buckets, bundles of wire, binds of hardware and parts, each immortalized with their own 8 x 10 inch glass image in excellent condition. Outstanding in the group were several office interiors with the boss at his rolltop desk and his secretary taking notes. In one it was possible to read the date of March, 1909,



"Sewing Girl-Curvature of the Spine" by Lewis W. Hine. The art department, Rice University

on the calendar. Another showed wagons pulled by horses being loaded in front of a building with faces peering from the windows. In addition to these glass plates by George Beach, the boxes contained two framed prints by Joseph Litterst of two young children on Christmas morning with their new pony.

Houston's institutions are too young to have collected the rare volumes filled with original prints that preceded the invention of half-tone reproductions. The libraries of the University of Houston, Texas Southern University, and Rice University primarily contain photographs relating to their own histories. Each welcome interested viewers, and an increased demand and awareness of the value of their photographic holdings should encourage more funding for these areas.

The Rice University archives in the Woodson Research Center of Fondren Library go back to the opening of the school in 1912, with numerous panoramas of the campus when the few buildings were the only things standing on open prairie. One admires the audacity, courage, and faith of those dreamers who planted two-inch oak trees in such straight lines. A 1921 album *The Flying Owls* pictures the growing campus from the air. A wonderful series of 8 x 10 contact prints by Frank Schlueter mark the changing styles at "The Garden Party," held each June following commencement in the shadows of the Physics Building. The early "candid" show how the cultural elite relaxed and enjoyed themselves, standing around in the Texas summer in formal attire. Several snapshot albums donated to the archives

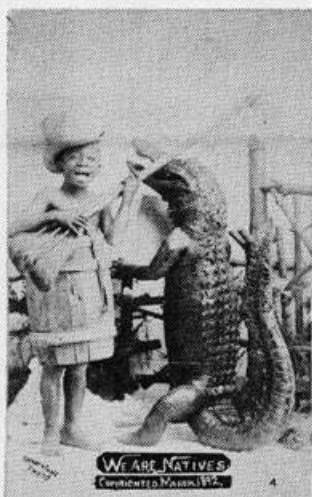
show the casual side of student life in the 1920s.

The Special Collections at the University of Houston Anderson Library contain the George Fuernmann Collection of photographs and prints related to the history of Houston. Some are copy prints of older Houston, but many come from Fuernmann's tenure as editor of the editorial page at *The Houston Post*. The Special Collections also contain several drawers of 5 x 7 negatives of mug shots of undergraduates from the 1940s and 1950s, in their mass a strong study of the physiognomy of the early student body.

Texas Southern University Library contains, — in addition to the usual institutional archives of portraits and public relations poses, — the Barbara Jordan Archives, which trace her career from her election as the first black

"F.W. Heitkamp Company" by George Beach. M.D. Anderson Library, University of Houston





Shaw & Sons. The Heartman Collection, Texas Southern University

woman to serve in the Texas Senate through her years of service in Washington as a member of the U.S. House of Representatives. The Archives picture her with the black congressional caucus, and with the white male power structure represented by Lyndon Johnson, Gerald Ford, and Jimmy Carter.

The Heartman Collection of TSU has two dozen intriguing 19th century photographs by commercial photographers in Florida, Alabama, and New York. Some portray well-to-do black families in formal poses; some are documentary images of black living conditions on plantations, and some are racist attempts at "black humor," depicting young blacks playing banjos while stuffed alligators nibble from behind.

The Art Department of the

University has a growing print collection that contains four portfolios of photographs by Garry Winogrand, Manuel Alvarez Bravo, Robert Doisneau, and Elliot Erwitt. Each is from an edition of 100 and contains fifteen prints. Published by Hyperion Press, they are an uneven mixture of each photographer's better known images and lesser known ones. The Winogrand stand out from the group as a consistently high level of powerful images that cover twenty years of his life, with particularly strong ones chosen from the group published as *Public Relations*.

Coincidentally, the Art Department at Rice University includes the same four portfolios by the same four photographers by the same publisher. It also includes a number of photographs from the

Farm Security Administration Collection of the Library of Congress see: *Photograph: Where to Buy*, page 00. These 35 photographs were purchased in conjunction with a symposium and exhibition at the University in the spring of 1976 and are by Walker Evans, John Vaçon, Carl Mydans, Arthur Rothstein, Russell Lee, and Dorothea Lange. The Art Department also owns images by Richard Pipes, a very good photojournalist working in Houston in the 1960s and 1970s; Andre Kertesz's *Hungarian Rhapsodies* portfolio; a portfolio of color prints by John Lee Simons of Texas WPA murals; Widex prints from Geoff Winningham's graduate work at the Institute of Design; and five extraordinary vintage prints by Lewis W. Hine from 1909 through 1917. □

P.H.

PRIVATE

By Gary Faye

Collecting photographs is exciting. It is also challenging, fulfilling, profitable, and fun. These are some of the views expressed by several Houston collectors. They share a common enthusiasm and pride for their photographs, and each collection has its own distinct character. While they are aware of investment value, their purchases are finally made for a very personal reason: "because I liked it." Though most of the photographs have appreciated considerably in value, none of the collectors has realized the profits in a sale. They love the prints too much to let them go.

Petra Benteler, owner of Benteler Galleries, began collecting in 1975 and bought "Allee," her first print, while still a student of photography in Germany. The negative was made in 1923 by Renger-Patzsch. Her next find was a 1907 Kuhn photograph of a woman and child. She already collected works in other media by artists she knew, but there was something very different about collecting photographs. Six months after completing her studies, Petra decided to become a dealer and eventually to open a gallery, something she thought she would never do. Interested in "straight" photography, she started collecting European images of the '20s and '30s, focusing initially on the work of the "Neue Sachlichkeit," the trend of the New Objectivity.

In 1978, she bought her first American photographs. Her collection has grown to include work by Steichen and more contemporary work by Callahan, Shore, and Slavin and is no longer restricted to any particular period. Petra is drawn to color as well as black & white, and her interests include people, landscape, and still life. None of her personal collection has been sold.

Benteler notes that while photographers express themselves through their work, her own personal expression is through curating shows and designing catalogs. With a warm gesture toward a superbly hung exhibit, she said, "This is my art." Her contribution in bringing this work to our attention is an important one indeed. Her gallery, located at 2409 Rice Boulevard in the Rice Village, is devoted exclusively to European photography.

The issue of "photography as art" was settled for collector John Cleary at a 1978 Cronin Gallery exhibit of Ansel Adams' work. Before that, he had read only one article on the medium, but he immediately recognized the quality of Adams' pictures. An experienced stockbroker, well grounded in collecting other art (graphics, books, and antiques), John was initially cautious and waited four years to make his first purchase, "Carousel" by Doisneau. Four more Doisneau photographs followed. The collection rapidly expanded to include vintage as well as contemporary European and American photographs. The oldest — "Men of the 68th Regiment" — a Crimean War photograph by Roger Fenton, dates back to 1856. Other early purchases were Civil War images by O'Sullivan and Barnard. His favorite acquisition is an original issue of *Camerawork* with 17 original Steichen gravures. He is still looking for the right Steichen silver print.

John's constant research and study of photography has resulted in a collection of some sixty major prints, and library of over one hundred books. The collection is about half American and almost completely black and white. It includes people and landscapes from artists like Edward S. Curtis, Bravo, Cartier-Bresson, and Ansel Adams.

Asked about the ultimate direction of his collection, John answered, "I would eventually like to include work by all the major contemporary photographers," a task not nearly as ambitious as it would be in sculpture or painting. "Photography is so much more affordable," he said.

Unlike many collectors, John is not a photographer himself, preferring to spend his free time acquiring new knowledge of the medium — its techniques, styles, artists, and rare images.

Mike Marvin's background in photography dates back generations. He comes from a family of portrait photographers and when he's not behind the camera making his own pictures, he researches the work of others for his extensive collection. He began collecting only five years ago after taking a course on collecting photographs at Rice. His intense interest in history is reflected in the

vintage prints that form the bulk of his collection. His ambition is to have examples of work representing every major photographic period and process.

His first purchase was "Mother and Father," a silver print by Lartigue. Gravures by Alvin Langdon Coburn followed. Other gravures include a 1915 Steiglitz, "City Across the River," another hand-pulled 1911 gravure by Coburn, and a set of Strand's images from *Camerawork*. His earliest photograph is a Henry Fox Talbot calotype, "Bust of Patroclus," made in 1841 only two years after photography began. Another calotype is an 1851 Roger Fenton Civil War photograph of "Col. Shadford and the 5th Regiment."

The collection also ranges from samples of albumen printing, such as Alexander Gardner's "Fairfax Courthouse" and G.N. Barnard's "Whiteside Valley Below the Bridge," to platinum prints by Gertrude Kasebier and Edward S. Curtis.

Because collecting vintage photography demands careful study, Mike has accumulated a sizable library of reference books. Early photographers didn't produce nearly as many prints as our contemporaries do, and often work was unsigned, making identification and authentication difficult. But that makes the discoveries more rewarding.

Mike's interests are not limited to the 19th century. He has many excellent examples of contemporary photography such as Kertesz' "Hands and Glasses", and prints by Eugene Smith, Cartier-Bresson, and Bravo. The collection is evenly divided between portrait and non-portrait, European and American, and Mike still buys what he likes, even if it has nothing to do with the direction of the collection.

The prints usually come from auctions and travelling dealers, and Marvins has teamed up with friend John Cleary to make joint purchases. By pooling their resources they found they could

"Hands and glasses," Andre Kertesz. Mike Marvins



invest in work that they wouldn't buy as individuals. This way they can both enjoy the work at half the cost. Two recent joint ventures are an Eliot Porter portfolio and a set of Edward Curtis photogravures. Mike feels the current low prices brought on by a depressed market provide a once-in-a-lifetime opportunity for collectors.

Photographer Gay Block became interested in photography in 1971, as a student of architecture. She began making photographs in 1973 as an extension of that work. By 1974, she was studying at the Rice Media Center with Geoff Winningham and her career goals had switched completely to photography. About that time, she began collecting.

Her first two prints were by Cartier-Bresson — one from Greece, the other from India. Additions to the collection centered on the human experience: portraits and suspended moments in daily life. Although most of the work is contemporary, there are earlier photographs too, such as a 1915 August Sander portrait, a circa 1910 Bellocq (printed by Lee Friedlander), and two Strand portraits from the 1920s and 1930s.

She lives with the work all around her. Most of it is intense and magnetic: Bill Brandt's portrait of Francis Bacon (one of her favorites), a Winogrand portfolio, and Larry Fink's pictures energize the room. An entire portfolio by Lisette Model is tightly grouped on one wall, the frames forming a grid from which life situations radiate. The effect is electric.

When asked what she feels is important in a portrait, Gay replied, "That one human being — for a moment — is somehow connected to another human being."

Art dealer Clint Willour's interest in collecting photographs evolved from a friendship with local gallery owners Tony and Robin Cronin in 1976. Through them he met Anne Tucker, curator of photography for the Museum of Fine Arts, Houston, and his awareness of the medium developed further. First he acquired an Eliot Porter tree portrait, followed by Kipton Kumer's "Banana Leaves". Clint describes both of these pieces as very safe, conservative beginnings that were supplemented by more adventurous purchases later.

Clint thoroughly enjoys the prints he has acquired and talks about them with great enthusiasm, telling anecdotal stories about some of his purchases with warm humor. His next purchase, for example, came in March of 1977 at a benefit auction for the Contemporary Arts Museum where he bought a Gerald Moorhead print of "two Mardi Gras drag queens" for only \$10. He added that there are excellent and provocative photographs available for very little money.

In the beginning, his collection centered on landscape or urban subjects; the people photographs came later. Being a director of the Watson-De Nagy Gallery, a dealer in fine art, Clint has a very painterly sensibility, yet he initially resisted collecting color photographs. Ironically, his first purchase was a color print. Today, the bulk of his collection is black and white, although 10-20 percent is color, hand-colored or toned. He also has albumen and palladium prints, type C and dye-transfer color prints.

Clint's approach to collecting is unusual, in that he never sets out to buy a print he has seen previously. He feels that popular images can be enjoyed at gallery

shows, museum exhibits, or in excellent reproductions. He buys prints that please him and has no particular limitations other than budget and personal taste. He is less concerned with investment value than with visual impact and says he will eventually donate all the photographs to the MFA. The collection has a strong otherworldly quality and includes work by George Tice, George Krause, Bruce Davidson, Clarence John Laughlin, Bravo, Arbus, and Richard Misrach.

Clint delights in the work of unknown or little-known artists. While he buys from dealers across the country, he takes a strong interest in the local scene, and is a frequent juror and supporter of student exhibitions.

By Paul Hester

Wally Wilson's strong interest in photography came about through his interest in art in general. His company, Wilson Industries, has an important art collection that has been very supportive of local artists. Photography was scheduled to be the next area of concentration for the company's purchases, but that has been delayed by the slowdown in Houston's economy. The percentage of the collection now devoted to photography is very small, but it does include work by Suzanne Bloom (from her White Oak Bayou series), Casey Williams, Sally Gall, Buddy Clemons, and Peter Brown. Wilson's definition of local has stretched to include work from Garry Winogrand's rodeo series, and pictures by William Christenberry from *Southern Exposure*.

The company was advised on its purchases by Joan Seeman-Robinson, who works as an independent art consultant. Wilson began buying from the Cronin Gallery, then moved to Mancini Gallery, Texas Gallery, and, more recently, to Benteler Gallery. He also likes to buy at auctions and from dealers in New York such as Peter MacGill, who was at Light Gallery and is now in a joint venture with Pace Galleries.

Wilson's interests have tended toward a concentration in one period, such as European work from the 1900s and 1930s, to contemporary European. He now follows a few contemporary photographers, such as Nic Nicosia. He is not buying much now, but is looking a great deal. He feels a practical consideration in the increased size of recent work, and the problems of where to put them.

Wilson stresses that his small personal collection is not a museum-type vintage collection, but includes recent prints by some of the same photographers seen in museums. Two of the more familiar contemporary names he mentions are Lee Friedlander and Len Gensell.

Buddy Clemons went to a New York auction in 1978 with a good chunk of money that he'd made from a real estate deal. He had been making photographs since he'd edited the yearbook at Lamar High School, and had purchased from Robin Cronin his first photograph, a Bill Brandt image of London rooftops. In that first auction at Christie's he bought over two dozen photographs and had such a good time that he went back for three years in a row. It was at that point that he opened his gallery. But after disappointing sales with such names as Eisenstadt, Callahan, and Erwit, he became convinced that Houston



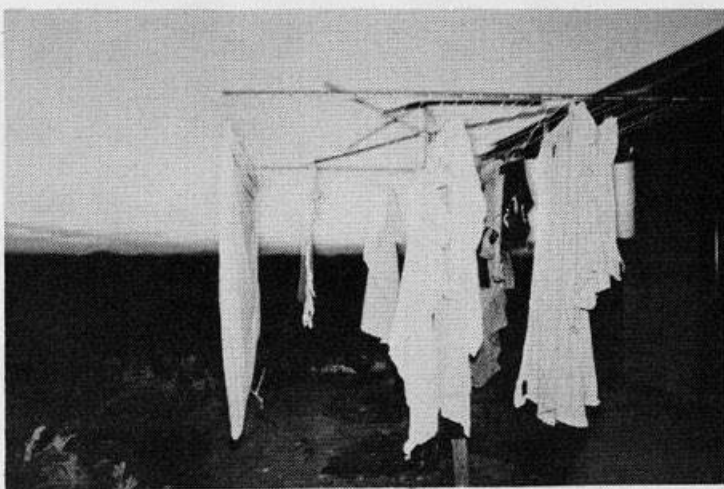
Francis Bacon by Bill Brandt. Gay Block



"Untitled Movie Still" by Cindy Sherman. Ian Glennie & Fredericka Hunter

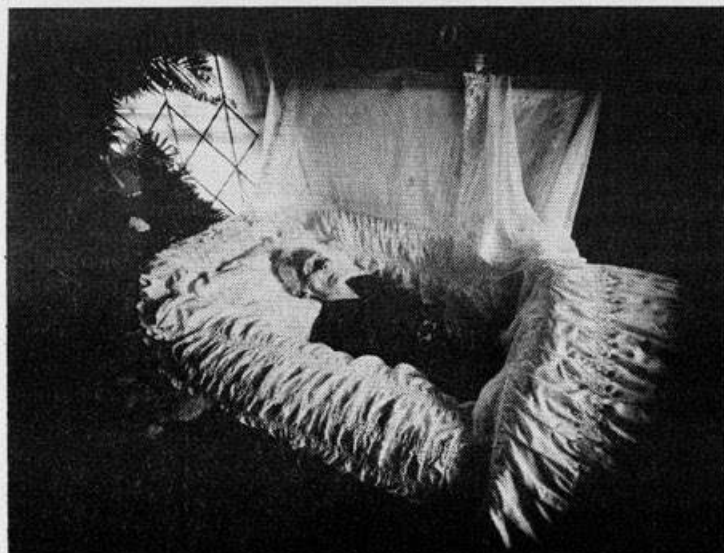


"Allee" by Renger Patzsch. Petra Benteler



By Sandy Hume. Clint Willour

"Rennie Booher" by Emmet Gowin. Buddy Clemons



"Carousel" by Robert Doisneau. John Cleary

didn't have enough serious collectors to support such expensive exhibitions. After all, the biggest buyers could go to New York directly. He also discovered that he missed the prints after he'd sold them. This coincided with his realization that Houston was more willing to support a moderately priced regional photographer than expensive national names; consequently, he pulled all of his collection out of the gallery and now deals exclusively in the photographer whose work outsells all the others: Buddy Clemons.

Meanwhile, his collection has grown to great proportions and includes an unusual print by Diane Arbus, less-well known images by Ansel Adams, and a vintage Walker Evans from his early work at Coney Island. Portraits of actors and actresses such as Greta Garbo, Marilyn Monroe, Ingrid Bergman, and Marlon Brando are a significant portion of the collection that stems from Buddy's love of the movies. Elliott Erwitt's photograph of Jackie Kennedy on the day of President Kennedy's funeral is a powerful addition to the portraits of his collection.

Frequently Clemons opts to buy a less familiar image by a photographer rather than the more identifiable trademarks. These offer different perspectives on the person's approach to photography, and are often less expensive than the more frequently seen ones the photographer has grown tired of printing. "I've always bought because I like the photographer. If you're collecting to make money, forget it. Real estate goes up a lot faster."

Fredericka Hunter and Ian Glennie bought their first photograph in the late 1960s from 10th Street Gallery in New York City. That Duane Michals print has been joined by more than 200 other photographs. They remember writing to Lee Friedlander in the 1960s after seeing in *Holiday* magazine one of his pictures of Lucy the Elephant, an architectural novelty in Atlantic City. They never bought that picture, but since have become good friends with the photographer and have several Friedlander photographs including the portfolio produced in collaboration with artist Jim Dine, *Work from the Same House*.

Personal reverberations of things remembered are an important criterion for their collecting, and a second major emphasis is eroticism, including work by Larry Clark and Robert Mapplethorpe.

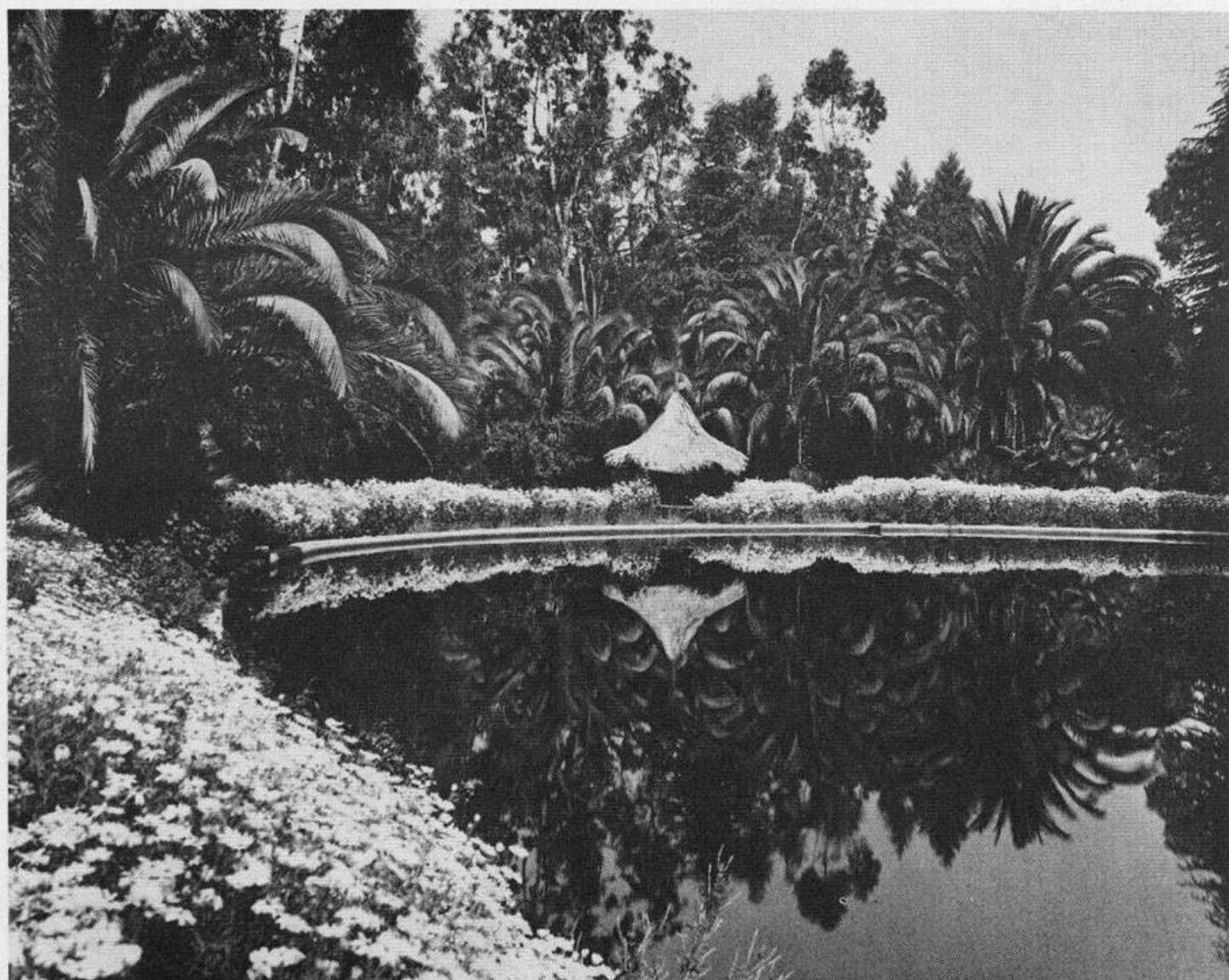
A friendship with Danny Lyon when he was photographing Texas prisons led to acquisition of his work.

In the 1970s they relied heavily on the advice of Robin and Tony Cronin during the time their two galleries were close together, first on Bissonnet and later in the River Oaks Center. Photographers they collected from that time include Nicholas Nixon, Tod Papageorge and Ed Grazda.

Through shows in their own Texas Gallery, they have acquired work by Cindy Sherman, William Wegman, Eve Sonneman, Laurie Simmons, Richard Prince, and Ellen Carrie.

They do not collect much vintage work, but the cool, intellectual work of Walker Evans is in their collection as is work by Bill Brandt from his *English Life* series.

They feel that it is important to encourage contemporary artists, and they buy whenever they can. They own the work of several local photographers including Suzanne Paul, Sally Gall, and Casey Williams, whom they also represent. □



"Reservoir in Canyon Crest Park Redlands" by Henry G. Peabody. The National Archives

NATIONAL

"Warren County Courthouse" by William Clift. © Library of Congress



Imagine a single collection containing Matthew Brady's glass negatives of the Civil War, Timothy O'Sullivan's gold-toned albumen prints from geological surveys of the West in the 1860s and 1870s, surveys of the effects of the atomic bomb on Hiroshima, Dorothea Lange's negatives of the relocation of Americans of Japanese descent during World War II, and photographs by Ansel Adams of national parks and monuments.

These and five million other still picture items are part of the National Archives in Washington, D.C. Overshadowed by the fame of the Library of Congress, the Archives was established in 1934 to document the activities of 125 Federal agencies. Records of the Bureau of Entomology and Plant Quarantine contain 2,825 items made between 1870 and 1946; the National Archives Collection of Foreign Records Seized contains 323,797 items including photographs by the official photographer of the Nationalist Socialist Party and photographs collected by Eva Braun pertaining to her personal and social life 1913-1944; the Records of the Bureau of Indian Affairs includes portraits by Alexander Gardner of tribal delegations to the Federal Government in 1872; the Records of the Geological Survey contain photographs by William H. Jackson of Yellowstone and the Grand Tetons; The Records of the Office of War Information contains 206,100 items including women's fashions, the role of the Negro in industry and government, concentration camps, and the funeral of Franklin D. Roosevelt.

The beauty of this bounty is availability; anyone can order prints from the archives, with an

8x10 print costing only \$5.75. Many of the original materials are vintage, of course, and what you get is a print from a copy negative.

The major disadvantage of this collection is the difficulty of discovering what's there. A request for general information brings an order form, a list of 407 separate record groups with brief descriptions of their contents, and several brochures focusing on particular subjects such as the Civil War, the American West, Indians, and the American City.

A Researcher's Guide to the National Archives begins, "As the central depository for the Nation's permanently valuable records, the National Archives serves as the nation's memory." Unfortunately, all the information I received was written: page after page of tantalizing description, but only one image on the cover of each leaflet. The Archives will search its files for a limited number of items if you send a specific request listing names, dates, and events. You are also offered the lists of professional researchers. Imagine being paid to scavenge these files!

Finally, there is no substitute for being there — there in this case is the Still Picture Branch Research Room which is open Monday through Friday from 8:45am to 5pm. How are you going to know what's there until you see those hand-colored stereoscopic photographs of game birds, beaver, and ermine made in 1870 and part of the Records of the Fish and Wildlife Service? □

P.H.



"The Blaine Sergent family" by Russell Lee. The National Archives

HOUSTON, AUSTIN

By Becky Ross

The original idea of comparing the historical collections in Austin and Houston brought to mind the major differences between the two cities: their size, sense of community, political climate, money, and status. Surprisingly, however, after visiting the Harry Ransom Humanities Research Center and the Austin History Center in Austin and the Harris County Heritage Society and the Houston Metropolitan Research Center in Houston, I found the greatest differences dependent on the type of collection and its purpose, rather than the city that contains it.

The Austin History Center (AHC) and the Houston Metropolitan Research Center (HMRC) are both funded by public libraries; the centers have a homey feel, and their staff members are very conscious of their duty to the full variety of people who form the general public. The Harris County Heritage Society is similar to the AHC and the HMRC, but due to its lesser funding it has an even cozier viewing space.

The Harry Ransom Humanities Research Center, while also encouraging public use, contains more exotic items that set it apart as a center intended for more traditional academic research. There are, however, similarities between the four collections. All contain both 19th and 20th century works, both photographs and negatives, and black and white and color works. All the images are archivally stored, with nitrate negatives kept separately in cooler rooms to lessen fire hazards. Each center has provisions for the sale of copy prints, though prices and methods vary. Best of all, each of

these breathtaking collections is free and open to the public.

In the world of historical collections, the Harry Ransom Humanities Research Center (HRHRC) stands out as the best in the Southwest, and one of the best in the world. It is a massive collection of photographs, camera equipment, manuscripts, books, theater, and motion picture arts. The

Walter Gropius by Hugo Erfurth



Harry Ransom Humanities Research Center

HRHRC is part of the University of Texas, and its academic setting is reflected in its goals of meeting faculty teaching needs, supplying research material for the general field of the humanities, and allowing viewers to become acquainted with the fine arts.

Besides being a place for researchers and scholars, the HRHRC is a wonderful assemblage of art and history for all people. The Photography Collection is open Monday through Friday from 9:00 a.m. to 5:00 p.m., with appointments requested, but not required.

Upon entering the Photography Collection of the HRHRC, the viewer is shown a short slide presentation on the handling of original materials, and then is free to consult the catalog or staff in order to select the desired items for viewing. An excellent multiple access system lists each image by artist, subject, and date of origin. The system is in the process of being automated, and when automation is complete, there will be approximately 20 access points, including listings of the process used in creating the image and the region in which it was produced. The amazing breadth and size of the Photography Collection allows thorough study of both photographers and the period in which they worked. One can see original prints and then supplement those visual images with books or manuscripts that the photographer may have written, camera equipment of the same type that he may have used, as well as any motion pictures that the photographer may have produced or been influenced by. This experience of surrounding oneself with the elements of a specific era can strongly affect one's understanding of a photographer's work.

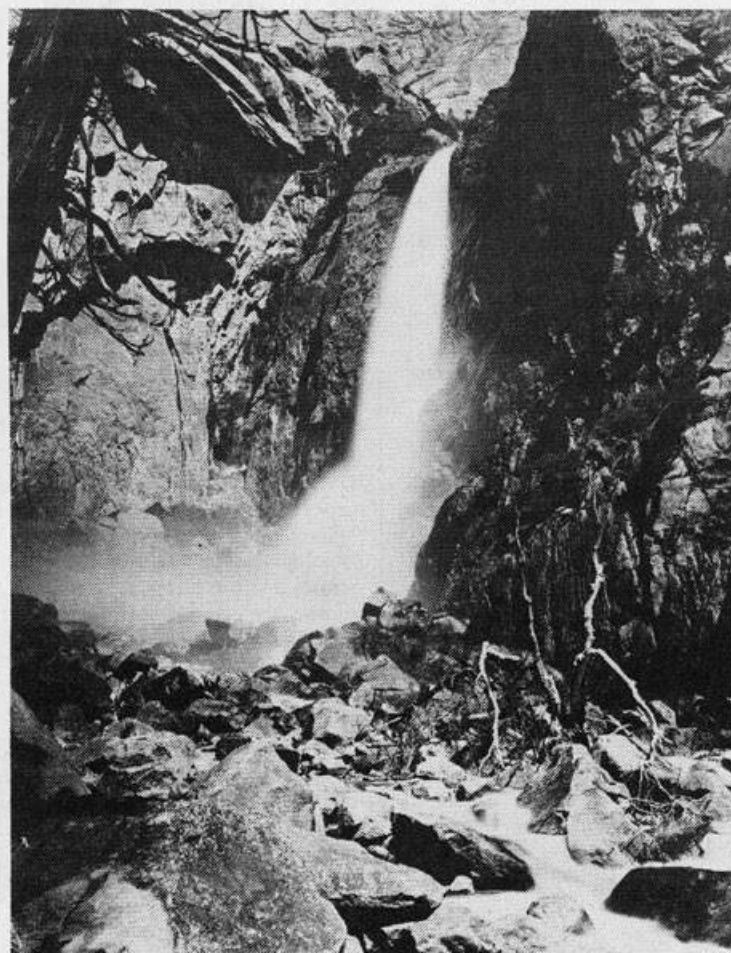
The Gernsheim Photography Collection, gathered by two great 20th century photo-historians, Helmut and Alison Gernsheim, forms the core of the Photography Collection. Included in the Gernsheim Collection are 19th and 20th century works by noted photographers, a library of books and journals, ranging from the antecedents of photography to the present, numerous examples of the earliest photographic experiments, and several hundred pieces of

camera equipment. Some of the best known photographers represented in this collection are Julia Margaret Cameron, Lewis Carroll, D.O. Hill and Robert Adamson, and William Henry Fox Talbot. Recent acquisitions of the Photography Collection include works by well-known 20th century photographers, such as Frederick Sommer, Paul Strand, Harry Callahan, and

Lewis Hine, as well as images by such 19th century photographers as Leonard Misonne, H.H. Bennett, and George Fiske.

During my visit to the collection, I proposed a research question to Roy Flukinger, Curator of the Photography Collection. I have been interested in combining words with photographs for years, and I had previously used the

"Lower Yosemite Falls" by C.E. Watkins. HRHRC



Photography Collection to consult issues of Alfred Stieglitz's *Camera Works*. Wanting to see a broader range of work, I asked Mr. Flukinger for other more loose and esoteric examples. Within fifteen minutes I was brought a cart full of beautiful works including 19th century handpainted photo albums, a heavily decorated 19th century book of poetry with original tipped-in photographs, and a recent 20th century handmade book of poetry with original archival photographs. Three months later, the memory of these exquisite works is still vivid. Visiting the Harry Ransom Humanities Research Center is an intensely uplifting experience, and one that I highly recommend.

The Harris County Heritage Society in downtown Houston is the smallest of the four photography collections I visited. It houses the work from a local photography studio, a few family albums and some purchased pieces. The Harris County Heritage Society (HCHS) is also the most needy of the four in terms of funding and staff. It is a non-profit organization, which receives nearly all of its funds from membership dues and public and corporate donations. Through its efforts to document Houston and Harris County history, it has become a storehouse of photographs, negatives, camera equipment, antique toys, antique fire equipment, textiles, and decorative art. Although most of the items

were donated by Houstonians, some of the images included range far beyond Houston. The major emphasis, however, is Houston, and the photography collection of the HCHS could be envisioned as a gigantic Houston scrapbook, with early photographs of Main Street, grocery store interiors, theaters, company picnics, and more. Most of the photographs, negatives, and camera equipment are from a commercial photography studio run by the Litterst and Dixon families. The Litterst-Dixon Collection dates back to 1920, but the HCHS also has photographs dating back to 1853. Most of the photographs made prior to 1914 are amateur snapshots, studio portraits, street scenes, office interiors and exteriors, and company picnics.

Access to about a third of the photographs is possible by business or family name, subject, and year with a descriptive worksheet for each image. This type of extensive cataloging is both difficult and time consuming, and because of the limited funding, it is a very slow process. The photography staff at the HCHS consists of only one person, Dannah Twomey, Registrar and Photography Curator, who is also the curator of the Textile Collection. Ms. Twomey is responsible for checking exhibition materials in and out, cataloging new acquisitions, setting appointments for people to view the photography collection, and assisting those people during their visits. Several Houstonians have helped Ms. Twomey in identifying the 8,000 currently uncataloged Litterst-Dixon images. HCHS perennially needs volunteer catalogers, and, while not everyone is suited for this kind of work, it can be fun and fulfilling, especially for people who have lived through many of Houston's changes.

Archival copies of the photo-

graphs are available for \$9 per 8x10 or smaller print, if there is a copy negative already in existence. If there is no copy negative, one is made for the HCHS for an additional cost to the customer of \$10. Another option for those wishing to purchase a photograph of pre-video-game Houston can be found in the HCHS gift shop, the Yesteryear Shop. It offers a permanent stock of six different turn-of-the-century downtown scenes which are copies of photographs in the collection. These 8x10 prints are available for \$15 each.

Whether or not you choose to take copy prints home, there are some true jewels among the Litterst-Dixon Collection that Houstonians, especially, should not miss. As a native Houstonian, I took great pleasure in viewing the grocery store and home interiors, YMCA team pictures, and panoramic images of church groups. It was as if I were able to go back in time and stand in the midst of these events. Though the experience is very different than that at the HRHRC, its closeness to home is both intriguing and fun. The HCHS does require appointments, and it is open Mondays through Fridays from 8:30am to 4:30pm.

Like the Harris County Heritage Society, the Austin History Center exists to provide Travis County residents with the means to discover their own historical roots. The Austin History Center contains maps, original plans for Austin, photographs of early Austin and Travis County, and newspaper articles which document the evolution of the Austin and Travis County of today. Unlike the HRHRC and the HCHS, the AHC is a part of the local public library and therefore is funded by the city.

Most of the photographs in the collection are from Austin newspapers and studio photographers. Major collections include the Chalberg Collection, which consists of about 11,000 images from 1870 to 1960, and the Neal Douglass Collection, which consists of about 20,000 photographs and 40,000 negatives from the 1940s to the 1960s. The Douglass Collection is comprised of Neal Douglass's studio and commercial work, including images from his work as a staff photographer for the *Austin American-Statesman* and photographer for the Texas State Legislature.

For those who are interested in 19th century photography, the Austin History Center has work from Hamilton B. Hillyer, William J. Oliphant, and Samuel B. Hill, all of whom were Austin photographers. A special item in the Hill Collection is a two-volume set of *Views of Texas*, printed circa 1900 and illustrated with original tipped-in photographs.

Most of the photographs are kept in vertical files by subject. If the photograph is a portrait, it is filed under the subject's name; if the subject is a building, then it is filed by street address. The images are also cross-referenced under various subjects and by date.

Because the Center is part of a public library, the staff is very concerned with its duty to the public. This concern is evident in the assistance given to the public and in the policy of not charging a user fee for the publication of prints in the collection. Appointments are not required, and the Austin History Center is open Mondays through Thursdays from 9am to 8:45pm, Fridays and Saturdays from 9am to 5:45pm,



Houston Metropolitan Research Center



"YMCA Team" by Litterst-Dixon. Harris County Heritage Society



By Walker. Harris County Heritage Society

THE CURATOR

The Photography Collection of the Harry Ransom Humanities Research Center of the University of Texas, Austin, was established in 1963 with the purchase of the Gernsheim Collection, at that time the largest collection of photo-historical material in individual hands. From that superb beginning the Collection has grown to over a hundred times its original size. At present it contains four and a half million prints and negatives, a research library of nearly 20,000 volumes, an equipment archive of 2,500 items, and thousands of manuscripts, artifacts and related study materials.

Presently the collection attracts some 1,500 researchers (and twice as many visitors) a year. We provide research materials for scholars, illustrations to hundreds of publications, art objects to a number of major exhibitions, and assistance and advice to many institutions, public organizations and individuals. The Collection is, above all else, a resource center for the fostering of ideas and the dissemination of information in all aspects of the human experience in which photography has played a role.

A photographic conservator has been hired and a new conservation laboratory has been

established for the treatment of our holdings. Staff members in the Collection now spend a major portion of their time with basic preservation and rehousing of the images and other items in the archive, as well as instructing patrons in proper handling techniques. In addition, an automated inventory and cataloging system for the photographs has been designed and implemented.

To broaden our understanding of this medium and add to the permanent artistic holdings of the University, the Collection continues to acquire major works by the past masters and present practitioners of the photographic art.

The Photography Collection welcomes and encourages patrons from a variety of backgrounds and academic disciplines. Photography has always been studied in such traditional areas as fine arts and communications; recently, however, it has been very encouraging for us to witness faculty and students from a number of additional academic divisions — including history, American studies, anthropology, sociology, architecture, economics and the physical sciences — who are constantly bringing their own perspectives to this field. The influx of such diverse humanistic approaches will continue to provide us with a redefinition and clarification of our perceptual and conceptual attitudes toward this important medium. □

Roy Flukinger,
Curator

and Sundays from 12 noon to 5:45pm. A copy stand is available, so if you bring your own camera, you may make copy negatives from your favorite photographs in the collection. You can then cut costs by making your own custom prints.

Like the HCHS, the Austin History Center collection has a strong local emphasis, but because Austin is the state capital, the city and its historic events are of interest to Texans beyond the Austin city limits. Sharmyn Lumsden, Curator of the Austin History Center, was very helpful in making some of these events known to me through photographs like those of "Laying brick on Congress Avenue" and "House going over dam."

Not all of the photographs in the collection, however, depict early Austin. Seeing the contemporary photograph as "very much an essential component in the historical photography collection," the AHC created a juried photography exhibit, *Austin Seen*, displayed at the Center from April to June this year. The call for entries was sent out inviting "high quality work... that shows a recognizability of people, places, and events or an essence of life in this [Austin] area." Because anyone could submit photographs, the points of view were excitingly varied. A wonderful exhibit of 114 photographs was created which includes portraits, photographs of the buildings, springs, and homes of Austin, a "Wedding at Dirty's — 1983," and much more. All of the photographs chosen for exhibit have now become part of the permanent Photography Collection of the AHC and, the curators hope,

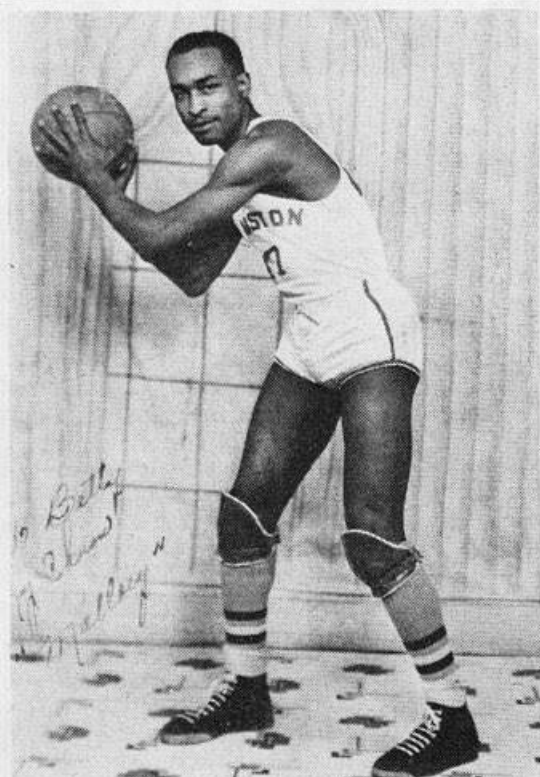
"will give the same interest, appreciation, and delight to subsequent viewers" as the Collection provides today.

An exciting part of researching this article was my introduction to the Houston Metropolitan Research Center, a part of our own public library. The HMRC was established in 1974 as an urban research center to house documentation of Houston and Harris County. Now, over 1,500,000 images are stored in its photography collection. There is an attitude at the HMRC that encourages looking, learning, and the asking of questions.

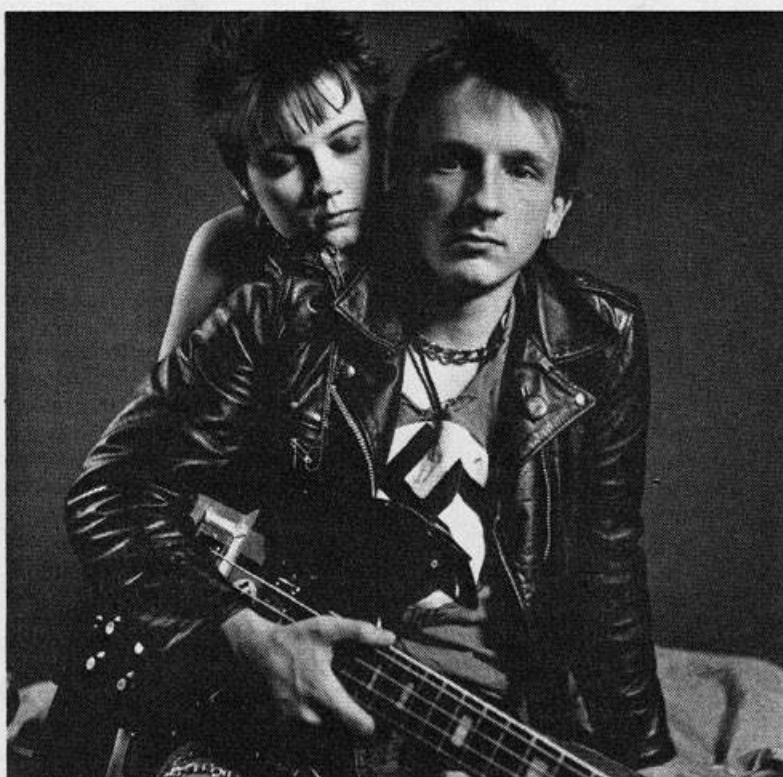
My tour of the facilities began in the office of Tom Kreneck, Assistant Archivist, whose enthusiasm is both delightful and contagious. Within five minutes, I found myself looking at a group of portraits from the sixties, while discussing the importance of grouping, preserving, and viewing photographs as records.

Although the primary local photographers and newspapers represented date from the 20th century, additional images date back to the mid-19th century. The 20th century is represented by the works of Frank Schlueter and Joseph Litterst and by photographs and negatives from *The Houston Post* since the 1950s, *The Houston Chronicle* since the 1960s, and the now-defunct *Houston Press* from 1904 to the 1960s.

The HMRC is actively involved in locating materials that document Houston and Harris County, and it will take anything given, including camera equipment. The policy of accepting "anything given" has



Houston Metropolitan Research Center



"David and Karla" by Dennis Darling, © Austin History Center



Austin History Center



"Loving Couple" by Paul Martin. Harry Ransom Humanities Research Center



"House going over dam, Austin," Ellison Photo Service. Austin History Center

helped to create an interesting collection, which archivally stores entire groups of family photographs. If a family donates its photographs, each family member could possess a copy of the group for the price of the prints, while the originals would be stored safely and always available for viewing. This is a fantastic idea, especially when you think of all the family photographs that have been destroyed by improper care or spread throughout the country in the hands of different relatives.

All of the cataloged photographs in the Houston Metropolitan Research Center are listed in the card catalog with a brief description and with cross-references by photographer's name, subject, and date. In addition to the card catalog, an exceptional finding aid has been created, which consists of photocopies of actual photographs in the collection. This finding aid is the best solution I have found to the problem of determining what you really want to see in a closed-stock collection. The photocopied images are particularly helpful to visually oriented people, such as photographers, and they also prevent unnecessary handling of fragile photographic materials. The cataloged photographs in the Houston Metropolitan Research Center are available Monday through Saturday, from 9am to 6pm, with no appointments necessary. Copy prints are available and inexpensive; RC prints made by a local photographic lab cost about \$5 each. Even if money is no object, this is a terrific way to begin a collection of interesting and exciting photographs from the Houston area.

STOCK

By Rebecca Parker

Perhaps no one else in the world would notice that the man in the background of the picture, the one barely visible there behind the forklift, should be wearing a hardhat. No one except the client — and that's the one who matters. So the photograph, the one that took five hours, four assistants and ten rolls of film to obtain, will never grace the annual report as originally intended.

But the photograph's useful life doesn't necessarily end with this rejection. It may enter one of the commercial collections of photographs available for lease or sale. Such collections are called "stock photography" or "available images," the difference usually being a matter of attitude or marketing.

There are various users of stock photography, including advertising agencies, designers, book publishers, magazines, trade publications, and businesses. They use the photographs in various ways, for instance, in ads, brochures, annual reports, slideshows, calendars, and textbooks.

To track down just the right image, one might start with a generalized stock photography supplier. There are eleven in the Houston phonebook, four of them out of town. The local stock suppliers range in quality from "Well,

it's a photograph, isn't it?" to quite good.

The Stockhouse provides a good example of how Houston stock suppliers operate. The Stockhouse brokers the work of nearly 100 photographers, each of whom receives 50 percent of the fees their photographs generate. On hand are over 80,000 slides, carefully catalogued by subject. For a research fee of \$35 (credited toward the rental rate if a slide is selected), one may peruse their files. If the sought-after pho-

tograph is found, a rental fee ranging from \$125 to \$2,000 is negotiated, depending upon both the image and the intended use. No purchases are allowed. If color separations are required, the original transparency is let out. Otherwise, the Stockhouse will provide reproduction dupes.

There are also single-photographer stockhouses. The photographers themselves support these businesses and keep all the receipts. They are likely to charge more than the generalized stockhouses for the use of a photograph, with fees ranging from about \$250 up to several thousand dollars.

If the perfect image cannot be obtained through the commercial or single-photographer stock-

houses, one may poll commercial photographers. Many photographers, known as assignment artists, are also willing to open their files or even their computer terminals. Again, the research fee is standard and there are no set use fees. The varying complexity and uniqueness of such photographers' assignments create rates that may fall anywhere between reasonable and the moon.

The specialist photographers in town may provide the quickest access to the desired photograph, or serve as a last resort. Harper Leiper sells aerial photographs. Their 10,000 in-stock aeri-als are constantly updated and fetch \$45 each for the first copy, much less for multiples of the same view. For photographs of Houston real estate, one might try any of the commercial photographers who work exclusively with skylines and architectural portraits.

Historical insights of Houston are the forte of Bob Bailey Studios in the Heights. This shop began doing newsreels and stills for theater chains over 60 years ago. They have over 500,000 unique vintage photographs, many of old-time celebrities. These can be had for \$20 for 8x10 prints and \$100 for 16x20 prints.

The need for stock photography in Houston is shown by the large number of sources. Stock photography makes possible the use of an unusual image which would cost too much if shot by a hired photographer. But it should be noted that one's first reason for shopping stock suppliers — low cost — is not always justified. □

NASA site, Clear Lake, 1961, by Harper-Leiper





By Bob Bailey Studios

COMMERCIAL

Day-to-day moments of American life in the 1930s have become familiar to us through the popular distribution of photographs by Farm Security Administration photographers such as Russell Lee, Dorothea Lange, Marion Post Wolcott, and Walter Evans. In the rush of photography's ac-

ceptance into the art scene, the canonization of these photographers has overlooked those steady practitioners of the medium who continue to provide this same existential evidence. The marvel of historical collections in local and national archives owes a great deal to these commercial workers.

If you've noticed the walls of Souper Salad Restaurant, you've seen the work of one such photographer. Bob Bailey learned his craft from Cecil Thompson (whose negatives are in the San Jacinto Museum of History), then went on his own in 1929. With over half a million negatives, it is an incomparable resource of this phase of Houston's past.

One significant aspect is 3,100 8x10 negatives that have been

catalogued as "... when Hollywood came to Houston!". When movie stars like Mae West, Judy Garland, and Joan Crawford were in town to promote their movies, Bob Bailey and his brother Marvin were on hand to do promotional stills for press releases. Movie theaters produced elaborate alterations to their facades for special movies like *Gone With the Wind*, and the Bailey brothers recorded these efforts. Thirty-eight different

theaters are documented from the 1930s to the 1950s, inside and out, day and night. Many were for insurance purposes; others record opening nights, complete with crowds drawn by huge spotlights.

Another major subject was the automobile, and hundreds of negatives show the new Fords and Chevrolets being promoted and paraded. Department stores like Foley's and Sakowitz are represented by fashion shows, window displays, and construction of new buildings.

Bob Bailey began making movies of the Rice University football games in 1934 and did other work that appeared in Pathé newsreels such as the Texas City fire. Bob's brother Marvin took over responsibility for still pictures, and Marvin's son Ken now runs the video division. Amy Terry has taken on the task of organizing, identifying, and performing all the other necessities to make these treasures accessible. If you'll call for an appointment she'll set you up on the light table and you can view the actual 8x10 negatives.

At the end of World War II, returning veterans drastically altered the labor force which had taken shape during the intense military productions. Quite a few veterans had acquired photographic skills in the service, and consequently several new studios opened in Houston.

Harper Leiper was one of those returning veterans and since 1945 his studio on West Dallas has amassed an unequalled collection of aerial photographs. All of Harris County is indexed by street names, and 11x14 prints are in stock of every negative. It's an overwhelming mass of information and quite fascinating to trace the changes that have occurred. □

P.H.

OIL

The iconography of oil's dominant role in Texas is evident everywhere from James Dean in *Giant* to J.R. in *Dallas*, in stills from the early days of discovery at Goose Creek all the way through television ads for Texas Commerce Bank. These public-related images are drawn from a deep well of commercial photographers working in service to the industry.

The Houston Museum of Natural Science has an extensive collection of 4x5 negatives and 11x14 prints by Paul Dorsey between 1950 and 1965. The Museum bought the collection after Dorsey's death, catalogued it, and now makes it available for those needing images of oil's recent history for such uses as publications and research projects. The collection contains many straightforward documents of tankers, off-shore wells, and technology-centered inventories. Unfortunately, no written descriptions accompany the photographs to explain hardware or process, although at the moment some Museum personnel have extensive knowledge of the period. Oral histories would be an im-

portant addition to the visual evidence. Several photographs document relationships between workers and technology and are valuable for their suggestion of human scale in this giant industry.

The Museum of Natural Science also has a few examples that doc-

ument historic photographic processes that are part of the fabulous collection of photographic equipment donated to the Museum by R. Wright Barker. The 763 cameras are extensively documented with instruction booklets, the history of individual pieces, original costs, years of introduction and the importance of each camera in the development of photographic technology. The range is from antique panoramic Cirkut cameras to a Polaroid Land 95, the first "picture-in-a-minute" camera, introduced in 1948 for \$89.75. □

P.H.

'Mr. Mud' by Paul Dorsey. Houston Museum of Natural Science



AUCTION

Sotheby's and Christie's are auction houses located in New York City which publish catalogs for their regularly scheduled auctions. These may be purchased individually or by annual subscription (prices realized at auction are available after the auction and mailed to subscribers at no additional charge). Each catalog contains lot numbers, small reproductions of selected images, title, photographer, dimensions, conditions, biographical references, and estimates of the going prices. It is possible to bid in absentia, but why miss all the excitement? The

catalogs contain a wealth of pictures, many of which you've never seen reproduced anywhere else. To order publications, write: Sotheby's Subscription Dept., P.O. Box 1020, Woburn, MA 01801 (\$30); and Christie's Subscription Dept., 21-24 44th Avenue, Long Island City, N Y 11101 (\$40).

The Houston Center for Photography holds an auction every other year (including this one), in early December. All photographs will be exhibited during the month prior to the sale. It is a benefit for the HCP and includes work by national and local photographers. Two years ago the auction was held at the Paradise Bar and Grill, and included work by Aaron Siskind, Ralph Steiner, George Krause, George Tice, and Paul Caponigro. □

SAVING

There are many products and numerous sources for conservation of photographs, but my favorite is Light Impressions. For 15 years they've been putting out this mail-order catalog and book list from Rochester, New York, and they've become quite efficient and even more resourceful over the years. The 1984 Archival Supplies Catalogue is 64 pages long and includes archival portfolio boxes, archival mounting board, archival scrapbooks, print files, slide storage systems,

dry mounting press, mounting corners and hinges, mat cutters, frames, and shipping cases, as well as Kodak, Oriental, and Agfa photographic paper, and books on conservation, antique printing processes, and individual photographers.

A one-time fee of \$10 makes you a lifetime member of the Light Impressions Updating Service, which entitles you to discounts on books and special purchases, plus a subscription to their *Review* of books, products, and information.

The mailing address is Light Impressions, P.O. Box 940, Rochester, NY 14603. □

P.H.



"Southeast Houston from eight miles high. U.S. Geological Survey, EROS Data Center

EROS

Earth Resources Observation Systems (EROS) Data Center in Sioux Falls, South Dakota, is a source for some incredible photographs. Part of the U.S. Department of Commerce's National Oceanic and Atmospheric Administration, the EROS Data Center offers two different sources of images. One is the Landsat satellites which orbit the Earth at an altitude of 570 miles and cover in one scene an area about 115 miles on a side. Second are aircraft photographs made from eight miles up by high altitude aircraft and covering about 17 miles on a side.

Landsat MultiSpectral Scanner

(MSS) data is produced at the NASA Goddard Space Flight Center in Maryland and transmitted to South Dakota by communications satellite. In South Dakota, the digital data from the satellite is converted by a laser beam film recorder into photographic products. Four distant portions of the electromagnetic spectrum are represented: green, red, and two near-infrared. Individual Landsat images are black and white because they are only photographic representations of the spectral data sensed in one band. If you order a black and white image, you receive one taken in the red band in which

vegetation shows up best. Color composites are available by superimposing three of the four black and white scenes and printing them in color. Healthy vegetation appears red, deep water is black, and cities are blue.

The satellites make their predetermined routes around the earth in 18-day cycles, so it's possible to register changes in the same ground area between cycles.

The Data Center has compiled two sets of pre-selected products of coverage over the United States. Aerial photographs of over 100 major metropolitan

areas offer color infrared in scales of one inch to one mile and one inch to two miles, and generally include the central business districts. The black and white version reproduced in this issue is a sample of this scale, in which street grids and buildings are visible. Color prints with an image size of 9" are \$15; 18" is \$35, 27" is \$50, 36" is \$70.

Selected Landsat Coverage extends over all of the contiguous United States and each scene was chosen for high quality and minimum amount of cloud cover. By writing to the EROS Data Center, Sioux Falls, South Dakota 57198, you receive a map

showing the country covered by a worldwide reference system with path and row designations. You choose the spot you want a Landsat photo of, send in the coordinates, and they send you a print of the preselected negative from that scene. (Houston is on Path 27, between Rows 39 and 40, under Landsats 1, 2, and 3.) If you have more specific needs beyond preselected data, the first step is to complete an inquiry form that initiates a search of the computer files. This listing of photographs that meet your requirements is sent to you at no charge. □

P.H.

LIST

Amarillo Art Center
P.O. Box 447
Amarillo, TX 79178
806-372-8356

20th century photographers: 318 photographs by 17 photographers. Large collection of Farm Security Administration images, including 296 by Russell Lee. Others represented include Abbott, Strand, Steiglitz, Evans, Steichen, Weston, Rothstein, Porter, Lange. Open to the public.

Amoco
Corporate Headquarters, Houston
Contact Richard Wierzbowski, art consultant 713-523-1714

20th century photographers: John Wimberly, J. Barry Thompson, Walter Grossman, Michael A. Smith, Sally Horrigan, Gary Faye, Casey Williams.

Not open to the public.

Amon Carter Museum
3501 Camp Bowie Blvd.
Fort Worth, TX 76107
817-783-1933

Marni Sandweiss, Curator
Carol Roark, Asst. Curator

19th and 20th century photographers: over 200,000 prints and negatives. Approximately 2600 photographs in Fine Arts Collections. Approximately 250 photographers represented: Laura Gilpin (20,000), Karl Struss (225), Clara Sipprell (900), Edward Weston (70), William H. Jackson (200), Carleton Watkins (60), Edward Curtis (700, primarily gravures), Lewis Hine (64). Collection includes both films and glass plate negatives.

Open to the public. An appointment is necessary to view any work not on exhibition.

Austin History Center
Austin Public Library
810 Guadalupe
Austin, TX 78701
512-472-5433

Sharmyn Lumsden, Curator of Photography

19th and 20th century photographs, glass plate negatives, family albums. Neal Douglass Collection, Chalberg Photographic Collection, works donated by contemporary Austin photographers. Continuing exhibitions.

Open to the public. An appointment is not necessary.

Bailey Studios
931 Yale
Houston TX 77008
713-864-2671

Contact Amy Terry

Movie theaters, car dealers, department store displays, construction shots from 1929 to the present. Many 8x10 negatives. Copy prints \$20/8x10, \$50/11x14. Wonderful collection of a growing Houston through the eyes of a commercial photographer.

8am-5pm Monday through Friday. Please call for an appointment.

Baytown Historical Museum
3530 Market
Baytown, TX
713-427-8768

20th century photographs of the Baytown area, including several panoramas and other pictures related to the discovery of oil in Goose Creek.

Limited hours. Call for times.

Dallas Museum of Art
1717 N. Harwood
Dallas TX 75201
214-922-0220

Sue Graze, Curator of Contemporary Art
Vicki Vinson, Curatorial Asst.

19th and 20th century photographs. 350 prints by 100 photographers. Abbott, Arbus, Avedon, Becher, several Harry

Callahan dye transfer color prints, Roger Fenton, Frith, Gardner, Tadeusz Myslowski, O'Sullivan, Shore, Strand's portfolio *On My Doorstep*, Geoff Winningham.

Works are exhibited on a rotating schedule in "Works on Paper" Gallery. Call for an appointment to see additional works, 10am-4:30pm Tuesday through Friday.

DeGolyer Library
Southern Methodist University
Box 396, SMU Station
Dallas, TX 75275
214-692-2661

Dawn Letson, Curator of Manuscripts and Photographs

Railroad, Western history, transportation. 300,000 prints and negatives. William H. Jackson, Hiller, DeGolyer, Jr., Richard Steinheimer, R. Moody Albums, postcards, stereographs, glass plate negatives.

Open to the public 8:30am-5pm Monday through Friday. An appointment is preferred.

EROS (Earth Resources Observation Systems) Data Center
Sioux Falls, South Dakota, 57198
605-594-6511

Contact User Services Unit

Satellite and high altitude photographs of the earth in false color composites, black and white images, film positives and film negatives. A request for information about imagery of specific areas will initially generate a computerized geographic search which is free of charge.

Galveston and Texas History Center
Rosenberg Library
2310 Sealy
Galveston, TX 77550

Jane Kenamore, Archivist

19th and 20th century photographs of historical nature. Joseph Maurer (3000 4x5 and 8x10 negatives), stereo-opticon viewer, stereographs, albums, lantern slides, tints, cabinet cards.

Open to the public 10am-5pm
Parts of the equipment collection on permanent display. Photographs available for serious research and publication inquiries.

Tuesday through Saturday. No appointment necessary.

Harper Leiper Studios
2800 West Dallas
Houston, TX 77019
713-526-2101

Aerial photographs of Houston since 1945 indexed by street and area.

Harris County Heritage Society
1020 Bagby
Houston, TX 77002
713-223-8367

Dannehl Twomey, Registrar

The Litterst-Dixon Collection of panoramic and 8x10 negatives of Houston in the 20s through the 60s. Other photographs of historical interest.

Open to the public Monday through Friday. Call for an appointment.

Houston Metropolitan Research Center
Houston Public Library
500 McKinney
Houston, TX 77002
713-224-5441

Louis Marchiafava, Archivist
Tom Kreneck, Associate Archivist

A large collection of photographs relating to Houston's history, including the Frank Schluter Collection of panoramic and 8x10 glass plate negatives of Houston from 1906 through the 40s. Family albums, business albums, newspaper files. The Center has a Xerox file of many of the images.

Houston Museum of Natural Science
1 Hermann Circle Drive
Houston, TX 77030
713-526-4273

Dr. Thomas Pulley, Director
Lisa Insull, Registrar

Extensive collection of photographic equipment donated by R. Wright Barker and a large collection of 4x5 negatives and 11x14 prints by Paul Dorsey of the Oil Industry, 1950-1965.

Parts of the equipment collection on permanent display. Photographs available for serious research and publication inquiries.

Open to the public for general exhibitions. Appointments required for research.

Houston Post
4747 Southwest Freeway
Houston, TX 77001
713-840-5884

The *Post* is in the process of changing the procedure for ordering reprints of photographs that appear in the paper by their staff. They are available for a minimum of \$20/8x10.

Library of Congress
Prints and Photographs Division
Washington, D.C. 20540

The Library of Congress contains 10,000 negatives from Mathew Brady's efforts to photograph the Civil War, 9,000 negatives and photographs by Arnold Genthe, 140,000 black and white negatives made in the 30s under the Farm Security Administration, 1,600 Kodachrome transparencies by the FSA photographers, and approximately 9 million other photographs. Reprints are available through the Photoduplication Service. Negative numbers, which are required for print orders, are listed in a few publications and

may be determined for a limited request based on Xeroxes, page numbers, titles, and publishers of specific images.

11,000 negatives, 2,500 master prints and 8,000 reference prints from Joseph I. Seagram & Sons county courthouse project.

Lunar Planetary Institute
3303 NASA Road 1
Houston, TX 77058
713-486-2172

Ron Webber

A non-profit organization founded to promote scholarly interest in space exploration. The image center, which contains images on video discs as well as prints and slides, is open to the public. Materials can be borrowed at no charge.

Call for an appointment.

Menil Foundation
Black Image Foundation Archives
1519 Branard
Houston, TX 77006
713-528-1345

Karen Dalton, Director of Houston office, Black Image Projects
Geraldine Aramanda, Researcher

An extensive collection of photographs that document the image of blacks from the third millennium B.C. to the early 20th century. Includes photographs of painters, drawings, prints, sculpture, vases, manuscripts, stained glass windows, tapestries, Civil War memorials, and vernacular objects such as weathervanes and cigar advertising.

Not open to the public. Upon completion, it will be available to scholars.

Menil Collection
Photography Collection
3363 San Felipe
Houston, TX 77019
713-622-5651

Kathryn Davidson, Curator of Prints and Photography

19th and 20th century photography including 388 Cartier-Bresson, Clarence John Laughlin (41), James VanDerZee (18), Danny Lyons (33), Edward Curtis, Lewis Hine, Brassai (28).

The collection is not open to the public at this time. Upon completion of the new building for the Menil Collection, it will be available to scholars and serious students of the medium.

Moody Medical Library
University of Texas Medical Branch
Galveston, TX 77550
409-761-1971

Larry J. Wygant, Associate Director for Public Services

Medical students in the early twentieth century used stereo viewers to study diseases and anatomy. This collection includes several examples, as well as rare books, manuscripts, prints, and photographs of the history of medicine and of the UTMB.

Open to the public, Monday through Friday 8am-5pm.

The Museum of Fine Arts, Houston
1001 Bissonnet
Houston, TX 77005
713-526-1361

Anne Tucker, Curator

TO SEE:

These diverse organizations at least occasionally show photographs, not necessarily for sale. Asterisks indicate the organization always shows some photography.

Almeda Project for the Arts
561 Almeda
523-6489

Art League of Houston
1953 Montrose
523-9530

Sarah Campbell Blaffer Gallery
University of Houston Fine Arts Building
Entrance 16, off Cullen
749-1320

Contemporary Arts Museum
5216 Montrose
526-3129

Deutser Art Gallery
Jewish Community Center
5601 S. Braeswood
729-3200

Diverse Works, Inc.
214 Travis
223-8346

*Houston Center for Photography
1441 Alabama
529-4755

Lawndale Alternative
5600 Hillman
749-4953

*Lickety-Split
6628 S. Main
529-1714

Munchie's Cafe
2349 Bissonnet
528-3545

*Museum of Fine Arts
1001 Bissonnet
526-1361

O'Kane Gallery
University of Houston/Downtown Campus
1 Main Street
N. Tower, 3rd floor
749-1950

Ouisie's Table
1708 Sunset
528-2264

Rice University Media Center
Rice Univ. Campus, 6100 Main
527-4894

Sewall Art Gallery
Sewall Hall, Rice University
6100 Main
527-8101 ext. 3502

The Museum has over 2800 photographs in its collection, primarily in the period 1945-present, with a growing number from Europe and America in the years of 1917-1945, as well as 19th century Japanese photography. The Museum has a complete set of Robert Frank's photographs from *The Americans*, a large number of John Heartfield images that were published in Europe between the World Wars, Paul Strand, Lewis Baltz, Sidney Grossman, Eliot Porter, Ezra Stoller, Geoff Winningham, Manuel Alvarez-Bravo, and special collections donated by AT&T and Target Stores.

Portions of the collection are integrated with other media on exhibition; photographs rotate with prints in the Romansky Works on Paper Gallery; and new acquisitions are frequently seen in lower Cullinan Corridors.

The Collection is available to the public by appointment.

National Archives
Still Picture Branch (NNVP)
Washington, D.C. 20408
202-523-3099

Five million photographs "created or received by legislative, judicial, or executive agencies of the United States Government in pursuance of their legal obligations or in the transaction of their official business. This material was maintained by these agencies as an official record of their activities or because of the value of the information it contained." Write for their general information packet, buy a copy of *The American Image* published by Pantheon Books, or travel to Washington to do your own research.

Open to the public.

RepublicBank Houston
700 Louisiana
Houston, TX 77002
713-247-6621

Ann Spillane

Photographs by Casey Williams, Joel Meyerowitz, Stuart Klipper, Mitch Epstein.

Tours available by appointment.

Rice University
Art Department
P.O. Box 1892
Houston, TX 77001
713-527-8101

Marion Grayson, Curator

Four portfolios by Alvarez-Bravo, Elliott Erwitt, Robert Doisneau, Garry Winogrand. Photographs by John Lee Simons, Richard Pipes, Geoff Winningham, Lewis Hine, Stephen Shore.

Call for an appointment.

Harry Ransom Humanities Research Center
University of Texas at Austin
Austin, TX 78712
512-471-1833

Roy Flukinger, Curator

Extraordinary collection of 19th and 20th century images based on the Gernsheim Collection and expanded to include historical and contemporary photographs. Adams, Atget, Bedford, Blanchard, Annan, Julia Margaret Cameron (214), Samuel Bourne, Mathew Brady, Maxine DuCamp (100), Roger Fenton (500), E.O. Goldbeck (20,000), Hill & Adamson (183), Paul Martin (1600), Muybridge (179), Niepce, Reilander (130),

W.D. Smithers (9000), William Henry Fox Talbot (76), Steichen (156), Steiglitz (28), Strand (57).

Open to the public. An appointment is not required but is preferred.

Houston Academy of Medicine
Photographic Collection of
Historic Research Center
Texas Medical Center Library
Jesse Jones Library Building
Houston, TX 77030
713-797-1230

Elizabeth White, Director

Manuscripts and archives of rare books of the history of medicine in Harris County with approximately 8,000 images; 1,800 negatives of portraits of the members of the Harris County Medical Society 1954-58.

Open to the public. Call for an appointment.

Houston Center for Photography
1441 West Alabama
Houston, TX 77006
713-529-4755

Lynn McLanahan, Director

The Center is in the process of organizing a slide file of work by contemporary Houston photographers as a means of providing access to new work in the area.

Houston Chronicle
801 Travis
Houston, TX 77002
713-220-7171

It is possible to order prints by staff photographers. Wire service images are not available, but you can order copies of photographs you've seen in the paper, or go to the *Chronicle* Library and look at the negatives on file. \$10/8x10 black and white, and \$25.20/8x10 color.

San Antonio Museum Association
P.O. Box 2601
San Antonio, TX 78299
512-226-5544

Richard Casagrande, Curator

15,000 historic photographs, 500 contemporary photographs. Ansel Adams, Augustin Casaola, Imogen Cunningham, Walker Evans, Roy Hamric, Fritz Heinle, Russell Lee, Paul Strand, Minor White, Geoff Winningham.

There is a permanent exhibition of the collection at the Museum. The collection is open to the public for study by appointment.

San Jacinto Museum of History Association
3800 Park Road 1836
LaPorte, TX 77571
713-479-2421

Winston Atkins, Librarian

4,800 prints of Texas prior to 1900 and Houston 1920-1940. Large collection of prints and negatives by Cecil Thompson, commercial photographer active in Houston in 1920-1940. Daguerrotypes, albums, postcards, and stereographs.

Photographs are incorporated into many of the exhibitions in this Museum in the base of the San Jacinto Monument. The collection is available to the public for study Monday-Friday, 10am-5pm, by appointment.

Space Photos
2608 Sunset
Houston, TX 77005
713-667-9668

Probably the best commercial outlet locally for space-related photographs, including slides (singly and in sets), prints, posters, and murals. A set of four slides purchased for private use is \$2.50; single slides are \$60 each for commercial use.

Open 8:30am to 4pm Monday through Friday.

Southland Corporation
2828 North Haskell Avenue
Dallas, TX 75221
214-828-7011

John J. Jasinski, Curator

The company that brings you the Big Gulp has a full-time art curator with a large collection of 19th and 20th century photographs. Hill and Adamson, Juliet Margaret Cameron, Carleton Watkins, Edward Weston, Brett Weston, Bill Brandt, Bernice Abbott, Olivia Parker, Gail Skoff, Jerry Uelsmann.

Not available to the public.

Texas Historical Foundation
P. O. Box 12243, Capital Station
Austin, TX 78711
512-472-6784

Richard Pearce-Moses is Project Coordinator of the Foundation's efforts to survey all the photography collections within the State of Texas and to publish a directory. Contact his office for more information.

Texas Southern University Library
3100 Cleburne
Houston, TX 77004
713-527-7121

Mrs. Chapman and Mrs. Richards at 713-527-7149 are responsible for the Heartman Collection on Negro Life and Culture, which contains two dozen 19th century images of a wide range of lifestyle and living conditions.

Mr. Moreland, Librarian, is responsible for the Barbara Jordan Archives, which contains the visual and verbal artifacts from her career in public office. The University Archives contain the photographs of Rodney Evans, who has taught at TSU for 30 years.

University of Houston
Art Department

University Park Campus
Houston, TX 77004

The print study collection of the art department contains four portfolios of photographs by Alvarez Bravo, Elliot Erwitt, Robert Doisneau, and Garry Winogrand.

University of Houston
M.D. Anderson Library
Special Collections
University Park Campus
Houston, TX 77004
713-749-2726

Gene Jackson, Acting Head
Wendy Sterba, Senior Library Assistant

The Special Collections contain the F.W. Heitmann Collection of several 8x10 glass negatives of this Houston business from 1909, the George Feurmann Collection of Prints and Photographs about Houston, and the University Archives.

Open to the public by appointment.

University of Louisville
Photographic Archives
Ekstrom Library
University of Louisville
Louisville, KY 40492
502-588-6752

The Library contains the Standard Oil of New Jersey Archives that have recently been published in part by University of Texas Press as *Roy Stryker USA*, and Texas Monthly Press as *Out of the Forties*. Each contains negative numbers that can be used to order prints from the original negatives. For non-student research use, the current charge for an 8x10 black and white is \$5, plus \$1.50 postage. Museum quality exhibition prints on fiber-base paper are \$20 for an 11x14.

University of Texas of the Permian Basin Library
4901 East University
Odessa, TX 79762
915-367-2128

Bobbie Jean Klepper, Special Services Librarian

Ellen Schulz Quillian Botanical Collection (300), John A. Stryker Collection (440 color negatives, 2035 black and white negatives, 955 black and white prints), Dallas glass plates, UTPB Archives. Primary categories are

West Texas plant life, rodeos, Dallas and Ft. Worth.

Open to the public, 8:15am-4pm, Monday through Friday. No appointment necessary.

Vinson & Elkins
First City Tower
Houston, TX 77001
713-651-2222

Tevis Grinstead or Merrienne Timko

A large collection of photographs that is part of a corporate art collection. Several photographs each by Robert Adams, Frank Gohlke, Joel Meyerowitz, Russell Lee, Geoff Winningham, Peter Brown, Eduard Boubat, Robert Doisneau, John Pfahl, Elliott Erwitt, Linda Conner, Imogen Cunningham, Ruth Orkin, Jerry Uelsmann, and others.

Not open to the public.

Wilson Industries
1301 Conti
Houston, TX
713-237-3700

A small but growing number of photographs within a corporate art collection that is very supportive of local artists. Includes photographs by Suzanne Bloom, Peter Brown, Garry Winogrand, Buddy Clemons, Sally Gall, and Casey Williams.

Not open to the public.

Woodson Research Center
Fondren Library
Rice University
P.O. Box 1892
Houston, TX 77001
713-527-8101 extension 2586

Nancy Parker, Director

Early 20th century photographs documenting the history of the University in 1912. Panoramic photographs by Frank Schlueter of opening ceremonies and early commencement exercises, 8x10 contact prints of outdoor social events in the teens and twenties, aerial photographs of the campus long before there was a Medical Center. Photographs by Cecil Thompson, Bob Bailey and others. Photographs of the 1965 College Bowl Team.

Call for an appointment, Monday through Friday.

TO BUY:

The following are galleries which deal in photographs either exclusively or in addition to other media. Those marked with asterisks show only photography.

***Benteler Gallery, 2409 Rice Blvd., 522-8228**

European photography, primarily contemporary. Photographers include: Andre Gelpke, Marta Hoepffner, Karin Szekessy, Fritz Henle, Robert Hausser, Floris Neussus, Andreas Muller-Pohle, Philipp Scholz Ritterman, Werner Hannappel, and Pierre Cordier.

Boulevard Gallery, 1526 Heights Blvd., 869-8733.

Multi-media gallery, featuring local artists. Bill Adams is the only photographer being represented on an ongoing basis at this time. Holds an annual juried show for Houston's photographers. This year's is in October.

***Clemons Gallery, 4317 Montrose, 520-5353**

Photography gallery, showing major photographers, mostly American:

Harry Callahan, Paul Strand, Walker Evans, Alfred Stieglitz, Alfred Eisenstaedt, Elliott Erwitt, Ansel Adams, Henri Cartier-Bresson.

Graham Gallery, 2411 Bartlett, 528-4957

Multi-media gallery, regional, national, and international contemporary artists. Represents Peter McClellan, Alain Clement, Jocelyn Benzakin, Duane Hanson.

Harris Gallery, 1100 Bissonnet, 522-9116

Multi-media gallery, representing 5 photographers: Kevin Clarke, Geoff Winningham, Peter Brown, George Krause, and Serge Ham-bourg.

Kauffman Gallery, 2702 W. Alabama, 528-4229

Multi-media gallery, contemporary, showing primarily color photography. Includes Eliot Porter, Ernst Haas, and Richard Payne.

***David Mancini, 526-9674**

Private dealership, by appointment. Has a wide range of photographs.

McIntosh/ Drysdale Gallery, 2008 Peden, 520-1888

Multi-media gallery with a national range of artists. Photographers include Peter Campus, John Margolies, Michael Johnson, and Brian Wood.

Moody Gallery, 2015-J West Gray, 526-9911

Contemporary multi-media gallery, including photographers William Christenberry, Manual, Douglas Kent Hall.

By Teresa Byrne-Dodge

A quarter century of U.S. space exploration has generated a massive collection of photographs. Among many repetitious and poor quality images are found a few extraordinary gems. Three young men — Dennis Ivy, Paul Judice, and Owen Wilson — who founded 801 Editions, are currently working on a project to combine the best images from the NASA collection with the recollections of nearly three dozen people crucial to the space program, to provide what promises to be the most comprehensive and humanized portrait ever made of the years in space.

What they have planned is two oversized portfolios, together containing 24 matted dye-transfer prints and four platinum prints (each image is 10 1/2 inches square) in oversized boxes, each 18 by 22 inches. Each image will be accompanied by a brief recollection by a former astronaut, administrator, or NASA technician. These will be typeset by hand and printed on 120 pound paper.

There will also be a third component to the project, a bound book of black-and-white platinum prints and longer, more analytical essays. Former NASA Deputy Administrator Dr. Robert Seamans, for example, is writing about the Washington politics at the inauguration of the space program in the 1950s.

All three parts — the two portfolio boxes and the book — will be bound in leather and embossed in gold. They hope to have the project ready to unveil by early 1985, when the Museum of Fine Arts has scheduled an exhibition of the work.

Although the three are not ready to go public with all the details of their project — there are still some negotiations going on — they did agree to tell *Image* the background of what they're calling the NASA portfolio. We joined Ivy, Judice and Wilson one evening at 801 Editions, their laboratory and headquarters contained in a wood frame house.

Like most huge projects, this one had an inspired beginning. It was the summer of 1982, and the three had been working on Peter Brown's image and text project, *Seasons of Light*. That portfolio was their first major project and they were wondering what they would do next.

"I came in one evening to print," recalls Dennis Ivy, "and when I arrived Owen and Paul were running around the house, screaming, because they had had this great idea. I asked 'What's going on?' And they said, 'NASA.' And I said, 'Of course.'"

(l-r) Paul Judice, Owen Wilson, Dennis Ivy. By Janice Rubin



"Lunar Module, Apollo 15." NASA

A SPACE

"We started with the astronauts," says Wilson. "I had a friend who knew one astronaut. He phoned up Jack Lousma [of the Skylab and shuttle missions] and set up an appointment for us. We wanted to get a reaction from him, to see what he thought of the project from an astronaut's viewpoint. Since he liked it, we thought we wouldn't have any problem. We

tried calling a couple of astronauts here in town, who turned us down flat. You can't just call somebody and say 'We have this great idea' because they've heard one million and one ideas, including the idea of astronaut pencils."

"We divided up the tasks of the project," Wilson says. "I took most of the responsibility for getting the text together. I started doing research to find out who could say what about what and generated a list of astronauts on the basis of that and started approaching them methodically. I went to visit each one, because there's no other way to do it. You can't do it by mail or phone. I took Peter Brown's project to show them what we were trying to do."

"We developed a more and more impressive list. Now it's 28 people. Once you've got a list like that, you can get almost anyone to help you."

Sounds easy in retrospect, but Wilson traveled all over the country in early 1983, trying to get a core group of astronauts interested in the project. He became a master of delicacy and politics.

NASA could not prohibit the project, they say, because the photographs fall in the public do-

main. Officially they belong to the United States and can be used for anything but an endorsement. Access to the original transparencies, however, is tightly controlled.

"NASA ended up being much more cooperative than I ever would have expected," says Judice.

"One of the big pluses we had was this list of people," says Wilson. "We had two former administrators and the director of manned space flight and the director of unmanned space flight."

"The project itself lent itself to cooperation," says Ivy. "It's good for the space program. It brings the public closer to the space program, which is something they have to do to get funding. And there's the museum show."

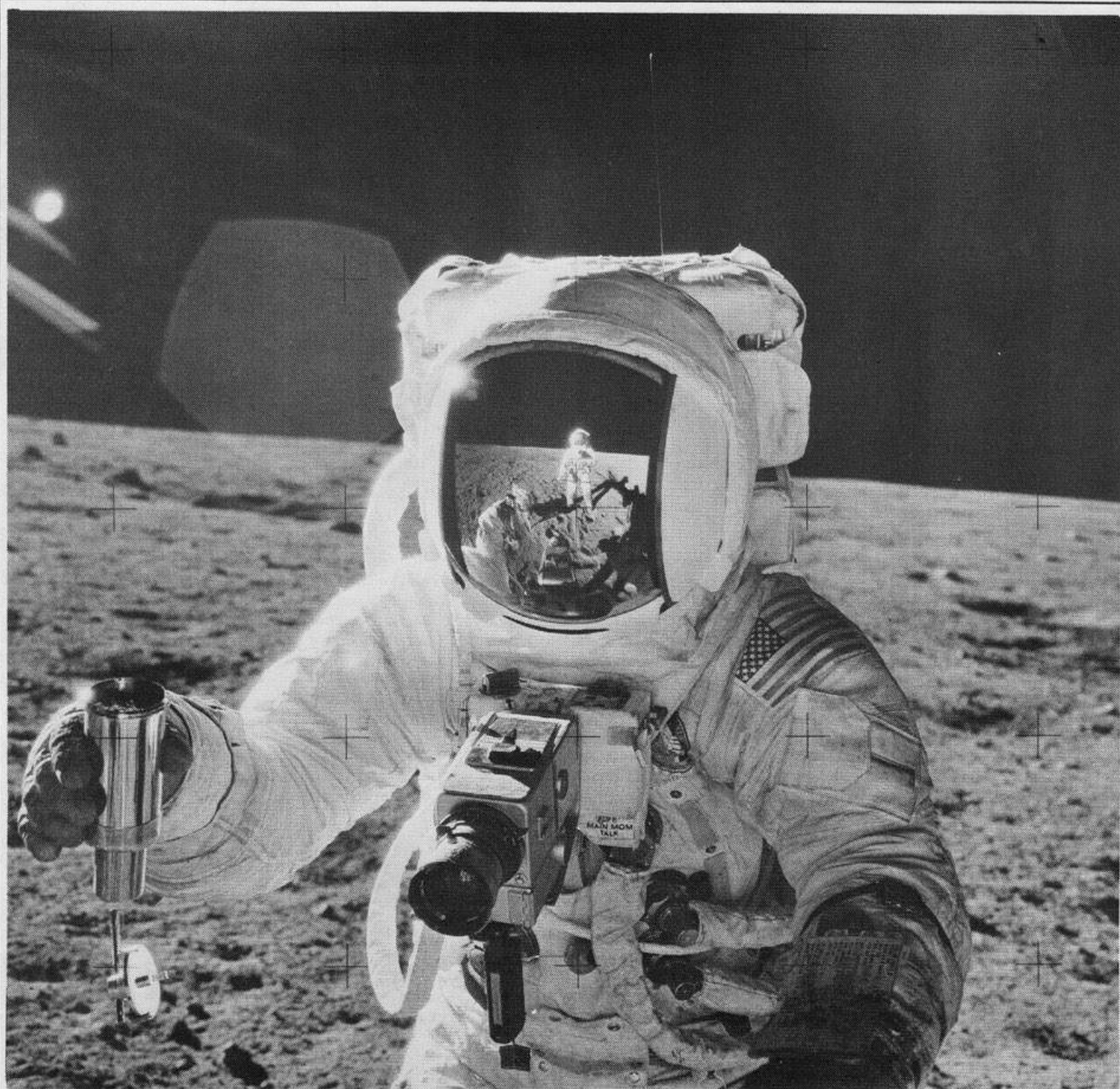
Judice adds, "Exotic media helped a whole lot, because many of the people who work in the photography lab or in the public affairs office came up through the Technicolor photo labs and made all these gorgeous films during the '30s and '40s, or were in the network news. When they see something like dye transfer and platinum, it really excites them. They have a certain amount of respect for that."

"Plus the idea of getting the

astronauts to talk about things that are not often talked about," says Wilson. "Buzz Aldrin, for example, a few minutes after they landed on the moon, took communion. I think, although I won't know until I've actually seen it, that his text is going to revolve around that incident. Another one would be Stuart Roosa [Apollo 14] who's writing about the fatal fire in the Apollo program. Not in any kind of sensational way. But a lot of the stories haven't been told, simply because there is no outlet for them. And when you put that kind of information together with the pictures and get it from a whole sweep of astronauts from the very first all the way through to the current space shuttle, you build up a picture that no one's got."

None of the contributors are writers per se, says Wilson, so most of the stories and essays need polishing. Most are trained to write technical reports. Not only must Wilson cajole some 35 contributors to meet their deadlines, but he must also work with them to make the wording more vivid.

"Owen certainly had his work cut out," says Ivy. "These guys



"Alan Bean, Apollo 12." NASA

PORTFOLIO

were trained not to be emotional. On space flights they were so busy taking care of being in space, that they really didn't have much time to have personal feelings about what they were doing."

Some of the texts have surprised them, however. They mention the eloquence of the pad safety leader, a German who was reluctant to cooperate because he said he couldn't write English well enough. He was the last man the astronauts saw on Earth because he closed the bolts on the hatch. He wrote a piece about Alan Shepard's first flight from the view of the safety crew, and it was beautiful, Wilson says.

What makes this project special, they say, is that this may be the first and last time an undertaking of this type is possible.

"[Some of] these people are getting old," says Wilson. "We figured, while we were at it, we'd do the job as well as we conceivably could. And that meant, in addition to astronaut photographs and texts, we'd carry viewpoints on sweeping events."

As of the first of April, about \$120,000 had gone into the project. They expect to spend a third of a million dollars before the project is finished. Although they

don't know exactly how much each portfolio will sell for, they expect their costs to be about \$4,000 each.

Wind River Press of Austin, run by David Holman, will do the printing of the text and the book production. Dermont-Duval, of Paris, is making the boxes and book covers. They will use calf skin — a goat skin is simply too small for the boxes — with gold leaf embossing. "One of the wonderful things is we're running into a lot of craftsmen," says Judice. "Not only are the writing and imagery going to be beautiful, but the format and the presentation will be too."

They also had some top-flight help in selecting the final few dozen photographs. Locally they asked Anne Tucker, curator of photography at the Museum of Fine Arts, Houston, and photographer George Krause to help with the selection. They also flew in Roy Flukinger from the University of Texas and James Dean, who is the curator at the Smithsonian and used to run NASA's art program. The four of them received a preview set of slides to examine and, in February 1983, spent a day at

the Rice Media Center reviewing the photographs.

"We had selected about 300 photographs from NASA's archives and had had type C prints made that they could look at," says Judice. These were selected after poring through catalogs and files.

"[The committee] picked, first of all, aesthetically pleasing images, dynamic images," he continues. "And they had to tie together in some sort of narrative sense. And if they had some sort of historical significance, that was neat too. They put together 22 images and had about 10 or 15 alternate images that we could pull from as we needed or to use as supplementary images in the show. It was interesting because you had people like Anne and Roy who have this curatorial background and would look at it as a [historical] body of work like Matthew Brady's or Atget's. I think when people look back at the imagery from the 20th century, they'll look at space pictures. That's really a pivotal point in civilization. George Krause was interested in images, what really jumped out at him. And Dean could do all that, plus he had a strong historical foundation to

draw from. He questioned them a lot," Judice says.

"It's surprising, out of however many images that have been taken, how few there are that can really be considered to go in something like this," says Ivy. "The reason [astronauts] even had a camera, for the most part, was for technical research. It turned out it was good for public relations, to finance the space program."

Indeed, so unnecessary were cameras once considered that, on Apollo 11, there very nearly was no TV camera because of weight considerations. Flight engineers considered the camera among the most expendable items; only an administrative decision kept the camera onboard.

"A lot of the astronauts didn't like the idea of taking pictures," says Judice. "It's interesting to look through the reels, because on one mission the guy is just a hard-core scientist and he takes only the pictures he's supposed to take. And on another mission, maybe the guy is a bit of a poet and takes a picture here and there. I think, as far as NASA is concerned, every picture is to document some kind of scientific experiment. One of the interesting things about the imagery is that

the people weren't seeing the pictures. They had the camera fastened to their chest pack and it had no viewfinder."

The Hasselblads used on the space missions had to be modified to work in a weightless environment, and special thin film was designed so it would not have to be frequently changed.

"You can see [in the photos] from Apollo 11 to Apollo 17 on the moon, there's no atmosphere, so the light has a slightly different color to it," says Judice. "They were fiddling around with different film emulsions to get the color balance right. They didn't quite get it right until Apollo 17. So the last roll had good color balance, but the early ones were off."

Up to this point, continues Judice, he, Ivy and Wilson hadn't even considered using NASA's originals from which to make their prints.

"I called and asked to talk to whomever could make the decision," recalls Judice. "There was a fellow who was in charge of public affairs. I went to see him and we chatted for a bit. And he said, let's go over to the photo building. I was a little annoyed because I had been hoping they would all leave so I could talk to whomever else I was supposed to. So he asked me to sit down and he introduced me and as he did, everybody in the room pulled out a pad of paper and put a pen to it and looked at me. At that point I realized they had taken the project seriously."

NASA okayed their request to use the originals, but Ivy and Judice had a sudden tremor of nervousness: They didn't even want to touch the transparencies, let alone bring them back to Houston to their lab. The responsibility terrified them. They ended up paying for a technician's time to handle the film, including getting it out of the freezer and putting it in the negative carrier and enlarger for them. They copied it at NASA.

The most valuable film is kept in a freezer at about 0 degrees, explains Judice. When needed, it's taken out and left 24 hours in the 50 degree cool room, then brought out for a few more hours to come to room temperature.

"A lot of these cans hadn't been opened in 20 years," says Ivy.

"They had some surprises," says Judice. "Some of the film was damaged or cracked from age. I think the vault is fairly new. Recently, they began to realize how valuable some of these things were. But some of the old images are in incredibly good shape, really bright and the colors are saturated."

Only the in-flight images are at Johnson Space Center, says Judice. Everything taken at launches is at Cape Canaveral. Files are also kept in Washington, D.C., and California. There is no catalog system to speak of, he says. Hundreds of thousands of pictures were taken for things like map making. "The seemingly haphazard arrangement has its beginnings in the Cold War. It's plain we were in this race, trying to beat the Russians to the moon. And nobody could be concerned about how they were going to file the images," says Judice.

The first showing of the NASA portfolio will be at the Houston Museum of Fine Arts, tentatively scheduled for early 1985. Later that year the work may appear in a show at the Bibliotheque Nationale, in Paris.

SAN ANTONIO

By Sharon Stewart

San Antonio is the home of the Alamo, where in 1836, 183 people fought to the death for Texas independence against 5,000 of Santa Ana's Mexican forces. Forty-six days later, Texas became a nation and remained one for nearly a decade. In 1968, 122 years after the battle of the Alamo, the same city hosted the world in a celebration of creative unity, the HemisFair. Such are the influences and paradoxes of this proud, embracing bicultural city that is also the tenth most populous city in the United States.

There is something quite compelling developing on a beautiful estate at 6000 N. New Braunfels, home of the McNay Art Institute and the San Antonio Art Institute (SAAI). For years a community art facility, SAAI is a school in the state of becoming: becoming the first independent college of art in the Southwest. It will be an institution dedicated to change, a state that will be perpetuated by the plans of Director George Parrino, the SAAI Trustees, and architect Charles Moore. When Parrino surveyed art school publics as to the ideal art curriculum, two seemingly divergent replies were consistently given: teach the basics and teach the language of emerging technologies and concepts.

Photography is central to the scheme at the SAAI, with facilities planned for filmmaking, sound generation, video, computer graphics, and still image production. But photography won't be holed away with its own mysterious discipline of chemicals and equipment. Believing the artists to be thinking, philosophical creatures, Parrino and Dean Howard Smagula are planning a program of coursework based on the concept of process. All media will be taught the first two years to give students the expressive language for innovation and conceptualization through the process of planning, making, evaluating, and presenting during their last two years of study. There will also be the injection of reality with two semesters of professional practice. The program will begin in the fall of 1986 if construction of the \$8 million facility and recruitment of faculty and students dovetail.

SAAI has exhibited photographs in its present gallery. This spring *Constructions/Photographs* featured the work of Texas photographers Alain Clement, Manual, Steve Dennie, Nic Nicosia, and Neil Maurer. Both photographs and constructions used in the photographs were shown to give an indication of the artists' working methods. Neil Maurer is head of the photo program at the University of Texas at San Antonio

(UTSA). The core of photographic courses he teaches is augmented by method specialists and photo-historians brought in to instruct the BFA and MFA students. The campus, far out I-10 West, has a gallery for exhibiting student work and outside work such as the recent exhibition of a local photo collector's holdings.

There are two other galleries in town exhibiting photography. Anne Alexander, owner of the Charleton Gallery at 308 N. Presa on the Riverwalk has consistently shown photographs in her six years of operation and is always interested in seeing new work. UTSA graduate Kathy Vargas is currently sharing an exhibition with members of an Italian photo cooperative. At Objects Gallery, 4010 Broadway across from the Witte, Caroline Lee shows artists who push the edge of their craft, be it photography, ceramics, fabrics, or papermaking. So it was with the photographs I viewed ranging from painted and constructed images to palladium, color, and black and white prints by Texas photographers.

San Antonio photographers have shown their work at the Bank of San Antonio at One Romano Plaza. A bank show you say. Many who have participated in and certainly those who organize the shows view the bank as an alternative space for exhibiting work without the pressure of sales. Margaret Larcade has placed the work of respected San Antonio artists of all disciplines since the initiation of the San Antonio Artist Series in 1979.

In light of this issue's coverage of photographic collections it is significant to mention the four historical archives which canonize centuries of Texas living.

One of these is housed at the Institute of Texan Cultures on the grounds of the HemisFair, 801 South Bowie. First the Texas Pavilion during the Fair, it became the Institute by legislative mandate which placed it in the hands of the University of Texas System, deeming it a research facility and communications center for the study of Texas history, folklore, and culture.

The strength of the Institute's collection begins with images taken during 1924-1939 by *San Antonio Light* news photographers. This collection was donated by the Hearst Foundation and from it the Institute produced a 1,600-image presentation highlighting life in San Antonio in the 1920s and 1930s for visitors to view. Augmenting the collection are copy negatives from private family and town museum collections across the state.

The Institute is currently exhibiting 42 photographs depicting the

life of the ranch cowboy during the last decades of the Texas cattle kingdom from the Rector Archives of the Humanities Research Center of The University of Texas Austin. Ray Rector made these images in the early 1900s. The panoramic photographs of long-time San Antonio and world photographer, E. O. Goldbeck will be exhibited in 1985 at the Institute. Staff member John L. Davis authored *San Antonio: An Historical Portrait*, a short pictorial history and popular narrative published during the HemisFair. Davis drew from the Light Collection and other photo archives including the Texas Research Library that is maintained by the Daughters of the Republic of Texas.

A component of the Alamo compound, the library houses books, documents, maps, periodicals and photographs pertaining to Texas history, particularly the era of the Texas Republic. Many families and individual collectors have donated photographs to the library, most notably early San Antonio architect M. J. Diehlman, Sr., and Edward Grandjean, a local camera store employee who, it is rumored, found a treasure of photos in a trash bin.

San Antonio and regional Texas life are also documented in the photo archives of the San Antonio Conservation Society, 107 King William. Photographs of San Antonio landmarks, Conservation Society properties, and documentation of current renovations are also included. The Society is quite proud of its collection of 300 glass plates taken by early 20th century photographer Ernst Raba that were donated by the Express News Corporation, the publisher of San Antonio's other newspaper.

It was lantern slides from the San Antonio Museum Association's (SAMA) photo collection that Witte Museum Senior Curator Cecelia Steinfeldt used to illustrate another historical survey, *San Antonio Was*. This 30,000-image collection is a component of a larger collection of 500,000 items including paintings, sculpture, and scientific and historical artifacts. SAMA owns and jointly shares this collection with the Museum of Transportation, Witte Museum, and San Antonio Museum of Art.

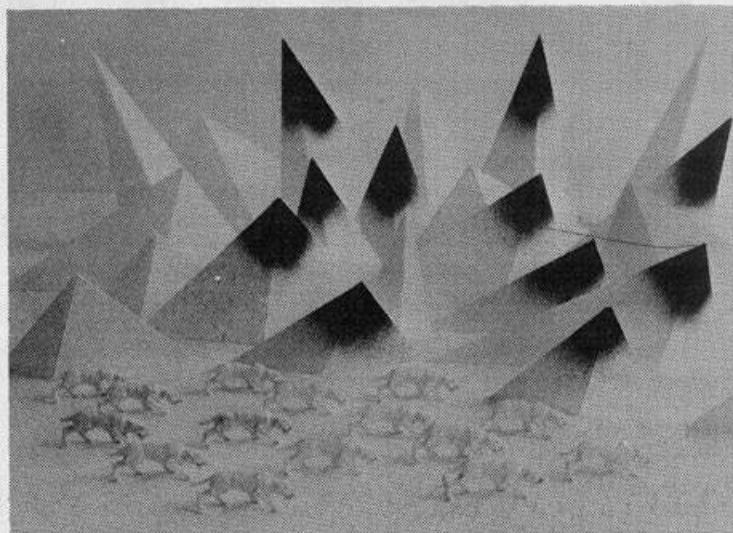
Until three years ago — when the San Antonio Museum of Art opened in the magnificently refurbished Lone Star Brewery at 200 West Jones — the Witte was the city's fine arts museum. Its focus is now history and natural history allowing the new museum the fine and decorative arts berth. With new director John Mahee only months at his job and a national search for a curator of contemporary art underway, photographic planning and activity is uncertain

save the September 9 opening of *Mexico: The Revolutionary Era*. This exhibition of landscape and war photos of Hugo Brehme and Augustin Casasola is drawn from the permanent collection as was a recent Walker Evans show. Sources for exhibitions are a balanced drawing from the collection, traveling shows and work of

local photographers. The 1983 *Contemporary Work Series* included the work of local photographers Jessie Mary Garza, Steve Sellars, and Neil Maurer. In the past, these exhibitions were hung in the Photography Gallery of the museum, but this spring other media were placed in the space making it an all purpose gallery.



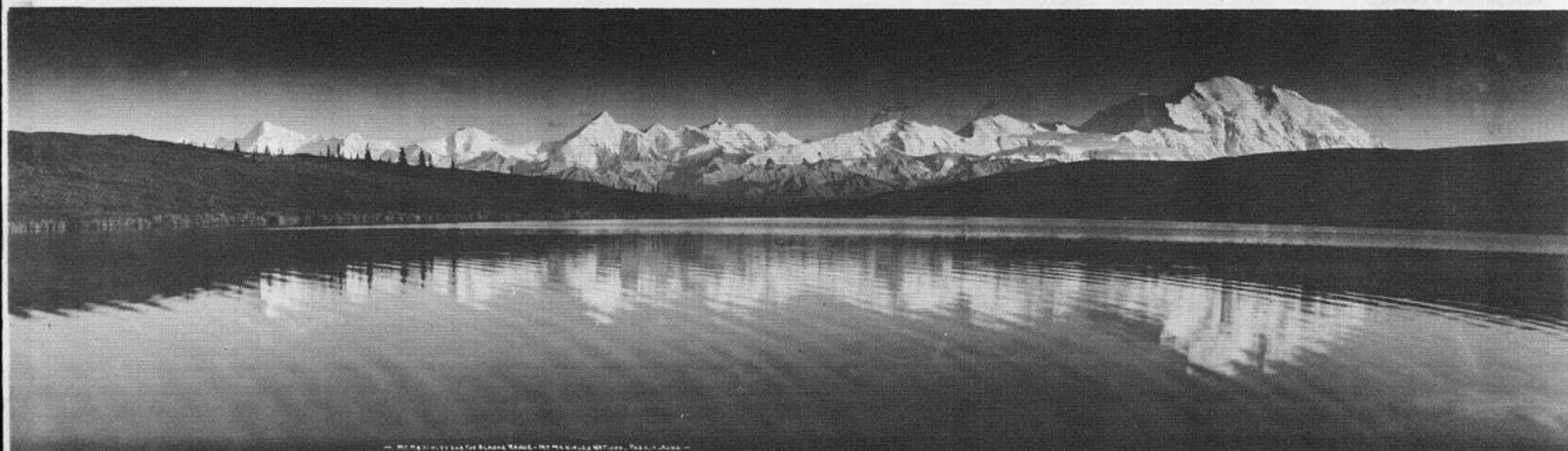
"TVs and melons" by Maureen O'Malley



"Black peaks" by Neil Maurer

Steve Hellars





E.O. Goldbeck, National Photo and News Service.



David Cardenas



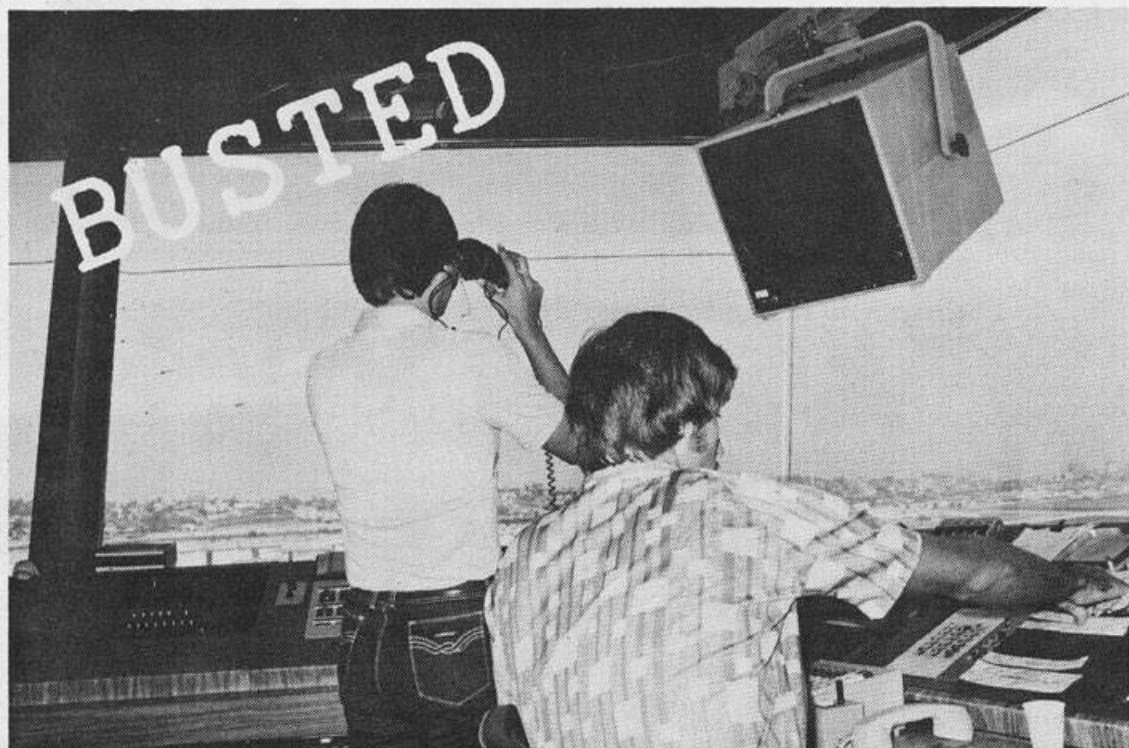
"Magicians" from the Dreamscapes series, © Linda Schlecht

"Fiesta, San Antonio", © Judy Bankhead

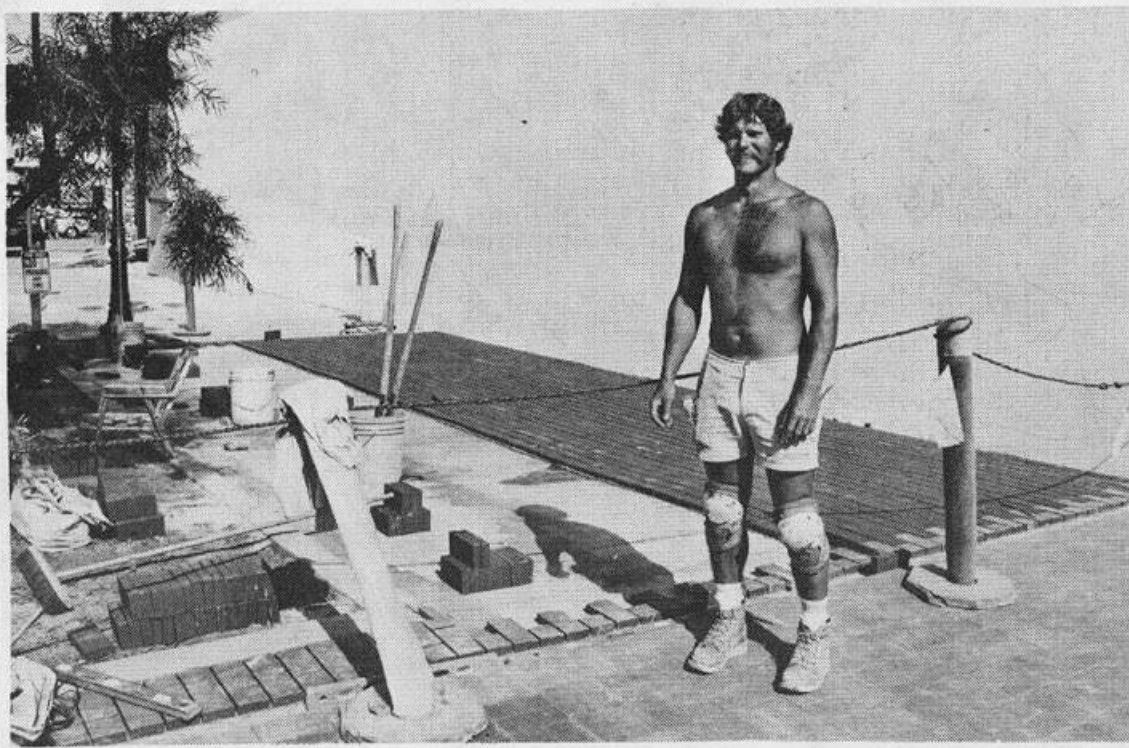


EXHIBITIONS

FRED LONIDIER



"Joe Muniz and Hal Claus" by Fred Lonidier



"Ron Cook" by Fred Lonidier



"Ola Hosley" by Fred Lonidier

(Paula Goldman was responsible for bringing Fred Lonidier's exhibition *I Like Everything Nothing But Union* to the Houston Center for Photography from March 30 through May 6.)

By Paula Goldman

Documentary photography designates a wide variety of work showing or analyzing events and social conditions. A truly documentary work should be a comprehensive view of a subject, one that presents the dynamics and reasoning behind a situation in addition to its appearance. Documentary photographers range from observers to committed activists. The observers tend to confirm the viewer's preconceived notions: the poor are helpless victims, the rich live in remote, elaborate surroundings. Their photographs offer no new ideas; they generate pity (an unproductive emotion), or cynicism (which is worse, because the viewer resigns himself to accept the situation as unalterable). At its best, in addition to informing the viewer, a documentary can offer suggestions for improvements or show inspiring examples of people already involved in positive societal change. Ideally, a viewer should leave the work with a fresh perspective on the subject and perhaps some changed preconceptions. (He may even contribute time, money or write his Congressman.)

Documentary photography has long been affiliated with photojournalism and the principle of objective, neutral observation. Photojournalists working for the news media have little time to research their subjects; they are thrown into situations and forced by time constraints to quickly grab a "slice of life". The photos are then edited primarily for emotional, rather than factual content (depending on the publication's editorial leaning), because pulled heartstrings sell papers. The public trusts the camera's intervention in a scene, and hence any "street" photograph taken for journalism is treated as a document. Yet a "grabbed" photograph can do little to illuminate the true conditions of its subject.

The aspiration of documentary photography to fine art removes it even further from informational possibilities. Once it is isolated and hung on a gallery wall to be sold, the photograph becomes a commodity, rather than a communication designed to convey information and spur change. As an object, the photograph relies on formal compositional strengths and emotional impact.

To create a documentary work that is capable of educating the viewer, the photographer must also be educated. He must have some idea of how things got to be how they are. A photographer with little or no socio-political background in his subject has little choice but to approach his subject formally or stylistically to achieve graphic impact. An aesthetically effective picture can produce sympathetic, even indignant, emotions in the viewer, but without produc-

ing understanding of the causes and effects. An emotional reaction that functions primarily as catharsis for the viewer is not enough to put him in the subject's place; not enough information is present.

Fred Lonidier is a documentary photographer who has been personally involved with his subject for years. Lonidier deals with organized labor and the political potential of grassroots movements. He considers himself an activist within the labor movement (he is also secretary-treasurer of his union local in San Diego) and creates his work for the union audience rather than for the art community. Text is an integral part of Lonidier's work, sometimes in the form of captions or often as a parallel, complementary work that expands the meaning of the straightforward photographs.

Lonidier's most recent work, *I Like Everything Nothing But Union*, was exhibited at The Houston Center for Photography in April. The work was commissioned by the San Diego-Imperial Counties AFL-CIO Labor Council for union members and is permanently installed in the Labor Council hall. To demonstrate the varied composition of the union, Lonidier shows individual workers at their jobs and in informal portraits. Excerpts from interviews with union members accompany the photographs on printed panels. The excerpts express workers' perspectives on, among other topics, their working conditions, political and economic influences on their lives, pride in their jobs and in their union involvement, and union positions on racial and sexual issues.

This project shows aspects of organized labor not readily apparent to the public. The diversity of the union members photographed and quoted dispels the misconception held among the misinformed that organized labor is a homogenous mass of like-thinking blue collar males. Lonidier presents workers in unстереotypical roles: a black, female ironworker, a male elementary school teacher, a female college professor, a female horseshoer. Occupations not ordinarily considered "unionized" are represented, such as sugar workers, recording engineers, and musicians.

The tone of the work is undeniably positive; the workers' comments are full of constructive criticism and suggestions for improvements.

Lonidier's work not only includes information on the broad scope of union activities, but enters the most important and most exciting realm for documentarians: viable suggestions for improving the quality of life. Cynical affirmation is useless; documentarians interested in making a social contribution need to present new attitudes and alternatives. Photographers must offer inspiring visions in order to cause any changes. By thoroughly understanding his subject, a photographer can direct the power of the visual image toward positive social change.



From "The sublimation of romance," by Connie Hatch

WOMEN/DOCUMENTS

By Jan Z. Grover

When I look at photographs as an historian, I look at them as cultural artifacts, as expressions of value and interest arising out of — and moving into — specific discourses. Such artifacts have ways of being looked at, thought about, acted upon that presuppose some agreement on the nature and/or function(s) of photographs among a particular group of viewers. These discourses are always bound by social and cultural determinants like race, class, nationality, education, occupation, and gender. The show I've recently curated for The Houston Center for Photography, *New Women: New Documents*, is about a distinctive difference I see in the way some women photographers today are structuring their image-making within the larger

art/academia/museum world of art discourse.

Though this larger world generally prizes the uniqueness, the aura, if you will, of the fine print — the solitary print as an object of meditation and desire, a world unto itself — these women's work ignores these *données* of art photographic practice in favor of an approach that instead stresses the continuity between their art-making and the worlds that they/their viewers inhabit. Rather than make their art from materials far removed from everyday life, these photographers have in fact made the personal political, have invested the personal with the high seriousness usually reserved for less mundane subject matter. Instead of a solipsistic retreat from engagement with their daily lives, or an equally hubristic attempt to move their inquiries beyond

"mere" female subject matter, they attempt to describe and know the world closest to them — that of family, of social relationships, where lies the delicate, miscible line between the Self and Other.

That these four women photographers — Judith Crawley, Connie Hatch, Cynthia Gano Lewis, and Sandra Semchuk — all deal with family and relationships in their work, and that they do so in the particular ways that they do, strikes me as hardly fortuitous. In fact, the more that we learn about women's emotional development, the more I think we will be able to see the pure insistent note in many women artists' work in youth to mid-life, telling us, as I feel this work does, how primary relationships are to women.¹

Carol Gilligan's important work of the past decade, made broadly available two years ago in *In*

A Different Voice — Psychological Theory and Women's Development,² posits a view of women's development that runs counter to that of theorists from Freud through Erikson and Kohlberg, all of whom argued for women's emotional immaturity in adulthood, based on our lack of absolutist, idealist, rationalist ways of dealing with posed moral dilemmas. For them, women remained so many *Noras*, forever chained inside their ethical doll-houses.

Gilligan's research proposes an alternate way of seeing women's moral development: in our relativist, commonsensical, deeply contextualized approach to moral problem-solving, she argues, there lies an equally valid, ethically valid, ethically very humane, and mature form of behavior. Women, she believes, see things differently

from men because our moral trajectory from youth to maturity is so different from men's.

... the prevalence of violence in men's fantasies, denoting a world where danger is everywhere seen, signifies a problem in making connection, causing relationships to erupt and turning separation into a dangerous isolation ... [it indicates] a problem with connection [for men] that leads relationships to become dangerous and safety to appear in separation. [Thus] rule-bound competition achievement situations, which for women threaten the web of connection, for men provide a mode of connection that establishes clear boundaries and limits aggression, and thus appears comparatively safe.

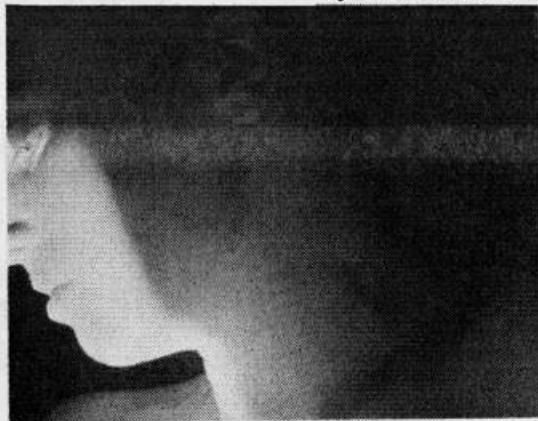
There certainly isn't space here to go into Professor Gilligan's argument, but if we accept even provisionally her thesis, then I think certain things that all of us as artists, teachers, and parents observe about photographs, students, and children become a bit more explicable. I'm not arguing for a gender imperative here, but I do believe that Gilligan's work on the different trajectories of moral development in men and women accounts to a great extent for the difference we see in student work and in much of the women's photographs now emerging.

Women students and mature photographers photograph people more than men do. They photograph people intimately — not as fleeting grab shots on a busy city street, but as people with whom they seek connection. On the other hand, more of my male photo students tend to photograph abstractly: they photograph their ideas, they photograph objects. They take real pleasure in the isolating and instrumental phases of photography — the sexy equipment — while my female students tend to be initially a bit intimidated by technique and equipment. On the other hand, women students' photographs, in my experience, more frequently demand an emotional response, whereas many of my most adept and confident male students create work whose brilliant surfaces are all but impossible to penetrate except formally. (I bring this up because it was in observing student work that it first occurred to me to try applying Gilligan's theory to the distinct differences I was already perceiving, as a way of at least partially explaining them.)

In the work of the four women photographers who contributed to *New Women: New Documents*, the concern for relationship extends beyond the subject matter each woman chooses to her method of presentation itself. Each of the photographers here works in series, but these are series that weave the "web of connection" that Gilligan speaks of rather than offering us a number of individually startling images linked only by subject matter or formal treatment. These series consist of images that may indeed sacrifice individual clout for a more seamless positioning inside the body as a whole. Like so many siblings, their images are not meant to be prized out of their contexts as statement of isolated sensibility or vision; rather, they form their meaning as a family does, by being seen as an entirety. Many of their images appear more as bridges to an overall meaning than as repositories of isolated significance. In the ordering, too, of the series, the contextualizing, non-hierarchical way of handling experience that Gilligan ascribes

Sandra Semchuk

Cynthia Gano Lewis



WHEN YOU ARE THE VICTIM OF AN OUTRAGE, YOU ARE TEMPORARILY ABSOLVED OF RESPONSIBILITY. HOWEVER, THE PEOPLE AROUND YOU ARE SUBJECTED TO A PECULIAR SENSE OF GUILT AND HELPLESSNESS. THERE ARE NO INNOCENT BYSTANDERS. THE SOCIAL AGGRESSOR IS A SHADOW OF OURSELVES.

to women is very evident: Crawley's grids, Hatch's mirrorings, Semchuk's seamless strips and stacks suggest the wide variety of ways in which their images can be read.

It takes a certain amount of re-ordering in one's thinking to appreciate the values of this quiet work alongside the flashier claims of much photography encountered in the discourse field of art/academia/museums. But as I mentioned before, my chief attraction to photography is to its value as a cultural artifact — as something that tells us about the kinds of values, beliefs, traditions that have been lived. For me, these photographs tell me about things that have not been much discussed visually, either within the discourse of art or within a broader cultural framework: what Tillie Olsen termed "how life is, for most of humanity."

Most pointedly, I look at this work's scrupulous attempts at uncovering and healing feelings about rape, sexual objecthood, and motherhood, and I see in it the shaping of experience that needs to be seen and to be spoken. Adrienne Rich put it most eloquently:

Whatever is unnamed, undepicted in images, whatever is omitted from biography, censored in collections of letters, whatever is misnamed as something else, made difficult to come by, whatever is buried in the memory by the collapses of meaning under an inadequate or lying language, this will become not merely unspoken, but unspeakable.³

My hope is that more women photographers will attend more closely to the voices within them that have been so long unheard or stilled and produce an effulgence of work that expands the discourse of art photography into areas beyond its present formalist concerns. Perhaps then, like Gilligan, we can expect to find art engaging broad human concerns:

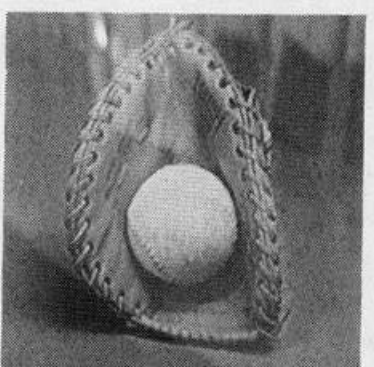
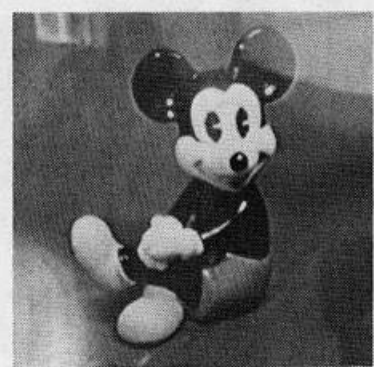
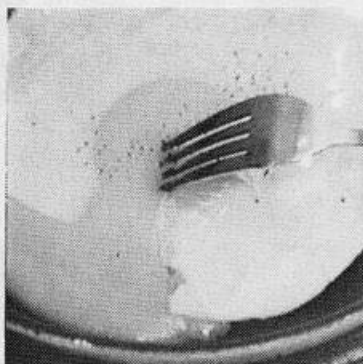
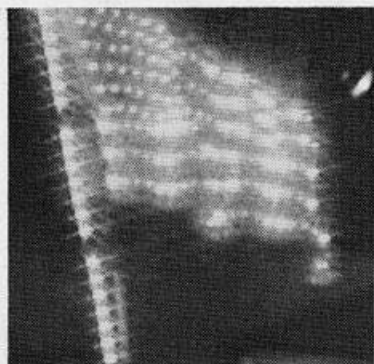
... In the different voice of women lies the truth of an ethic of care, the tie between relationship and responsibility, and the origins of aggression in the failure of connection. The failure to see the different reality of women's lives and to hear the differences in their voices stems in part from the assumptions that there is a single mode of social experience and interpretation. By positing instead two different modes, we arrive at a more complex rendition of human experience ... [through which] we can begin to envision a change understanding of human development and a more generative view of human life⁴

¹This isn't to say that many women won't successfully mask these issues, resolve them outside their art, or opt to suppress them in favor of more male-oriented and saleable work. But as more is understood and made known about women's very different development, we may also expect to find more women choosing to explore material close to home without apology, as has already happened in the past fifteen years in women's writing and painting.

²Gilligan, Cambridge: Harvard University Press, 1982.

³Rich, "It Is the Lesbian In Us ... " On Lies, Secrets, and Silence: Selected Prose, 1966-1978 (New York: W. W. Norton, 1979), p. 199.

⁴Gilligan, pp. 173-174. □



Wall display from Videology by MANUAL

MANUAL

(The collaboration of Suzanne Bloom and Ed Hill under the pseudonym of MANUAL began ten years ago this spring. The following is taken from a talk MANUAL gave recently at Betty Moody Gallery in conjunction with their exhibition there titled Videology. They acquired their first video equipment in June, 1974. The present project was completed over a period of 16 months.)

By Suzanne Bloom and Ed Hill

In general, the work in the Videology project is about received images both in the literal sense of images received on a home television screen and, more importantly, in the same way that Gustav Flaubert collected received ideas for his famous *Dictionary*. That is to say, television as a transmission/reception system communicates through the malleable terms of

culturally shared and communally understood images.

More specifically, *Videology* is about the problems of representation and meaning, about the ways in which meaning in television is dependent upon the ambiguity of the individual IMAGE-SIGN. Each image (as in the individual photographs) has meaning potential. Each image holds the possibility of representing or evoking multiple meanings by calling up in our imagination other signs (images). Further, when several images (photographs) are then put together they may activate this meaning potential in particular ways quite specific to an individual viewer.

The programmers of broadcast television intend to direct the viewer's consciousness toward consumption of certain calculated messages. Our intention, however, has not been to construct fixed

messages (as, say, in the manner of the rebus), but to deconstruct and expose the process that is at work in television while leaving the viewer maximum free-play for interpretation. It seems to us the common objects that make up the majority of our photographs are shown as familiar and "made strange" at the same time — at least, we hope that is the case. We want to remove television from the realm of the taken-for-granted.

The *Videology* project attempts to examine our culture as a whole as it is mediated by TV. Not only is our present everyday world mediated by television, so is our past. History, even "private" history, is absorbed into the present and commodified.

We make no distinctions here between high or popular culture, between profound or trivial, between "good" or "bad." At the level of signs, they are all equal. The derived meanings available from these images are both socially and individually constructed. But they come to us thoroughly structured by the medium or video (i.e., television) — pre-screened as

it were.

The 120 photographs comprising *Videology* might be better called a "collection" rather than a "series." Why such a large number? In order to give the semblance of a coherent cultural breadth, it seemed necessary to marshal as many and as heterogeneous a group of images as we thought could be pulled together in a single presentation.

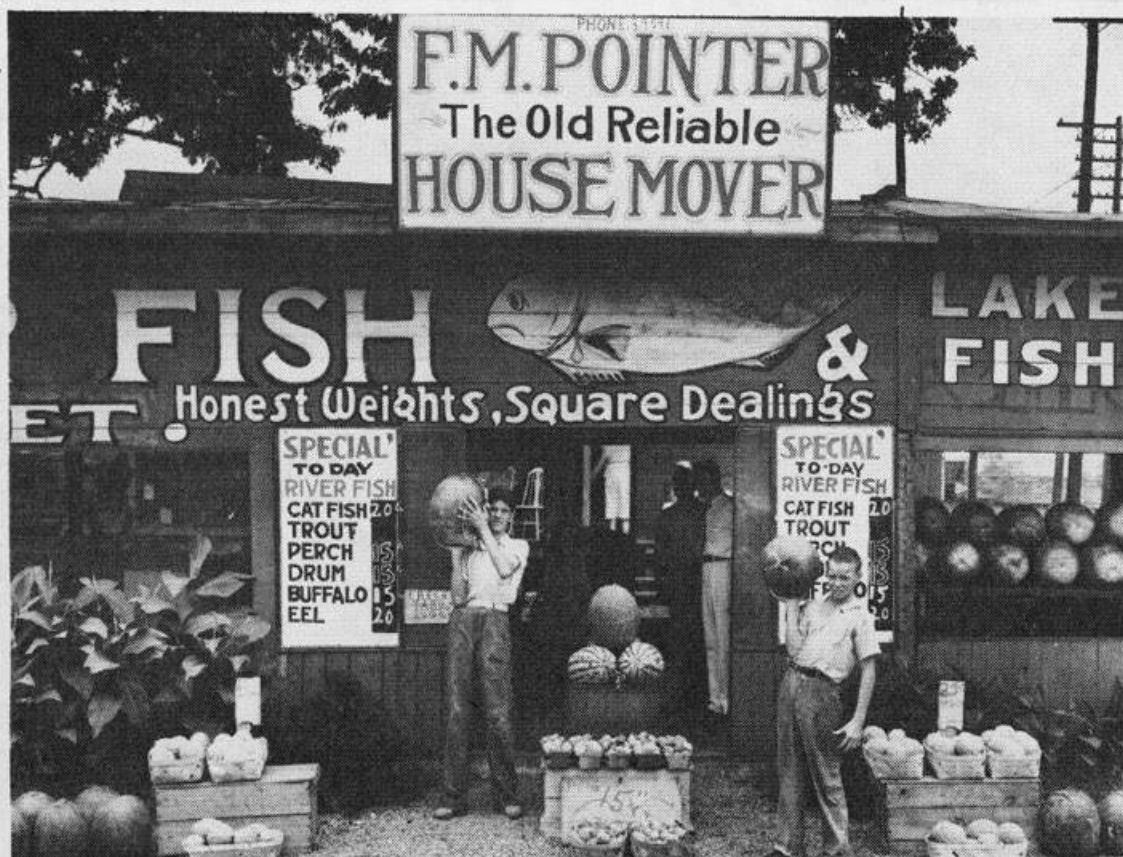
We would like these photographs to be experienced as photographs, not as "stills" from television. They are about photography insofar as they do what photography generally does: they examine a part of our visible world, they freeze time, and they frame space. The space they isolate is plainly cultural; it makes no pretense of actually being natural. And yet, television has become "naturalized" (or normalized) in our collective consciousness.

We are not embracing video culture, simply turning our camera and projecting our imaginative understanding towards it.

Videology, strangely enough, owes a great debt to Flaubert's last work of fiction, *Bouvard and Pecuchet*.

Installation at Moody Gallery. MANUAL





"Roadside stand" by Walker Evans. The Library of Congress

BOOKS

NATIONAL ARCHIVES

By Paul Hester

The American Image: Photographs from the National Archives, 1860-1960. *The National Archives' own selection from the more than five million photographs in its holdings. With an introduction by Alan Trachtenberg and compiled by the Exhibitions staff, Office of Education Programs, National Archives and Records Service, General Services Administration, Washington, D.C. Pantheon Books, New York 1979. \$10.00 paperback*

The most extraordinary presentation of photographs in the public domain, this inexpensive book is a powerful demonstration of the value of photographs. As it says, "By and large, photographs appear in the Archives only if they have already served some purpose linked to 'history' — that is, if they have been part of the work of a government agency. On the whole, Archives photographs represent documents accumulated in the course of government work. Pictures are not collected for their aesthetic importance, nor because they represent significant moments in the history of photography. They are collected simply because they once played a useful function."

The book is worth the price just for the introduction, in which Alan Trachtenberg discusses the ways in which we can learn from old photographs. "There is much more to reading a photograph than recognizing its details and connec-

ting what they show with a larger frame or scheme — in this case, our common knowledge of American history — but . . . this particular group of pictures . . . does make a significant addition to historical knowledge simply on the level of what is represented. The pictures document a changing society, and they do so, much more than is the case in most history textbooks, from the point of view of people who experience change . . . There is still a conviction . . . that history is made by leaders and governments, by larger-than-life heroes and villains — and that plain people only live in their wake.

"The thematic emphasis in these pictures is upon plain people, and especially upon people engaged in work . . . Simply as visual fact, this particular photographic history underlines the presence of working people in our history. It also underlines the fact, until recently blocked from the consciousness of many white Americans, that ours is a multiracial population, that blacks and Indians and Asians share an American identity.

"The principle is to recognize that the meaning of a photograph . . . is rarely a given within the pictures, but is developed in the function of the picture, in its particular social use by particular people . . . Change the frame [context], and the meaning also changes, though the image remains the same . . . For photography is a form of behavior — or many forms, each bearing important information about the daily

lives of Americans, about those expectations and implicit values that make up the everyday life of any society. This is to say that the historical and documentary value of these photographs does not lie wholly in their visual subject matter — in what they are as recorded perceptions — but also in the buried and hidden social uses they originally performed. Each picture presented here, then, represents more than life itself: each is a symbol of meanings, of frameworks within which the picture performed its original work, that in turn lead as if by infinite regress into the patterns, values, and beliefs of American culture at any given moment of its history.

"Recognizing how much more we need to know in order to know perfectly the meaning of the pictures, we can then begin to ask leading questions, to construct frames of our own for the use and appreciation of these images. Our questions may be aesthetic, or art-historical, or political, or broadly historical and cultural . . . When we frame it culturally, with questions drawn from our own interests in the history of American life, it discloses new possibilities of meaning, without neglecting or disturbing the questions of aesthetics and photographic history."

This thoughtful introduction contributes new questions to our looking, in particular, at this significant collection of photographs. The bonus is that all the photographs have a number and that 8x10 prints may be ordered for \$5.75.

age. *A Century of Photographs* is one of several publications which include this information about specific photographs. Da Capo Press published a catalogue of Walker Evans' work in the Library of Congress which includes small reproductions. *In This Proud Land*, edited by Roy Stryker and Nancy Wood, also included Library of Congress negative numbers, as does *A Vision Shared*, published by St. Martin's Press, and *Russell Lee, Photographer*, published by Morgan & Morgan.

The Prints and Photographs Division of the Library of Congress will answer requests to identify individual pictures for the purpose of ordering photocopies if limited to ten items. This is essential when you find a photograph in a book without negative numbers. After checking the credits to determine if it is in the Library, cite the publication by author, title, place, date of publication, page number, and caption.

For example, I read that the number of negatives from J.L. Seagram's Bicentennial Courthouse Project had been donated to the Library of Congress, but the book of that title was done before the cataloging of the negatives, so no numbers were included. I copied five pictures I wanted, recorded the necessary information and mailed it to the Prints and Photographs Divisions. The copies were returned with the negative numbers.

The numbers are essential for ordering copies from the Photoduplication Service of the Library of Congress. The current price for an 8x10 from an existing negative is \$7. In general, I have found the quality of these prints to be quite acceptable, but additional care in printing is available by purchasing Exhibition Quality with a surcharge of \$19.

The Photographic Archives of the University of Louisville provided the shown image from the Standard Oil of New Jersey Archives. Negative numbers for a selection of these photographs are available in the two books reviewed in the last issue of *Image*, *Out of the Forties* by Texas Monthly Press and Roy Stryker, *USA* by the University of Texas Press. Research prints from this collection are \$5.00 and exhibition quality prints are \$20.00.

The Harry Ransom Research Center at the University of Texas in Austin also provides a photocopy service. Many of the works in this collection are fine prints from older printing processes and the copy prints on modern papers do not possess the aura of the originals. One of the best uses of their excellent photographic services is to order prints from the 60,000 negatives donated by E.O. Goldbeck. These are made from the original negatives for \$35.00 if the negative is less than 30" and \$50.00 for negatives over 30 inches.

COLLECTING

The Photography Collectors Guide by Lee Witkin and Barbara London, 1979, New York Graphic Society, \$19.50 hardback.

Where does the beginner begin? You've seen photographs you like, even made a few yourself, but taking the first step toward paying good money for a photograph hasn't happened.

This authoritative guide will instill all the confidence you need to deal knowledgeably with the photography market. It has both a personal attitude toward photographs and a carefully researched biographical section to name the players. Two hundred thirty-four individual photographers from Abbot to Wolcott are identified by a reproduction of their signature, a sample of their work, availability of photographs, and biographies. The significant names that have been uncovered in the history of photography and ones that are being covered in the contemporary journals and magazines are represented. An additional 5,000 names with dates and country of activity are included in the appendix, with an exhaustive list of museums, galleries, auction houses, and exhibition spaces, divided into "United States" and "Outside United States".

A selected list of contemporary group exhibitions is provided under the categories of "Photographs as Metaphors," "Expanded Imagery," "Social Landscape," "New Documentary," and "General." A chronology of events and developments, a glossary of terms, and advice on care and restoration complete this comprehensive approach to authenticating the medium.

Underlying this educational attitude is the necessity of certifying photographic pedigrees for those buyers who want the security of investments that will appreciate in value. However, it remains a

useful resource. The Houston Center for Photography has a reference copy in the library available to members.

ADDRESSES

The Photograph Collectors Resource Directory Published by the Photographic Arts Center, 127 East 59th Street, NY 10022 1983. \$19.95, soft-bound. Available for \$21.95 ppd. from the publisher

This current listing of names, addresses, and phone numbers is divided into eight categories: galleries and private dealers, museums, workshops, photographers who represent themselves, auction houses, publishers and printers, conservators and conservation products, and historical societies and organizations.

The purpose of this effort is clearly to get buyers and sellers together; they claim the world's largest mailing list of photograph collectors. The Directory contains several depressingly pretentious ads for individual "art" photographers, as well as ads for galleries and auction houses that rely on other stylistic clues for their appeals.

The Directory has articulated ideas about photography. The underlying assumption is that photographs are objects to be bought and sold like any other consumable goods. The foreword claims "to bring you the most complete resource directory for photography collectors ever published." It is a limited concept of resources. However, mailing addresses are useful, and the Houston Center for Photography has a copy in its library available to members.

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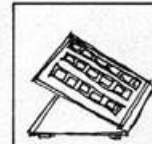
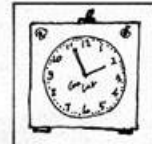
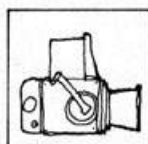
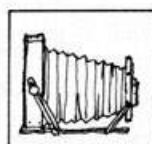
A Century of Photographs 1846-1946 Selected from the Collections of the Library of Congress Compiled by Renata V. Shaw Published in 1980 by the Library of Congress \$20.00 hardbound available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 or through the U.S. Government Printing Office Bookstore, 9319 Gulf Freeway, Houston.

"Unlike many museums and libraries, which have limited access, the Prints and Photographs division makes its photo-

graph collections available to anyone who visits . . ." is the introduction to the seventeen articles originally published in the Quarterly Journal of the Library of Congress. There is a brief history of the Library of Congress, and the separate articles represent a range of the photographs in the collection and a sample of their uses. For people whose familiarity with the Library of Congress is through those photographs taken by the Farm Security Administration photographers, this survey is quite a surprise. The various authors discuss an ambrotype of Abraham Lincoln, Fenton's

photographs of the Crimean War, the Arnold Genthe Collection, photographs from Nazi Germany, photographs from the life of Alexander Graham Bell, a half-century of photographs from the Middle East, as well as the familiar names of Alfred Stieglitz, Peter Henry Emerson, F. Holland Day, Gertrude Kasebier, Frederick Evans, Edward Weston, Charles Sheeler, May Ray, Paul Outerbridge, Jr., Paul Caponigro, and George Krause.

This amazing assortment of photographic approaches is available to anyone who can locate the negative number of a desired im-



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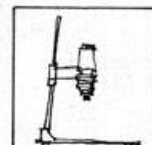
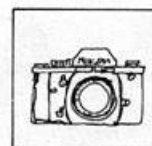
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