

PROFILES

Julia Margaret Cameron

(English, b. India, 1815–1879)

Julia Margaret Cameron became interested in photography late in life, after her daughter gave her some photographic equipment as a gift in 1863. An impulsive and unconventional Englishwoman, she developed a passionate attachment to photography. She was not particularly interested in technique, but is renowned for her portraits of eminent Victorian personalities, such as Alfred Tennyson and Thomas Carlyle. She also staged and photographed religious, allegorical and symbolic compositions using family members and friends as models. Cameron made albumen prints from collodion wet plate negatives.

Henry Peach Robinson

(England 1830–1901)

Henry Peach Robinson was first a book store clerk and then a painter. In 1857, he opened a commercial photographic portrait studio. Following O.J. Rejlander's example, he made many composite prints from more than one negative. Robinson and Rejlander were among the first photographers to imitate the style of anecdotal genre paintings that were popular in the late nineteenth century. Sentimental scenes of idyllic peasant life, domestic tranquility, and moral instruction made Robinson one of the most influential photographers of his time. He wrote extensively on photography, defending it as an art form while demanding that the medium go

beyond mere factual recording. In addition to his combination prints, Robinson made a number of single-negative pictures. From collodion-albumen negatives, he made albumen, platinum, and carbon prints.

Lewis Carroll (England, 1832–1898)

Lewis Carroll, the famous author of *Alice's Adventures in Wonderland* and *Through the Looking Glass*, was also an Oxford mathematician, don, and clergyman. His real name was Charles Lutwidge Dodgson. He pursued photography as a hobby from 1856, usually taking portraits of children, especially young girls. Often he photographed them in exotic costumes or partially nude. Carroll also made portraits of distinguished acquaintances such as Alfred Tennyson and D.G. Rossetti. He made albumen prints from collodion wet plate negatives.

Edward Steichen (United States, b. Luxembourg, 1879–1973)

Edward Steichen came to the United States in 1881, studied art, and took his first photograph in 1896. His early work was pictorial and soft-focus and was first exhibited in 1899. In 1901, he was elected to The Linked Ring Brotherhood, and in 1902 he became a founding member of the Photo-Secession. He was instrumental in the establishment of the Little Galleries of the Photo-Secession ("291") and the design of *Camerawork* magazine. After World War I, his style shifted from pictorial to straight photography. From 1923 to 1938 he was the chief photographer for Condé Nast, publisher of *Vanity Fair* and *Vogue*. During World War II he was in command of all Navy combat photography. In 1947, he was appointed director of the photography department at the

Museum of Modern Art, New York, where he organized many exhibitions, including the "Family of Man" show in 1955. During the 1920s Steichen made platinum, palladium, gum-bichromate, and pigment prints. After that, he printed silver and color.

Gertrude Käsebier (United States 1852–1934)

Gertrude Käsebier studied art and painting before being drawn to photography. She came to the field late, however, after she had raised a family. In 1897, Käsebier opened a New York studio and introduced natural poses into the formal, restricted commercial photography of the day. Although a member of The Linked Ring Brotherhood and a founding member of the Photo-Secession in 1902, she was not committed to the straight photography supported by Alfred Stieglitz. Her pictorial work usually depicted mother and child relationships, portraits of notable figures, and illustrations of fiction. Käsebier was instrumental in the founding of the Pictorial Photographers of America in 1916. She made platinum, gum-bichromate, gum-platinum, bromoil, and silver prints.

George Seeley (United States 1880–1955)

George Seeley studied art at the Massachusetts Normal Art School in Boston. He exhibited in the First American Salon of 1904, through which he met Alfred Stieglitz and Alvin Langdon Coburn. Seeley received recognition in his lifetime as both a photographer and a painter of still lifes. He remained in his hometown, Stockbridge, Massachusetts, his entire life, where he worked as supervisor of art in the Stockbridge public schools.

Seeley was a member of the Photo-Secession. The pho-

tograph included in this issue was published in Stieglitz's *Camerawork* magazine, number 20, 1907.

René Magritte (Belgium 1898–1967)

René Magritte began painting in 1915 and eventually left college to study at the Academy of Fine Arts, Brussels. There he met his wife, Georgette, and several of the important Belgian Surrealists.

Magritte is one of the most prolific and well-known surrealists of the century. Although primarily a painter, he occasionally entered other fields. He created a body of photographs which were printed posthumously as a portfolio, "La Fidelite des Images," in 1976. Many of the photographs were studies for his surrealist paintings. The photograph included in this issue is from that portfolio and reflects Magritte's theory that things are never as we see them. The transparent glass of the door mirrors the image of the subject, who in turn, stares blindly down a hallway.

The portfolio, "La Fidelite des Images" is available through Sonnabend Gallery, 420 West Broadway, New York, NY 10012.

Clarence John Laughlin

Clarence John Laughlin was born in 1905 in New Orleans, Louisiana, where he resides today. A self-taught photographer, Laughlin worked in the photography division of the Signal Corps during World War II. For the next thirty years, he did architectural photography but took one day off each week to shoot for himself.

Influenced by Baudelaire and the French Symbolists, Laughlin has constantly experimented with props and special effects. The physical

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objects in his pictures are often chosen to reveal psychological, symbolic associations. The image in this issue was drawn from a 1939 series of surreal photographs titled "Poems of the Inner World." Laughlin has always worked in black and white, and this image was reproduced from an 8"×10" silver print. In *The Personal Eye*, a Laughlin monograph published by Aperture, Inc., 1973, Laughlin wrote about "Poems of the Inner World," "I tried to create a mythology from our contemporary world. This mythology, instead of having gods and goddesses, has the personifications of our fears and frustrations, our desires and dilemmas. By means of a complex integration of human figures (never presented as individuals, since the figures are intended only as symbols of states of mind), carefully chosen backgrounds, and selected objects, I attempted to



Clarence John Laughlin
"A Portrait of the Photographer as Joshua"

project a symbolic reality of our time, so that the pictures become images of the psychological substructure of confusion, want, and fear which have led to the two great world wars, and which may lead to the end of society." About "The Repulsive Bed," Laughlin wrote, "This is an image of marriage without love; endured because of convention, or

because of economic necessity. The house has corrupted, and the marriage bed has disintegrated, turning into a monstrous head whose snout rests on the hip of the nameless figure in black. And thus projecting the repugnance of the bed to her. . . "

Laughlin's work is available through Atlanta Gallery of Photography, 3077 East Shadowlawn Avenue N.E., Atlanta, GA 30305; Cronin Gallery, 2008 Peden, Houston, TX 77019; Exposure Gallery, 1449 Bricknell Avenue, Miami, FL 33131; Robert Miller Gallery, 724 Fifth Avenue, New York, NY 10019; Sander Gallery, Inc., 2600 Connecticut Avenue, N.W., Washington DC 20008; and through the artist at 5227 Marigny Street, New Orleans, LA 70122.

George Platt Lynes (United States 1907–1955)

George Platt Lynes was a self-taught photographer who worked in New York in the mid-1920s. His artistic and literary interests prompted him to publish booklets by Gertrude Stein, René Crevel, and Ernest Hemingway in 1926. He opened a commercial studio in New York in 1933 and worked in Hollywood for a few years in the mid-1940s. His photographs of personalities in the worlds of dance, fashion, and the arts appeared regularly in *Town and Country*, *Harper's Bazaar*, and *Vogue*.

Lynes is also recognized for his cool, erotic studies of male nudes, often skillfully cross-lit to reveal flesh textures and musculature. With Julien Levy, the New York City gallery owner whom he met in 1931, he also made a number of surrealistic still lifes.



Angus McBean
"1954 Christmas Card"

Angus McBean

Angus McBean was born in Newport, South Wales in 1904. His interest in photography began early, and at age fifteen he bought a camera and bicycled around the Welsh countryside taking pictures. He also developed an interest in making masks, the first pieces of theatrical illusion to fascinate him.

After a series of unsuccessful job attempts, the McBean family moved to London. There McBean had an exhibition of his masks and photographs at a small teahouse. He was discovered, and subsequently employed, by the society photographer Hugh Cecil. McBean was able to improve his technique through study with Cecil. Unlike Cecil's soft-focus, sentimental studio photography, though, McBean's portraits had a hard edge that drew considerable attention. Working with Cecil Beaton, McBean was recognized as a leading avant-garde studio photographer.

From 1935 to 1955, influenced by the surrealist movement, many photographers became fascinated with the idea of control and manipulation in photography. McBean worked for the British theater as well as *The Sketch* and other leading magazines. His staged surreal

portraits of the great actresses of the era insured his popularity and enduring reputation. After World War II, McBean produced the best theater documentation and studio work of his career. The pictures were still fantastical but reflected greater insight. Props were no longer used as mere decoration but provided information on the sitter's character. In the 1950s failing health and subsiding interest in studio photography led McBean to professional retirement. However, from 1947 until recently, McBean produced bizarre self-portraits as Christmas cards, extreme and often amusing tableau photographs that gently poke fun at the pretensions of art and society. An example of one is reproduced here as his portrait. During the last few years, McBean has stopped taking photographs. The images in this issue were reproduced from original 9½"×11½" silver prints. The negatives from which these were made have become the property of the Harvard Theatre Collection, Harvard College Library, Cambridge, Massachusetts.

Lejaren à Hiller (United States 1880–1969)

Lejaren à Hiller influenced the direction of advertising art by incorporating photography with painting as early as 1906. He began as a magazine illustrator and applied this experience to making photographs. His were the first successful photographic illustrations for magazines in this country. His sense of the dramatic was heightened by numerous techniques borrowed from painting, such as hand-coloring the black and white image. Rather than to document existing reality, Hiller created the entire photograph by building sets and props, directing models and supervising the production of previsualized images. With the advent of the tricolor carbro process, Hiller's visual fictions

grew increasingly adventurous. The image in this issue, a tricolor carbro print, is an example of his dynamic approach to photographic illustration.

Eadweard Muybridge (United States, b. England, 1830–1904)

Eadweard Muybridge, whose real name was Edward James Muggerridge, arrived in America about 1852 and by 1856 was the proprietor of a book store. Over the years he photographed a variety of California scenes, and in 1867, gained recognition for his romantic views of Yosemite. The Yosemite mammoth plates were highly praised for their dramatic lighting and composition, and their exaggerated impression of deep space. At this time, Leland Stanford commissioned Muybridge to photograph his horse in motion. He wanted to prove that a horse at full gallop has all four feet off the ground at some point. Muybridge accomplished the task, proving Stanford correct, and won Stanford's support for a series of motion studies. Muybridge's extensive documentation of animals and humans in motion, while of spurious scientific value, make unique and interesting imagery.

Imogen Cunningham (United States 1883–1976)

Imogen Cunningham began photographing in 1901, and from 1907 to 1909 learned the platinum process while working for Edward Curtis in Seattle, Washington. Cunningham perfected her technical skill through studies in Germany, and when she returned to Seattle in 1910, worked as a commercial portrait photographer as well as on her own personal photography. Influenced by the pictorialist photography she saw reproduced in the photography magazines, she made soft-focus

images of figures in allegorical tableaux. Using her friends as models, Cunningham staged her photographs in the woods outside Seattle. The image included in this issue was made as an illustration to William Morris' *The Wood Beyond the World*.

After moving from Seattle to San Francisco in 1917, Cunningham began making 'straight' photographs and joined with other photographers famous for that approach to form Group F64 in 1932. Cunningham continued to photograph throughout her long life.

The photograph in this issue was reproduced from a 5"×7" contact printed platinum print, printed by the Imogen Cunningham Trust from the original glass plate.

William Mortensen (United States 1897–1967)

William Mortensen received his first Brownie at the age of ten, but his career began when he was 24 years old in Hollywood, California. Cecil B. DeMille hired him in 1925 to do the still photography on *The King of Kings*. Mortensen established his reputation however, by his portraits and character studies of famous film stars such as Rudolf Valentino and Jean Harlow. These photographs were elaborately posed and costumed, whether in Mortensen's studio or on Hollywood Boulevard. The pressure drove Mortensen to retire from the industry work in 1930, and he opened the Mortensen School of Photography in Laguna Beach, California. It attracted more than thirty-thousand students over a thirty-year period. He also wrote extensively about photography, his theory being that the medium was just a tool for personal statement and could be altered in any way the photographer deemed neces-

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THE WEDDING. Photograph, 1976

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sary. Although this produced great controversy among the purists, it is a theory that Mortensen explored throughout his career. Many of Mortensen's photographs are silver prints that were printed with texture screens that add an etched look to their surface. The photographs included in this issue were reproduced from the original 9" x 13 5/8" and 9 7/8" x 12 3/4" silver prints.

Man Ray (United States and France 1860-1976)

Man Ray was born Emmanuel Rudnitsky in Philadelphia, Pennsylvania. In his early twenties he became familiar with the New York avant garde through visits to Alfred Stieglitz' "291" gallery. He then moved to Paris and befriended many of the dadaist and surrealist artists, such as Max Ernst, Tristan Tzara, and Marcel Duchamp. Their theories influenced him in the

many uses of manipulation in his photographs. He staged many of his photographs, used Sabattier effect (a process similar to solarization), cliché-verre, and made photograms. In short, he used any technique that interested him to extend his means of expression.

From 1940 Man Ray lived and worked in Hollywood, California until 1951, when he returned to live in Paris with his second wife, Juliet—the subject of many of his paintings and photographs. Another frequent subject was Kiki, who appears in the photographs included in this issue.

These reproductions were made from the original 9 7/8" x 14 7/8" and 15 1/4" x 23" silver prints with collage and drawing.

Wynn Bullock (United States 1902-1975)

Wynn Bullock was a successful concert tenor in the 1930s when he discovered photography. He turned then to the visual arts and studied with Edward Kaminski at the Los Angeles Art Center School. He became interested in the work of Edward Weston and Laszlo Moholy-Nagy.

Reflecting his philosophical concerns with time, space, and change, Bullock's photographs often explored the less traditional techniques of long and multiple exposures, and superimposed images. Much of his work juxtaposes contrasting visual elements such as the nude and objects in nature. Bullock made both silver and Type C color prints.

Ralph Eugene Meatyard
(United States 1925-1972)

Ralph Eugene Meatyard was a weekend photographer the way "Le Douanier" Rousseau was a weekend painter. Both were isolated and inspired by their own private visions.

Meatyard was an optician by profession. As a photographer, he had studied with Van Deren Coke, Henry Holmes Smith, and Minor White. Many of his black and white images are oddly disquieting compositions of figures in landscapes and rooms. The often masked and blurred figures in his photographs evoke a rare sense of mystery. Meatyard referred to himself as a primitive photographer, greatly influenced by his Zen education.

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Duane Michals

Duane Michals was born in 1932. He currently lives and works in New York City where he does both commercial and personal, noncommercial photography. Michals is best known for his black and white sequential images of surreal, invented situations. Both his sequential and single pictures are often accompanied by a handwritten text.

Michals relies on his own intuitions and observations to provide the subject matter of his work. Using models and props, he dramatizes unconventional, humorous or erotic scenarios, designed to subvert the viewer's perceptions of reality. The images in this issue were reproduced from 5"×7" silver prints. In the text of *Real Dreams* he wrote, "Nothing is what I once thought it was. You are not what you think you are. You are nothing you can

imagine. . . I use photography to help me explain my experience to myself. . . I am the limits of my work; you are the limits of yours. . . I believe in the imagination. What I cannot see is infinitely more important than what I can see. . . When you look at my photographs, you are looking at my thoughts. . . Never try to be an artist. Just do your work and if the work is true, it will become art."

Michals' work is available through Sidney Janis Gallery, 110 West 57th Street, New York, NY 10019.

Jerry Uelsmann

Jerry Uelsmann was born in 1934 and has been creating composite photography since the late 1950s. In 1960 he joined the art department faculty of the University of Florida, Gainesville, where he is now a full professor.

Uelsmann uses a number of enlargers to create multiple images in black and white on a single sheet of photographic paper. The complicated process is repeated for each print, as Uelsmann will not reprint from a copy negative. The resulting images are of surreal dream states that meld the real with the fantastic. The picture in this issue was reproduced from a print included in Uelsmann's most recent portfolio of 11"×14" selenium toned silver prints, "Other Realities," produced by Lumina, Inc. In the introduction to the portfolio, photographer Ted Orland wrote of Uelsmann's prints, ". . . beautifully crafted glimpses of familiar objects, they then proceed slowly to unravel our sensibilities as gravity releases its hold, matter solarizes into antimatter, signs transmute to symbols, until suddenly the map of the territory becomes very unlike the territory itself."

Uelsmann's portfolio, "Other Realities" is available through Lumina, Inc., 540 Cowper Street, Palo Alto, CA 94301.

Arthur Tress

Arthur Tress, born in 1940 in Brooklyn, New York, lives in New York City. He received his BFA in painting and art history from Bard College in 1962. Currently he works as both a commercial and noncommercial photographer.

Tress has had seventeen individual and numerous group exhibitions since 1968. His work is included in the collections of the Museum of Modern Art, New York; International Museum of Photography, George Eastman House, Rochester, New York; Centre Pompidou, Paris; Stedelijk Museum, Amsterdam, and others. He received a National Endowment for the Arts Grant for 1972.



Arthur Tress
Photo: Duane Michals

Much of Tress's work relates to dream images. Often they are portraits of people in odd settings with peculiar costumes and props. The image in this issue is from the artist's latest book, *Tress II: Nature Morte*, to be published this spring by St. Martin's Press, New York. It was reproduced from an 8" x 10" silver print.



Patrick Nagatani

Of his work, Tress says, "The photographic image which hints to the essential mystery of growing things and the unknown qualities of life itself can make the viewer aware of higher states of nature to which we are faintly sensitive. The magical photograph is simply one that attempts by its mere assertive presence to go beyond the immediate context of recorded experience into the realms of the undefinable."

Tress's work is available through G. Ray Hawkins Gallery, 7224 Melrose Avenue, Los Angeles, CA 90046; Robert Samuel Gallery, 795 Broadway, New York, NY 10003; and through the artist at Two Riverside Drive, New York, NY 10023.

Patrick Nagatani

Patrick Nagatani was born in Chicago, Illinois, in 1945 and currently resides in Los Angeles, California where he is an Assistant Professor in the Photography Department, Loyola Marymount University, Los Angeles. In 1968 he received a BA from California State University, Los Angeles and in 1980 received his MFA from University of California, Los Angeles. Nagatani's work has been exhibited in nine one man exhibitions and numerous group exhibitions.

His photographs in this issue are from a series entitled, the "Chromo-Therapy Series" and were shot with a 6x7 camera. The reproductions were made

from the original 9 1/8" x 17 1/2" Cibachrome prints. At present, he is working on a series of hand colored photographs entitled, "The Colorful Cathedral Series."

As way of a statement about the "Chromo-Therapy" series, Nagatani provided this quote: "The color healer having diagnosed the condition, or in some instances having been told by the patient and checked this by his own observations, will proceed to apply remedial colors where there is a deficiency, or contrasting colors where there is an excess. He may do this by applying the rays of different colored lamps or simply by directing the invisible rays which swirl around and through us day and night. He acts as a selector and conveyor of power, which he passes on to the patient. But all must benefit, although some more than others." *Color Healing—Chromotherapy and How It Works* by Mary Anderson.

Nagatani's work is available through Green Michalis Gallery, 393 Hayes, San Francisco, CA 94102; Susan Spiritus Gallery, 3336 Via Lido, Newport Beach, CA 92663.

Cindy Sherman

Cindy Sherman was born in 1954 in Glen Ridge, New Jersey and currently lives in New York City. In 1976, she received her BA from the State University of New York, Buffalo. She has been featured in four solo and numerous group exhibitions, including a 1980 one-person show at the Contemporary Art Museum, Houston. She is presently working on a book. Sherman has been the recipient of two Individual Artists Fellowship Grants from the National Endowment for the Arts for 1978 and 1980.

Using herself as a model, Sherman stages fictional portraits of female stereotypes. The black and white and color images portray women as defined by the Hollywood pop culture. Individuality is reduced to the costumes and props Sherman uses in creating a series of hollow roles.

The image in this issue was reproduced from the original 8" x 10" silver print.

Of her work, Sherman says: "I tried coming up with a statement, but nothing worked. You could say the photographs speak for themselves better than I could possibly do with words."

Sherman's work is available through Metro Pictures, 169 Mercer Street, New York, NY 10012.

Eileen Cowin

Eileen Cowin was born in 1948 and is a native of New York. She now lives in Venice, California where she is an Associate Professor of Art at California State University, Fullerton. In 1968, she completed her BS in Art Education at the State University College of New York, New Paltz. In 1970, she earned her MS in Photography at Illinois Institute of Technology, Chicago, where she studied with Aaron Siskind and Arthur Segal.

Among the collections that include Cowin's photographs are the Museum of Modern Art, New York; Fogg Museum, Harvard University, Cambridge, Massachusetts; and the National Gallery of Canada. She has been featured in eleven solo and numerous group exhibitions.

Cowin engages the directorial mode to compose ambiguous "Docu-Drama" photographs. Members of her family are



Cindy Sherman
"Film Still"



Eileen Cowin

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arranged in positions of suspended action. The pictures convey a gamut of frozen emotions and attitudes.

Cowin's original prints are 20" x 24" Type C prints. The image in this issue was reproduced from an 8" x 10" Type C print.

Of her work, Cowin says: "These Docu-Dramas are involved with arrangement, containment, relationships, dancing, romancing, fighting, mating, baiting, waiting and expectation, suggestion."

Cowin's work is available through G. Ray Hawkins Gallery, 7224 Melrose Avenue, Los Angeles, CA 90046.

Bernard Faucon

Bernard Faucon lives in France where he has been working the last few years on tableau

photographs of mannequins used for the display of children's clothes. Faucon's photographs are printed as Fresson prints, a process asserted by the Fresson family to be the only permanent color print process.

The photograph in this issue was reproduced from a 4" x 5" color transparency of the original 12" x 12" photograph.

Faucon's work is available through Castelli Photographs, 4 East 77th Street, New York, NY 10021.

Ellen Brooks

Ellen Brooks, born in 1946, Los Angeles, California, now lives in San Francisco. She works as a noncommercial photographer and instructor at the San Francisco Art Institute. She majored in art at the University of Wisconsin and the

University of California, Los Angeles, where she received her BA in 1968, MA in 1970, and MFA in 1971.

Brooks has had four solo and numerous group exhibitions since 1968. She was a recipient of an Individual Artists' Grant from the National Endowment for the Arts for 1976 and 1979.

For the last three years, Brooks has constructed and photographed miniature tableaux of domestic scenes. Often they depict the estranged relationships between the sexes. She composes the tableaux of objects that she has made, and others that she has collected over the years.

Brooks original images are 20" x 24" Type C prints. The image in this issue was reproduced from 8" x 10" Type C prints.



Ellen Brooks

Of her work, Brooks says: "Sometimes the situation depicted in the photograph seems boringly ordinary but imbued with an ambience of mystery or something having just occurred or about to occur. I am interested in remnants, unspoken truths, clues, in-between moments and thoughts, evidences, implied actions through non-activity, personal



Donald Bradford

and social memories, narratives with diaristic overtones.”

Brooks work is available through Fraenkel Gallery, 55 Grant Avenue, San Francisco, CA 94108; Barbara Gladstone Gallery, 41 West 57th Street, New York, NY 10019; Grape-stake Gallery, 2876 California Street, San Francisco, CA 94115.

Donald Bradford

Donald Bradford was born in 1949 in Yuma, Arizona and now lives in San Francisco. He received a BFA from the University of Arizona, Tucson, and an MFA from the University of California, Santa Barbara. Since 1971, Bradford has been included in numerous group exhibitions, most recently the juried invitational, “Rutgers National Drawing ’79” at Stedman Gallery, Camden, New Jersey.



Les Krims



Sandy Skoglund
Photo: Gayle Gleason

Bradford is less a photographer than an artist who incorporates photography in his painting. After several years as a performance artist, Bradford became increasingly interested in documentation. He wanted to make objects that would reflect the staged events.

Over the past three years, Bradford has produced serial, narrative images. This issue includes “The Jury” (1979), a series based upon Dan White’s assassination of San Francisco’s Mayor George Moscone and Councilman Harvey Milk. Bradford sets up and photographs such narratives using props, costumes, and make-up. With acrylic paint and pencil, he then disguises all references to photography, eliminating the edge between the photograph and the painted surface. The images in this issue were reproduced from 4”x5” transparencies of the original 16”x20” paintings.



Rodan
Photo: Joyce Ravid

Of this work, Bradford says, “Two planes intersect and a

floor/wall relationship is established. The inclusion of a horizontal line on a flat surface transposes that surface into a three dimensional space—a stage. What happens within that space has become my main concern. I have used a combination of xerox, paint, and pencil to produce sequential imagery which depicts a movement, a moment, a story, or a feeling.”

Bradford’s work is available through the artist at 2462 Fulton Street, San Francisco, CA 94118.

Les Krims

Les Krims was born in 1944 and lives in Buffalo, New York. He earned his BFA at The Cooper Union in 1964 and his MFA at Pratt Institute in 1967. He has taught at both Pratt and Rochester Institute of Technology, New York, and currently is a Professor at the State University of New York, Buffalo.

Since 1966, Krims has had more than 75 solo and countless group exhibitions both nationally and internationally. Among the collections to include his work are the Museum of Modern Art, New York; San Francisco Museum of Modern Art; Museum of Fine Art, Houston; Museum of Fine Art, Boston. Krims is the recipient of many grants including three National Endowment for the Arts Fellowships in 1971, 1972, and 1976.

Trained as a painter, Krims is a self-taught photographer. He creates metaphorical and satirical images, staging the unlikely interactions of people with each other and with their environments. The work is characterized by humorous attacks on social conventions.

The image in this issue is from Krims’ 1980 portfolio

“Idiosyncratic Pictures.” The reproduction was made from the original 11”x14” Type C print.

Krims made the following statement in *Camera Mainichi*, August 1970: “I am not a Historian, I create History. (My) images are antidecisive moment. It is possible to create any image one thinks of; the possibility, of course, is contingent on being able to think and create. The greatest potential source of photographic imagery is the mind.”

Krims’ work is available through Light Gallery, 724 Fifth Avenue, New York, NY 10019; Witkin Gallery, 41 East 57th Street, New York, NY 10022; and through the artist at 187 Linwood Avenue, Buffalo, NY 14209.

William Wegman

William Wegman was born in 1943 in Holyoke, Massachusetts and now lives in New York City. He received his BFA in painting at Massachusetts College of Art, Boston, and his MFA in painting at the University of Illinois, Urbana. Since 1968, he has been working conceptually in video, photography and drawing. For the last three years, his photographs have been made with a Polaroid Land 20”x24” camera on Polacolor II film. Since the image can be recorded, viewed immediately, and altered spontaneously, the process is closer to the immediacy of video. The Polaroids, however, are Wegman’s first color photographs. The color, combined with the large format, has prompted Wegman to remark that the new work is more visual than conceptual. He says, “In these photographs, I became involved with what I was looking at, rather than what I was thinking about.”



GEORGE PLATT LYNES: PHOTOGRAPHS 1931-1955

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Announcing the publication of the monograph George Platt Lynes Photographs 1931-1955 Available from the Twelvevrees Press, P.O. Box 188, Pasadena California. Cloth \$65, Paper \$25

Wegman employs his dog, Man Ray, as both a character and a formal element in the photographs. The mundane subject matter is presented in unconventional, often amusing, juxtaposition. "Blanket/Rug" (1981), reproduced in this issue, depicts Man Ray in two guises, covered with a blanket of dried ferns, and resting upon a rug of ferns. In this way, the formal considerations of placement and relationship are explored through the ordinary images of dog and plants. The images were reproduced from transparencies of the original 20"×24" Polaroids.

Wegman says, "I can take almost anything and make it into a work. I'll take some subject that is neither hot nor cold and transform it by inversion, or separation. I play with what's given in terms of a situation, object, or an environmental space. It's

actually quite formal. A game-playing thing that may alter the viewer's perception of a subject."

Wegman's photographs are available through Holly Solomon Gallery, 392 West Broadway, New York, NY 10012.

Sandy Skoglund

Sandy Skoglund was born in Boston, Massachusetts in 1946 and now lives in New York City. Since 1976, she has been an Assistant Professor of Photography, film, and drawing at Rutgers University, Newark College of Arts and Sciences. Prior to that, she was an instructor at the University of Hartford, Connecticut.

Skoglund earned her BA at Smith College in 1968 and her MA and MFA in painting at the University of Iowa in 1972. Her

work has been featured in the 1981 Biennial at the Whitney Museum of American Art, and five one-person and numerous group exhibitions. She received a 1980 National Endowment for the Arts photography grant for emerging artists.

Skoglund works in a small apartment on the Lower East Side, constructing props and selecting furniture to create tableaux which she subsequently photographs. She feels her work has been influenced by Julia Margaret Cameron, Edward Hopper, George Tooker, and the early animated films of Walt Disney.

Although Skoglund's original photographs are printed as 30"×40" Cibachromes, the image in this issue was reproduced from an 8"×10" Cibachrome print.

Of her work, Skoglund says, "I'm working for a sense of psychological reality."

Skoglund's photographs are available through Castelli Photographs, 4 East 77th Street, New York, NY 10021.

Don Rodan

Don Rodan, born in 1950, Cincinnati, Ohio, now lives in New York City. He studied at the Cooper Union Art School, New York, and for the last five years has been working in photography as a narrative artist. Since 1977 Rodan's work has been featured in two solo and many group exhibitions. His work is included in the collections of the San Francisco Museum of Modern Art; Cincinnati Art Museum; Australian National Gallery, Canberra; and International Museum of Photography, Rochester, New York.



Karen Truax

Rodan poses models and uses props to convey the essence of a moral or mythical idea. Complex allegorical content is presented with simplicity and a sense of humor. Photographs from "The Seven Deadly Sins and Seven Cardinal Virtues" series were reproduced from transparencies of the original 8"×10" Cibachrome prints. Photographs from "The Greek Myths" series were reproduced from 3½"×4¼" Type C prints of the original SX-70s.



Joe Deal
Photo: Martha Pearson

Of his work, Rodan says, "I think of the tableaux that I photograph as a form of static theatre, casting models to portray myself. Using the simplest means possible, I construct a narrative within each work, much like a sentence, with a subject, an object, and a verb. Each image or series of images has its own visual syntax and vocabulary which are the basis for a process of association by the viewer. My art, as Charles Ludlum said of his own work in the theatre, is essentially one of 'allusion and arrangement.'"

Rodan's work is available through Castelli Photographs, 4 East 77th Street, New York, NY 10021.

Karen Truax

Karen Truax, born in 1946, is a native of Vermillion, South Dakota and currently resides in Northridge, California. She has been teaching photography, full time, at the University of California at Los Angeles since 1978.

Truax received her BFA from Arizona State University in 1974 and her MA from the University of New Mexico in 1975. Her work has been featured in numerous one-person and group exhibitions since 1973. Among the collections to include her pictures are the San Francisco Museum of Modern Art;

Newport Harbor Art Museum, Newport Beach, California; Museum of New Mexico, Santa Fe, New Mexico; and Yale University Art Museum, New Haven, Connecticut.

The image in this issue was reproduced from a 4"×5" transparency of the 16"×20" Cibachrome print.

Since the mid-1970s, Truax has been hand coloring her photographs. However, in the "Frosted Women" series, which the image in this issue is included in, Truax hired a professional cake decorator to come to her home and frost a model who she then photographed. Of this process, Truax says, "The special occasion is decided upon. Christmas, Valentine's Day, a baby shower, St. Patrick's Day, etc. The frosting is pink, blue, yellow, red, whatever best describes the event. The model is transposed from everyday person to a yummy, delectable, sugar baby iced for delight. The intent: Calendar art with a frosted woman for each of the twelve months. All is done in the gaiety and laughter and fun of a party."

Truax's work is available through G. Ray Hawkins Gallery, 7224 Melrose Avenue, Los Angeles, CA 90046.

Joe Deal

Joe Deal, born in Topeka, Kansas in 1947, now lives in Riverside, California. In 1975 he served as Director of Exhibitions, International Museum of Photography at George Eastman House, Rochester, New York. Since 1976, he has been an Assistant Professor of Art at the University of California, Riverside.

Deal earned his BFA from the Kansas City Art Institute, Missouri, and his MA and MFA at the University of New Mexico, Albuquerque.

Since 1973, Deal's work has been featured in ten solo and many group exhibitions. He was the recipient of two Fellowships for Photographers from the National Endowment for the Arts in 1977 and 1980. Among the collections to include his photographs are the Museum of Modern Art, New York; the Museum of Fine Arts, Boston; and the Museum of Fine Arts, Houston.

Deal's photographs are included in "New California Views," a portfolio produced in 1979 by Victor Landweber and Arthur Ollman. In addition, his work is the subject of the "Interior Details Portfolio" (1974) and "The Fault Zone" (1981) that is featured in this issue.

Images from "The Fault Zone" are 16"×20" silver prints. The reproductions were made from 8"×10" silver prints.

Deal's work is available through Light Gallery, 724 Fifth Avenue, New York, NY 10019; Grapestake Gallery, 2876 California Street, San Francisco, CA 94115.