

A. D. COLEMAN

A Bibliography of His Writings on Photography, Art, and Related Subjects from 1968 to 1995

NANCY SOLOMON

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To my mother, *née* Frances Louise Allan, born in Elkins, West Virginia, June 6, 1915. Editor, writer, publisher, photographer, she gave me my first box camera, sat me beside her to leaf through *The Family of Man* and *The Decisive Moment*, encouraged me to write, and gave me my first electric typewriter, never guessing what all that would set in motion; and

to Alan J. Marks, who introduced me to the ideas of William M. Ivins, and to *aperture* magazine, and who first taught me how to pay attention to a photograph; and

to every editor and every publisher with whom I've ever worked, without whom this book wouldn't exist.

“The real meaning of that misused word ‘inspiration’ is not that the writer waits for inspiration and then writes like crazy, but rather that it’s sweatingly, dreadfully hard work, and while you’re writing, something drops from the study ceiling.”

Mary Stewart, *New York Times Book Review*, September 2, 1979

“There is no substitute for critical tradition: a continuum of understanding, early commenced. . . . Precisely because William Blake’s contemporaries did not know what to make of him, we do not know either, though critic after critic appeases our sense of obligation to his genius by reinventing him. . . . In the 1920s, on the other hand, something was immediately made of *Ulysses* and *The Waste Land*, and our comfort with both works after 50 years, including our ease at allowing for their age, seems derivable from the fact that they have never been ignored.”

Hugh Kenner, *The Pound Era* (Berkeley and Los Angeles: University of California Press, 1971), p. 415.

“The reward for a thing well done is to have done it.”

Ralph Waldo Emerson

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Foreword

by Terence Pitts

THIS BIBLIOGRAPHY CELEBRATES MORE THAN A QUARTER CENTURY of writing by A. D. Coleman. The Coleman era coincides neatly with the years in which a wide variety of institutions and practices sprang up to encourage, support, or feed off of the growing realization that photography was not only a crucial art form for this age but a highly popular one as well. Anyone observing the field of photography since the late sixties has witnessed the proliferation of specialized photography museums and dedicated photography-specific sections of general art museums; commercial photography galleries; university post-graduate programs in the practice, theory, and history of photography; commercial and non-commercial photography magazines; and the swelling (and subsequent ebb) of substantial funding for photography from the National Endowment for the Arts, to name several of the more noticeable manifestations.

Somewhere amongst all of this activity were a few thoughtful individuals like A. D. Coleman, wondering what this sudden explosion of attention to photography meant and monitoring the effects of all these support systems and enticements on photographers and on the photographs that they made. As this bibliography amply demonstrates, one of Coleman's strengths was his remarkable ability to educate by regularly communicating not only with those who were passionately or professionally concerned with photography, but with a much broader audience of readers as well. With great elegance and resilience, A. D. Coleman has defied categorization throughout his career, writing essays, articles, reviews, and other pieces in which criticism, theory, aesthetics, taste, social concern, curiosity, personal opinion, and well-observed emotions are all brought to bear on a sustained meditation on what he refers to as our "lens culture." It is our hope that this bibliography will have the dual function of focusing well-deserved attention on the full scope of Coleman's writing thus far and of opening up an entire generation of photography for re-evaluation.

This is the third major bibliography that the Center for Creative Photography has published in its twenty-five year history. The first two—on W. Eugene Smith and

Robert Frank—covered the published works of two key photographers of the second half of this century. With the publication of this bibliography on the writings of A. D. Coleman, we acknowledge the crucial role that writers have played in the history, development, and understanding of photography. The Center, which houses the archives of more than forty significant photographers, is also the repository for the papers of galleries, societies, writers, and historians, including Helen Gee's Limelight Gallery, the Creative Eye Photo Gallery, Witkin Gallery (through 1984), the Society for Photographic Education, Nancy Newhall, Carl Chiarenza, and A. D. Coleman.

This publication is the result of years of sustained effort by two main characters and a host of dedicated individuals in supporting roles. A. D. Coleman, the second Ansel and Virginia Adams Distinguished Scholar-in-Residence at the Center, has been the most professional and enjoyable collaborator anyone could hope to work with. He diligently answered our every request, no matter how small or large. On the Center's end, Nancy Solomon has skillfully guided this production from its nascence as a gleam in our institutional eye to its finished stage. She has had the unenviable task of editing hundreds of entries and presenting them in a meaningful and useful order.

Over the several years it took to bring the bibliography to fruition, a growing cast of assistants supported the project. Entries were compiled by: Steven Albahari, Edward Bridges, Tanya Murray, Harris Fogel, JoAnn Frank, Harris Sibunruang, and Peter Walts. University of Arizona students Jessica Mackta, Lisa Reddig, and Jacinda Russell assisted in fact-checking and cross-referencing the entries. Lauren Smith was an editorial volunteer early in the project. Linda Gregonis indexed the bibliography, and Margaret York assisted in final checking of the entries and index.

Amey Rule and Leslie Calmes, archivists in the CCP Research Center, answered numerous queries, consulting the 45-linear-foot A. D. Coleman Collection, which includes correspondence, writings, binders of his published work, and a wealth of material received from photography galleries, institutions, associations, publishers, and artists.

The Compleat Bibliography

by Nancy Solomon

WHY PUBLISH A COMPLETE, UNSELECTED, ANNOTATED BIBLIOGRAPHY? What is the unique value of such a research tool? *A. D. Coleman: A Bibliography of His Writings on Photography, Art, and Related Subjects, 1968–1995* is the third in a Bibliography Series started at the Center for Creative Photography in 1980. At the heart of all of them is a passion for the subject matter combined with someone's determination to achieve completeness.

The first was *W. Eugene Smith: A Chronological Bibliography*, published in three volumes, about a year apart. At the core of the enterprise was archivist William Johnson's passion for Gene Smith's work combined with his desire to create the research tool that he wished was available.

What emerges is often surprising. Completeness captures a sense of the actual time—the context in which the work was made. When all citations are included, as in Stuart Alexander's *Robert Frank: A Bibliography, Filmography, and Exhibition Chronology, 1946–1975*, we begin to see a portrait of a decade emerge as well as the artist's career. We can read about all the reviews of Frank's *The Americans* (1957) and see remarks that missed the point of the work as well as selected writings that reveal an understanding that we respect today. It also shows how much of Frank's career was devoted to film.

The A. D. Coleman bibliography itself serves as a chronology of the artist's life and work, and a skeletal biography begins to emerge, capturing the places he went, his ideas about what he saw, and where his responses found an audience. In the late sixties, Coleman was a writer drawn to the ideas of Marshall McLuhan and to looking at photographs. After he graduated in English from San Francisco State, he worked at a publishing house where he encountered many, many photographs. Already a theater critic for the *Village Voice*, he wanted to write about photography and submitted a sample column as a proposal. The *Voice* published the sample and wanted more. Thus, Coleman immersed himself in learning about photography and honing his vision. This saga is fully explored in interviews with Coleman that are described in several entries—see the Subject Index under Coleman for “interviews with” and “profiles of.”

Through the annotations, we see that Coleman has a point of view, his own ethical compass, and a growing cumulative knowledge of photography as an art form and

its various trends. When he disagreed, Coleman was not afraid to take on the *Village Voice*, powerful curator John Szarkowski, and photographer/curator Minor White, among others.

The *Village Voice* was the first of several publishing relationships, delineated in the Periodicals section of this book, that provided a forum for Coleman to define issues and responses to the photography of the time and to use his own talent as a writer. The major publishing relationships and their are listed below.

Periodical	Years	Entry Nos.
<i>Village Voice</i>	1968–77	1141–1323
<i>Popular Photography</i>	1969–74	1081–1140
<i>New York Times</i>	1970–74	804–933
<i>Camera 35</i>	1972–82	129–240
<i>Darkroom Photography</i>	1990–95	278–384
<i>Camera & Darkroom Photography</i>		
<i>New York Observer</i>	1988–97	534–803
<i>Photo Metro</i>	1983–present	946–1054
<i>Photography in New York</i>	1992–present	1060–1080

In the section that follows are examples representing Coleman's features and columns from these publications.

Even scanning the subject index yields additional information: you can see from sheer volume which artists' work was reviewed most often and that Coleman reviewed more exhibitions at the Museum of Modern Art than any other venue.

All three complete bibliographies reveal aspects of each freelance artist's life and work. In Gene Smith's bibliography, we can see how often the favorite images of *The Walk through Paradise Garden* and *Tomoko in Bath* (from the Minamata series) were used. The same with images from Robert Frank's *The Americans*, recurring over and over—to the artists' frustration. We grasp a sense of the freelancer's livelihood. Robert Frank photographed fashion objects for *Harper's Bazaar*. Gene Smith constantly fought with *Life* magazine's picture editors over appropriate content.

In the entries about A. D. Coleman's writing, notations at the end show how articles were edited and revised for different audiences and publications and additional fees to support a freelance career. For instance, Coleman writes a long *Letter from New York* [and other cities around the

world] column almost every month for *Photo Metro*, where he has considerable freedom to expand on ideas. A shorter, more specific version is written for the *New York Observer*, where the material is published more often and sooner. The audiences are different; so is the presentation. Some of the essays bring forward concepts of lasting interest that are included in anthologies, which broaden the audience for the work.

And, some concepts captured Coleman's imagination, with the result that he pursued these ideas and their development for years. The grotesque in art, the lens in western culture, and digital photography are studied beyond a column-length inquiry, evolving into books, lectures, and even scholarly publications.

A bibliography form for the field of photography

The form of the Center's annotated and unscreened bibliography citations is based on the bibliography chapter of the University of Chicago's *A Manual of Style*. Adaptations for the field of photography with its many images and coverage in the popular press required some adaptations.

Periodicals: Most publications cited do not follow the scholarly mode of, say, the *Journal of Endocrinology*, which numbers its pages continuously throughout all the issues in a volume. Many articles important to the field of photography appear in the popular press. If you want to look up an article in *Popular Photography*, for instance, you need to know which month it was published and the volume *and* issue number—not just standard scholarly citation of volume and page number.

Newspapers: Similarly, precise page numbers in newspapers are given. The page location of arts coverage does not usually change within the various daily editions as front-page news does. It serves the reader to cite precisely where in the entire *New York Times* a review appeared.

Use of photographs and illustrations: At the opening of each annotation we indicate the photographs or illustrations that accompany the article by medium, by title, and/or by artist. In some cases, the reproduction is the only part of a citation that pertains to the artist.

Cross-references: Each entry is numbered. These unique citation numbers facilitate cross-referencing among the entries and indexing by subject.

Special typography: In this bibliography, titles of articles by Coleman are in semi-bold, while those about him are in standard roman type.

The Bibliography Series at the Center

Technologies have changed the way that bibliographies are compiled and published. William Johnson wrote most of the entries for the Gene Smith bibliography in the last half of the seventies, before personal computers were available for individuals. The pages were prepared for a typesetter, who "keyboarded in" every word. Some of the manuscript pages were a quarter of an inch thick, combining different weights of paper, staples, and white-out. The entries were not numbered for easy cross-referencing, although an extensive index was included and an addenda volume was published later. Typeset galleys were pasted onto paper to create camera-ready spreads for the printer.

The Robert Frank bibliography was compiled by Stuart Alexander in a word processing program in 1985, and its 2300 entries were numbered and cross-referenced. This was the first publishing project of the Center for Creative Photography that was typeset from a computer disk. Sample page layouts were given to the typesetter, who made an electronic version of the pages and flowed the text into them. Photographic output of the pages was developed by the typesetter and used as camera-ready copy for the printer, who made negatives and plates to print the book.

The creation of the Coleman bibliography also spans publishing technologies. In the project files from the mid-eighties, I found my letter (on pink and blue onion skin carbon copies) delineating the style for Coleman's interns, who wrote and prepared most of the entries in word-processing programs. *A. D. Coleman: A Bibliography of His Writings on Photography, Art, and Related Subjects 1968 to 1995* is being published in three formats. All came from a desktop publishing program. A text-only version is available under Publications at the Center for Creative Photography's web site (www.creativephotography.org) in Adobe Acrobat Reader, which has useful searching features. The printed version also includes a plate section showing sample pages of features and columns from Coleman's primary publishing relationships. The computer disk of the desktop publishing file went directly to an on-demand printer who generated four hundred copies in toner on paper. At the bindery both paperback and cloth-bound editions were made.

Computers have made bibliographies easier to compile now. Coleman's future interns will enter his new writings in a data base, designed to recreate the style in this book.

Feeding the Lake

by A. D. Coleman

WHEN I WROTE MY FIRST BRIEF ESSAYS ON PHOTOGRAPHY in 1967, and began publishing them some months later in 1968, I had absolutely no idea that I was initiating an endeavor that would result, more than thirty years later, in what's summarized by the book before you.

As I've noted elsewhere,¹ in starting out on this project I was directly inspired by the writings of four people: William M. Ivins, Jr.; Marshall McLuhan; Minor White; and Ralph Hattersley. None of them, however, were working critics; they functioned primarily as theorists and educators. Indeed, aside from Sadakichi Hartmann and, to a lesser extent, Charles H. Caffin, photography had never enjoyed the presence of a working critic committed to its regular scrutiny over some extended period of time. Hence its critical literature up until then—even that generated by its part-time critics and occasional commentators—must be described as sporadic and thin. This meant that, more than a century and a quarter after its invention, photography for the most part lacked what Hugh Kenner, in one of this bibliography's epigraphs, defines as a *critical tradition*: "a continuum of understanding, early commenced."²

The thought of making some contribution toward the development of such a "continuum of understanding" appealed to me. Not only did that tradition not then exist, but hardly any predecessors even exemplified its possibilities. The closest thing I had to a role model at the time was James Agee. Certainly I admired his few writings about photography, his well-known appreciations of Walker Evans and Helen Levitt (though I found them a bit overwrought and mystical). But his extensive critical commentary on a parallel medium, film, written from the perspective of a thoughtful, attentive lay member of the general audience, achieved exactly the mix of accessibility, provocation and insight toward that I set out to work my way.

Even today, though I'm years older than he was when he died, I am not the stylist Agee was, nor the poet, nor likely to become so. But I'd like to believe that I've managed to bring a similarly literate, autodidactical attention to bear on still photography and ask some useful questions, serving to stimulate the medium's audience into thinking more critically about something they were experiencing constantly but taking for granted—in my case, photographs, photographers and photography. Critical writing about photography is, in any case, a subset of crit-

ical writing in general, which in turn forms a category (though not often enough acknowledged as such) of literature. And I feel toward my little corner of that territory as Jean Rhys felt about hers: "All of writing is a huge lake. There are great rivers that feed the lake, like Tolstoy and Dostoevsky. And there are trickles like Jean Rhys. All that matters is feeding the lake. I don't matter. The lake matters. You must keep feeding the lake."

In the process of tracing the history of the criticism of photography—first for my own purposes as a working critic, and subsequently as a teacher of workshops, seminars, and full courses on that subject—gradually I came to know a good deal about Sadakichi Hartmann, whom I think of as my forebear in the field. Not so much in his flamboyantly caped and behatted "King of Bohemia" mode (though I'm impressed to recollect that Edward Weston proclaimed him one of the finest interpretive dancers he'd ever seen), but in his enthusiastic embrace of the role of the professional critic and his acceptance that photography merited such concentrated thought.

Photography was only one of the visual arts to which Hartmann attended, but he treated it with the utmost seriousness and engaged wholeheartedly in its theorizing and its battles. From that, and from his determination to survive as what he called a "bread-and-butter critic," I drew much encouragement—although, in regard to the latter aspect of his life, I regretfully conclude after over thirty free-lance years that it's no accident he died in poverty; Calvin Trillin spoke true when he opined, "I basically don't think God intended for people to make a living by writing."³ Not by writing criticism, at least. Be that as it may, both these writers, Agee and Hartmann, have contributed considerably by their examples to the project encapsulated by this bibliography.

In prefatory comments to my several volumes of collected essays—*Light Readings*, *Critical Focus*, *Tarnished Silver*, *Depth of Field*, *The Digital Evolution*, and *Available Light*—I've discussed the various phases of my working life and its professional context(s), and have elaborated considerably on those matters in some of the published interviews with me listed elsewhere in this volume.

More to the point, I think, are the whys and wherefores of this bibliography as a reference work. The present volume's origins, as a publication in and of itself, are quite humble. By the early eighties I'd published enough essays

that, even though I'd clipped and saved all of them systematically in loose-leaf binders, I began to have trouble locating them for my own purposes. Also, at that time, scholars, researchers, students, and others had begun writing to me more and more frequently, requesting both photocopies of various of my essays and citations—basic bibliographic references—for them. Tiring of replicating these by typing them out each time (those were the pre-digital days, after all), I decided that a simple bibliography—comprising the necessary publication information plus short synopses of the essays—would serve those needs adequately for everyone concerned; I'd be able to track down my own essays in their binders and to photocopy the entries to answer queries. With the help of an intern, Steven W. Albahari, a rudimentary bibliography of my writings through early 1981 was produced.⁴

In fits and starts, the project moved forward thereafter. By the late eighties the number of my publications had grown to such a point, and the bibliography along with it, that it had become a potential publication in the making, with the Center for Creative Photography as its designated sponsor. From then on, it was just a matter of time until it found final printed form. But for the heroic efforts of Ed Bridges, who worked on it as my assistant for several years, and the devoted labors of Tanya Murray, who volunteered to complete it, however, that day would still be far off.

The Center for Creative Photography's designation of me as the second Ansel and Virginia Adams Distinguished Scholar-in-Residence in late 1996 allowed me to spend time once again with the original material (most of which had entered the A. D. Coleman Collection by then). Perhaps even more importantly, it enabled me to move from a sporadic correspondence relationship into extensive face-to-face dialogue with the CCP's Amy Rule and Nancy Solomon, who guided me through something not unlike psychoanalysis applied to the sphere of scholarship and research: a gradual laying bare and naming and evaluating and rethinking of previously unarticulated motives and unidentified patterns in the organization of my life's work.⁵

In doing so, they brought to bear on this project a level of professional attention, experience, and expertise (not to mention infinite patience) that resolved most of the structural and stylistic problems still outstanding at that point; they also supervised the work of the graduate students who helped us fill in many of the gaps in these entries. That concentrated period of collaborative effort finally shaped the raw material into something I could begin to imagine we'd finish, though I don't think I actually believed that until March 12, 1999, when—during the Society for Photographic Education's National Conference in Tucson—Nancy placed a bound draft copy of the page proofs in my hands, and a stack of pre-publication order forms for it on the CCP's table.

As this suggests, most of the work on this reference book was done by others, whose assistance is indicated in the Acknowledgements. The end result, I hope, is a basic

reference tool that makes accessible a large variety of writings revolving around the hub issue of photography and addressing, in various ways, the medium itself and many of its ramifications. Since these texts were published in exhibition catalogs, "little" magazines, photographers' monographs, encyclopaedias, obscure scholarly journals, weekly newspapers, regional United States publications, periodicals from abroad, and other vehicles not widely distributed even in the United States, the bulk of my output and the diversity of my interests and approaches have not been easily visible or accessible to anyone. Aside from myself, no one I know of has read all my writings; and many of even my most faithful readers have missed a number of what I consider to be my key essays. Short of putting copies of all the published versions of all these essays into your hands, an impossible challenge, I could find no way of bringing that extensive body of work closer to you;⁶ this resource at least tells you where to go to locate it for yourself, and sketches what you will find there.⁷

This bibliography's final shape merits some discussion. Early on in the process of converting it to its prototype as a publication, we had to decide on an organizational structure. I had always kept the clippings of the published versions of my essays on which it's based in loose-leaf binders, running in chronological order (along with all editors' published introductions to any essays, all readers' published responses to any of them in those same periodicals, and all published interviews with me).⁸ However, once I established an ongoing, working relationship with any publication, and became a regular contributor thereto, I established separate binders in which all my appearances within that periodical's pages were contained, arranged once again in chronological order.⁹ There were also separate, chronologically ordered binders for "assorted publications" (those periodicals to which I was only a one-time or occasional contributor), for introductions and catalog essays, for translations, for interviews with me, and for essays on subjects other than photography, art, and related issues.¹⁰

Part of the goal with this volume was to reflect the original organization of the archival material. We decided to stick pretty much with the way I'd maintained the dozens of binders.¹¹

Beyond reflecting accurately my own organizational method, the advantage of our current system is that you get to see the scope and development of what I covered (and didn't) in every one of my long-term outlets, some indication of how I conceptualized and used each steady forum, major and minor, over a period of time—which you couldn't do otherwise. We hope that the extensive indices (the heart of any bibliography) and cross-references allow access to everything you might need.

The discovery of some errata in such a sizeable project would not shock me; however, to the best of the abilities of all those involved, this reference tool is accurate. And, to the best of my knowledge, it is absolutely comprehensive and complete for the period it covers. We've gone through

it many times, and I've had ample opportunity to make any necessary corrections. So final accountability for any and all mistakes rests with me, not with my collaborators.

This bibliography stops at the end of December 1995; I, of course, did not. We needed a closing date; though not exactly arbitrary—mad optimists that we are, we had hopes of finishing it by the spring of 1997—it does not represent any symbolic transition point or terminus. To the contrary, it catches me, in effect, in mid-stride. By the time it reaches the printers I'll have published some 200 additional essays; and though, as a working writer, I now cover a broader range of subjects than ever before for a wider variety of publications, I foresee no end to my engagement with photography.

So I've begun to consider this as an ongoing project—especially in its eventual electronic/online edition. The updating needed to make this bibliography current through the present is already underway; and, with its structure and style now set, the process can be more systematic. I anticipate expanding it not only with entries describing new publications of my own but also with the additional kinds of entries one finds in standard bibliographies: references to and comments on my work in the writings of others.¹³ Perhaps sometime in the future an interactive online database will allow you to order the entries by date, by artist, by publication, by venue—as you wish. Information about the progress of that project will be posted at my own website (www.nearbycafe.com). An online, searchable version of this volume is posted at www.creativephotography.org.

Over time, I've managed to publish, somewhere or other, virtually everything I've written on photography. During the years encompassed by this bibliography there were of course outlines for various unrealized book projects, large and small; a number of planned essays (or wished-for assignments) never undertaken due to lack of editorial sponsorship or limitations of my own time, money and energy; a few untranscribed or hitherto unpublished interviews with photographers (for which I still have hopes, and schemes); and, of course, the chronic scribbler's inevitable heap of raw notes. But, though the Center now houses some yards of my correspondence and typescripts, there's no hefty stack of unpublished texts there awaiting discovery; nothing more than a dozen typescripts of essays, all of them minor, that for one reason or another never made it into print. What I've produced, I've published, which means that I have done whatever I could to put it in the hands of its optimum and maximum audiences. This also means that what you see in this book is what you get. Researchers using the archive will find tearsheets and clippings of the writing as it actually appeared in print.

For about the first decade of my professional life, I discarded the carbon copy of an essay submitted for publication once it was printed. (Short-sightedly, I hadn't yet begun to explore the licensing of subsidiary rights, so those carbons just cluttered up the office.) Circa 1980, I

began to keep copies of my final drafts on file, for possible revision and/or submission, as written, to additional outlets. Those have now been deposited with the CCP as well.

I've never bothered to hang on to early drafts of my finished essays, which may discourage graduate students hoping to uncover something about my working method as a writer by comparative analysis thereof. That's the plan. I do not believe that the world of scholarship would gain much from studying my fits and starts, my discards and failures, and have decided to preclude any such efforts, confident that inquiring minds will have better (or at least other) things to do. Consider that my own personal Paperwork Reduction Act.

However, over the years—and especially since mid-1988, when I began writing regularly once again as a reviewer—I have published different versions of numerous essays. Some of the pieces listed here have appeared over a dozen times in English alone, in one form or another. As I hold no brief against researchers comparing and contrasting variations that I felt were worth some readers' time, we have made every attempt to indicate such variants in the bibliographic entries that follow; and the archive holds all those variant typescripts.¹⁴

I hope that researchers in various disciplines will find this resource both useful and usable. Because my own interests range widely, I suspect it may prove valuable not only to those involved with photography but also to others in such fields as art and art history, media studies, American studies, cultural studies, critical theory, visual anthropology and sociology, visual communication—even, with my essays on the pre-photographic history of the lens taken into account, the philosophy and history of science. If, in addition to serving their needs, it also brings new readers—scholars, teachers, students—to some pertinent older material of mine that they wouldn't have come across otherwise, thus giving it an ongoing life and usefulness, I'll feel the effort it's required from all those involved in its production has more than justified itself.

Acknowledgements

My introduction to photography as a subject worthy of serious consideration came during a brief hiatus between my completing graduate studies in English literature and creative writing in late 1966 and my launching myself into full-time free-lancing in mid-1968.

During that interim phase, I worked as an assistant editor at Da Capo Press, a division of Plenum Publishing Corporation, a scientific-technical publishing house founded by my parents, Earl and Frances Coleman. Da Capo had started as a reprint project specializing in works on music, had then branched out into the other arts, and was beginning to generate original titles as well. Alan J. Marks, the editor under whom I worked there, was a knowledgeable collector of rare books and prints, and had begun to turn his attention—and the press's—to photography. Through Alan, I came to know and love William

M. Ivins's classic *Prints and Visual Communication*, of which Da Capo produced the first reprint edition; got to watch the production of a facsimile edition of Fox Talbot's *The Pencil of Nature* and aspects of the production of the second edition of Paul Strand's *The Mexican Portfolio*, the latter co-produced by Da Capo and the Aperture Foundation; familiarized myself with *aperture* magazine and the ideas of Minor White and others; and met not only Beaumont Newhall but also a number of photographers working in different ways.

One day, Alan walked into the office with a Paul Caponigro print he'd just purchased—a wonderful rendering of Caponigro's *Untitled, West Hartford, Connecticut*, a 1959 study of the vertical face of a rock quarry. He propped it up on a shelf and told me, "Look at that—it's a miracle of seeing." I did, and over a few days' time came to understand what he meant and what Caponigro had done. In some ways, that's where these efforts of mine found their initial spark. So I thank Alan for that unintended gift.

The research I did for the press on its photography projects during that year, my office dialogues on the subject with Alan, and the faltering first conversations I had with photographers during that time (as well as the discussions on which I was privileged to eavesdrop in the office), constituted a significant aspect of my introduction to the medium. Because writing has always served as one of my primary means for coming to terms with my experience, the hankering to write about photography began to manifest itself. Michael Hoffman of *aperture*—then one of the medium's few "little" magazines and outlets for serious criticism—was the first to encourage me to start putting my thoughts down on paper. He didn't publish any of those early efforts, but that push started me off; I thank him for nudging me at what proved to be an auspicious moment.

From the very beginning, this bibliographic project has depended largely on the energies of others—more so, surely, than any other book that bears my name. The demands of time aside, I did not think I could effectively synopsise my own writings; I'd already made them as compact as possible, from my standpoint. The perspective of outside readers on what was essential to mention for reference and retrieval purposes was required for this. So I have left the creation of this tool largely to others, restricting myself to a supervisory and advisory role.

Fortunately, I found willing and capable helpers all along the way. Until near the end, none of them had bibliographic training, and I provided them with no formal model for their synopses. The basic publication information has been conformed to a standard style; the synopses, however, are both idiosyncratic and inconsistent, a limitation for which I as project supervisor am solely accountable. With my inexpert guidance, these assistants did the best they could, which overall seems very well

indeed. In approximately chronological order, then: Steven W. Albahari, whose dedication to getting this project off the ground and yeoman's work on my early writings in the first months of 1981 first gave it shape and made it seem possible; Harris Fogel, Peter Walts, and JoAnn Frank, who moved it forward incrementally at various stages; Edward Q. Bridges, who produced about ten year's worth of entries covering the eighties and early nineties, and conformed the whole project to a standard format proposed by the CCP's Nancy Solomon; Harris Sibunruang, who revised the initial *New York Times* listings to make them more substantial and useful; and Tanya Murray, who did the same with the original *Village Voice* and *Popular Photography* listings, and also brought the entire bibliography up to date through 1995.

Sometime in the mid-eighties I began to realize that this reference material, originally created strictly to serve my own organizational and retrieval needs, might prove useful to others. By early 1987 I found myself in correspondence with James L. Enyeart, then director of the Center for Creative Photography, over the possibility of the CCP publishing it as a research tool. As that indicates, the process moved slowly; but the results are before you, and I believe it has proved itself worth the wait. The initial encouragement of Jim, and the subsequent support of Terence Pitts, who replaced him, was invaluable during the making of this reference work. So too was the labor on its behalf of the Center's Amy Rule, and especially that of the incomparable Nancy Solomon, its true midwife, whose enthusiasm and determination never waned and whose sense of order far exceeds my own; between them, they taught me a great deal about the premises on which research tools are built.

In the winter of 1996–97, as the Ansel and Virginia Adams Distinguished Scholar-in-Residence, I worked on this bibliography and explored the CCP's William Mortensen holdings. During those months, working under the direction of Amy Rule, Nancy Solomon, archivist Leslie Calmes, and myself, a small band of volunteers—Lauren Smith, Michael Eisner, Jeanne Fransen, Lisa Reddig, Jessica Mackta and Jacinda Russell (most notably the last-named two), graduate students in the photography and art history areas of the University of Arizona's Department of Art—made contributions that added greatly to its completeness, consistency, clarity, accuracy and usefulness.

Thanks are owed to all of the above, without whom this book would not be in your hands, or mine. And a special thanks to Terry Pitts—for his friendship; for his introductory note, which does as succinct a job as I could hope for of putting this project in context; but, most of all, for his unflagging good humor, encouragement, well-timed prodding, and absolute faith in our collective ability to make this idea a reality.

NOTES

1. "Preface," *Light Readings: A Photography Critic's Writings, 1968-1978* (New York: University of New Mexico Press, 1998), p. xxii.
2. Hugh Kenner, *The Pound Era* (Berkeley and Los Angeles: University of California Press, 1971), p. 415.
3. In a public lecture, College of Staten Island, New York, April 19, 1980.
4. Steven came to me as an undergraduate on a work-study assignment from Bennington College in the winter/spring of 1981. Among the many chores to which he set his hand was the first draft of this bibliography. I'd thought he might get a few hundred entries done; on his last day with me he presented me with two copies of a bibliography complete up to that date. Steven was then trying to decide between a life in music and a life in photography. He's since become the publisher of the extraordinary periodical *21st: The Journal of Contemporary Photography* and other projects, as well as a dedicated photographer in his own right. He claims he owes it all to me, but I know better.
5. These discussions educated me in areas I'd never before contemplated, including the complex interaction between primary research materials in an archive and bibliographic annotation thereof.
6. However, I'm doing my level best to make the most important and durable of these writings available in book form. In addition to the half-dozen collections of my essays already published and in print, listed in this bibliography's first section, I have at least as many more in various stages of redaction; some are already scheduled for publication, while others await their publishers.
7. Photocopies of any of these essays, (in their original, published forms) can be ordered from CODA Enterprises, POB 040078, Staten Island, New York 10304-0002 USA; T/F (718) 447-3091, coda@nearbycafe.com. Write, call, fax or e-mail for further details.
8. The purpose of these binders was simply to maintain an accessible repository of everything I published, and everything I said in print via published interviews, along with the response to it—editors' introductions, readers' letters—that it evoked within the pages of the periodicals in which that work appeared. Those strict parameters define and delimit this research tool. (The occasional missing volume, issue, and page-number information in early entries results from my own laxity in recording that information in these binders; I welcome users' additions to and corrections of these entries, which will be made and credited in any subsequent editions.)
9. See the part title to "Samples of Features and Columns" on the following page for a listing of my formal, long-term writing relationships and other official positions with periodicals.
10. While photography and its various corollary issues have served as my central focus, over the past thirty-odd years I've written and published essays about numerous other subjects—at greatest length, theater (as a third-string drama critic for the *Village Voice*, 1967–68), but also music, politics, cooking, and quite a few more. The A. D. Coleman Collection at the CCP also contains binders of clippings of the published versions of those writings through 1995, but they are not listed or synopsised in this volume.
11. See note 5, above.
12. However, we did begin working toward some electronic version of this database, to be made available perhaps as a computer diskette, a CD-ROM, or an online database on the Internet (or more than one of those options). We've elected to post it as a pdf file, downloadable for free and readable with Adobe Acrobat Reader.
13. I've kept no specific file, scrapbook, or list of other people's commentary on me and my work, though copies of and/or references to many of those exist within my archives and are sometimes mentioned in my own writings. As indicated previously, a few elements of that much larger bibliography are contained in this one, but its production will require the efforts of another cadre of researchers, in that case starting from close to scratch.
14. A brief note in that regard: The most substantial editorial pruning my essays ever received, and the closest line editing to which they were subjected, came from my editors at the *New York Observer*. None of those changes—most of them made in consultation with me—did any harm to my prose; some may even have done good. However, aside from a few minor benefits of assiduous *Observer* fact-checking, I did not transcribe those changes to my own master versions of those essays. Hence the variants of them that I published subsequently—in my "Letter from" in *Photo Metro* and elsewhere—are either the original, full versions of those essays or my own revisions thereof, before editorial changes and cutting for reasons of space by others.

As is the case for almost everyone who writes for newspapers, I had neither control over nor even advisory say concerning any of the headlines for my articles in the *New York Observer*, the *Village Voice*, or the *New York Times*. Those were devised by others; though rarely objectionable or glaringly inaccurate, they do not necessarily reflect either the tone or the central issues of those essays. The titles of most of the other essays covered here came from me, and I consider them integral to the essays.

Sample Features and Columns

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A. D. Coleman:

Formal Relationships to Periodicals, 1968–1995

Photography critic, the *New York Observer*, 1988–97 (bi-weekly).

Regular columnist for: *Fotografie* (Czech Republic, monthly), 1995– ; *Foto Journal* (Hungary, monthly), 1995–96; *Photography in New York* (bi-monthly), 1992– ; *British Journal of Photography* (monthly), 1991–93; *Darkroom Photography/Camera & Darkroom* (monthly), 1990–95; *European Photography* (Germany, quarterly), 1989– ; *Photo Metro* (monthly), 1989–; *Clichés* (Belgium, monthly), 1989–90; *Lens' On Campus* (bi-monthly), 1982–87; *Camera 35* (monthly), 1975–82; the “Arts & Leisure” section of the *Sunday New York Times* (bi-weekly), 1970–74; *Popular Photography* (monthly), 1969–74; the *Village Voice* (weekly), 1968–73.

Self-published: *C: The Speed of Light* bi-monthly newsletter on the Internet, at <http://plaza.interport.net/byocafe>, 1995–96; at <http://www.nearbycafe.com>, 1997– (including back issues).

Board of Directors, *The Photo Review*, 1985–.

Board of Advisors, *Frame/Work* 1988– ; *Polaroid Newsletter for Photographic Education*, 1983–87. Contributing Editorships: *Luna Cornea* (Mexico) 1994–; *Cover*, 1991–; *Perspektief* (Holland), 1990–94; *Juliet* (Italy), 1990– ; *European Photography* (Germany), 1982– ; *Clichés* (Belgium), 1989–90; *Lens'+ On Campus*, 1982–87; *Photoshow*, 1980–82; *Camera 35*, 1975–82. Consulting Editor, *Camera Lucida*, 1979–83. Founding Editor: *VIEWS: A New England Journal of Photography*, 1979–1980; Advising Editor, 1980–81; Editor Emeritus, 1981–

The online Adobe Acrobat version of this book does not show sample pages from Coleman's primary publishing relationships. The complete print version of *A. D. Coleman: A Bibliography of His Writings on Photography, Art, and Related Subjects from 1968 to 1995* can be ordered from: Marketing, Center for Creative Photography, The University of Arizona, Tucson, AZ 85721-0103 or phone 520-621-7968.