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Books

presented in chronological order

1. *Carbon Copy: 6/25 – 6/29 1973.* New York: ADCO Enterprises, 1973. [Paperback: edition of 50, out of print, unpaginated, 50 pages. 17 monochrome (brown). Coleman's first artist's book. A body-scan suite of Haloid Xerox self-portrait images, interspersed with journal/collage pages. Produced at Visual Studies Workshop Press under an artist's residency/bookworks grant from the New York State Council on the Arts.]

2. *Confirmation.* Staten Island: ADCO Enterprises, 1975. [Paperback: first edition of 300, out of print; second edition of 1000, 1982; unpaginated, 48 pages. 12 b&w. Coleman's second artist's book. Twelve photographs by Coleman of the grave of composer-saxophonist Charles Parker, with autobiographical text, all dating from summer 1962. Published under the name Allan D. Coleman.]

3. *The Grotesque in Photography.* New York: Ridge Press/Summit Books, 1977. [Hardback and paperback: 208 pages; bibliography. 215 b&w. The first critical survey of this mode of photography, a project for which Coleman received a 1975 Art Critics Fellowship from the National Endowment for the Arts (the first such fellowship ever given to a photography critic). The book begins with an historical overview but concentrates on twentieth-century imagery; included are over 200 duotone illustrations of works by Alexander Gardner, Brassai, Hannah Höch, Jerry N. Uelsmann, Robert Heinecken, Eikoh Hosoe, Clarence John Laughlin, Adal Maldonado, Allen A. Dutton, Les Krims, Paul Diamond, Michael Martone, M. Richard Kirtel, and many others. The book contains an introduction and four sections: "Roots of the Grotesque," "Realities," "Constructed Realities," and "Unrealities." Recipient of the Chicago '77 award for "distinguished achievement in the communicating arts."]

4. *Lee/Model/Parks/Samaras/Turner: Five Interviews Before the Fact.* Boston: Photographic Resource Center, 1979. [Paperback: second edition, Staten Island, New York: CODA Enterprises, 1997; iv + 40 pages. The complete text of the introductory lecture in a spring 1979 lecture series sponsored in Boston by the Photographic Resource Center, an organization of which Coleman was a founder. The others in the series were Russell Lee, Lisette Model, Gordon Parks, Lucas Samaras, and Pete Turner. Coleman's lecture, constructed as a set of "imaginary

interviews" with those five notable figures, serves also as "a modest model of critical inquiry." This booklet, printed on the occasion of that opening lecture, was made available by the PRC to the audiences for the subsequent lectures in the series.]

5. *Light Readings: A Photography Critic's Writings, 1968–1978.* New York: Oxford University Press, 1979. [Hardback and paperback: Galaxy Books paperback, 1982; second edition (Albuquerque: University of New Mexico Press, 1998); xviii + 284 pages; index. 34 b&w. The first book-length collection of Coleman's essays, this volume contains the bulk of the material Coleman chose to preserve in book form from his writings for the *Village Voice*, the *New York Times*, *Popular Photography*, *Camera 35*, and assorted other periodicals, produced during the period indicated in the book's subtitle. Much of this book tracks the emerging photography scene in the United States, with particular emphasis on the east coast and west coast. Many of the texts included are occasional pieces, but a number of polemics and commentaries on such matters as censorship and the current states of photography criticism and photography education appear here, as does the critic's famous "debate" with the late Minor White, along with longer, germinal pieces on Roy DeCarava and Manuel Alvarez Bravo, two public lectures, and Coleman's most widely cited essay, "The Directorial Mode in Photography." The book's second edition contains an introduction by independent scholar and critic Shelley Rice, a new preface by the author, and an appendix containing four essays cut for reasons of space from the first edition and here restored, including a previously unpublished response to Susan Sontag's *On Photography*. Reprinted from 136, 137, 139, 140, 141, 143, 148, 149, 153, 158, 166, 178, 421, 807, 809, 811, 814, 819, 822, 826, 834, 838, 842, 844, 849, 860, 863, 865, 868, 872, 873, 878, 883, 888, 897, 902, 908, 910, 911, 915, 916, 917, 918, 919, 932, 933, 1093, 1133, 1141, 1146, 1149, 1161, 1163, 1175, 1198, 1214, 1219, 1230, 1249, 1252, 1258, 1261, 1263, 1275, 1278, 1285, 1299, 1306, 1312, 1323, 1333, 1335, 1339, 1341, 1342, 1345, 1347, 1362, 1364, and 1365; second edition, *additional essays reprinted from* 156, 830, and 1347.]

6. *The Photography A-V Program Directory*, co-authored with Douglas I. Sheer and Patricia J. Grantz. New York: Photography Media Institute, Inc., 1980. [Hardbound: iii

+ 220 pages; appendices; indices. 40 b&w. Funded in part by a grant from the New York State Council on the Arts, this project constructs the first database concerning audio-visual materials related to various aspects of still photography, from the technical and instructional to the historical and biographical. Contains listings of over 3300 films, audio- and videotapes, slide-sound programs, slide sets, and computer programs on photographic subjects: information on formats, sources, content, prices, etc. The book also includes an assortment of commentaries by Sheer on the state of audio-visual production and presentation technologies, and three essays by Coleman, including "A Hard Look at Software," on the use of such audio-visual materials in the classroom.]

7. *Looking at Photographs: Animals.* San Francisco: Chronicle Books, 1995. [Hardback: 40 pages; glossary of terms. 12 color; 25 b&w. Coleman describes this book as "an experiment in teaching children how to interpret, analyze and think critically about photographs." Written for children eight to twelve years of age, the book comprises an introduction and a series of eighteen two-page layouts, each layout including one full-page reproduction of a photograph, a brief essay by Coleman examining that photograph, and a smaller inset photograph with a short caption. Some of the captions were not written by Coleman. Photographers represented include Alfred Stieglitz, Mary Ellen Mark, Peter Beard, Garry Winogrand, and Jacques-Henri Lartigue.]

8. *Critical Focus: Photography in the International Image Community.* Munich: Nazraeli Press, 1995. [Paperback: 184 pages; indices. 24 b&w. Introduction by Bill Jay. A selection of Coleman's commentaries on the United States and international photography scenes from 1988 through 1993, drawn from Coleman's column in the *New York Observer* and other material, as converted into his series of "Letters from," published regularly in *Photo Metro*, a west coast periodical. This volume contains discussions of recent exhibitions and publications by such figures as Sally Mann, Jock Sturges, Cindy Sherman, Andres Serrano, Christian Boltanski, Sebastião Salgado, Laurie Simmons, John Baldessari, and many others, along with accounts of such events as Houston FotoFest and the Arles photo festival, responses to prominent instances of censorship, and other matters. Recipient of the International Center of Photography's Twelfth Annual Infinity Award for Writing on Photography in 1995, and Honourable Mention in the 1996 Kraszina-Krausz Photography Book Awards. *Reprinted from* 946, 947, 949, 952, 954, 957, 958, 959, 960, 961, 962, 963, 967, 968, 969, 971, 974, 976, 977, 979, 980, 981, 982, 984, 986, 989, 992, 994, 997, and 1001.]

9. *Tarnished Silver: After the Photo Boom, Essays and Lectures 1979–1989.* New York: Midmarch Arts Press, 1996. [Paperback: xvii + 236 pages; endnotes; indices. 22 b&w. Introduction by James L. Enyeart, Anne and John Marion Professor of Photographic Arts at the College of

Santa Fe. This volume collects "the most provocative and durable of Coleman's shorter essays from 1979 to 1989 on various aspects of photography and related subjects—a selection of texts never before published in book form." (From the back jacket.) These twenty-seven essays and talks were written in the period between the work covered by the critic's first monograph, *Light Readings*, and that in his subsequent volume, *Critical Focus*. Originally, they appeared in a diversity of art, photography, and general-audience publications (some of them obscure, and many of them long since defunct). A few are occasional pieces. Several have a scholarly premise. Most of them, however, are meditations on the state of photography in our time, viewed from a diversity of perspectives. Among the topics: the waning hegemony of the Museum of Modern Art's Department of Photography; the relationship between photography and performance art; the art market's conflation of different approaches to photographic printmaking; the inherent corruption of the grants system for the arts; the emergence of color in contemporary photographic practice; the state of photography education, and of photography criticism as well; mass-media manipulation of still images; the limitations of the "snapshot aesthetic"; and photography's capacity to evoke the censorial impulse. Recipient of Honourable Mention in the 1996 Kraszina-Krausz Photography Book Awards. *Reprinted from* 95, 97, 140, 141, 169, 173, 194, 207, 217, 224, 226, 238, 246, 271, 387, 457, 512, 513, 423, 458, 1030, 1032, 1055, 1058, 1353, 1357, 1362, 1364, 1365, 1380, and 1381.]

10. *Depth of Field: Essays on Photography, Mass Media and Lens Culture.* Albuquerque: University of New Mexico Press, 1998. [Hardback and paperback: xxii+197 pages; endnotes, indices. 20 b&w. A selection of eleven essays—several of them previously unpublished, and most of the rest considerably revised versions of earlier published essays—on a wide range of issues and subjects: criticism itself; documentary, photojournalism, and press photography; the ethics of street photography; the work of William Mortensen and Edward S. Curtis; the impact of the lens on western culture; the "vanishing borderline" between high and low art, and the relation thereto of photography and the computer. A number of these essays are research papers, reflecting the more scholarly aspects of Coleman's activities between 1978 and the present. *Reprinted from* 241, 252, 385, 516, 943, 1378, 1379, and 1384.]

11. *The Digital Evolution: Photography in the Electronic Age, Essays, Lectures and Interviews 1967–1997.* Munich: Nazraeli Press, 1998. [Paperback: 192 pages; endnotes. 19 b&w. This book brings together all of Coleman's published writings on digital imaging, electronic communication, the Internet and the World Wide Web, cyberspace, and related matters, plus several lectures and extracts from interviews and panel discussion on those subjects. Drawn from a wide variety of sources, these selections trace both a con-

tinuum and an evolution of thought, disclosing the process of Coleman's coming to terms with these emerging technologies and their consequences over the past quarter century. Included are speculations, jeremiads, commentaries on particular bodies of relevant work (by Sonia Sheridan, Todd Walker, and others), plus accounts of Coleman's own hands-on encounters with these new media, as a writer working on a word processor and, subsequently, as director of a multi-subject Web site. The book concludes with a previously unpublished essay based on the transition from traditional photographic means to digital tools of two noted picture-makers, Joyce Neimanas and Esther Parada. *Reprinted from* 146, 164, 183, 271, 287, 301, 302, 304, 347, 349, 354, 366, 367, 394, 400, 421, 507, 774, 892, 925, 1025, 1322, 1372, 1436, and 1448.]

12. *Available Light: Selected Essays from Darkroom Photography/Camera & Darkroom, 1990–1995.* New York: MidMarch Arts Press, forthcoming in 2000. [This volume contains the bulk of the work Coleman produced for this magazine from the inception of his relationship with it to the publication's demise in mid-1995: "about eighty percent of what I published [in that magazine], much more than a fair cross-section. They're all reprinted here, in full. . . I've emphasized here those pieces specifically written

for the magazine. Two of the feature-length pieces—the reports on festivals in Montreal and Arles—were especially commissioned by the editors, at my suggestion. Of the rest, some made either their debut or their only appearance to date in this magazine's pages; others, though based on earlier essays (e.g., the Doisneau ruminations, the DeCarava profile, the surveys of Japanese and eastern European photography), ended up so extensively revised and/or expanded in their *Darkroom Photography/Camera & Darkroom* versions that I consider them either new essays or else important, autonomous variants." (From the author's foreword.) In addition to the material cited above, the book includes essays on censorship, recent documentary photography, the state of photo historiography, the "little" magazines of photography, and the weaknesses of the Sam Wagstaff collection; interviews with and profiles of Joan Fontcuberta, Peter Beard, Marion Palfi, and Gordon Parks; and more. The one aspect of his work for this monthly periodical not fully represented here is his writing on issues of digital imaging, which are only sampled in this volume; those appear in 11. *Reprinted from* 278, 279, 281, 282, 287, 291, 293, 294, 296, 299, 300, 303, 305, 307, 308, 309, 312, 314, 323, 327, 331, 335, 347, 348, 350, 351, 352, 353, 355, 357, 360, 365, 366, 368, 370, 371, 372, 376, 380, 381, 383, and 384.]

Encyclopedia Entries

1971

13. "Photography." *Collier's Encyclopaedia Year Book 1971*, pp. 439–42. [4 b&w: 3 by Margaret Bourke-White; 1 from *Time, Inc.* Snapshot aesthetic; conceptual art and photography; conceptual events; books and exhibitions; Margaret Bourke-White; photography and culture.]

1972

14. "Photography." *Collier's Encyclopaedia Year Book 1972*, pp. 461–63. [2 b&w: 1 from Eastman Kodak; 1 from Polaroid. Popularity of the medium; multimedia; exhibitions; books; obituaries; Princeton professorship.]

1973

15. "Photography." *Collier's Encyclopaedia Year Book 1973*, pp. 435–37. [2 b&w: 1 by Wayne Miller; 1 by Diane Arbus. Death of Edward Steichen; Diane Arbus retrospective at the Museum of Modern Art; demise of *Life* magazine; photography and conceptual art; exhibitions by Beuford Smith, Edward S. Curtis, Eleanor Antin, Harvey Stromberg, and others; new books by André Kertész, Michael Martone, Michael Lesy]

1974

16. "Photography." *Collier's Encyclopaedia Year Book 1974*, pp. 425–28. [4 b&w: 1 by Ansel Adams; 1 by Richard Estes; 1 by Guy Johnson; 1 by Chuck Close. Photorealism; photography invades the art world; new institutions, exhibitions, and publications.]

1975

17. "Photography, Still." *New Columbia Encyclopaedia Year Book 1975*, pp. 2138–39. [Two-page history of the evolution of still photography.]

1977

18. "A Critical Response to the Work of Robert Delford Brown." *Contemporary Artists* (Colin Naylor and Genesis P-Orridge, editors; St. James Press, London, and St. Martin's Press, New York; 1977). [On Delford Brown and his work: "His works are lessons, purposeful gaucheries exposing the politics of politeness—the relationship between conservatism and etiquette, the fascism of good taste."]

19. "Delford Brown, Robert." *Contemporary Artists*. [Biographical Summary.]

1982

20. "Lucien Aigner." *Contemporary Photographers* (George Walsh, Colin Naylor, and Michael Held, editors. New York: St. Martin's Press, 1982), p.170. [A notable contributor to the field of photojournalism between 1925 and 1947, his approach was of the now-classic small-camera style practiced by, among others, Eisenstaedt and Kertész.]

21. "Scott Hyde." *Contemporary Photographers*, p. 366. [Hyde's process experimentation with offset lithography and chance elements is at the service of "[a] vision . . . by turns lyric and satiric."

22. "Richard Kirstel." *Contemporary Photographers*, p. 407. [A photographer's photographer extending W. B. Yeats's maxim that the only subjects fit for contemplation by the mature mind are sex and death.]

23. "Marion Palfi (Hermine Serita)." *Contemporary Photographers*, pp. 585–86. [A neglected photographer who used the medium as a tool of social research, her essays of word and image had impact on many levels (including affecting legislation in this country), yet its potential was never realized by publishers who could only see its supposed lack of commercial viability.]

24. "Neal Slavin." *Contemporary Photographers*, p. 697. [A photographer whose commercial work has given him expertise in a choice of materials; thus, his self-assigned projects demonstrate a sensitivity to the medium in depicting his subject unmatched by many of his contemporaries.]

25. "Edmund Teske." *Contemporary Photographers*, p. 753. [Teske's work shows an openness to chance, experimentation, and the resonance of personal history and autobiography. His openness about his homoerotic imagery during the repressive fifties presents an antecedent to the works of Duane Michals, Arthur Tress, et al.]

26. "Arthur Tress." *Contemporary Photographers*, p. 763. [Relying increasingly on directorialism and the theatricality of the photograph, Tress's work has evolved over time into a more personal expression.]

Exhibition Catalog Essays

organized chronologically, then alphabetically by exhibition title

1975

27. "Introduction," in *The Southern Ethic, Southern Exposure* 2:2–2:3 (Fall 1975), pp. vi–viii. [Forty-one image-makers are represented in this volume, sharing one thing in common: "they all felt enough of a connection with the South to contribute one or more images symbolizing their responses to this part of the country as a physical place and a state of mind."]

1976

28. "Introduction," in *A. C. Champagne: Photographic Images from The Collection of A. D. Coleman*. Connecticut: Carlson Gallery, University of Bridgeport, 1976. [Trifold brochure: no page. 3 b&w: 1 by Robert Heinecken; 1 by Karl Struss; 1 by Anonymous. Exhibition of photographs from his private collection, and text about the images themselves.]

29. "'My Camera in the Olive Grove': Prolegomena to the Legitimization of Photography by the Academy," essay in *Contemporary Trends: Bernhard/Crane/Dater/Gibson/Gowin/Heinecken/Hosoe/Metzker/Siskind/Walker/Welpott/White*. Chicago: The Chicago Photographic Gallery of Columbia College, 1976. [Here the essay serves as the introduction to this Chicago exhibition of many photographers' work. *Reprinted from 1339.*]

30. "Afterword," in *Extended Realism: Photographs by M. Richard Kirstel, Caren Sturmer, Jerry L. White, Tom Beck, Herman Emmet, Jeffrey Bunting, and Alan Gilbert*. Maryland: University of Maryland Baltimore County Library, 1976. ["It is unusual for a group of photographers to present an exhibition containing bodies of work which, though created to stand independently of each other, also serve to exemplify various elements of a mutually understood and accepted creative philosophy based on a redefinition of the structure and function of their medium."]

1979

31. "Wall Text," for *DECADE: Bob Adelman; Abigail Heyman; Richard Kirstel; Julio Mitchel; Beuford Smith; Jan Van Raay*. New York: FOTO: The Photographer's Gallery, 1979. [Exhibition curated by A. D. Coleman, based on his book *Light Readings* (5).]

1981

32. "Hybridization: A Photographic Tradition," introduction in *Photofusion*. New York: Pratt Manhattan Center Gallery, 1981, no page. [11 b&w: 1 by J. David Joyce; 1 by Judith Stiles; 1 by Gillian Brown; 1 by Catherine Jansen; 1 by Hank Stromberg; 1 by Ellen Carey; 1 by Barbara Siegel; 1 by Paul Bérubé; 1 by Jason Tannen; 1 by Darryl Curran; 1 by Joan Brown. Catalog of a traveling exhibition organized under the auspices of the Department of Exhibitions, Pratt Institute. The struggle of alternative, mixed-media approaches to photographic image-making in asserting itself has been hampered by an historically elitist minority that accepted only particular modes of image-making as "Art."]

1982

33. "E. O. Hoppé," introduction in *E. O. Hoppé: 100,000 Exposures*. New York: Photo Center Gallery, New York University School of the Arts, 1982, pp. 6–7. [1 b&w by Anonymous. 1–3 March 1982. Exhibition of a little-known British portraitist of high society demonstrates accomplished work in other areas as well, at which this large exhibition can only hint.]

1983

34. "The Sound He Saw: Roy DeCarava's Jazz Photographs," introduction in Roy DeCarava, *The Sound I Saw: The Jazz Photographs of Roy DeCarava*. New York: Studio Museum in Harlem, 1983, pp. 8–9. [Work by DeCarava from the fifties and sixties that, in many cases, was never published or exhibited. In his work, DeCarava sought after subtle things most people neglected to see. His challenge to himself was to make them work in a picture. *Revised in 247, 460, and 1026.*]

35. "Introduction," in *Subjective Vision: The Lucinda W. Bunn Collection of Photographs*. Atlanta: High Museum of Atlanta, 1983, pp. 6–11. [The Bunn Collection of photographs, acquired by the High Museum, offers an exemplary model of thoughtful collecting at a time when the acquiring of photographs is still relatively new and, as a result, is often guided by the idiosyncracies and whims of taste, market, or fashion.]

1985

36. "Light Work/Community Darkrooms: The Organization as Process," introduction in *Light Work: Photography Over the 70s and 80s*. Syracuse, New York: Everson Museum, 1985, pp. 4–16. [The development and implementation of ideas in a novel and influential arts organization is viewed at the end of its first decade.]

37. "Light Work/Community Darkrooms: The Organization as Process." Syracuse New York: Everson Museum, 1985, no page. [5 b&w: 1 by Ted Wathen; 1 by Tom Zimmerman; 1 by Zeke Berman; 1 by Lou Stoumen; 1 by Bill Burke. Tri-fold exhibition brochure for traveling version of show, circulated by the Gallery Association of New York State, with summarized version of 36 and five photographs.]

1987

38. "Crossed Borders, Common Ground," essay in Fran Antmann and Sebastian Rodriguez, *The Mining Town of Morococha*. New York: Museum of Contemporary Hispanic Art, 1987, pp. 15–21. [3 b&w by Fran Antmann; 2 by Sebastian Rodriguez. The contrasting styles of two photographers who documented the Peruvian mining village of Morococha—sixty years apart—have in common a great interest in their subject. Photographs by Antmann and Rodriguez.]

39. "Dialogues with Time," essay in *Staten Island Views*. Staten Island, New York: Newhouse Gallery, 1987, no page. [2 b&w by Max Ulrich. September 1987. These photographs from the New York Parks Department archives, originally intended as documents of various projects and areas of the island, have become frozen moments of time, dramatizing the change that always occurs around us, whose incremental transitions we adapt to daily and forget. *Revised and expanded in 281.*]

1988

40. "Of Miracles on the Day of the Dead: Don Gregory Anton and Eduardo Oropeza-Esparaza," essay in *El Día de los Muertos: Milagros*. New York: Hostos Gallery, Hostos Community College (CUNY), 1988, no page. [2 b&w: 1 by Eduardo Oropeza-Esparaza; 1 by Don Gregory Anton. November–December 1988. Two Mexican-American artists whose work, deeply rooted in their cultural heritage, speaks on an issue transcending the boundaries of culture—our common mortality.]

41. "Photo/Montage/Collage," introduction in *Montage*. New York: Hillwood Art Gallery, Long Island University, 1988, pp. 5–8. [November–December 1988. The long-standing historical and critical neglect of photographers working in alternative media is recognized, and an attempt at altering that trend is made by the artists in this exhibition. *Revised and expanded in 10, 339, and 341.*]

42. "The Image in Question: Further Notes on the Directorial Mode," essay in *True Stories and Photofictions*. Cardiff, Wales: The Photogallery, 1987, no page. [Traveling exhibition, 1987–88. 26 b&w: 2 by Bernard Faucon; 2 by Les Krims; 2 by Patty Carroll; 2 by Joyce Neimanas; 2 by Allen Dutton; 2 by Bea Nettles; 2 by Calum Colvin; 2 by Duane Michals; 2 by Barbara Crane; 2 by Ralph Eugene Meatyard; 2 by Ron O'Donnell; 2 by Boyd Webb; 2 by Joel-Peter Witkin. May 1987: Cardiff, Wales, June 1988: Glasgow, Scotland. The directorial mode of image-making has enjoyed a long history—one that has been repressed in favor of "straight" photography—and it has only been in the past twenty-five years that photographers have fruitfully explored and been accepted in this vein. *Expanded from 1342.*]

1989

43. "Introduction," in Scott Hyde, *Offset Lithographs 1965–1989*. New York: Bound and Unbound Gallery, 1989, no page. [Cover by Scott Hyde. Hyde's process experimentation with offset lithography and chance elements is at the service of "[a] vision . . . by turns lyric and satiric." *Reprinted from 25.*]

44. "Democratising Media," essay in *Machine Dreams*. London, England: The Photographer's Gallery, 1989, no page. [1 b&w; 1 color; cover: 1 by Edwina Fitzpatrick; 1 color by David Godbold; cover by Calum Colvin. Tri-fold exhibition brochure September–November 1989. The advent of new visual communication technologies has ramifications reaching far beyond art. *Reprinted from 517.*]

45. "Expression and Communication," introduction in *Photographers Dialogue: Popular and Preferred Imagery in American Photography*. Boca Raton, Florida: Boca Raton Museum of Art, 1989, pp. 9–13. [19 October–26 November 1989. Curated by Steven Carothers and Gail Roberts. On self-expression versus communication to an audience, and how these two aspects of artistic endeavor are expanded upon in the thesis for the selection of the work included in this exhibition. Thirty photographers each present two images: one they consider their most popular and the other their personal favorite. An examination of the work of six photographers whose work deals with social issues, and their relationship to the medium of photography. *Revised and expanded in 280.*]

1990

46. "Wall Text," for *Testimonies: Photography and Social Issues*. Texas: FotoFest 90, 1990, pp. 106–109. [3 b&w: 1 by Herman LeRoy Emmet; 1 by Fran Antmann and Sebastian Rodriguez; 1 by Linda Troeller. For sections of "Testimonies": *Julio Mitchel: A Conversation; Trampling Down the Vineyards: Herman Emmet's Fruit Tramps; Crossed Borders, Common Ground: The Mining Town of Morococha in the Photographs of S. Rodriguez and F. Antmann; Lonny*

Shavelson: I'm Not Crazy, I Just Lost My Glasses; Linda Troeller: TB-AIDS Diary; Marilyn Anderson and Jonathan Garlock: Granddaughters of Corn. Exhibition wall labels for this group show curated by Coleman. An examination of the work of six photographers whose work deals with social issues, and their relationship to the medium of photography. *Variant of 46. Revised in 303.*]

1992

47. "Essay," in Daniel Kazimierski, *Iron Blues: The Cyanotypes of Daniel Kazimierski*. Ontario, Canada: Art Gallery of Hamilton, 1992, pp. 7–8. [2 b&w by Daniel Kazimierski. Kazimierski applies the cyanotype process to highly textural still lifes, landscapes, and several pictures within pictures. *Reprinted in 993.*]

48. "Foreword," in Jerry Uelsmann, *Photo Synthesis*. Gainesville, Florida: University of Florida Press, 1992, pp. vii–xiv. [Cover by Jerry Uelsmann. Jerry Uelsmann's work elaborates an idiosyncratic, obliquely autobiographical dream-world that is both surreal and grotesque. His images are the progenitors of an approach to photographic image-making that at one time was the center of controversy in the photography community. In his introduction to this midcareer survey of Uelsmann's work—concentrating on his work of the past decade—Coleman establishes a critical and historical overview of Uelsmann's hybrid imagery. *See also 979 and 980.*]

1993

49. "Turning the Tables," introduction in *Fotógrafos Colombianos en Nueva York/Colombian Photographers in New York*, 1993, no page. [English and Spanish. Traveling exhibition, 1993. Colombia, May–November 1993. Confronted with a survey of photographers who look at the United States from the outside, Coleman writes a brief introductory passage about each of the ten photographers in the exhibition.]

50. "Verkenningen/Explorations: Digitale en Computer Gerelateerde Fotografie, Democratising Van de Media," in *Breda Fotografica '93*. Breda, Netherlands: 1993, p. 5. [Dutch catalog from international photography exposition 9 July–19 September 1993. The advent of new visual communication technologies has far-reaching ramifications beyond art. *Reprinted from 517.*]

1994

51. "'The Way We Look To Us All: Toward a World Photography,'" essay in *Wendy Ewald: Projects and Photographs*. New York: James Danziger Gallery, 1994. [26 May–25 June 1994, no page. "Refusing to isolate or single out her work from theirs, Ewald insists that all of these pictures . . . be understood as a whole. Her photographic skills are placed at the service of a group effort that is directly about these children's lives, and obliquely about hers."]

52. "Public Faces," introduction in *Two Views: Photographs by Michael Hanulak and Raeanne Rubenstein*. Staten Island, New York: Staten Island Institute of Arts & Sciences, 1994, p.1. [12 August–13 November 1994. Speaks about the exhibition and how it addresses several different aspects of what might be called the *public face* of our culture, with a brief mention of the linked backgrounds of the photographers and Coleman.]

1995

53. "Essay," in Ralph Gibson, *Luminosité Française: Ralph Gibson, Photographs 1972–1995*. New York: Leo Castelli Gallery, 1995. [8 b&w: 7 by Ralph Gibson; 1 by David Seidner. 5 color by Ralph Gibson. Coleman's discussion of Ralph Gibson's images focuses on the importance of light—specifically French light—to this American master's oeuvre.]

Monographs: Introductions, Prefaces, Forewords, Afterwords

organized chronologically and then alphabetically by last name of author of monograph

1970

54. "Introduction," in Leslie Krims, *Eight Photographs—Leslie Krims*. New York: Doubleday, 1970. [Loose insert. Introduction centers around Krims, the man and his work.]

1972

55. "Curtis: His Work," introduction in *Edward S. Curtis: Portraits from North American Indian Life*. New York: Outerbridge and Lazard/E. P. Dutton, 1972, pp. 5–7. [Second introduction by T. C. McLuhan. Subsequently reprinted by Promontory Press and A & W Visual Library. "His purpose in making *The North American Indian* was to document a culture which was being inexorably destroyed in such a way as to retain the spirit of that culture and keep it alive." *Passages from this essay appear in* 59, 71, and 487.]

56. "Introduction," in Leslie Krims, *The Little People of America 1971*. Buffalo, New York: Humpty Press, 1972. [Loose insert. This is a reappearance of work from Krims in a strictly documentary vein. This portfolio, along with one other (*Deer Slayers*), "gives us, as an audience, our first opportunity to see what happens when Krims probes one subject in depth . . . he has come back to reality . . . that is, to the so-called 'real' or 'day-to-day' world as a direct source of imagery."]

1973

57. "Introduction," in *Brassaï Portfolio*. New York: Witkin-Berley, 1973. [Loose insert. Brief appreciation of Brassaï's work to accompany this limited-edition portfolio of contemporary prints of some of his key images. Comments on Brassaï's portraiture of visual artists and writers and his images of Paris. "Brassaï has not only photographed France; he has photographed her in French."]

58. "Introduction," in Robert Delford Brown, *First Class Portraits*. New York: The First National Church of the Exquisite Panic Press, 1973, no page. ["In this group of 'first-class portraits,' Robert Delford Brown delves into this mass photographic subconscious, somehow managing to reinforce, warp, and undermine our primary assumptions regarding photography at one and the same time."]

1974

59. "Essay," in Edward S. Curtis, *Visions of a Vanishing Race*. San Francisco: Tea Lautrec & Cranium Press, 1974, no page. [Duo-fold brochure. 2 b&w by Edward S. Curtis. Jean-Antony du Lac/The Curtis Project. "The task he took upon himself—to explore and record every significant aspect of Indian life—was both more coherent and more demanding in its scope than anything attempted until then." This flyer was published to accompany prints from The Curtis Project. *Revised from* 55.]

1975

60. "Foreword," in Edward S. Curtis, *The Sioux and the Apsaroke: From Volumes Three and Four of 'The North American Indian.'* New York: Harper/Colophon, 1975, pp. xi–xvi. [1 b&w by Edward S. Curtis. Edited by Stuart Zoll. An excerpt of images and text from an extensive photographic survey done by Curtis on the North American Indian.]

61. "Introduction," in Man Ray, *Man Ray: Photographs 1920–1934*. New York: East River Press, 1975, no page. ["His intent appears to have been private and two-fold: to create an arena within which his photography could evolve entirely free from culturally imposed concepts of function (not unlike the impulse behind his 'ready-mades'); and to obtain the maximum possible control over the photographer's basic material, light."]

1976

62. "Introduction," in Arthur Tress, *Theater of the Mind*. Dobbs Ferry, New York: Morgan and Morgan, 1976, no page. [5 b&w by Arthur Tress. Discussion of Tress's staged tableaux from the mid-seventies, which this monograph surveys. "An essentially theatrical attitude has been a hallmark of Arthur Tress's imagery since his public debut as a photographer," Coleman proposes. In this essay, Coleman first introduces the term "directorial mode" to describe this approach to the medium.]

1977

63. "Introduction," in Archibald MacLeish, *Land of the Free*. New York: Da Capo Press/Center for Visual Communication, 1977, no page. [A unilateral collabora-

tion between writer (MacLeish) and Farm Security Administration (FSA) photographers. MacLeish accomplishes two feats in this book: the first is the marriage of the text to the photographs, and the second is the marriage of the photographs to the text.]

1979

64. "Introduction," in Lucien Aigner, *Lucien Aigner: Eyewitness to History*. New York: International Center of Photography Library of Photographers, 1979, pp. 9–11. [Introduction to the work of Aigner, a photojournalist and writer. *Revised from 1139.*]

1980

65. "Beating the Reality: Harry Callahan's Color," afterword in Harry Callahan, *Harry Callahan: Color*. Providence, Rhode Island: Matrix Publications, 1980, no page. [Nurtured over forty years, color work by a major figure in black and white embraces the range of affect this medium offers while coming to terms with the feminine mode of perception as an aspect of himself.]

66. "Amazon Grace," introduction in Allen A. Dutton, *Fantastic Photographs: Folio I*. Privately published, 1980. [Loose insert. Limited-edition portfolio of original prints. A projective vision of a dreamlike world inhabited by Amazon women.]

1981

67. "Foreword," in Krystyna Baker, *Masks*. Lubbock, Texas: Texas Tech Press, 1981, pp. vii–ix. [Successive portraits of faces, pure and simple. Emphasizing the plastic quality of the face, Baker's photographs become statements about generalized masks rather than particular people.]

68. "Clear Light: The Nudes of Chris Enos," introduction in Chris Enos, *Chris Enos: Nudes*. Privately published, 1981. [Loose insert. Limited-edition portfolio of original prints. A woman looking at women with an unflinching emotional lucidity and simplicity of approach; "sexual intensity does not require artifice."]

1983

69. "Amazon Grace," exhibition wall label, privately published, 1983. [Japanese. Text used as printed wall label for solo exhibition by Allen A. Dutton at an unidentified gallery in Japan. *Translated from 66.*]

70. "Introduction," in Lyle Bongé, *The Photographs of Lyle Bongé*. Highlands, North Carolina: The Jargon Society, 1983, no page. [Bongé's presence in his photographs shows itself in a spare yet powerful manner. Sometimes hallucinatory, always unmistakably urban, his work joyfully embraces the extremes of human life and experience.]

1984

71. "Curtis: His Work," in *Portraits from North American Indian Life*. Japan: ABOC-SHA, 1984, pp. 145–51. [Japanese. 2 b&w: 1 by Edward Curtis; 1 by Anonymous. Monograph on the work of Edward S. Curtis: "his purpose in making *The North American Indian* was to document all aspects of a marvelous culture which was being inexorably destroyed, in such a way as to retain the spirit of that culture and keep it alive." *Reprinted from 55.*]

72. "Introduction," in Charles Gatewood, *Wall Street: Charles Gatewood*. Woodstock, New York: R. Mutt Press, 1984, no page. [Detailing the denizens of Wall Street, Gatewood's work—in light of his previous projects—reveals the faces of those involved in what is arguably the real obscenity of our age: money exchange, and the den of iniquity in which it takes place.]

1985

73. "John Schulze: 'Figuring Out Some Way,'" introduction in Steven Klindt, editor, *John Schulze: In Search of the Elusive Shadow: A Retrospective Exhibition of Photographs*. Chicago: Columbia College, 1985. [1 b&w by Gretchen Garner. An empathetic look at a midwesterner's diverse career in the art and teaching of photography.]

1986

74. "That Way I'll Be Out of the Blast Zone," introduction in Lonny Shavelson, *I'm Not Crazy, I Just Lost My Glasses: Photographs by Lonny Shavelson*. Berkeley, California: De Novo Press, 1986, no page. [Shavelson steps back and presents his subjects—the mentally ill—as idiosyncratic individuals for us to attend to as such, rather than as "patients."]

1987

75. "The Indigenous Vision of Manuel Alvarez Bravo," introduction in *Manuel Alvarez Bravo: Aperture Masters of Photography Series: No. 3*. New York: Aperture Foundation, Inc., 1987, pp. 7–17. [4 b&w by Manuel Alvarez Bravo. With a sympathetic yet detached eye, Alvarez Bravo courts and encompasses the contradictions of his culture, seeing the life that exists in its peculiarities. *Revised from 1341.*]

1989

76. "Trampling Down the Vineyards: Herman Emmet's Fruit Tramps," introduction in Herman LeRoy Emmet, *Fruit Tramps: A Family of Migrant Farmworkers*. Albuquerque: University of New Mexico Press, 1989, pp. xi–xvi. [Cover by Herman LeRoy Emmet. Through a narrow examination of a single family of migrant farm workers over a decade, Emmet sacrifices a measure of breadth for a richly elaborated and unprecedented depth of interest in his subject; he shows us a marginalized and very tightly knit community embodied in the Tindal family.]

1990

77. “Modernism on Wheels: Picturing a Mechanophile Community,” introduction in Philippe Vermès, *Straightening Out the Corners: Portraits of American Bikers and Their Bikes*. Boca Raton, Florida: Iris Publications Inc., 1990, pp. 10–16. [11 b&w, cover: 8 by Philippe Vermès; cover by Philippe Vermès; 1 portrait of Coleman by Vermès; 2 by Anonymous. Vermès’s formal, transactional portraits of bikers present us with an emergent mechanophile community, a group of people engaged with the intensely personal and private experience of motorcycling and, simultaneously, tightly knit into a group that collectively identifies with this experience. As a photographer, Vermès is identified with this group by Coleman through the mechanophile aspect of photography: the tinkering with dials and switches, chemistry and engineering. Vermès himself establishes this connection through a collaborative and consensual approach to portraiture.]

1991

78. “Contexts: Transparency,” introduction in Boaz Tal, *Contacts: Transparent Sea*. Jaffa, Israel: Boaz Tal, 1991, no page. [Self-published. A whimsical and engaging text accompanies this small book of 2 1/4-inch black-and-white contact prints of punning self- and family portraits.]

1992

79. “Essay,” in *House Without Walls*. New York: Buhl Family Foundation, 1992. [Loose insert. Limited-edition portfolio of original prints by Nan Goldin, Cindy Sherman, and others. Coleman reminisces about the kinder New York of his childhood and comments on the current state of social numbness in the city.]

80. “(Intra)uter(us),” introduction in Connie Imboden, *Out of Darkness*, no page. Zürich, Switzerland: Esther Woerdehoff, 1992. [Cover by Connie Imboden. Three lines of text are interwoven in this introduction: an overview of and introduction to the work of Imboden by Coleman, a statement around the work she is presenting in the book, and poetic divisions that count each paragraph with the phrase “Lub-dub,” representing the heartbeat.]

1993

81. “Introduction,” in Edward S. Curtis, *Edward Sheriff Curtis*. Brewster, Massachusetts: Leo Wolfe Press, 1993. [Loose insert. Portfolio of platinum-print restrikes. A

discussion of Edward S. Curtis as an ethnologist who used photography as a recording device. *Revised from 487.*]

82. “Charles Gatewood: Joining the Dance,” introduction in Charles Gatewood, *Charles Gatewood Photographs: The Body and Beyond*, no page. San Francisco, California: Flash Publications, 1993. [Reflecting back over the past thirty years of Gatewood’s career of photographing the secret life of America, and how—in many respects—the concerns of his work seem more prophetic than ever.]

83. “Heat Made Visible,” foreword in Curtis Knapp, *Catwalk: Fashion Models of Japan*. Boston: Tuttle Studio Editions, 1993, no page. [These Japanese fashion models have chosen to pose nude and eschew traditional Japanese taboos against female autonomy. Knapp, an American, using infrared film, shows “heat made visible: the essence below the appearance, the ego behind the mask, the energy beneath the skin.”]

1994

84. “Sex/Object(ion)s,” introduction in Tiziano De Silvestro, *Kunst Werk Körper*. Heidelberg, Germany: Edition Braus, 1994, p. 13. [De Silvestro blurs the line between the animate and inanimate “so one is consistently seduced into caressing indiscriminately . . . with the eye serving as surrogate for the hand.”]

85. “Metaphors of Metamorphosis,” afterword in Jock Sturges, *Radiant Identities: Photographs by Jock Sturges*. New York: Aperture, 1994, pp. 87–93. [Coleman commends Jock Sturges’s work, which explores the physicality and sexuality of the young. The controversy surrounding this body of work is also addressed. *Revised from 1413. See also 986.*]

1995

86. “Taken Seriously: The Portraits and Street Photographs of Dawoud Bey,” in Dawoud Bey, *Dawoud Bey: Portraits 1975–1995*. Minneapolis, Minnesota: Walker Art Center, 1995, pp. 57–62. [1 b&w by Dawoud Bey. Coleman provides a background on African-American photography that leads to his discussion of Dawoud Bey’s work—from his early 35mm street photography to the somewhat peculiar environmental portraits made on the street using a large-format camera and Polaroid Type 55 film, and then his latest studio portraits made with the Polaroid 20x24-inch camera—most of which focus on African-American and other minority subjects.]

Periodicals

Periodicals in which three or more articles have been published are divided alphabetically and then chronologically. When only one or two articles were published, the entries are organized chronologically in "Periodicals, Assorted," the chapter following this one.

Afterimage (Visual Studies Workshop, USA)

1976

87. "Two Conferences on Photographic Criticism: A Report and a Proposal." *Afterimage* 4:5 (November 1976), pp. 8–9. [1 b&w by George Malave. First article in a series by various writers, published "in an effort to promote discussion of both practical and theoretical issues of criticism and photography." This article is on various topics: Coleman's organizing of the conference on photographic criticism, which took place in New York in the spring of 1976; a 1971 panel discussion at the Oakland Museum, California; on criticism of the medium in general; announcement of second conference to be held at Visual Studies Workshop.]

1977

88. "Visual Recycling at the Met." *Afterimage* 5:3 (September 1977), p. 15. [2 b&w by Irving Penn. An *Irving Penn: Street Material* exhibition of twenty-eight platinum-palladium prints on Rives and Arches paper at the Metropolitan Museum. A consideration of this event from two different perspectives: "The first is close up, face-to-face with the images themselves." The second is that "this is the first exhibition [of photography] that has originated in that department and, indeed, the first that [Henry] Geldzahler has sponsored anywhere." *Reprinted from 1323.*]

89. "The Second Conference on Photographic Criticism: Summing Up." *Afterimage* 5:3 (September 1977), pp. 4–5. [2 b&w by Anonymous. On Visual Studies Workshop Conference (22–24 April 1977). In this article, Coleman presents his observations on the three-day gathering. This issue of *Afterimage* was devoted to papers from the conference, which was organized by Coleman. A previous issue, 5:1–2 (May–June 1977) contained a special section, "A Report on the Second Conference on Photographic Criticism," which was devoted to the conference, including papers and transcribed discussions, some of which featured comments by Coleman.]

90. "Roots of the Grotesque." *Afterimage* 5:5 (November 1977), pp. 4–6. [13 b&w: 1 by C. E. Dickerman; 1 by Les Krims; 2 by Alexander Gardner; 1 by William Bell; 1 by

O. G. Rejlander; 3 by C. D. Fredericks & Co.; 4 by Anonymous. Cover by Anonymous. *Extracted from 3.*]

91. Letter to the Editor. *Afterimage* 5:5 (November 1977), p. 2. [Letter from Robert Leverant, Berkeley, California, regarding papers submitted for the Second Conference on Photographic Criticism. The issue: that photography as a "specialized" art form is dying.]

1986

92. Letter to the Editor. "Newhall Bashing." *Afterimage* 14:1 (Summer 1986), p. 2. [Response by Coleman to points made in Mary Warner Marien's article on the work of Beaumont Newhall, with Marien's response to Coleman's letter.]

ARTnews (USA)

1977

93. "The Practical Dreams of Man Ray (1890–1976)." *ARTnews* 76:1 (January 1977), p. 52. [1 b&w by Man Ray. *Revised version of 61.*]

1979

94. "The Eye of His People." *ARTnews* 78:4 (April 1979), p. 36. [Book review of Jane Livingston's *M. Alvarez Bravo*, (David R. Godine) the largest collection to date of his images ever published outside of Mexico; eighty-three reproductions, three of them in color.]

95. "The Impact on Photography: 'No Other Institution Even Comes Close.'" *ARTnews* 78:8 (October 1979; Museum of Modern Art Fiftieth Anniversary Issue), pp. 102–5. [5 b&w: 1 by Wynn Bullock; 1 by Walker Evans; 1 by Diane Arbus; 1 by Jerry Uelsmann; 1 by Roy DeCarava. Coleman expands on a statement that appeared in his 1978 "Open Letter to Museum of Modern Art" regarding John Szarkowski: "The directorship of that department is unquestionably the single most influential sponsorship position in contemporary creative photography." Coleman: "As it emerged on the page, that struck me as an extraordinary statement." Includes a history of the Museum of Modern Art's relationship to photography and of its Department of Photography. *Reprinted in 9.*]

1980

96. "Courting the Anti-Rational." *ARTnews* 79:4 (April 1980), pp. 174–75. [1 b&w by Dora Maar. Review of *Photography and Surrealism* exhibition and catalog, New Gallery of Contemporary Art, Cleveland, Ohio. On the history of photography and its radical revision at present, and the relationship between photography and surrealism. *Variant of 182.*]

1981

97. "What Happens When You Cross a Photograph With a Rock?" *ARTnews* 80:4 (April 1981), pp. 152–56. [6 b&w: 1 by Robert Heineken; 1 by Benno Friedman; 1 by Catherine Jansen; 1 by William Larson; 1 by Darryl Curran; 1 by Judith Stiles. 7 color: 1 by Betty Hahn; 1 by Lou Brown DiGiulio; 1 by Man Ray; 1 by Bea Nettles; 1 by Patrick A. Nagatani; 1 by Todd Walker; 1 by Michael Martone. A chronology and explanation of the changes in the use of photographic imagery in our time. Starts with the variety of the early processes and traces their revival to the use of photographs in performance, artists' books, and manipulation movements seen in the "photography" of today. *Note:* the title was not Coleman's choice. *Variant of 32. Reprinted in 9.*]

1989

98. "Robert Mapplethorpe: Washington Project for the Arts." *ARTnews* 88:8 (October 1989), p. 213. [1 b&w by Robert Mapplethorpe. Brief review of Mapplethorpe exhibition in Washington D.C., picked up by Works Progress Administration after the controversial canceling of the exhibition by the Corcoran. *Edited version of 957.*]

1990

99. "Berenice Abbott: New York Public Library." *ARTnews* 89:2 (February 1990), pp. 156–57. [1 b&w by Berenice Abbott. Brief review of *Berenice Abbott* exhibition at New York Public Library, which was the most extensive retrospective the New York Public Library has ever mounted for any living photographer. *Variant of 610.*]

BlackFlash (Canada)

1985

100. "Critical Writing Symposium." *BlackFlash* 2:4 (Winter 1984–85), pp. 1–5, 10–11. [1 b&w by Randy Burton. 18–21 October 1984. Complete transcript of a panel discussion including Coleman, entitled "The Responsibility, Influence, Power, and Dilemmas of Critics."]

101. Burton, Randy. "A. D. Coleman." *BlackFlash* 2:4 (Winter 1984–85), p. 3. [1 b&w portrait of Coleman by Barbara Alper. An in-depth interview/profile of Coleman's career as a critic and how his experience of photographs

has changed and affected his perspective after more than a decade of writing.]

1995

102. "Speaking Tenderness to Violence: The Mayan Project of Luis Gonzalez Palma." *BlackFlash* 13:2 (Summer 1995), pp. 4–7. [2 b&w by Palma. Of "mixed breed," Luis Gonzalez Palma photographs his very Catholic Mayan sitters in the studio using Christian symbols, the imagery influenced by a popular Spanish board game, "La Loteria." An architect influenced by painting, he tries to make very tender pictures in "a country of tenderness and violence," using sepia and brown toning and tar on his silver prints.]

103. "What Rough Beast? Towards a 21st-Century Photo Festival." *BlackFlash* 13:4 (Winter 1995), pp. 9–12. [3 b&w: 1 by Louis Lussier; 2 by Anonymous (Great Britain). A summary of the positive and negative characteristics of the numerous "international" photo festivals, with a suggestion for a more scholarly and educational use of the guest lecturers who are gathered at these events.]

British Journal of Photography

1991

104. "Down and out in DC." STATESIDE in *British Journal of Photography* 138:6812 (21 March 1991), pp. 22–23. [1 b&w by Shadonna. An exhibition at Art In General of photographs taken by homeless children presents work that is direct, personal, intimate, and expressive. *Variant of 972.*]

105. "Fish Ecosystem." STATESIDE in *British Journal of Photography* 138:6817 (25 April 1991), p. 21. [1 b&w by Arthur Tress. In *The FIShtank Sonata* at the Twining Gallery, Arthur Tress returns to his concern with the human impact on the ecosystem through his photographic parables using an assortment of statuettes and knickknacks as protagonists in a fishtank proscenium. *Variant of 972.*]

106. "A Push Too Far?" STATESIDE in *British Journal of Photography* 138:6822 (30 May 1991), p. 15. [1 b&w by Philip Greenberg. Impressive in its eye-catching, dramatic black, white, and brilliant red, Barbara Kruger's installation at Mary Boone Gallery—as labor-intensive as it is—reveals itself to be hollow, with the dissonant, elementary irony so characteristic of the eighties. *Variant of 971.*]

107. "Iron Age Images." STATESIDE in *British Journal of Photography* 139 (*sic*):6826 (27 June 1991), p. 13. [1 b&w by Graham Smith. *British Photography from the Thatcher Years* at Museum of Modern Art, a plain show in line with the Museum of Modern Art's past tastes in photography. *Variant of 973.*]

108. "Heavyweight Reputation." STATESIDE in *British Journal of Photography* 139 (*sic*):6829 (18 July 1991), p. 25.

[1 b&w by Lisette Model. Better known during her life as a teacher than a photographer, Lisette Model is represented by a major traveling retrospective at the International Center of Photography. The body of work contains bulk and occasional substance but not the breadth or stability that an organizing idea on her part would have provided. The closest thing to a philosophy that Model had was the slogan, "photograph from your gut." *Variant of 973.*]

109. Letter to the Editor. *British Journal of Photography* 139 (*sic*):6831 (1 August 1991), p. 9. [1 b&w by Eamonn McCabe. Letter about Coleman.]

110. "A Debt Repaid." STATESIDE in *British Journal of Photography* 139 (*sic*):6836 (5 September 1991), p. 10. [1 b&w by Alexander Alland. In providing a thorough survey of Alland's efforts, this retrospective of Alexander Alland, Sr., at the Museum of the City of New York "touches on his efforts as a conservator, yet emphasizes his own imagery with 70 vintage prints." *Variant of 977.*]

111. "Schlock Horror." STATESIDE in *British Journal of Photography* 139 (*sic*):6839 (26 September 1991), p. 27. [1 b&w by Joel-Peter Witkin. An exhibition of recent work by Joel-Peter Witkin at the PaceMacGill gallery demonstrates a continuing obsession with the border "between addressing the differentness of people born physically abnormal or of nonstandard sexual preference, and the transformation of the flesh wrought by mortality." *Variant of 975.*]

112. Letter to the Editor. STATESIDE in *British Journal of Photography* 138:6843 (24 October 1991), p. 15. [Coleman objects to the title, "Schlock Horror," applied to his review of Joel-Peter Witkin's work.]

113. "The Naked Truth." STATESIDE in *British Journal of Photography* 138:6844 (31 October 1991), p. 11. [1 b&w by Lee Friedlander. Furthering his ongoing struggle against received meanings implicit in his various subjects, Lee Friedlander takes aim at the nude in creating work—described in multitudinous adjectives by John Szarkowski—best characterized by the terms "topographical" and "disinterested." *Variant of 978.*]

114. Letter to the Editor. *British Journal of Photography* 138:6849 (5 December 1991), p. 9. [Response from Coleman to Colin Osman's comments in an earlier letter.]

1992

115. "The Poet of Prague." STATESIDE in *British Journal of Photography* 139:6852 (2 January 1992), p. 15. [1 b&w by Josef Sudek. A discussion of the work of this master printmaker and luminist, whom Coleman compares to Clarence John Laughlin, on the occasion of a traveling retrospective reaching New York City. *Variant of 697 and 974.*]

116. "Full Marks?" STATESIDE in *British Journal of Photography* 139:6858 (13 February 1992), p. 21. [1 b&w by Mary Ellen Mark. Taking issue with the classification

of her work in the photojournalistic and documentary traditions, this discussion of Mary Ellen Mark's retrospective at the International Center of Photography Midtown and its presentation of her work positions her as a transactional environmental portraitist whose work is consistently attentive, calm, accepting and empathetic. *Variant of 978.*]

117. "Surreal Thing?" STATESIDE in *British Journal of Photography* 139:6866 (9 April 1992), pp. 24–25. [1 b&w by René Magritte. At the PaceMacGill gallery, an exhibition of Magritte's snapshots adds nothing notable to the medium. Mediocre photographs by the painter Eric Fischl being sold for exorbitant sums under the rubric of Art, not Photography. *Variant of 965 and 966.*]

118. "Heavy Weather." STATESIDE in *British Journal of Photography* 139:6872 (21 May 1992), pp. 22–23. [1 b&w by Edward Olivella. A discussion of FOTOARCO '92, the first Spanish international photography symposium, in which the organizers (Joan Fontcuberta, Andreas Müller-Pohle, and Rosalind Williams) attempted nothing short of "an outlining of the theoretical infrastructure of the medium, summing up the past century-and-a-half and anticipating the next." *Variant of 983.*]

119. "Feast at Fotofest '92." STATESIDE in *British Journal of Photography* 139:6882 (30 July 1992), pp. 12–13. [2 b&w: 1 by Lourdes Grobet; 1 by David Bailey. First part of an informative profile of Houston FotoFest, giving the history behind it and news about this year's event. *Variant of 984.*]

120. "A Feast for the Eyes." STATESIDE in *British Journal of Photography* 139:6883 (6 August 1992), pp. 30–31. [2 b&w: 1 from FotoFest '92; 1 by Mary M. Hanson. Further reportage on exhibitions at Houston FotoFest and a discussion of the future plans for it. *Variant of 984.*]

121. "Shot with a Vengeance." STATESIDE in *British Journal of Photography* 139:6888 (10 September 1992), p. 62. [1 b&w by Richard Misrach. Richard Misrach's *Desert Canto XI: The Playboys*, (40x50-inch photographs of a bullet-riddled set of *Playboy* magazines—used for target practice—found at a nuclear test site in Nevada) at the Pyramid Gallery. Images transform these artifacts, frightening metaphors for our conflation of sex and violence, into a new chapter of Misrach's ongoing inquiry into the devastation of the land by our culture. *Variant of 974.*]

122. "Testament of Truth." STATESIDE in *British Journal of Photography* 139:6895 (29 October 1992), p. 25. [1 b&w by Nicholas Nixon. Subjected to persistent disparagement, the book version of Nicholas and Bebe Nixon's *People With AIDS* (David R. Godine, Inc.) is a straightforward, empathetic look at those whose lives are ravaged by this fatal disease. Further, through his review of their controversial approach to this disease, Coleman questions whether or not there is a "right" way to discuss this disease. *Variant of 981 and 982.*]

1993

123. Letter to the Editor. "Take Yourselves Seriously, *British Journal of Photography*." *British Journal of Photography* 140:6912 (4 March 1993), p. 8. [Neil Lukas of Hitchin, Great Britain, criticizes the quality of an article in the magazine, yet cites an improvement in the overall quality of the magazine over the past few years, holding up Coleman as an example of this improvement.]

124. "Child Minders." STATESIDE in *British Journal of Photography* 140:6919 (22 April 1993), pp. 28–29. [2 b&w by Jock Sturges. A discussion of the work of Jock Sturges and of Sally Mann in the context of American society, as presented to a British readership. *Variant of 986.*]

125. Letter to the Editor. "The law's an a__?" *British Journal of Photography* 140:6920 (29 April 1993), p. 9. [Referring to 124, Philip Stokes of Nottingham, Great Britain, issues a disturbed and astonished opinion on the responses by the law in his country and the United States regarding matters it construes as sexual.]

C: the Speed of Light (USA)

1994

126. *C: the Speed of Light*. Issue 1 (November 1994). [The premier issue was self-published as a 2-page, single-sheet printed handout, and desktop-designed by A. D. Coleman. Topics covered included: the upcoming publication of his books *Critical Focus* and *Looking at Photographs: Animals*, and listings of his travels, lectures, catalogs, and magazine columns.]

1995

127. *C: the Speed of Light*. Issue 2, (May 1995). [First Internet version, designed by Peter C. Guagenti for the World Wide Web (<http://interport.net/~coda>). Topics covered included: Coleman's online collaboration with photographer Nina Glaser, *PHOTOpaper's* publication of Marc Silverman's extensive interview with Coleman (a portion of which was made available online), and Coleman's speech to the National Arts Club on the occasion of the Third Annual Photography Dinner, honoring Manuel Alvarez Bravo, April 5, 1995 (also republished online).]

128. *C: The Speed of Light*. Issue 3, (September–December 1995). [This newsletter is now part of a larger multi-subject site organized by Coleman, the B.Y.O. Café, at <http://plaza.interport.net/byocafe>. Topics covered included: Midmarch Arts Press's upcoming release of Coleman's book *Tarnished Silver: After the Photo Boom, Essays on Photography and Related Matters 1979–1989*, Coleman's response to Georgia Brown's diatribe in her review of Jennifer Montgomery's film about her alleged teenage affair with Jock Sturges, *Camera & Darkroom's* sudden demise, and further notes on his *New York Observer* essay in which he refused to review the new posthumously published Diane Arbus book, *Untitled*.]

Camera 35 (USA)

1972

129. Schreiber, Norman. "Who Is A. D. Coleman . . . And Why Is He Saying All Those Things?" *Camera 35* 16:2 (March 1972), pp. 28–30, 72–73. [2 b&w: 1 of Coleman by Norman Schreiber; 1 by Coleman. Profile/interview. Discusses his background and motivations for being a critic.]

130. Letter to the Editor. "The Gilded Slime." *Camera 35* 16:5 (June 1972), p. 4. [B. S. Wembley of Brooklyn, New York, denounces interview with Coleman by Schreiber as publicity for a self-promoting "dilly-tant."]

131. Letter to the Editor. *Camera 35* 16:5 (June 1972), p. 4. [Paul Armfield of Buffalo, New York, believes *Camera 35* is not fit for his family's viewing because of Schreiber's interview with Coleman.]

132. Letter to the Editor. "A New Voice." *Camera 35* 16:5 (June 1972), p. 4. [David Streeter of Kenosha, Wisconsin, praises the magazine for the Coleman interview, hoping it signals an attempt at communicating with the counter-culture.]

133. Letter to the Editor. "Faith Shakers." *Camera 35* 16:5 (June 1972), p. 4. [Dick Black of Sacramento, California, after believing *Camera 35* was the best photography magazine on the market, finds his faith in its quality shaken by the Coleman interview and a portfolio of photographs by Mario Cravo Neto.]

134. Letter to the Editor. "Three Little Words." *Camera 35* 16:5 (June 1972), p. 4. [Michael Heinrich of Venice, Florida, dislikes Coleman's belief in the use of obscenity.]

135. Letter to the Editor. "'72, A. D.—Defense Rests!" *Camera 35* 16:7 (August 1972), p. 4. [Leonard Heldreth of Marquette, Michigan, in response to the large number of letters regarding the Coleman interview, seeks to further defend the magazine for publishing it.]

1973

136. "'Before Man Existed, Natural Symbolism Was.' Minor White vs. 'Before Man Existed, Natural Symbolism Was Not.' A. D. Coleman." *Camera 35* 17:8 (November 1973), pp. 32–40, 76, 78. [6 b&w: 1 by Maje Waldo; 1 portrait of Coleman by Melissa Shook; 1 by Nicholas Callaway; 1 by Edward Weston; 1 by Christine Enos; 1 by Charles Gatewood. From the LATENT IMAGE column about Minor White's *Octave of Prayer* (a special issue of *Aperture* in book form, based on a major exhibition of the same name) that never ran in *The Village Voice*, resulting in the resignation of Coleman from the *Voice* as a free-lance writer who wrote on a weekly basis from 1968 to 1973. Article contents: "Coleman Critique 1," "Coleman Critique 2," "White Rebuttal," "Two Questions Put to Coleman," "Questions Coleman Put to White," "Fallibility of Personal Projections," and "The Medium of Picture Editing." *Variant of 1321. Reprinted in 5.*]

1974

137. "From Today, Painting Is Dead: A Requiem." *Camera* 35 18:5 (July 1974), pp. 34–37, 78. [4 color, 1 b&w: 1 color by John Rummelhoff; 1 color by Richard McLean; 2 color, 1 b&w by Coleman. On photorealism in painting and its relationship to photography. The how and why of the photograph shaping our critical and historical understanding of art and directly shaping the art itself. *Reprinted in 5.*]

138. Letter to the Editor. "Craft on Art" & "Faux Pas." *Camera* 35 18:7 (August 1974), p. 5. [Letter from J. R. Craft of Sardegna, Italy, in praise of article on photorealism. Letter from Coleman noting error in opening sentence of article on photorealism in 137.]

1975

139. "Because It Feels So Good When I Stop: Concerning a Continuing Personal Encounter with Photographic Criticism." *Camera* 35 19:7 (October 1975), pp. 26–29, 64. [2 b&w: 1 portrait of Coleman by Paul Diamond; 1 portrait of Coleman by Leslie Poliak. "This is the complete text of a speech delivered at New York University on 10 December 1974. It was presented as part of NYU's 4th Annual Art-Critics-in-Residence Program, which is sponsored in part by a grant from the National Endowment for the Arts. A few minor revisions, additions, and updatings have been made in the interim, but the statement stands essentially unaltered." *Reprinted in 5.*]

140. "Autobiography in Photography." *Camera* 35 19:8 (November 1975), pp. 33–35. [4 b&w: 1 by Arthur Tress; 1 by Lucas Samaras; 2 by Mike Mandel. On the creation of different modes or methods used to codify and make permanent the major events of people's lives; different vehicles for autobiographic expression, and the role photography now plays in this. Part one of two. *Reprinted in 9.*]

141. "Subjective Imagery." *Camera* 35 19:9 (December 1975), pp. 62–64. [1 b&w by Robert Delford Brown. Continuation of essay on the autobiographical mode. "The myth of so-called 'objective' reportage is at last being recognized as such." The key works in this form, and precedents for this way of working. *Reprinted in 9.*]

142. Letter to the Editor. "Surprising Joy." *Camera* 35 19:9 (December 1975). [Referring to 136, Jerome Hartzberg, Snyder, New York, comments on A. D. Coleman's "torpedoing" of Minor White.]

1976

143. "Where's the Money?" *Camera* 35 19:10 (January 1976), pp. 29, 66–67. [Coleman critiques a recent symposium, "Collecting the Photograph," sponsored by *Art in America*. *Reprinted in 5.*]

144. Letter to the Editor. "English and Ego." *Camera* 35 19:10 (January 1976), p. 4. [Dale Wallace, Phoenix,

Arizona, discusses Lou Stettner's recent article concerning Edward Weston ("Speaking Out," October 1975) and what it has in common with Coleman's "feeling good."]

145. Letter to the Editor. "A Legal Decision." *Camera* 35 19:10 (January 1976), p. 4. [Arnold Gassan, Handbook Co. Publishers, Athens, Ohio, adds information on Barbara Bruck's book, *Catharsis* 3.]

146. "Society of Photographic Egos?" *Camera* 35 20:1 (February/March 1976), pp. 70–71. [In discussion of the topic of the main panel at the Midwest Regional Society of Photographic Education (SPE) conference in Iowa City, Coleman considers that "recent breakthroughs in the technology of the photographic medium indicate that we are approaching a visual consciousness-raising of the highest magnitude." *Reprinted in 11.*]

147. Letter to the Editor. "The Wrong Da Vinci." *Camera* 35 20:1 (February/March 1976), p. 4 [William G Kaufhold, regarding an error in a passing statement in 140.]

148. "The Great Picture Robbery." *Camera* 35 20:2 (April 1976), pp. 28, 70. [1 b&w by Norman Oberlander. On plagiarism in photography and art. Part one of two. *Reprinted in 5.*]

149. "Pilfered Pictures." *Camera* 35 20:3 (May 1976), pp. 42–43, 66. [1 b&w by Man Ray. Second part of article from April 1976 that offered five examples of photographic image-making across a sliding scale of what Coleman considered to be plagiaristic activity in the photographic medium. In this article he goes into detail. *Reprinted in 5.*]

150. Letter to the Editor. "Changing Tastes." *Camera* 35 20:3 (May 1976), p. 4. [John R. Gibeau, Burlington, Vermont, compliments Coleman on some recent articles when, only five years ago, Mr. Gibeau "thought A. D. Coleman idiotic in his functioning as a photographic critic."]

151. Letter to the Editor. "Educational Kudos." *Camera* 35 20:3 (May 1976), p. 4. [Dick Stevens, Art Department, University of Notre Dame, considers Coleman's interest in determining goals for photography education, referring to 146.]

152. "Violated Instants." *Camera* 35 20:5 (July 1976), pp. 30, 68. [1 b&w by Lucas Samaras. On the most provocative work that Coleman has seen done with the SX-70 camera, from Leslie Krims and Lucas Samaras. *Reprinted in 5.*]

153. "Novel Pictures: The Photofiction of Wright Morris." *Camera* 35 20:6 (August–September 1976), pp. 32–33. [2 b&w by Wright Morris. On Morris, his work, and a Coleman essay on Morris written in 1968, the year in which Morris completed his photo-fictional trilogy by publishing *God's Country and My People*. *Reprinted in 5.*]

154. Letter to the Editor. "From the Source." *Camera* 35 20:6 (August–September 1976), p. 4. [Beach Alan Craigmyle, Louisville, Kentucky, writes regarding 149.]

155. Letter to the Editor. "Slip Ups." *Camera* 35 20:6 (August–September 1976), p. 4. [Reynold C. Bowen, Athens, Ohio, writes regarding misrepresentations in 149.]

156. "Taking Pictures: Photography and the Territorial Imperative." *Camera* 35 20:9 (December 1976), pp. 29, 58. [On our cultural assumptions about the photographic medium and the motivations of its practitioners. *Reprinted in* 5, second edition.]

157. Letter to the Editor. "Robbery Retort." *Camera* 35 20:9 (December 1976), pp. 4, 59. [Grayson Mathews, San Francisco, addresses the readers of *Camera* 35 regarding 148; included is Coleman's response.]

1977

158. "Lament for the Walking Wounded." *Camera* 35 21:11 (December 1977), pp. 31, 68. [On a talk given by "one of the nation's most prominent art critics," his attitude toward an older photographer, and the photography community's relation to its own "walking wounded." *Reprinted in* 5.]

1978

159. "The Grotesque." *Camera* 35 21:12 (January 1978), pp. 30–41, 66. [11 b&w: 2 by Arthur Tress; 1 by Eikoh Hosoe; 1 by Ellen Carey; 1 by Edward Weston; 1 by André Kertész; 1 by Clarence John Laughlin; 1 by Ralph Eugene Meatyard; 1 by Max Waldman; 1 by Les Krims; 1 by M. Richard Kirstel. With 11 illustrations and color cover by Tress. Cover story. *Variant of* 3.]

160. Clark, Willard. "The Other Side of the Coin." LENS LINES in *Camera* 35 21:12 (January 1978), p. 7. [1 b&w portrait of Coleman by Tricia Grantz. Editorial by Willard Clark, *Camera* 35 Editor-in-Chief, on Coleman's *The Grotesque in Photography*.]

161. "The Intimate Visions of Nancy Rexroth and JoAnn Frank." *Camera* 35 22:3 (April 1978), pp. 74–75. [1 b&w by Nancy Rexroth. Book review: Nancy Rexroth, *Iowa* (Arlington, Virginia: Violet Press, 1977). "Iowa is not so much a monograph as a cumulative statement. After six years of concentrated work with the Diana, she came to a natural termination of that impulse."]

162. "Book Review." *Camera* 35 22:3 (April 1978). [1 b&w by JoAnn Frank. Book review of JoAnn Frank's *3 Dozen* (New York: Sun Press). "By turns elegant, witty, somber, playful and even ominous, the images in *3 Dozen* are indicative of the expressive scope of which the photograph is capable."]

163. Letter to the Editor. "Choking on the Grotesque." *Camera* 35 22:3 (April 1978), p. 4. [Arthur Robert Tolp, Fort Myers, Florida, writes regarding 159.]

164. "Is It Time to Stop Believing Photographs?" *Camera* 35 23:9 (October 1978), pp. 68–71. [9 b&w: 3 by William DeLappa; 6 by Mike Mandel and Larry Sultan. Concerning

the credibility and reliability of photographs as documents, and the ironic relation thereto of such recent works as Mike Mandel and Larry Sultan's *Evidence* (Clatworthy Colorvues), William DeLappa's *Portraits of Violet and Al*, and David Levinthal and Garry Trudeau's *Hitler Moves East* (Sheed Andrews & McMeel). *Reprinted in* 11.]

1979

165. "Homage to Cavafy: The Kindred Spirit of Duane Michals." *Camera* 35 24:3 (March 1979), pp. 24–25. [1 b&w by Duane Michals. Book review: Duane Michals, *Homage to Cavafy* (Addison House), and current exhibition at Sidney Janis Gallery. "Michals's work is heading in new directions. Its homosexual premise has become more apparent, and his continuing willingness to play remains provocative." *Variant of* 935.]

166. "An Open Letter to the Museum of Modern Art." *Camera* 35 24:7 (July 1979), pp. 38–39, 78. [2 b&w by Carol Halebian. Open letter to MoMA regarding John Szarkowski's stewardship of the Department of Photography. *Variant of* 1347.]

167. Letter to the Editor. "From Germany with Love." *Camera* 35 24:7 (July 1979), p. 4. [L. Fritz Gruber, Cologne, West Germany, writes regarding 165.]

168. "A Review on the Work of Manuel Alvarez Bravo." LIGHT READINGS in *Camera* 35 24:8 (August 1979), pp. 10–11, 78. [3 b&w by Manuel Alvarez Bravo. "He's the central figure in Mexican photography. Alvarez Bravo's photographs are unmarred by the tourist's ignorant superficiality or the polemical romanticism of Paul Strand and others." *Variant of* 94.]

169. "Erotica: The Arrival of the Explicit." *Camera* 35 24:9 (September 1979), pp. 20–35, 70, 74. [5 color, 10 b&w: 1 color by Bernard Vidal; 1 color by Guy Bourdin; 1 color by Rebecca Blake; 1 color by Alberto Rizzo; 1 color by Chris Von Wangenheim; 1 by Sasha Borodulin; 1 by Eric Kroll; 1 by Charles Gatewood; 2 by Susan Meiselas; 1 by Ralph Gibson; 1 by Arthur Tress; 1 by Stephen Shames; 1 by John Ashley; 1 by Eva Rubinstein. Cover story. Survey of contemporary erotic photography and discussion of its legal status, cultural situation, etc. Extensive layout, of some seventeen pages. *Reprinted in* 9.]

170. Clark, Willard. "How Far Will We Go?" EDITOR'S NOTEBOOK in *Camera* 35 24:9 (September 1979), p. 8. [1 b&w from *Stern* magazine. Editorial by Editor-in-Chief Willard Clark, in part concerns Coleman's article on the erotic.]

171. Letter to the Editor. "Agrees with Coleman." *Camera* 35 24:9 (September 1979), p. 4. [Robin Perry agrees with Coleman's "An Open Letter to the Museum of Modern Art" in 166.]

172. Letter to the Editor. "Disagrees with Coleman." *Camera* 35 24:9 (September 1979), p. 4. [J. S. Cartier disagrees with Coleman on 166.]

- 173. "Making History."** LIGHT READINGS in *Camera 35* 24:9 (September 1979), p. 4. [1 b&w by Paul Hill and Thomas Cooper. On Beaumont Newhall and Helmut Gernsheim and the revisionism that their theories of the history of photography must undergo in order to fairly represent the scores of "unknown" photographers "discovered" each year. *Reprinted in 9.*]
- 174. "André Kertész Continues."** LIGHT READINGS in *Camera 35* 24:10 (October 1979), pp. 12–13. [1 b&w by Merrill Roseman. Brief discussion with the great photographer. *Variant of 1352.*]
- 175.** Letter to the Editor. "Righteous Reactions." *Camera 35* 24:10 (October 1979), p. 4. [Three letters regarding "An Open Letter to the Museum of Modern Art" in 166. From Kassell S. Slobodien, Mamaroneck, New York; from Danson Travis, Boulder, Colorado; and from David A. Suess, Norfolk, Virginia.]
- 176. "The Medicine Show."** LIGHT READINGS in *Camera 35* 24:11 (November 1979), pp. 18–19, 76, 78. [2 b&w: 1 by Eugene Richards; 1 by Jerry Berndt. Group exhibition at Voices Gallery, Boston, *The Medicine Show*. On the experience of serious illness within the American medical system. Numerous photographers: Roswell Angier, T. C. and Joyce Fitzgerald, Jerry Berndt, and Eugene Richards.]
- 177.** Letter to the Editor. "We Try Harder." *Camera 35* 24:11 (November 1979), p. 4. [Writer expresses his distaste for the material presented in 169.]
- 178. "No Future for You?"** LIGHT READINGS in *Camera 35* 24:12 (December 1979), pp. 20–21. [1 b&w by Doug Sheer. On our culture's need for career art photographers being limited: "fewer are committed to becoming career artists . . . many think photography is all you need to know." *Variant of 421. Reprinted in 5.*]
- 179.** Letter to the Editor. "At Least Likes Lief." *Camera 35* 24:12 (December 1979), p. 5. [Paul A. Elias, Greenwich, Connecticut, writes concerning, the September 1979 issue devoted to the erotic in photography, in 69.]
- 180.** Letter to the Editor. "Chilling Censorship." *Camera 35* 24:12 (December 1979), p. 5. [Michael J. Slaback, Minneapolis, Minnesota, writes concerning the September 1979 issue devoted to the erotic in photography, in 169.]
- 181.** Letter to the Editor. "Freedom of Imagery." *Camera 35* 24:12 (December 1979), p. 5. [Dennis A. Wilson, Lancaster, Wisconsin, writes regarding Coleman's "Erotica (The Arrival of the Explicit)," in 169.]
- 1980**
- 182. "Surrealism Is . . ."** LIGHT READINGS in *Camera 35* 25:1 (January 1980), pp. 12–13, 78. [2 b&w: 1 by Man Ray; 1 by Philippe Halsman. On the history of photography and its radical revision at present, and the relationship between photography and surrealism.]
- 183. "Hairless Apes, Limited Time, and Generative Systems."** LIGHT READINGS in *Camera 35* 25:2 (February 1980), pp. 14–15, 76. [2 b&w: 1 by Dina Dar; 1 by John Eric Broaddus. On strategies for meaningful interpretation of work done with so-called "generative systems" (i.e., photocopiers, computers, etc.). Excerpt from an address delivered at the "Electroworks" symposium, IMP/GEH, Rochester, New York, 10 November 1979. *Reprinted in 11.*]
- 184.** Letter to the Editor. "Then What?" *Camera 35* 25:2 (February 1980), p. 5. [Erich R. Ernits, New York, New York; writes regarding 177.]
- 185. "Suggestions for Starting a Photo Collection."** LIGHT READINGS in *Camera 35* 25:3 (March 1980), pp. 10–11, 78. [3 b&w by Anonymous. Notes about collecting for the beginner, as distinct from the investor, emphasizing collecting according to a prescribed theme, genre, or process. *Variant of 1354.*]
- 186. "Collecting Photographs, Part II: What's the Photographer's Vehicle?"** LIGHT READINGS in *Camera 35* 25:4 (April 1980), pp. 18–19, 76. [1 b&w by Weegee. Continued from the previous issue; Coleman examines the things that set the photograph apart from other collectible art forms. For example, as to the reproducibility of photography, Weegee's images were made to be reproduced, and Robert Frank's major contribution is a set of images in a book.]
- 187.** Letter to the Editor. "Critical of Critic." *Camera 35* 25:4 (April 1980), p. 7. [Larry Erickson, Long Branch, New Jersey; writes regarding 183.]
- 188. "Collecting Photographs, Part III: The Print, Originality at a Premium."** LIGHT READINGS in *Camera 35* 25:5 (May 1980), pp. 16, 18. [1 b&w by Arthur Rothstein. On collecting photographs, a continuation from the April issue, and significance of original prints by the photographer and the impact the printer has on the effect of the final image. "The vocabulary which has accrued to the annotating, merchandising and collecting of photographic imagery is an awesomely confusing melange . . . the photographer defines what the original is."]
- 189. "Collecting Photographs, Part IV: What Are the Vintage Years?"** LIGHT READINGS in *Camera 35* 25:6 (June 1980), pp. 18–19, 76. [1 b&w by Mathew Brady Studio. In the fourth installment of this extended series on collecting, Coleman examines the differences between the problematic terms "original" and "vintage" that are commonly used in photographic collecting.]
- 190. "Collecting Photographs, Part V: Limiting The Unlimited."** LIGHT READINGS in *Camera 35* 25:7 (July 1980), pp. 28, 70–71. [1 b&w by George Tice. Photographic prints are being offered in limited-edition form, a comparatively new phenomenon in photographic printmaking, marketing, and collecting.]

191. "Collecting Photographs, Part VI: Advice on Color; Don't—But If You Do . . ." LIGHT READINGS in *Camera* 35 25:8 (August 1980), pp. 64–65, 72. [1 color by Harry Callahan. Discusses color photography, just how unstable the commonly used color photographic processes are, and caveats in buying and storing works of color photography.]

192. "Collecting Photographs, Part VII: The Literature Is Growing." LIGHT READINGS in *Camera* 35 25:9 (September 1980), pp. 22–23, 74, 76. [1 b&w by Carol Halebian. The concluding installment of this series of articles, continued from August issue. Lists books, magazines, and other material useful to the collector. *Revised in 1366.*]

193. "Color Photography: The Vernacular Tradition." LIGHT READINGS in *Camera* 35 25:10 (October 1980), pp. 18–19. [1 b&w from Eastman Kodak Company. On color and the original goal of all the inventors of photography, a color imaging system. *Variant of 1357.*]

194. "Memoirs of a Circuit Rider." LIGHT READINGS in *Camera* 35 25:11 (November 1980), pp. 14–15, 17, 68. [3 b&w: 1 by Bernard Descamps; 1 by Jean Dieuzaide; 1 by Coleman. Comments on what has evolved over the past decade, a circuit of sorts. "A loose network of institutions and events provides photographers, critics, photography students, and other interested parties with the opportunity to explore one or another aspect of the medium in a relaxed atmosphere." Also, accounts of Coleman's summer on the photography circuit, late June through mid-July in Europe (Vienna and France). *Reprinted in 9.*]

195. "A Blast from the Past." LIGHT READINGS in *Camera* 35 25:12 (December 1980), pp. 26–27, 78. [1 b&w from Polaroid Corporation. On the Polaroid Corporation and the troubled life of its instant-movie system, Polavision.]

196. Letter to the Editor. "Mama, Don't Take My Kodachrome." *Camera* 35 25:12 (December 1980), p. 7. [Sandra Faunier, Leominster, Massachusetts, writes regarding Coleman's reference to Paul Simon's song "Kodachrome" in 193.]

1981

197. "On Color Encore—Confronting the Color Issue." LIGHT READINGS in *Camera* 35 26:1 (January 1981), pp. 14, 78. [Response to Ed Scully's antagonistic "On Color" column in the October 1980 issue of *Camera* 35 ("Color Can Last 50 Years, or More").]

198. "The Seduction of Narcissus." LIGHT READINGS in *Camera* 35 26:2 (February 1981), pp. 11, 70. [2 b&w by Anonymous. On consequences of responding "to a pictographic language form on a 'purely visual' basis, without attempting to decipher its other messages." *Variant of 1322.*]

199. "Silver Plating the Dandelion: The Canonization of Father Flye's Snapshots." LIGHT READINGS in *Camera* 35 26:3 (March 1981), pp. 18–19, 76. [3 b&w by James Harold Flye. Examines the work itself and the problems inherent when one attempts to legitimize art via resurrection—in

this case, the reprinting of work to "modern" standards. *Variant of 1362.*]

200. Letter to the Editor. "Our Chemistry's Right." *Camera* 35 26:3 (March 1981), p. 7. [Paul Elias of Greenwich, Connecticut, writes regarding a way to make Kodachrome last more than fifty years.]

201. "Hybridization: A Photographic Tradition." LIGHT READINGS in *Camera* 35 26:4 (April 1981), pp. 20–21, 76. [1 b&w by J. David Joyce. Explores photography as sculpture, and the areas in which the photograph as photograph is no longer clear-cut. Questions artists' intentions and offers a brief history. *Variant of 32. Reprinted in 9.*]

202. "I Like You, Too." *Camera* 35 26:4 (April 1981), pp. 26, 80. [9 b&w by Steve Shames. Presentation of a portfolio of nine images by Steve Shames from his book, *I Like You, Too*. Concerned with adolescent sexuality and the transition from child to adult. An interview with and profile of Shames, with observations by Coleman.]

203. "Photo Discovery." *Camera* 35 26:4 (April 1981), pp. 64–65. [1 color by Arnold Genthe. Feature review of the book *Photo Discovery: Masterworks of Photography 1840–1940* (Abrams). Discussion of iconographic photographic concerns and the physical layout of the book, in which the scale of different images is equalized. Compares the book to books by Szarkowski, Witkin, and Wagstaff.]

204. Letter to the Editor. "And Fades." *Camera* 35 26:4 (April 1981), p. 6. [W. Brockford Gordon of Jackson, Michigan, echoes Coleman's sentiments about the instability of color materials in 191 and 197.]

205. Letter to the Editor. "Color Stability." *Camera* 35 26:4 (April 1981), p. 6. [Brent McCullough of Montclair, New Jersey, requests bibliographic information regarding Coleman's articles on stability of color materials.]

206. Letter to the Editor. "No Surprise: Color Fades." *Camera* 35 26:4 (April 1981), p. 6. [R. MacTaggart of Toronto, Canada, echoes Coleman's sentiments about the instability of color materials.]

207. "Local Community Standards Strike Again." LIGHT READINGS in *Camera* 35 26:5 (May 1981), pp. 20–21, 77. [1 b&w by Allen A. Dutton. A reaction to the curation and subsequent criticism of Coleman's *Silver Sensibilities* exhibition of five photographers on Staten Island. Contains a response to a letter from a certain Kathleen G., who objected to the "pornography" on display. Represents a position paper in regard to the Reagan administration. *Reprinted in 9.*]

208. Correction. *Camera* 35 26:5 (May 1981), p. 5. [1 b&w by J. David Joyce.]

209. Letter to the Editor. "February Best Ever." *Camera* 35 26:5 (May 1981), p. 5. [From Andy Wood of San Antonio, Texas.]

210. "Is Criticism of Color Photography Possible?"

LIGHT READINGS in *Camera 35* 26:6 (June 1981), pp. 20–21, 77. [Concerned with the lack of guidelines from which to analyze color photography. Lists five theoretical points: 1) color as a contemporary symbol, either political, religious, or mythological; 2) color as an historic cultural sign; 3) color as personality-based psychological affect; 4) color in terms of abstract and formulated optical relationships; 5) color as retinal perception. *Variant of 1365. Reprinted in 9.*]

211. Letter to the Editor. "Collectors Take Note." *Camera 35* 26:6 (June 1981), p. 5. [A. Peter Hollis of Wilson, North Carolina, extends Coleman's dialogue on stability of color photography to paint pigments.]

212. Letter to the Editor. "The Ultimate Answer to Color Fading?" *Camera 35* 26:6 (June 1981), p. 5. [David Blair of Toronto, Canada, responds to an earlier letter regarding storage of visual information on magnetic tape.]

213. "Is Criticism of Color Photography Possible? (Part two)." LIGHT READINGS in *Camera 35* 26:7 (July 1981), pp. 14, 76. [Admonishes those artists who produce color work because it's trendy. Concludes that, at present, criticism of color photography is at best a stopgap measure and regrets that more photographers working in color are not writing about it. *Variant of 1365. Reprinted in 9*]

214. Letter to the Editor. "Freedom's the Issue." *Camera 35* 26:7 (July 1981), p. 7. [William H. Faddis of Thunderbolt, Georgia, responds in support of "Local Community Standards Strike Again," in 207.)]

215. Letter to the Editor. "Taking Exception." *Camera 35* 26:7 (July 1981), p. 7. [Elmer Manley of Tulsa, Oklahoma, responds to Coleman's remarks about Ronald Reagan in his article "Local Community Standards Strike Again," in 207. With a response from Coleman.]

216. "The Practical Dreamer: Man Ray." *Camera 35* 26:7 (July 1981), pp. 54–57, 74–75. [7 b&w by Man Ray. Feature article: contains seven images from the monograph *Man Ray: The Photographic Image* (Woodbury, New York: Barron's Educational Series, Inc., 1980). Comments on Man Ray the artist, the inventor (the rayograph), and the influence. Presents a brief history and an appreciation of his work, along with a mention of shifting sexuality in art. Concludes with an exploration of his position in relation to present-day concerns.]

217. "Slim Pickings in Hog Heaven." LIGHT READINGS in *Camera 35* 26:8 (August 1981), pp. 20–21, 80. [2 b&w by Garry Winogrand. A hard-hitting diatribe against both Garry Winogrand and Tod Papageorge's involvement in the book *Stock Photographs: The Fort Worth Fat Stock Show and Rodeo*. Criticism revolves around Coleman's view that Winogrand's photographs mimic themselves and warns John Szarkowski to "beware of continued attempts to make silk purses out of these sow's ears." *Reprinted in 9.*]

218. Letter to the Editor. "Taste Mongering." *Camera 35* 26:8 (August 1981), p. 5. [Elmer Manley of Tulsa, Oklahoma; responds to Coleman's articles on the criticism of color photography.]

219. Letter to the Editor. "The Graying of Photography." *Camera 35* 26:8 (August 1981), p. 5. [Brief remark from Phillip Leonian of New York City regarding Coleman's examination of color.]

220. "The Marvelous Mentor." *Camera 35* 26:8 (August 1981), pp. 34–39, 78. [5 b&w by Abe Frajndlich. Interview with Minor White by A. D. Coleman. Includes five photographs of White taken in the last few months of his life by Abe Frajndlich. Covers the photography program at MIT and various thoughts on teaching, disciples, sequencing, and thematic group shows. Original date of the interview was 28 January 1972, approximately one year before the controversial "Octave of Prayer" debate between Coleman and White.]

221. "In Memoriam: Ka Morais." LIGHT READINGS in *Camera 35* 26:9 (September 1981), p. 18–19, 72. [2 b&w: 1 by Coleman; 1 by Ka Morais. An extended obituary for a photographer and friend of Coleman's. Recalls the origins of their friendship and the evolution of both Coleman's and Morais's life and work.]

222. Letter to the Editor. "Of Critics and Politics." *Camera 35* 26:9 (September 1981), p. 5. [From Walter R. Pankey, Jr., of Houston, Texas, opposing Coleman's position in 207. With a response from Coleman.]

223. "The Curtis Revival." *Camera 35* 26:9 (September 1981), pp. 56–59, 77. [5 b&w by Edward S. Curtis. Images from *Edward S. Curtis: The Sioux and the Apsaroke*, (edited by Stuart Zoll, Harper/Colophon books). Includes an edited version of Coleman's original introductory essay for that book, and offers a guide to the "Curtis Boom." Explores the value of his work and a context in which to place it. A brief Curtis chronology appears in addition. *Variant of 60.*]

224. "Thoughts on the Freelance Life." LIGHT READINGS in *Camera 35* 26:10 (October 1981), pp. 14, 70. [Sections of an article by Warren Kronenberg, M.D., about how freelancing is a neurotic symptom from a psychiatric viewpoint. Coleman responds to the insulting and ignorant overtones in the under-researched article. *Reprinted in 9.*]

225. Letter to the Editor. "Way to Go, A. D.!" *Camera 35* 26:10 (October 1981), p. 5. [1 b&w by Garry Winogrand. [Scott Lee Tygett of North Hollywood, California; writes praiseful letter, re 217, that Coleman uses later as inspiration for a column: "Memoirs of a Photo Circuit Rider: Part Two," in 239.]

226. "Some Notes on the Photographic Book." LIGHT READINGS in *Camera 35* 26:11 (November 1981), pp. 72–73. [Lists some of the influential books in photography history and postulates why the book has gained acceptance over

the original print. Concludes with a mention of the old practice of mass-producing photographic prints.
Reprinted in 9.

227. Letter to the Editor. "Defending Winogrand." *Camera 35 26:11* (November 1981), p. 5. [David Godlis of New York City is at odds with Coleman's "snobbish muckraking" in 217.]

228. "Steichen at 90." *Camera 35 26:11* (November 1981), pp. 20–24, 28. [4 b&w by Edward Steichen. Interview with Steichen ranges from his friendship with Stieglitz to the whole Photo-Secession bunch. *Variant of 1343.*]

229. "Wrapping It Up for the Holidays." LIGHT READINGS in *Camera 35 26:12* (December 1981), pp. 6, 78. [A retrospective collection of thoughts that range from the holiday rush of book production to the defense of his aesthetic as a well-traveled and well-read photography critic.]

230. "Radiant Light Forms: The Polaroid Photographs of Len Gittleman." *Camera 35 26:12* (December 1981), pp. 32–35. [4 color by Len Gittleman. An essay on the artist-teacher Len Gittleman and his work with Polaroid color film. Discusses László Moholy-Nagy's light modulators and the relationship between sculpture and photography. Much of the article is in an edited interview format.]

231. Letter to the Editor. "Thoughts on the Freelance Life." *Camera 35 26:12* (December 1981), p. 5. [Richard Laird of New York City agrees with Coleman on 224.]

232. Letter to the Editor. "More Thoughts. . . ." *Camera 35 26:12* (December 1981), p. 5. [Judy Janda of Booklyn, New York, agrees with Coleman on 224.]

1982

233. "Fiche and Chips: Technological Premonitions." LIGHT READINGS in *Camera 35 27:1* (January 1982), pp. 4–5. [Cites technological advances and discusses their impact on humanity and art. Includes a quote from Sonia Sheridan on the artist and technology. *Reprinted from 1448.*]

234. Letter to the Editor. "More Freelance Response." *Camera 35 27:1* (January 1982), p. 3. [From Allen Ruid of Madison, Wisconsin, agreeing with Coleman on 224.]

235. "Joe Cuomo: An Earful of Photography." LIGHT READINGS in *Camera 35 27:2* (February 1982), pp. 6, 76–78. [1 b&w by Danny Lyon. Discusses Joe Cuomo and his radio show on WBAI in New York. Entitled *A Way of Seeing*, the show is about photography and regularly interviews photographers. Article includes an interview with Cuomo.]

236. "Port Washington: Photography at the Public Library." *Camera 35 27:2* (February 1982), pp. 66–67, 70–71. [3 b&w by Coleman. Feature article concerning the photography program at the Port Washington Public Library in Long Island, New York. Contains three photographs by Coleman, and interviews with library personnel describing the history of the program.]

237. "Krystyna Baker: Masks, Visages and Variations." *Camera 35 27:3* (March 1982), pp. 28–35. [14 b&w by Krystyna Baker. Feature article explores mask-making and art, and the revelations offered up by appearances. Compares Baker's work with Darwin, Meatyard, and Rejlander. *Variant of 67.*]

238. "The Fox Talbots Were Iffy." LIGHT READINGS in *Camera 35 27:3* (March 1982), pp. 7, 74–75. [1 b&w by Joel-Peter Witkin. Coleman visits the AIPAD Convention at New York's Roosevelt Hotel. Recounts the event and Coleman's response to it, and discusses the state of the photography market in both financial and aesthetic terms. *Reprinted in 9.*]

239. "Memoirs of a Circuit Rider: Part Two." LIGHT READINGS in *Camera 35 27:4* (April 1982), pp. 11, 58. [Addresses a letter to the editor by reader Scott Lee Tygett, concerning the role of traveling lecturers and workshops. Coleman reveals his own teaching experience and considers the proper formats for teaching.]

240. "Lyle Bongé: Light on Dark Corners." *Camera 35 27:4* (April 1982), pp. 52–55, 60–61. [9 b&w: 1 by Shelley Bongé; 8 by Lyle Bongé. Feature article. A rediscovery of the work of Lyle Bongé, illustrated with eight images by Bongé. Traces his history, oeuvre, and working methods. Briefly discusses the sequential format in connection with Minor White. *Reprinted in 70.*]

Camera 35 ceased publication with issue 27:4.

Camera Arts (USA)

1982

241. "Disappearing Act: Photographs by William Mortensen." *Camera Arts 2:1* (January–February 1982), pp. 30–38, 108–109. [1 b&w, 8 color, cover by William Mortensen. History of both the life and work of photographer/writer William Mortensen. A leading pictorialist of the thirties to fifties, both he and his work were "purged" from the medium's history due to the purist tendencies of Newhall and others. Discusses the effect of Group *f/6.4* on the times and ends with a plea for the reinstatement of Mortensen in the medium's history. *Revised in 12.*]

242. Letter to the Editor. "Mediocre Magic." *Camera Arts 2:3* (May–June 1982), p. 6. [David Vestal of Bethlehem, Connecticut, describes Coleman as "photography's ardent advocate of clamorous mediocrity" in response to 241.]

243. Letter to the Editor. "School Days." *Camera Arts 2:3* (May–June 1982), p. 6. [Gene S. Selig of Irvine, California, a former student of William Mortensen, praises Coleman's discussion of Mortensen in 241.]

244. Letter to the Editor. "More Mortensen." *Camera Arts 2:4* (July–August 1982), pp. 7, 97. [Willard D. Bailey of Paso Robles, California, supports Coleman's reconsideration of Mortensen in 241.]

Center Quarterly (Catskill Center for Photography, Woodstock, New York)

1982

245. "Silver Sensibilities." *Center Quarterly* 3:3 (Spring 1982). [Group exhibition. At a time when silver-based photographic technologies are being challenged in their economic feasibility, an exhibition of five very different photographers committed to the medium, curated by Coleman.]

1984

246. "Weegee as 'Printmaker': Anomaly in the Marketplace." *Center Quarterly* 6:1 (Fall 1984), pp. 6–9. [8 b&w by Weegee. Discusses the need for the photographic marketplace (galleries, auction houses, collectors, etc.) to understand varying degrees of emphasis placed on printmaking (as the final presentation of a "photographic vision") by different photographers; a comparison of Weegee and Edward Weston illustrates this thesis. Revised and expanded from 1364. Reprinted in 9.]

1985

247. "The Sound He Saw: Roy DeCarava's Jazz Photographs." *Center Quarterly* 6:3 (Spring 1985), pp. 7–9. [6 b&w by Roy DeCarava. On the traveling exhibition of DeCarava's photographs of jazz greats made in the fifties. Revised from 34.]

248. "Revising Revisionism: Footnotes to the Current Fantasy." *Center Quarterly* 7:2 (Winter 1985–86), pp. 3–6. [4 b&w: 1 by W. Eugene Smith; 1 by Michael Martone; 1 by Les Krims; 1 by Barbara Rosenthal. Text of an address delivered 19 October 1985 to the Northeast Regional Conference of the Society for Photographic Education; perceives problems in the content, style and assumptions made by fellow photography critics.]

249. Gartside, Thomas. "The Wall Accessory: An Interview with A. D. Coleman." *Center Quarterly* 7:2 (Winter 1985–86), p. 5. [Interview recorded at a meeting of the National Conference of the Society for Photographic Education in Philadelphia, Pennsylvania, on 16 March 1983. Laments the current quality of photographic art work and art work in general; discusses several issues at play. Brief discussion on the lack of interesting, challenging work being produced; some speculation on what makes a worker produce bad work or good work.]

1986

250. "'Dreams I Might Have Had': The Photomontages of Allen A. Dutton." *Center Quarterly* 8:2 (Winter 86/87), pp. 8–10. [5 b&w by Allen A. Dutton. In this essay examining his background and working methods, Allen Dutton discusses his imagery and meanings associated with it.]

1987

251. "Lonny Shavelson: Portraits from the Blast Zone." *Center Quarterly* 8:3 (Spring 1987), pp. 20–21. [2 b&w by Lonny Shavelson. Originally the introduction to *I'm Not Crazy, I Just Lost My Glasses* (De Novo Press, 1986). Through a collaborative view of his subjects, Shavelson's portraits present us with mentally ill individuals as they are in their everyday life. By doing this, the portraits make accessible and identifiable the experience and treatment of madness. Reprinted from 74.]

1988

252. "The Image in Question: Further Notes on the Directorial Mode." *Center Quarterly* No. 36/9:4 (Summer 1988), pp. 4–9. [12 b&w: 4 by Joel-Peter Witkin; 1 by Duane Michals; 1 by Bart Parker; 2 by M. Richard Kirstel; 2 by David Levinthal; 2 by Ruth Thorne-Thomsen. Variant of 42. Reprinted in 10.]

1989

253. "Candy Camera, Censored Cheesecake." *Center Quarterly* No. 41/11:1 (1989), pp. 22–25. [2 b&w from Chocolate Photos. Coleman discusses the ramifications for the medium as a whole of a photographic process by which photographs may be rendered into chocolates. Reprinted from 501. Reprinted in 9.]

Clichés (Belgium)

1988

254. "Le choix de A. D. Coleman: Michael Martone: L'oeil tremblant." *Clichés* 43 (February 1988), pp. 50–51. [French. 7 b&w: 6 by Michael Martone; 1 portrait of Coleman by Anonymous. A brief discussion of the work of Michael Martone.]

255. "Points de vue: Russell Lee, Lisette Model, Gordon Parks: Trois entretiens imaginaires." *Clichés* 45 (April 1988), pp. 56–61. [French. 6 b&w: 2 by Russell Lee; 2 by Lisette Model; 2 by Gordon Parks. Feature-length "imaginary interviews" with the three photographers. Derived from 4.]

1989

256. "Entretien: Charles Gatewood: Voyage au centre des subcultures." *Clichés* 54 (March 1989), pp. 10–15. [French. 6 b&w by Charles Gatewood; interview and portfolio of work.]

257. "La lettre d'A. D. Coleman: New York-Washington-Rockport: L'art et la censure." *Clichés* 58 (September 1989), pp. 54–59. [French. 5 b&w: 2 by Barbara Morgan; 2 by Robert Mapplethorpe; 1 by Harry Callahan. Description of a debate at the Rockport Photography Congress involving Andres Serrano, Coleman, and a number of contemporary photography figures on censorship and public

funding for the arts. A successful exhibition of Harry Callahan's work in color from 1978 to 1987 at International Center of Photography. An exhibition of Barbara Morgan's early work with drawings, prints, and watercolors, also at International Center of Photography, provides contrast to her work in photography. *Translated from 957.*]

258. "La lettre d'A. D. Coleman: New York: les réfugiés, Weegee et la vision inventive." *Clichés 60* (November 1989), pp. 8–11. [French. 3 b&w: 1 by Sebastião Salgado; 1 by Gilles Peress; 1 by Weegee. In succeeding at its goal, *Forced Out* provides a clear and comprehensive view of the global nature of the problem with refugees. *Variant of 962.* Weegee's final unrealized project is given publication and exhibition at NYU's Grey Art Gallery. The treatment proves to be unsatisfactory in researching and reproduction of the photographs. *Extracted from 608.*]

259. "Entretien: L'ascensio de Julio Mitchel: conversation sur le premier plateau." *Clichés 60* (November 1989), pp. 12–15. [French. 5 b&w by Julio Mitchel. Portfolio with introduction and interview by Coleman. *Variant of 945.*]

260. "Point de vue: Vagabondage dans les vignobles: les Fruits Tramps de Herman LeRoy Emmet." *Clichés 61* (December 1989), pp. 8–11. [French. 5 b&w by Herman LeRoy Emmet. *Extracted from 76.*]

261. "La lettre d'A. D. Coleman: New York: un nouvel espace pour l'ICP Midtown et la 'Nouvelle Vision' au Metropolitan." *Clichés 61* (December 1989), pp. 12–15. [French. 4 b&w: 1 by André Kertész; 1 by Man Ray; 1 by John Heartfield; 1 by Berenice Abbott. The finest space in NYC to view photographs has opened, with substantial financial assistance from Eastman Kodak's offer of the space for a \$1.00-per-year lease. Filling a previously underrepresented gap in the Metropolitan Museum's holdings, this wonderful gathering of prints features an enormous breadth of work—500 works by 180 photographers and artists. *Variant of 958.*]

1990

262. "La lettre d'A. D. Coleman: 'L'Art et la Culture des Média' à New York: quand l'artiste affiche son dedain." *Clichés 62* (Spring 1990), pp. 60–63. [French. 4 b&w: 1 by Robert Cumming; 1 by Chuck Close; 1 by Sarah Charlesworth; 1 by Ansel Adams. Dabbling in the world of mass media at the Whitney Museum. *Variant of 960.*]

263. "La lettre d'A. D. Coleman: Houston FotoFest: le grand tournant." *Clichés 63* (1990), pp. 56–61. [French. 6 b&w: 1 by Frantisek Drtikol; 1 by Daido Moriyama; 1 by Richard Baron; 1 by W. Eugene Smith; 1 by Philip Jones Griffiths; 1 by Stanka Tzonkova. Profile of the Houston Fotofest.]

Cover: *The Underground National* (USA)

1990

264. "Feel Like a Refugee." *Cover 4:1* (January 1990), p. 32. [1 b&w by Sebastião Salgado. Book review; *Forced Out: The Agony of the Refugee in Our Time*; Carole Kismaric, editor (published cooperatively by J. M. Kaplan Fund with Random House, Wm. Morrow, W. W. Norton, and Penguin Books). Said project attempts to express and realize the extent of the world problem with refugees. In succeeding at its goal, *Forced Out* provides a clear and comprehensive view of the global nature of this problem. *Variant of 962.*]

1991

265. "Visual Literacy: People With AIDS, Nicholas and Bebe Nixon." *Cover 5:9* (November 1991), p. 19. [1 b&w by Nicholas Nixon. By way of reviewing Nicholas and Bebe Nixon's inquiry into the effect of the AIDS crisis on fifteen individuals, *People With AIDS* (Godine), Coleman approaches the question of whether or not there is a "right" way to discuss this disease. *Variant of 981.*]

1994

266. "Beard(ed) in His Den: An Interview with Peter Beard." *Cover 9:1* (December 1994), p. 12. [1 b&w by Peter Beard. A summarized bio prefaces the interview with Beard, who busies himself with his works-in-progress on the floor and offers opinions about the similarity of elephants and man and fatally overrunning Africa's habitat. *Variant of 1012.*]

1995

267. "Mourning Becomes Extraneous: David Wojnarowicz's *Brush Fires in the Social Landscape*." *Cover 9:4* (May 1995), p. 55. [1 b&w by David Wojnarowicz. Book review. The posthumous David Wojnarowicz monograph *Brush Fires in the Social Landscape* (Aperture) surveys the provocative work of the AIDS activist, but with so much commemoration that it is eventually rendered incoherent. *Variant of 1017.*]

268. "Faze, Hype and Charity Abound." *Cover 9:7* (October 1995), p. 44. [2 b&w: 1 by Jacques-Henri Lartigue; 1 by Susan Islam. A run-down of the season's photography shows mentions exhibitions by Karl Lagerfeld and Richard Gere, and *The Magic of Play*, a survey show curated by Diana Edkins that includes work by Sally Mann, Larry Sultan, Rosalind Solomon, Ralph Eugene Meatyard, and other well-knowns. *Variant of 1021.*]

Critique of *America, A* (USA)

1987

269. "Interesting Conflicts." *A Critique of America* (September–October 1987), p. 14. [Brief discussion of ethical

conflicts that arise in critical analysis by individuals who also act in a promotional, curatorial, or collecting capacity in the art world. *Revised from 513. Reprinted in 9.*]

270. “On the Dole: Revamping Public Funding for the Arts.” *A Critique of America* (November–December 1987), pp. 72–73. [1 illustration by Lambert Davis. An analysis of the current state of arts funding in this country. *Variant of 512. Reprinted in 9.*]

1988

271. “The Five Fingers: Photography Made Easy.” *A Critique of America* (January–February 1988), p. 62. [Thoughts on how the photographic industry has, throughout history, transformed the practice of photography for the general public. *Variant of 510. Reprinted in 9 and 11.*]

272. “Wall Street.” *A Critique of America* (January–February 1988), pp. 41–48. [8 b&w by Charles Gatewood. Brief (nine lines) biography/introduction to a portfolio of work by Charles Gatewood. *Derived from 72.*]

273. “Sea Changes: Photographs by Julio Mitchel.” *A Critique of America* (April–May 1988), pp. 43–47. [12 b&w by Julio Mitchel. The epiphanies of a brief ocean voyage are declared and eulogized in Julio Mitchel’s photographs. Coleman’s insights and thoughts about the Staten Island Ferry are also presented.]

274. Corrections. *A Critique of America* (April–May 1988). [Notice recognizing an error in the publication title of “The Hand with Five Fingers . . .,” in 271, and the deletion of a paragraph from it.]

275. “The Vanishing Borderline.” *A Critique of America* (June–July 1988), pp. 82–83. [1 b&w from Zimi Z. Reviewing the production and consumption of art since the Middle Ages, Coleman seeks to focus on photography’s central defining position in our culture and, consequently, the importance of a thorough understanding of the technology’s use and its potential for abuse. *Variant of 517 and 518.*]

276. “All That’s Jazz.” *A Critique of America* (June–July 1988), pp. 58–69. [Portfolio. 17 b&w by Julio Mitchel. *Commentary by Coleman in 277.*]

277. “Slices from the Jazz Life.” *A Critique of America* (June–July 1988), pp. 86–87. [Photographs of jazz musicians by Julio Mitchel present us with people who are not simply performers, but individuals leading fully rounded lives.]

Darkroom Photography ***Camera & Darkroom Photography (USA)***

1990

278. “Amateur Standing vs. Professional Stature.” DEPTH OF FIELD in *Darkroom Photography* 12:3 (March 1990), pp. 12–13, 71. [1 b&w portrait of Coleman by f-stop Fitzgerald.]

A discussion of the varying goals and interests of photographers whose work thereby qualifies as either amateur or professional. *Reprinted in 12.*]

279. “Check Your Focus: Is Your Artistic Expression Directed Inwardly or Outwardly?” DEPTH OF FIELD in *Darkroom Photography* 12:4 (April 1990), pp. 16–17. [Conclusion to the previous article; this essay deals with the difference between self-expression and communication, and evaluation of the quality of communication. *Portions extracted from 45. Reprinted in 12.*]

280. “Vox Populi.” DEPTH OF FIELD in *Darkroom Photography* 12:5 (May 1990), pp. 10–11. [2 b&w by Arnold Newman. Coleman discusses communication to an audience versus self-expression, and how these two aspects of artistic endeavor are expanded upon in the work included in this exhibition (thirty photographers present two images, one they consider their most popular and the other, their personal favorite), and the need in our culture for the spectator to develop a critical rapport with the imagery s/he is immersed in daily. *Revised and expanded from 45.*]

281. “Dialogues with Time: Photographs Remind Us of the Burden of Memory.” DEPTH OF FIELD in *Darkroom Photography* 12:6 (June 1990), pp. 24–25. [1 b&w by Max Ulrich. Beginning with a photograph from the New York Parks Department archives, Coleman muses over the nostalgic power of photographs, originally intended as documents of parks department projects and areas of the Island, that become frozen moments of time dramatizing the change that occurs around us, whose incremental transitions we adapt to daily and forget. *Revised and expanded from 39. Reprinted in 12.*]

282. “Judging the Prix d’Arles: 120 Photo Books Meet Five Pair of Eyes at High Noon.” DEPTH OF FIELD in *Darkroom Photography* 12:7 (July 1990), pp. 6–7. [1 b&w by Minor White. An in-depth examination of the process of deciding the best photography book at the 1989 Arles photography festival in France. *Reprinted from 1400.*]

283. Letter to the Editor. “Pros Versus Amateurs.” *Darkroom Photography* 12:7 (July 1990), p. 8. [K. Curtis Shontz of East Amherst, New York, discusses “Amateur Standing vs. Professional Stature,” in 278; with Coleman’s response.]

284. “Paper Fingers from an Unmarked Grave: The Childhood Photos of ‘Anne Frank in the World’ Today.” DEPTH OF FIELD in *Darkroom Photography* 12:8 (August 1990), pp. 22–23. [1 b&w by Otto Frank. A traveling exhibition at the City Gallery (later at the Cathedral of St. John the Divine) organized by the Anne Frank Center of Amsterdam and New York. The exhibition commemorates Anne Frank’s diary with some 600 family photographs taken by her father that help us to visualize the people involved in Anne Frank’s life. Comments on the Starn Twins’ series of works on Anne Frank. Starn Twins at Leo

Castelli Gallery; the Starns' trademark style of photography is appropriate, yet still overpowered by their subject matter, Anne Frank's diaries. *Variant of 952.*]

285. Letter to the Editor. "Photography and Thought." *Darkroom Photography* 12:8 (August 1990), p. 8. [Thomas Evans of Fair Oaks, California, writes regarding the high quality of the magazine and makes reference to Coleman's writing included in it.]

286. "Identity Crisis: The State of Photography Education." DEPTH OF FIELD in *Darkroom Photography* 12:9 (September 1990), pp. 16–19. [1 color by Doug Bibo. The distinction between training and education, the university and the polytechnic institute; and the importance of maintaining this distinction in obtaining/giving a quality education. The text of a speech given in August 1987 at the Maine Photographic Workshops. *Reprinted from 1032.*]

287. "(Re:) Making History: The Social Construction of Photography." DEPTH OF FIELD in *Darkroom Photography* 12:10 (October 1990), pp. 24–25. [Nearing the end of photography's sesquicentennial, Coleman examines the history of the history of photography and suggests approaches that can help diversify the historianship of the present and future. Excerpt from keynote address to the European Society for the History of Photography. *Reprinted in 11 and 12.*]

288. Letter to the Editor. "Coleman Complaint." *Darkroom Photography* 12:11 (November 1990), p. 8. [Eric Eckelman of Lowell, Massachusetts, complains of Coleman's self-serving, sophomoric, and irrelevant writing that, Eckelman believes, is in *Darkroom Photography* because of the quality of Coleman's résumé rather than his writing.]

289. "The Destruction Business: Some Thoughts on the Function of Criticism." DEPTH OF FIELD in *Darkroom Photography* 12:12 (December 1990), pp. 16, 58. [Ruminations on the act of criticism and the place of the critic in relation to the work of art and the audience. *Variant in 10.*)]

1991

* *Darkroom Photography* changed its name to *Camera & Darkroom Photography* in January 1991.

290. Letter to the Editor. "Coleman Commended." *Camera & Darkroom Photography* 13:1 (January 1991), p. 7. [Richard Rider of Bethesda, Maryland; defends Coleman as a columnist, in response to a letter in 288 from Eric Eckelman of Lowell, Massachusetts.]

291. "Crossed Borders, Common Ground: The Mining Town of Morococha in the Photographs of Sebastian Rodriguez and Frances Antmann." *Camera & Darkroom Photography* 13:1 (January 1991), pp. 38–47. [14 b&w: 7 by Fran Antmann; 7 by Sebastian Rodriguez. Feature article. The contrasting styles of two photographers who documented the Peruvian mining village of

Morococha—60 years apart—have in common a great interest in their subject. *Variant of 38.*]

292. "Shooting Iago from the Balcony: Critical Distance and Feedback Loops." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:1 (January 1991), pp. 54–56. [Second half of an essay examining the role of the critic in relation to the artist, the audience, and the work of art, and reasons for others to attend to the works of critics. *Variant in 10.*]

293. "Filling in the Gaps: Publishing the Unpublished Classic Photo Books." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:2 (February 1991), pp. 6–8. [3 b&w by Weegee. *Expanded version of 608.*]

294. "Beyond Wagstaffism: Building the Photography Collections of the 21st Century." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:3 (March 1991), pp. 4–6. [A discussion of photography collecting past and present, with emphasis on differences between the collections of Sam Wagstaff (purchased by the J. Paul Getty Museum), and Lucinda Bunnan (donated to the High Museum of Art in 1983). Preference is given to the Bunnan Collection's systematic approach to collecting over Wagstaff's reliance on his own sensibility. *Expanded version of 35.*]

295. Letter to the Editor. "Revisionist Reader." *Camera & Darkroom Photography* 13:3 (March 1991), p. 7. [Edward H. Romney of Emlenton, Pennsylvania, writes regarding Coleman's article on the photography album of Anne Frank's father: "Paper Fingers from an Unmarked Grave" in 284. With a reply from Coleman.]

296. "Shadow Boxers with Glass Jaws." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:4 (April 1991), pp. 20–21, 66, 68. [At the PaceMacGill gallery, Nan Goldin brings her camera into the intimate lives of a circle of angry, violence-prone young people, yet fails in her efforts at storytelling and editing. *Variant of 971.* An undigested presentation of work by Larry Clark, Goldin's predecessor in this mode, at Luhring Augustine Gallery uses video and collage along with works from his earlier books *Tulsa* and *Teenage Lust*. *Variant of 968. Reprinted in 12.*]

297. Letter to the Editor. "Editorial Integrity." *Camera & Darkroom Photography* 13:4 (April 1991), p. 5. [Paul Getaz of Memphis, Tennessee, mentions Coleman's series, "The Destruction Business," in passing as exemplary of the magazine's high quality.]

298. Letter to the Editor. "The Bare Essence." *Camera & Darkroom Photography* 13:4 (April 1991), p. 5. [Randolph Deane of Detroit, Michigan, compliments the quality of Coleman's Antmann/Rodriguez piece of January 1991.]

299. "When Bad Photographs Happen to Good Painters: Or, Oil, Silver and Aniline Dyes Don't Always Mix." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:5 (May 1991), pp. 61, 64. [1 b&w by René Magritte; 1 color by Eric Fischl. Discussion of the photographic works of the two famous painters René Magritte and Eric Fischl,

and how their reputations as painters gives them instant credibility as photographers even though their work adds nothing notable to the medium and is utterly mediocre. A concluding section defends his points to a friend, who isn't named in the articles. *Variant of 965 and 966. Reprinted in 12]*

300. "Henry Gordillo: Insider/Outsider." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:7 (July 1991), pp. 16–17, 68. [4 b&w by Henry Gordillo. Henry Gordillo's images of Canada and Nicaragua present clean, spacious views of two countries with a curious kinship due to their shared experience of bordering the United States. *Reprinted from 1386. Reprinted in 12.*]

301. "Who Owns the Facts?" DEPTH OF FIELD in *Camera & Darkroom Photography* 13:8 (August 1991), pp. 17–19. [Examines issues revolving around the control of information, its maker's right to its exclusivity, and the impact of computers on its dissemination. *Reprinted in 11.*]

302. "Copyright—Or Wrong?: Intellectual Property in the Electronic Age." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:9 (September 1991), pp. 14, 65. [In response to an attack on the concept of copyrighting by Derek Bennett in *Clichés*, Coleman examines the function of copyright law in the U.S. and elucidates the distinction between the control of ideas or conceptual premises for works and thought that has been given specific, concrete form as "objective knowledge." *Reprinted in 11.*]

303. "Testimonies: Photography and Social Issues." *Camera & Darkroom Photography* 13:10 (October 1991), pp. 18–25, 54. [8 b&w, 1 color: 2 by Herman Leroy Emmet; 1 by Fran Antmann; 1 by Lonny Shavelson; 2 by Marilyn Anderson; 2 by Eugene Richards; 1 color by Linda Troeller. Feature article. An examination of the work of six photographers whose work deals with social issues, and their relationship to the medium of photography. *Variant of 46. Reprinted in 12.*]

304. "Marginalizing the Maker: The Status of Authorship in the Digital Epoch." *Camera & Darkroom Photography* 13:11 (November 1991), pp. 56–57, 64. [Continuation of his exploration, begun in his September column, of the responsibility of the writer to his or her work after it is written, and the writer's rights upon having work published. With a postscript on Derek Bennett and his recent death. *Reprinted in 11.*]

305. "Heinrich Schwarz: Prophetic Questions about the Past." DEPTH OF FIELD in *Camera & Darkroom Photography* 13:12 (December 1991), pp. 14–15, 22. [2 b&w: 1 book cover by Heinrich Schwarz; 1 by William Van Saun. Book review. A volume of essays by a theorist, Heinrich Schwarz, whose investigation of the prehistory of photography raised important questions about its interdependence on scientific, aesthetic, and societal factors that affected its development into a most important invention. *Reprinted in 12.*]

306. Letter to the Editor. "Trade Secrets." *Camera & Darkroom Photography* 13:12 (December 1991). [Stephen K. Malshuk of Seattle, Washington, draws a distinction between patents and trade secrets in 302.]

1992

307. "Hitler Moves East Turns Fourteen." DEPTH OF FIELD in *Camera & Darkroom Photography* 14:1 (January 1992), pp. 54–56. [4 b&w by David Levinthal. A discussion of our culture's habituated belief in the "truthfulness" of photography, arising out of a book review of a new edition of David Levinthal's and Garry Trudeau's *Hitler Moves East*. See also 164. *Reprinted in 12.*]

308. "Of Comstockery and Cafeterias." DEPTH OF FIELD in *Camera & Darkroom Photography* 14:2 (February 1992), pp. 9, 66. [1 b&w illustration by Stephen Sterling. A discussion, in the form of an introductory address to a symposium on censorship, of the assumptions and biases that are inherent in the use of any language and, in particular, that of photography. Also discusses how this understanding of language by anyone immersed in the expression, communication, or consumption of the particular subject matter is central to the growth of reasonable, informed discourse about how language functions. *Reprinted in 12.*)]

309. "North of the Border, Up Canada Way." *Camera & Darkroom Photography* 14:2 (February 1992), pp. 20–27. [8 b&w, 3 color: 1 by Gerardo Suter; 1 by Sandra Semchuk; 3 by Graciela Iturbide; 2 by Larry Towell; 1 by Eniac Martinez; 1 color by Gerardo Suter; 1 color by Nomi Kaplan; 1 color by Lorne Greenberg. Detailed reportage on "Le Mois de la Photo," a festival of photography held in Montreal, Canada, including comments on and reproductions of work by several artists whose work was presented. *Reprinted in 12.*]

310. "Picturing the Plague." DEPTH OF FIELD in *Camera & Darkroom Photography* 14:3 (March 1992), pp. 56, 58. [1 b&w by Nicholas Nixon. By way of reviewing Nicholas and Bebe Nixon's inquiry into the effect of the AIDS crisis on fifteen individuals, *People with AIDS*, Coleman approaches the question of whether or not there is a "right" way to discuss this disease. *Variant of 981 and 982.*]

311. "Minor Discomforts: Pleasures and Terrors of the Museum of Modern Art." DEPTH OF FIELD in *Camera & Darkroom Photography* 14:5 (May 1992), pp. 17, 20. [2 b&w: 1 by Andrew Brilliant; 1 by Tom Bamberger. Coleman points out that the photographers included in this show, *The Pleasures and Terrors of Domestic Comfort* at the Museum of Modern Art, are all of a specific generation from a specific culture and class, namely white upper-middle class, with graduate art degrees. Elaborating on this point, he notes that even though they explore what they know best—their domestic life—the distraction that emerges evidences their knowledge of brand names and "the meaning of nothing." *Variant of 979.*]

- 312.** "A Matter of Fiction: The Vast Dialogue between Nature and Culture in the Photography of Joan Fontcuberta." *Camera & Darkroom Photography* 14:5 (May 1992), pp. 40–45. [14 color by Joan Fontcuberta. A feature profile of and interview with the Spanish photographer, curator, historian, and educator Joan Fontcuberta. Beginning with a discussion of his multiple accomplishments and a brief perusal of the issues being dealt with in his photographic vision; Fontcuberta then has the opportunity to extemporize on the ideas behind many of his projects in the subsequent interview. *Variant of 1410. Reprinted in 12.*]
- 313.** Letter to the Editor. "Critique." *Camera & Darkroom Photography* 14:6 (June 1992), p. 5. [Arthur K. Yellin of Oleny, Maryland, characterizes Coleman's writing style as being "unpleasant" and complains that he uses words that his readers would not understand.]
- 314.** "The East Comes West: Japanese Photography in the U.S. Today." *Camera & Darkroom Photography* 14:6 (June 1992), pp. 18–27. [8 b&w, 10 color: 2 by Yasuzo Nojima; 1 by Felice Beato; 1 by Ryuji Miyamoto; 1 by Hiroshi Sugimoto; 1 by Sotoru Yoshioka; 2 by Kenro Izu; 2 color by Ken Matsubara; 3 color from R. Schilling Collection; 2 color by Yasumasa Morimura; 2 color by Patrick Nagatani; 1 color by Masumi Hayashi. Extensive assessment of historical and contemporary figures from Japanese photography; including some first-published material and drawing on several of Coleman's past reviews of exhibitions in New York City and elsewhere. Original publication of commentary on work by the following figures and in two exhibitions: Hiroshi Hamaya, Masumi Hayashi, Michiko Kon, Koichiro Kurita, Ken Matsubara, Yasumasa Morimura, Daido Moriyama, Patrick Nagatani, Yoichi Okamoto, Toshio Shibata, Shikanosuke Yagaki, Satoru Yoshioka; an exhibition of turn-of-the-century photography in Japan, and the Japanese component of Houston Fotofest 1990. *Extracted from 724, 947, 949, 968, 975, 977, 981, and 982. Reprinted in 12.*]
- 315.** Editor's Page. "Editor's Letter." *Camera & Darkroom Photography* 14:6 (June 1992), p. 2. [1 b&w by Hiroshi Hamaya. Editor-in-chief Ana Jones comments on this special "Focus on Japan" issue.]
- 316.** "Heaps and Wholes, or, Who Empties the Circular File?" DEPTH OF FIELD in *Camera & Darkroom Photography* 14:7 (July 1992), pp. 64–65. [1 b&w by Paul Sakuma. Beginning with a discussion of the implications of Brett Weston's move to destroy his negatives in order to protect his body of work, Coleman goes on to discuss the posthumous redaction of Garry Winogrand's unexamined work, criticizing a trend toward blurring the artist's distinctions between what is important and what is not in his lifetime artistic endeavors. *Revised from 943.*]
317. Letter to the Editor. "Battle of Ideas." *Camera & Darkroom Photography* 14:8 (August 1992), p. 4. [Luis Salvatierra of Rockville, Maryland, criticizes Coleman for not going far enough in his critique "Minor Discomforts" in 311 about the exhibition at the Museum of Modern Art and MFA degree holders.]
- 318.** "A Patchwork Mythology: Romare Bearden's Photocollage." DEPTH OF FIELD in *Camera & Darkroom Photography* 14:8 (August 1992), pp. 12–13. [1 color by Romare Bearden. A retrospective of collages and paintings by Romare Bearden at the Studio Museum in Harlem "provides an opportunity to observe a major artist applying the full force of his thought and vision" to the process of photocollage. *Variant of 976.*]
- 319.** Letter to the Editor. "Hermeneutics and Divagations." *Camera & Darkroom Photography* 14:9 (September 1992), p. 4. [Edwin Buffaloe of Austin, Texas, criticizes Arthur K. Yellin's letter in 313 as exemplifying "the now typical American attitude toward intellectuality of fear and distrust."]
- 320.** Letter to the Editor. *Camera & Darkroom Photography* 14:9 (September 1992), p. 4. [Laurence J. White of Stamford, Connecticut; considers Coleman's writing, and the magazine in general, to be boring.]
- 321.** Letter to the Editor. *Camera & Darkroom Photography* 14:9 (September 1992), p. 4. [Andy Patilla of Uptown Photo Inc., Baltimore, Maryland, is thankful for writing such as Coleman's and a magazine that doesn't cater to "gadget weenies."]
- 322.** Letter to the Editor. *Camera & Darkroom Photography* 14:9 (September 1992), p. 5. [A. D. Coleman responds to 313. He points out that the words "divagations" and "hermeneutics" are in contemporary usage, and that he even defined hermeneutics in an earlier column. Further, he offers to not use any words that Mr. Yellin doesn't know or finds unpleasant upon submission to Coleman of a list of same. Finally, in error, Coleman addresses Mr. Yellin as Dr. Yellin, probably because Yellin's state is abbreviated as MD.]
- 323.** "The Fiberboard-Case Army: Reviewing the Portfolio Review." DEPTH OF FIELD in *Camera & Darkroom Photography* 14:10 (October 1992), pp. 8, 10. [Critical discussion of the merits and problems of having mass portfolio reviews at the big photography festivals, a good idea that has been taken for granted in the past and allowed to turn into long lines of sub-professional workers seeking to be stroked for ten minutes by influential figures in the field honoring their contract with the festival. *Reprinted in 12.*]
- 324.** Letter to the Editor. "C&D Review." *Camera & Darkroom Photography* 14:10 (October 1992), p. 4. [John Nemerovski of Phoenix, Arizona, writes an article-by-

article review of the July 1992 issue, in which he criticizes Coleman for having “a superior, pompous attitude.”]

325. Letter to the Editor. “Burned.” *Camera & Darkroom Photography* 14:10 (October 1992), p. 4. [Ellis R. Glazier of La Paz, Mexico, comments on Brett Weston’s decision to burn his negative file.]

326. Letter to the Editor. *Camera & Darkroom Photography* 14:10 (October 1992), p. 4. [George Zorbas of Patrai, Greece, comments on Brett Weston’s decision to burn his negative file.]

327. “Photographic Show and Tell.” DEPTH OF FIELD in *Camera & Darkroom Photography* 14:11 (November 1992), pp. 50–51, 67. [1 color by Dave Howard. Continued discussion of the portfolio review process at big photography festivals, pursuing this topic through his experiences in this capacity at Houston Fotofest earlier this year. Detailing this experience, Coleman discusses the necessity for an alternative to, or outright change in, the way this is done and offers an idea for a different approach to it. *Reprinted in 12.*]

328. Letter to the Editor. “C&D Commentary.” *Camera & Darkroom Photography* 14:11 (November 1992), p. 4. [John Nemerovski of Phoenix, Arizona, writes an article-by-article review of the August 1992 issue, in which he compliments Coleman for “a spirited, and compelling article.”]

329. Letter to the Editor. “Provoked.” *Camera & Darkroom Photography* 14:11 (November 1992), p. 4. [Linda Gibbs Rorig of Kenilworth, Illinois, appreciates the quality of Coleman’s writing, as unpopular as it may be, and its necessity to the magazine and to the field in general.]

330. “Metaphors of Metamorphosis: The Photographs of Jock Sturges.” DEPTH OF FIELD in *Camera & Darkroom Photography* 14:12 (December 1992), pp. 12–14. [1 b&w by Jock Sturges. Extensive discussion of the case of Jock Sturges’s harassment by the FBI and of his approach to photography, his relation to his subjects, and the implications of such a relationship presented in photographs when shown in our society. *Variant of 986.*]

331. “This Person Passing through: The Images of Roy DeCarava.” *Camera & Darkroom Photography* 14:12 (December 1992), pp. 32–41. [9 b&w by Roy DeCarava. An extensive overview of DeCarava’s career, discussion of his work at present, and its relation to his past work. *Reprinted in 12.*]

332. Letter to the Editor. “C&D Review.” *Camera & Darkroom Photography* 14:12 (December 1992), pp. 4–5. [John Nemerovski of Phoenix, Arizona, writes an article-by-article review of the September 1992 issue, in which he recommends Coleman be “gently eased out” of the publication.]

333. Letter to the Editor. “Hornet’s Nest.” *Camera & Darkroom Photography* 14:12 (December 1992), p. 5.

[Further rebuttal from Arthur K. Yellin of Olney, Maryland (see June issue) on Coleman’s usage of words. Also, “Hornet’s Nest,” a letter from Tom Fuller of Arlington Heights, Illinois, in support of Coleman’s use of words that might send one to the dictionary.]

1993

334. “Children’s Crusade: Homeless Kids Start Shooting Back.” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:1 (January 1993), pp. 55–57. [2 b&w: 1 by Joseph Maxie; 1 by Daniel Hall. Against a continued lack of formalized education for youth in the tools, materials, and ideas of lens-based media—particularly photography—and a growing subculture of the homeless, a book and exhibition of photographs taken by homeless youth demonstrates a surprising intuitive absorption of the rudiments of visual communication, even learning to play with them intelligently. Coleman also reviewed an exhibition of this material, shown in 1991. *See also 972.*]

335. “Eastern European Photography Today: The Curtain Rises.” *Camera & Darkroom Photography* 15:1 (January 1993), pp. 22–31, 68. [14 b&w: 1 by Boris Ignatovich; 1 by Gustav Klutsis; 1 by Max Alpert; 2 by Frantisek Drtikol; 1 by Boris Leideitchikov; 1 by Josef Sudek; 2 by Dmitri Debabov; 1 by Waldemar Jama; 2 by Nikola Vuco; 1 by Miro Svolic; 1 by Anonymous. Feature article. Through a survey of several exhibitions, both in this country and abroad, of Eastern European photography, Coleman discusses the forms this work is taking and some prejudices that shape reactions to the work, the technical and practical frustrations Eastern European photographers face, and some general similarities in their approaches to those of Western Europe and the United States. *Reprinted in 12.*]

336. Letter to the Editor. “Chuckle.” *Camera & Darkroom Photography* 15:1 (January 1993), p. 2. [E.D. Barnes of Bethlehem, Pennsylvania, comments on Nemerovski’s complaints about Coleman’s writing.]

337. Letter to the Editor. “Wheat from Chaff.” *Camera & Darkroom Photography* 15:2 (February 1993), p. 2. [Frank Herzog offers his story of success from a portfolio review, yet believes that the process of selection for the review could still be improved.]

338. “Jerry Uelsmann: Lyric Poetry in a New Language.” *Camera & Darkroom Photography* 15:3 (March 1993), pp. 22–31. [10 b&w. Cover by Jerry Uelsmann. Jerry Uelsmann’s work elaborates an idiosyncratic, obliquely autobiographical dream world that is both surreal and grotesque. His images are the progenitors of an approach to photographic image-making that at one time was the center of controversy in the photography community. *Variant of 48. See also 979 and 980.*]

339. “Mutant Media: Photomontage and Photo-collage.” DEPTH OF FIELD, *Camera & Darkroom Photography* 15:3

(March 1993), pp. 19–20. [2 b&w: 1 by Cas Oorthuys; 1 by El Lissitzky. First of a two-part discussion on the distinction between the practices of photomontage and photocollage, discussing the historical precedents for each praxis and establishing working definitions for distinguishing one from the other. *Derived from 41. Variant in 11.*]

340. Letter to the Editor. “Making New Friends.” *Camera & Darkroom Photography* 15:3 (March 1993), p. 2. [Erik R. Jacobs of Venice, Florida, offers compliments on the overall quality of the magazine. Does not mention Coleman specifically.]

341. “Photomontage/Collage: Media Prophecy for the 21st Century.” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:4 (April 1993), pp. 68–69. [In part two of this essay on the traditions of photomontage and photocollage, Coleman draws a very clear line between the work of traditionally straight photographers and that of workers in photomontage and photocollage, thus showing that the distinctions that are made between them, though useful, are not that distant. Further, this conclusion demonstrates that the historical preference for the straight photograph lacked insight into the process of photographic vision, which today is being further radicalized by the introduction of digital imaging, which makes the act of image manipulation commonplace. *Derived from 41. Variant in 11.*]

342. Letter to the Editor. “Crusades.” *Camera & Darkroom Photography* 15:4 (April 1993), p. 4. [Max Michael Roberts of Merced, California, takes a different view from Coleman on the source of the poverty that engulfs the lives of the children who were the subject of an article on homeless children who photograph their surroundings, in 334.]

343. “Sally Mann’s Immediate Family.” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:5 (May 1993), pp. 16–17. [1 b&w by Sally Mann. *Immediate Family*, Sally Mann’s first exhibition in New York in over three years, at Houk–Friedman, opens a portal to an alternative universe that is less than perfect: a reasonably healthy, happy, nuclear family engaging enthusiastically with itself and with nature. *Variant of 986.*]

344. “Of Monsters and Madonnas: Celebrity Photography Takes Center Stage.” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:6 (June 1993), pp. 10–11. [1 b&w by Annie Leibovitz. A recent spate of celebrity-dominated photographs gives Coleman occasion to consider some of their makers (Herb Ritts, Annie Leibovitz, and the Madonna/Steven Meisel collaborative book effort, *SEX*), and some implications of this work. *Variant of 992.*]

345. Letter to the Editor. “CIA Connection.” *Camera & Darkroom Photography* 15:6 (June 1993), p. 4. [Charles N. Fields of Glenwood, New Jersey, takes Coleman to task on his assertion about the connection between the CIA and Rochester Institute of Technology.]

346. Letter to the Editor. “Special Interest.” *Camera & Darkroom Photography* 15:6 (June 1993), p. 4. [Rene Serrano of Albuquerque, New Mexico, notes the overall quality of the magazine.]

347. “Fotofutures: Ten Possibilities in No Particular Order.” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:7 (July 1993), pp. 14–15. [A whimsical look into the future of photography and the impacts of technology and digitization on its future. *Revised in 774. Reprinted in 11 and 12.*]

348. “Dissolving Barricades: Photography in New York Museums Today.” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:8 (August 1993), pp. 18–20. [1 b&w by Ilse Bing. An overview of recent moves by New York City museums (The Metropolitan Museum of Art, the Museum of Modern Art, the Whitney, and the Guggenheim) to develop their collections of photography, wherein Coleman analyzes their new permanent collections and recent acquisitions. *Variant of 995. Reprinted in 12.*]

349. “Todd Walker.” *Camera & Darkroom Photography* 15:9 (September 1993), pp. 22–29. [6 color by Todd Walker. Feature profile of the career of Todd Walker and his experiments with photo-lithography, collotypes, and digital imaging. *Variant of 1415. See also 959. Reprinted in 11.*]

350. “Hard Rain Falling: A Report from ‘American Ground Zero.’” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:10 (October 1993), pp. 60–61, 66. [1 b&w by Carole Gallagher. A stunning book (*American Ground Zero: The Secret Nuclear War* by Carole Gallagher, MIT Press) details, through first-person accounts and transactional portraits, the awakening of an outraged citizenry over the U.S. government’s policies of nuclear testing in the Southwest during the late fifties and sixties. *Variant of 758. Reprinted in 12.*]

351. “Marion Palfi: ‘My Studio Is the World.’” *Camera & Darkroom Photography* 15:10 (October 1993), pp. 42–51. [9 b&w by Marion Palfi. Feature profile of the under-recognized “social research photographer” who worked from ca. 1945 to her death in 1978. *Reprinted in 12.*]

352. “Duane Michals.” *Camera & Darkroom Photography* 15:11 (November 1993), pp. 22–31. [8 b&w, 2 color by Duane Michals. Michals, in his ground-breaking work, makes a career of stating that which is obvious (which often doesn’t become so until it’s identified). He was given a tribute in a retrospective of more than 100 prints covering thirty years of contribution to the field. Presented at the International Center of Photography Uptown. *Variant of 990. Reprinted in 12.*]

353. “The OVO Archives: A ‘Little’ Magazine in a Larger Context.” DEPTH OF FIELD in *Camera & Darkroom Photography* 15:12 (December 1993), pp. 67–68. [A laudatory recognition of an acquisition of archives from the important Canadian journal of photography, *OVO*,

now defunct. The archive consists of books, journals, correspondence, and miscellaneous paraphernalia from its seventeen-year history. In recognizing the importance of this acquisition, Coleman laments the paucity of thinkers and reporters in the history of the medium, and suggests that records of what "little" magazines have achieved are very important. *Expanded from 1418. Reprinted in 12.*]

1994

354. "Everything You Know Is about to Be Wrong: A Report on Montage '93." *Camera & Darkroom Photography* 16:1 (January 1994), pp. 38–45. [7 color: 1 by Michael Brodsky; 1 by Stereo Media Incorporated; 1 by Dominique De Bardonneche; 1 by Dawn Dedeaux; 1 by Angela Grossman; 1 by Melvin Prueitt; 1 from Speos Education Project. Montage '93, a festival of the digital image in Rochester, New York, was an elaborate, ambitious, and successful event in the emerging dialogue on the subject of photography in the electronic age. *Expanded version of 415. Reprinted in 11.*]

355. "Sociologist or Playwright?" DEPTH OF FIELD in *Camera & Darkroom Photography* 16:1 (January 1994), pp. 16–17. [2 b&w by Robert Doisneau. The first of a two-part series examining a court case that reveals Robert Doisneau's famous picture was a directed shot; raising questions about the differences between sociology and dramaturgy, and the implications for the impressions that such photographs leave on the viewer. *See also 1004. Reprinted in 12.*]

356. Letter to the Editor. "Trivial Pursuit." *Camera & Darkroom Photography* 16:1 (January 1994), p. 4. [Ivan Finkle, Los Angeles, corrects an error in Coleman's DEPTH OF FIELD in 350. Followed by Coleman's reply.]

357. "Breach of Contract: Robert Doisneau's Staged Photographs." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:2 (February 1994), pp. 66–67. [1 b&w by Robert Doisneau. Second of a two-part series discussing the differences and implications of staged photographs in relation to "found" photographs. *See also 1004. Reprinted in 12.*]

358. Letter to the Editor. "No Bull." *Camera & Darkroom Photography* 16:2 (February 1994), p. 2. [Bruce Cahn of New York, New York, who is in the process of rating an entire issue of the magazine, states, "Though I disagree with Coleman, he is your best writer."]

359. "Faces of Sorrow: Photojournalism and Its Limitations." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:3 (March 1994), pp. 12–13. [1 b&w, 1 color: 1 by Anthony Suau; 1 color by Christopher Morris. In discussing an exhibition at the United Nations of photographs from the war in Yugoslavia, Coleman meditates on the capacities and limitations of photographs in helping the victims of a war (or of any calamity.) *Variant of 1006.*]

360. "Hypothetical History of a Photograph." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:4 (April 1994), pp. 66–67. [An engaging story of a photograph, found in 1973 and subsequently lost twenty years later. *Reprinted in 12.*]

361. Letter to the Editor. "New Horizons." *Camera & Darkroom Photography* 16:4 (April 1994), p. 2. [Sid Hecker of Mamaroneck, New York, compliments Coleman's article on Montage '93, in 354.]

362. Letter to the Editor. "On Doisneau." *Camera & Darkroom Photography* 16:4 (April 1994), p. 2. [Don Conrad of Kirkland, Washington, raises an additional question regarding the controversy around Doisneau's staged photographs, in 355 and 357.]

363. "Spring Cleaning: Odds and Ends." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:5 (May 1994), pp. 67–68. [Three witty bits: one a list of ten sentences to explain photography to his colleagues in the art criticism world who are ignorant of photography's history; also, Coleman's suggestions for a gossip column on the photoworld. Finally, he compiles a list of possible musicians to play in a band made up of photographers and others in the field.]

364. Letter to the Editor. "The Kiss." *Camera & Darkroom Photography* 16:5 (May 1994), p. 2. [Joseph Abate, Towson State University, Maryland, contests a point made by Coleman in his articles on Robert Doisneau in 355 and 357.]

365. "Editors' Survey." *Camera & Darkroom Photography* 16:5 (May 1994), pp. 16, 21. [1 b&w of Coleman by f-stop Fitzgerald. A survey of the "diversity of our contributing editors." Included are Coleman's photography background and preferences regarding cameras, film, paper, subject matter, etc. *Reprinted in 12.*]

366. "The Final Image: Some Thoughts on Electronic Imaging." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:6 (June 1994), pp. 66–67. [Coleman continues the discussion on electronic imaging, its impact on the medium and on photographers, with a comment on the ethical issues raised. Coleman states that "By the year 2000, it's safe to say, only the most willfully stubborn and archaic among us will be eschewing on principle anything photographic that's got electronics in it—and that will take some doing." Also mention of the fact that no photography journal has a future without accepting electronic imaging as a fact of life. First in a two-part series. *Reprinted in 11 and 12.*]

367. "An Arranged Marriage: My Life With The Computer." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:8 (August 1994), pp. 66–67. [Coleman, through his personal experience shifting from typed manuscripts to word-processed text, draws a parallel between how writers dealt with the computerization of their field and how photographers should be dealing with

the computerization of their field. "There's no obligation to accept these new technologies into your own toolkit, and certainly one can and should adapt them to one's process." *Reprinted in 11.*

368. "Everyone's Bad Dream: *Cocaine True, Cocaine Blue.*" DEPTH OF FIELD in *Camera & Darkroom Photography* 16:9 (September 1994), pp. 12–13. [1 b&w by Eugene Richards. *Cocaine True, Cocaine Blue* (Aperture), Eugene Richards's newest book, "is a plunge into the communities most ravaged" by the increase in cocaine use. Ninety-three images long, with five kinds of text, Richards's book evokes a hallucinatory, nightmarish microcosm characterized by a ghastly amorality. *Variant of 1008. Reprinted in 12.*]

369. "An Epic of Muscle: Sebastião Salgado's *Workers.*" DEPTH OF FIELD in *Camera & Darkroom Photography* 16:10 (October 1994), pp. 58–59. [1 b&w by Sebastião Salgado. Salgado's book *Workers: An Archaeology of the Industrial Age* (Aperture) is "a compendium that brings together the most powerful imagery that he produced on this theme between 1986 and 1991." *Variant of 1007.*]

370. "The Fruits of the Gift: Memories of an Oklahoma Workshop." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:11 (November 1994), pp. 14–15, 68. [1 b&w by Anonymous. A document of the writer's personal experience with photography workshops in general, and the 1990 Oklahoma Arts Institute's Adult Institutes in the Arts in particular. "As a result, from what I observed for myself and heard from the attendees, we were privileged to witness and partake in a very full round of gift exchange." Part one of two. *Reprinted in 12.*]

371. "Quartz Mountain Days: A Photographic Potlatch." DEPTH OF FIELD in *Camera & Darkroom Photography* 16:12 (December 1994), pp. 20, 67. [1 b&w by Anonymous. The writer continues his discussion of his experiences at the Quartz Mountain workshops organized by the Oklahoma Arts Institute. "So, in many ways, the underlying image of this weekend became the potlatch—that process of celebrating by giving away one's wealth." *Reprinted in 12.*]

372. "Arles: A Report on the Granddaddy of All Photo Festivals." *Camera & Darkroom Photography* 16:12 (December 1994), pp. 34–41. [4 b&w, 3 color: 1 by Sarah Moon; 1 by Agnes Varda; 1 by André Kertész; 1 by Marc Riboud; 1 color by Guillermo Valverde Gefaell; 1 color by Gilles Saussier; 1 by Luis Gonzalez Palma. A report on the 1994 Recontres Internationales de la Photographie, held in Arles, France. The festival reached its twenty-fifth anniversary with this year's events, and Coleman speaks of the feeling of nostalgia throughout the festival. *Expanded from 781. Reprinted in 12.*]

373. Letter to the Editor. "Social Commentary." *Camera & Darkroom Photography* 16:12 (December 1994), p. 4. [Ellis Glazier of La Paz, Mexico, argues with a point made by Coleman in 368.]

1995

374. "Towards a Colorized Past: William Henry Jackson and the Photochrom." DEPTH OF FIELD in *Camera & Darkroom Photography* 17:2 (February 1995), pp. 66–67. [A critique of *The Birth of a Century: Early Color Photographs of America*, by Jim Hughes, with photographs by William Henry Jackson. Coleman raises questions about the transformation of Jackson's black-and-white prints through a process called Photochrom. "In short, it's colorization, though Mr. Hughes assiduously avoids that word and elides the current debate over this question in relation to electronically altered photographs." *Variant of 1009.*]

375. Letter to the Editor. "C&D Fan." *Camera & Darkroom Photography* 17:2 (February 1995), p. 4. [Russ Rosener of St. Louis, Missouri, appreciates the November 1994 issue and columns by A. D. Coleman.]

376. "Forgotten Laurels: The Photographic Work of John Szarkowski and Cornell Capa." DEPTH OF FIELD in *Camera & Darkroom Photography* 17:3 (March 1995), pp. 18–19. [2 b&w: 1 by John Szarkowski; 1 by Cornell Capa. A brief look back at the careers of "the city's two most influential orchestrators of photography-related matters over the past several decades," John Szarkowski and Cornell Capa, through exhibitions at the PaceMacGill gallery for the former and the International Center of Photography for the latter. *Variant of 1010. Reprinted in 12.*]

377. Letter to the Editor. "A Photojournalist's POV." *Camera & Darkroom Photography* 17:3 (March 1995), p. 2. [Peter C. Guagenti, New York City, responds to a previous letter to the editor, in 373, regarding "Everyone's Bad Dream, *Cocaine True, Cocaine Blue.*"]

378. "Photography's Model Archive: Tucson's Center for Creative Photography." DEPTH OF FIELD in *Camera & Darkroom Photography* 17:4 (April 1995), pp. 18–19. [1 b&w from CCP. A report on the Center for Creative Photography in Tucson, Arizona, the oldest photography archive in the U.S. *Variant of 1006.*]

379. Letter to the Editor. "A Writer Responds." *Camera & Darkroom Photography* 17:5 (May 1995), p. 4. [1 color book cover by Jim Hughes. Hughes once again responds to Coleman's review of his book, *The Birth of A Century*, in 374.]

380. "Out of Africa: With Peter Beard in Darkest New York." DEPTH OF FIELD in *Camera & Darkroom Photography*, 17:6 (June 1995), pp.12–13, 67. [1 color by Peter Beard. Interview with/profile of Peter Beard working in the basement of The Time Is Always Now gallery, preparing for a show in that space and one at the Farah Damji Gallery. *Variant of 1012. Reprinted in 12.*]

381. "Gordon Parks: Arias in Silence." *Camera & Darkroom Photography* 17:7 (July 1995), pp. 22–29. [7 color by Gordon Parks. Revised and expanded from a book review, including a description of the event "A Tribute to Gordon Parks" at the Cathedral of St. John the

Divine in January 1990 celebrating his photographic, film, fiction, and musical accomplishments. *Variant of 1010. Reprinted in 12.*]

382. “My Camera in Xanadu: San Diego’s Museum of Photographic Arts.” DEPTH OF FIELD in *Camera & Darkroom Photography* 17:7 (July 1995), pp. 62–64. [3 b&w: 1 by Arnold Newman; 1 by Manuel Alvarez Bravo; 1 by Danny Lyon. Celebrating its twelfth anniversary, the Museum of Photographic Arts, one of the first photography museum facilities in the U.S. created for that purpose, is mostly issue-oriented, centering on solo shows. It is set for expansion under the continued directorship of Arthur Ollman. *Variant of 1007.*]

383. “Reference Points: Andres Serrano Meets Edward S. Curtis.” DEPTH OF FIELD in *Camera & Darkroom Photography* 17:8 (August 1995), pp. 64–65, 67. [2 color by Andres Serrano. A review of the posthumous David Wojnarowicz monograph *Brush Fires in the Social Landscape*, which surveys the provocative work of the AIDS activist, but with so much commemoration that it is eventually rendered incoherent. Also, reviews and thoughts about three of Coleman’s cultural reference points: Minor White, represented by a small group of vintage prints at Gallery 292; Cindy Sherman, a visitor to that show; and the midcareer retrospective *Andres Serrano: Works 1983–1993*, at the New Museum. A previous exhibition opened Coleman’s eyes to the “potency and redeeming social value” of Serrano’s blunt yet evocative and often reverential images. *Variant of 1017. Reprinted in 12.*]

384. “The Wrong Arm of the Law: ‘Kiddie Porn’ Hysteria Strikes Again.” DEPTH OF FIELD in *Camera & Darkroom Photography* 17:9 (September 1995), pp. 20, 60. [First part of a report on an east coast case in which a father was wrongfully accused of making kiddie porn involving his six-year-old daughter. Coleman served as a witness for the defense. *Variant of 1019. Reprinted in 12.*]

Camera & Darkroom Photography ceased publication with issue 17:9.

Et Cetera: A Review of General Semantics (USA)

1985

385. “Lentil Soup.” *Et Cetera: A Review of General Semantics* 42:1 (Spring 1985), pp. 19–31. [The history and development of the lens and its effect on Western culture. First publication of this essay in full and footnoted form. *Revised and expanded in 444. Reprinted in 10.*]

386. Letter to the Editor. *Et Cetera: A Review of General Semantics* 42:4 (Winter 1985), p. 416. [Coleman details essay corrections and clarifications to 385.]

1990

387. “Candy Camera, Censored Cheesecake.” *Et Cetera: A Review of General Semantics* 47:2 (Summer 1990), pp. 127–31. [Implications for the medium as a whole of a new process by which photographs may be transformed into edible chocolate; and a discussion of a court case involving a woman who wants to send nude photographs of herself to her husband in jail. *Revised and expanded from 501 and 937. Reprinted in 9.*]

1991

388. “The Hand With Five Fingers; or, Photography Made Uneasy.” *Et Cetera: A Review of General Semantics* 47:4 (Winter 1990–91), pp. 337–40. [1 illustration by Anonymous. Thoughts on how the photographic industry has, throughout history, transformed the practice of photography for the general public. *Variant of 510.*]

European Photography (Germany)

1980

389. “Wien: 5 Jahre Sammlung Fotografis—Symposium über Fotokritik.” *European Photography* 1:4 (October/December 1980), pp. 41–42, 45. [English and German. Report by Branko Lenart, Jr., on a symposium on “Criticism and Photography” held in Vienna, June 22, 1980. The text summarizes Coleman’s remarks. For Coleman’s account of this event, *see also 194.*]

1982

390. “Fiche and Chips: Technological Premonitions/Fiche and Chips: Technologische Vorzeichen.” *European Photography* 11, 3:3 (July–September 1982), pp. 33–35. [English and German. Discusses photography as information and charts recent developments, such as electronic cameras, information storage. Ends with a quote from Sonia Sheridan. *Reprinted from 1448.*]

1983

391. “The Photographic Still Life: A Tradition Outgrowing Itself/ Das Fotografische Stilleben: Tradition und Entgrenzung.” *European Photography* 14, 4:2 (April–June 1983), pp. 5–9. [English and German. 5 b&w: 1 by Ulf Owenede; 1 by Otmar Thormann; 1 by Claude Batho; 1 by Tom Drahos; 1 by Arno Jansen. A brief history of the still life in art, followed by an analysis of how photography has changed these concepts. Essay explores the path taken by contemporary still-life photographers. Starts with a paraphrase of Sir Kenneth Clark, continues with a discussion of Vermeer, and then attempts to define the still life from an historical view. Ends with a discussion of color copy-machine art, and the “choice” between black-and-white and other conventional forms of the medium. *Revised in 457.*]

1984

392. "Lentil Soup/Linsensuppe." *European Photography* 20, 5:4 (October–December 1984), pp. 18–19. [English and German. Examines photographic technology and its astronomical growth in terms of its potential impact on a culture that has no technological grounding or context with which to understand and apply it. First of two parts. *Variant of 385.*]

1985

393. "Lentil Soup Again?!/Schon Wieder Linsensuppe?!" *European Photography* 21, 6:1 (January–March 1985), pp. 42–45. [English and German. Conclusion of previous article and extension of points raised in it into the larger context of the history of lens technology. *Variant of 385.*]

394. "Photography: Today/Tomorrow (III) An Inquiry into the Present and Future of Photography." *European Photography* 24, 6:4 (October–December 1985), pp. 37–38. [English. Response by Coleman to forum questions, "How do you assess the current state of photography?" and "Which developments, trends, perspectives do you see for the future?" *Reprinted in 11.*]

1986

395. "Fotographie: Heute/Morgan (IV); Eine Umfrage über Gegenwart und Zukunft der Fotografie." *European Photography* 25, 7:1 (January–March 1986), pp. 44–45. [German translation of previous month's forum response, in 394.]

396. "Photography Made Uneasy/Fotografie Unbequem Gemacht." *European Photography* 27, 7:3 (July–September 1986), pp. 39–41. [English and German. Thoughts on how the photographic industry has, throughout history, transformed the practice of photography for the general public. *Variant of 510.*]

1987

397. "Eine Jeremiade." *European Photography* 29, 8:1 (January–March 1987), p. 38. [German. Reconciles his role as a photography critic "outside the corridors of power." Lists problems of his colleagues re: their writing styles, assumptions, sincere interest in the medium, complicitousness, etc. *Translated from 1027.*]

1989

398. "Collaboration through the Lens: Photography and Performance Art/Zusammenarbeit Durchs Objektiv: Fotografie und Performance-Kunst." *European Photography* 37, 10:1 (January–March 1989), pp. 42–45. [English and German. 2 b&w: 1 cover of *Newsweek On Campus*; 1 cover of *Time*. *Reprinted from 1444.*]

399. "Time for Priorities: Les Rencontres d'Arles, 1989." *European Photography* 40, 10:4 (October–December 1989), pp. 16–18. [English. 4 b&w: 1 by Xavier Lambours; 1 by

Philippe Bazin; 1 by Robert Frank; 1 by Gilles Mora. Reportage on Arles festival of photography in France; including reviews of work by Elisabeth Sunday, Julio Mitchel, Denis Roche, Lucien Clergue, etc. *Reprinted from 955.*]

400. "Back to the Future: Photography in the 80s and 90s/Zurück in die Zukunft: Fotografie in den 80er und 90er Jahren." *European Photography* 40, 10:4 (October–December 1989), pp. 16–18. [English and German. An assessment of the photography scene in the eighties, with a view towards the changes the nineties will bring. *Reprinted in 11.*]

1990

401. "Censorship." *European Photography* 41, 11:1 (January–March 1990), pp. 13–14. [English. 2 b&w: 1 by Andres Serrano; 1 by Robert Mapplethorpe. *Reprinted from 957.*]

402. "Abstruse Abstraction." *European Photography* 42, 11:2 (April–June 1990), pp. 10–11. [English. At the Zabriskie Gallery, a show of abstract photographs avoids any critical explanation of the abstract in photography. *Extracted from 616.*]

403. "Fried Eyes: Houston Fotofest 1990." *European Photography* 43, 11:3 (July–September 1990), pp. 13–16. [English. 5 b&w: 1 by Dennis Hopper; 1 by Phillip Romero; 1 by Cristina Garcia Rodero; 1 by Arthur Tress; 1 by Keith Carter. An extended overview of the 1990 Houston Fotofest, giving in-depth commentary on several of the festival's many exhibitions.]

404. "Linda Troeller: TB–AIDS Diary/Linda Troeller: TBC–AIDS–Tagebuch." *European Photography* 43, 11:3 (July–September 1990), pp. 52–54. [English and German. 8 b&w by Linda Troeller. Feature article on a collage project by Linda Troeller that draws parallels between the social responses to tuberculosis and to AIDS through the use of autobiographical and historical materials in order to make "an art that is not panic-stricken, not accusatory, and not limited to certain population groups." *Variant of 46.*]

405. "Szarkowski's Swan Song: 'Photography Until Now.'" *European Photography* 44, 11:4 (October–December 1990), pp. 12–13. [English. John Szarkowski's curatorial swan song offers a delightfully written catalog that, unfortunately, does not have anything in particular to say about the choice of images presented in this comparative bagatelle, and thus degenerates into a taste-mongering exhibition of pictures that John Szarkowski likes. *Variant of 962.*]

1991

406. "Getting Old: Arles in its 3rd Decade." *European Photography* 45, 12:1 (January–March 1991), pp. 11, 13. [English. 1 b&w by Maryvonne Arnaud. A wrap-up of the 1990 summer festival at Arles, France, characterizing this year's extravaganza as "something no festival can afford to be more than one time in a row—dull." *Reprinted from 967.*]

407. "Sense of Struggle: Lausanne Meets the East." *European Photography* 46, 12:2 (April–June 1991), pp. 10–12. [English. 3 b&w: 1 by Gerhard Kiesling; 1 by Ivan Lutterer; 1 by Kamil Varga. An extensive review of an exhibition (the only one of its kind attempted to date) at Musée de l'Élysée in Lausanne, Switzerland, that presents a massive survey of contemporary Eastern European photography through large bodies of work by 100 photographers. *Variant of 969.*]

408. "Showcase New York: Recent European Exhibits." *European Photography* 47, 12:3 (July–September 1991), pp. 11–14. [English. 1 b&w by Martin Parr. *En Liberté: Contemporary French Photography* at the International Center of Photography Midtown is organized by three French curators, and as such, is almost three shows in one. *British Photography from the Thatcher Years* at the Museum of Modern Art, a plain show in line with the Museum of Modern Art's past tastes in photography. *Dmitry Debabov: Reconstructing the Soviet Past, Soviet Photojournalism 1926–1948*, at New York University's Photography Center Gallery, an exemplary exhibition of pioneering work presented at length. *Variant of 973.*]

409. Book Review, *European Photography* 47, 12:3 (July–September 1991), pp. 47–49. [English. 1 b&w by David Levinthal. Review of *Hitler Moves East. A Graphic Chronicle: 1941–1943* by David Levinthal and Garry Trudeau. Albuquerque: University of New Mexico Press, 1989.]

410. "Eye of a Sculptor: The Work of Sebastião Salgado." *European Photography* 48, 12:4 (October–December 1991), pp. 9–12. [English. 2 b&w by Sebastião Salgado. Salgado's exhibition at International Center of Photography Uptown uses a clear-eyed, empathetic description of the visible circumstances and external appearances of a collective group of individuals to convey an impression of the ongoing oppression and suffering of the poor and powerless. *Variant of 976.*]

1992

411. "Up Canada Way: Mois de la Photo à Montréal." *European Photography* 49, 13:1 (Winter 1992), pp. 9–11. [English. 10 b&w: 1 by Rudolf Schwarzkogler; 6 by Sandra Semchuk; 1 by Charlie Murphy; 1 by Johnide; 1 by Graciela Iturbide. Detailed reportage on "Le Mois de la Photo," a biennial festival of photography held in Montreal, Canada, including comments on numerous artists whose work was presented. *Reprinted from 309.*]

412. "Museum Without Walls: Houston FotoFest 1992." *European Photography* 51, 13:3 (Summer 1992), pp. 7–11. [English. 6 b&w: 1 by Grete Stern; 1 by Annemarie Heinrich; 1 by George Krause; 1 by Tseng Kwong Chi; 1 by Sebastião Salgado; 1 by Valerie Potopov. An informative profile of Houston FotoFest, telling about the history behind it, detailed reportage of exhibitions presented, and news about this year's event. *Variant of 984.*]

413. "Witchhunt." *European Photography* 52, 13:4 (Fall 1992), pp. 9–11. [English. 2 b&w: 1 by Sally Mann; 1 by

Jock Sturges. An extended discussion of the cultural predicament in our country entangling Sally Mann and Jock Sturges in issues of privacy and censorship. *Variant of 986.*]

1993

414. "Of Monsters and Madonnas: Celebrity Photography Takes Center Stage." *European Photography* 53, 14:1 (Spring 1993), pp. 9–10. [English. 1 b&w by Steven Meisel. A recent spate of celebrity-dominated photographs gives Coleman occasion to consider some of their makers (Herb Ritts, Annie Leibovitz, and the Madonna/Steven Meisel collaborative book effort, *SEX*) and some implications of this work. *Variant of 986 and 992.*]

415. "The Art of Montage." *European Photography* 54, 14:2 (Fall 1993), pp. 9–11. [English. 3 b&w: 1 by Michael Brodsky; 1 by Lillian F. Schwartz; 1 by Dominique de Bardonche. "Montage '93"—a "Festival of the Digital Image" in Rochester, New York—was an elaborate, ambitious, and successful contribution to the emerging dialogue on the subject of photography in the electronic age.]

1994

416. "First Step: Deutsche Fototage's Debut in Frankfurt." *European Photography* 55, 15:1 (Spring 1994), pp. 9–11. [English. 1 b&w by Werner Powlok. "Fototage '93" was an uneven contribution to the smorgasbord of photography events currently happening all over Europe. *Variant of 1002.*]

417. "Arles Does Itself Proud: A Recontres Diary 1994." *European Photography* 56, 15:2 (Fall 1994), pp. 9–13. [English. 4 b&w: 1 by Agnes Varda; 1 by Guillermo Valverde Gaeffell; 1 by Peter Dammann; 1 by Jose Camacho Fernandez. A report on the 1994 Recontres Internationales de la Photographie, Arles, France. The festival reached its twenty-fifth anniversary with this year's events, and Coleman speaks of a feeling of nostalgia throughout the festival. *Variant of 781.*]

1995

418. "Think Globally, Act Locally: Houston FotoFest 1994." *European Photography* 57, 16:1 (Spring 1995), pp. 11–14. [3 b&w: 1 by Tony Mendoza; 1 by Deborah Hammond; 1 by Art Kane. Reflections on the successes and failures of the second part of this two-part FotoFest encompassing the Latino/Chicano/Hispanic exhibition *American Voices, The Global Environment, and Fashion: Evolution/Revolution*. Also, local interest in FotoFest's Literacy through Photography (LTP) program has emerged since 1987 through a Wendy Ewald experiment. Some change will take place in future FotoFest formats and locations. *Variant of 1015.*]

419. "David Wojnarowicz: Brush Fires in the Social Landscape." *European Photography* 58, 16:2 (Fall 1995), pp. 84–85. [A book review of the posthumous monograph of the photo-based works of David Wojnarowicz, whose work most often comments on the AIDS epidemic. *Variant of 1017.*]

Exposure (USA)

1976

420. "A Society of Photographic Egos?" *Exposure* 14:1 (February 1976), pp. 7–8. [Recent breakthroughs in the technology of the photographic medium "indicate that we are approaching a visual consciousness-raising of the highest magnitude." "Who Put The E in S.P.E., and Is It Time to Take It Out?" was the topic of the main panel at the Midwest Regional Society for Photographic Education conference in Iowa City on this subject. *Reprinted from* 146.]

1978

421. "No Future for You?" *Exposure* 16:2 (Summer 1978), pp. 20–23. [Considers the ten years ahead in photography and what they are likely to bring. Text of keynote address to the National Conference of the Society for Photographic Education, Asilomar, California, 22 March 1978. *Reprinted in* 5 and 11.]

1980

422. Letter to the Editor. *Exposure* 17:4 (Fall 1980), pp. 35–41. [Coleman's response to Michael Starenko's review of the book *Light Readings* (17:3, pp. 56–58). Point-by-point rebuttal of Starenko's comments. Reviewer's response is included.]

423. "Choice of Audience/Choice of Voice." *Exposure* 18:1 (Fall/Winter 1980), pp. 37–41. [In this article what Coleman gets at "in a roundabout fashion is that the relationship between any given body of work, critic, critical vehicle, and audience can be thought of as an equation." Text of an address delivered to the National Conference of the Society for Photographic Education, Stevensville, New York, March 1980. *Reprinted in* 9.]

424. "A Manifesto for Photographic Education." *Exposure* 18:3–4 (Fall and Winter 1980), pp. 14–16. [A new definition of the photography community. *Variant of* 850.]

1981

425. Letter to the Editor. *Exposure* 19:3 (Summer 1981), pp. 68–70. [Coleman's response to a review of *The Photography A–V Program Directory* (19:2, pp. 59–60). Noting that the reviewers' description of the intent of the publication is inaccurate and nit-picking, clarification is provided for questioned points. Reviewers' response is included.]

1985

426. Letter to the Editor. *Exposure* 23:1 (Spring 1985), p. 35. [Coleman's notation of continual copy-editing mistakes in the magazine.]

Foto (Hungary)

1995

427. "A fényképészet jövője: elektromágneses terrorizmus?" *Fotó* No. 8 (August 1995), pp. 22–23. [Hungarian. 1 b&w by Daniel Lee. A whimsical look into the future of photography. *Translated from* 349.]

428. "Az alkotó marginalizálása," *Fotó* No. 8 (August 1995), pp. 42–43. [Hungarian. 1 b&w by Daniel Lee. A discussion of the responsibility of writers to their work after it is written, and their rights upon having it published. *Translated from* 304.]

429. [title unavailable]. *Fotó* No. 9 (September 1995), page numbers unavailable. [Hungarian. A brief look back at the careers of John Szarkowski and Cornell Capa. *Translated from* 376.]

430. [title unavailable]. *Fotó* No. 10 (October 1995), page numbers unavailable. [Hungarian. A discussion of the work of Andres Serrano. *Translated from* 383.]

431. "Beard az odújában . . ." *Fotó* No. 11 (November 1995), pp. 22–23. [Hungarian. 2 b&w by Peter Beard. An interview with/profile of Peter Beard. *Translated from* 380.]

432. "Gilles Peress: A csönd." *Fotó* No. 12 (December 1995), pp. 20–21. [Hungarian. 2 b&w by Gilles Peress. A review of Gilles Peress's powerful, haunting series of images of the 1994 Tutsi–Hutu carnage in Rwanda. *Translated from* 796.]

IMAGES Ink (USA)

1989

433. "Some Thoughts on Censorship and Its Recent Targets." *IMAGES Ink* 4:3/4 (Winter 1989), pp. 24–28. [7 b&w: 1 by Andres Serrano; 6 by Robert Mapplethorpe. Various episodes of censorship in art and photography and several questions that are raised by the censors and the ensuing discussion of the repression. *Reprinted from* 957.]

1990

434. "The New Vision." *IMAGES Ink* 5:3/4 (1990), pp. 52–53. [4 b&w: 1 by Charles Sheeler; 1 by Man Ray; 1 by John Heartfield; 1 by László Moholy-Nagy. Filling a gap in the Metropolitan Museum of Art's holdings previously underrepresented, this wonderful gathering of prints, originating at the Metropolitan Museum of Art in New York and traveling to Chicago, Atlanta, and Houston, features an enormous breadth of work—500 works by 180 photographers and artists. *Variant of* 958.]

1991

435. "Symposium Reflections: American Photography, Culture and Society in the '60s: The Transformations of a Medium." *IMAGES Ink* 6:1/2 (1991), pp. 32–38. [An

extensive report on the happenings, conflicts, and discussions occurring around the symposium "American Photography, Culture and Society in the '60s: The Transformations of a Medium," held at George Eastman House in Rochester. *Variant of 970.*]

436. "Show Scene: Ray Metzker Composites." *IMAGES Ink* 6:1/2 (1991), pp. 42–43. [1 b&w by Ray Metzker. After leaving his work with composite and serial imagery for twenty-five years, Metzker exhibits both current and earlier work at Laurence Miller Gallery, which makes visible the analytical and highly influential nature of his approach. *Variant of 703.*]

***Impact of Science on Society* (France)**

Note: This publication issues different editions in different languages, not always simultaneously.

1986

437. "Lentil Soup: A Meditation on Lens Culture." *Impact of Science on Society*, No. 142 (Fall 1986), pp. 213–22. [2 illustrations of Arcibo messages. The history and development of the lens and its effect on Western culture. First publication of this essay in full and footnoted form. *Revised and expanded in 444. Reprinted in 10. Variant of 385.*]

438. "Lentil Soup." *Impact of Science on Society*, No. 142/36:2 (1986), pp. 2–15. [Arabic. 2 illustrations of Arcibo messages. *Translated from 437.*]

439. "Lentil Soup." *Impact of Science on Society*, No. 142/36:2 (1986), pp. 93–102. [Chinese. 2 illustrations of Arcibo messages. *Translated from 437.*]

440. "La soupe de lentilles: une méditation sur la civilisation de l'optique." *Impact: Science et Société* no. 142, 36:2 (1986), pp. 245–57. [French. 2 illustrations of Arcibo messages. *Translated from 437.*]

441. "Lentil Soup." *Impact of Science on Society*, No. 142 36:2 (1986), pp. 125–36. [Korean. 2 illustrations of Arcibo messages. *Translated from 437.*]

1987

442. *Impact of Science on Society*, No. 145 37:1 (Spring 1987), p. 99. [An erratum, referring to the deletion of two paragraphs of the essay "Lentil Soup" as published in 437.]

443. "Lentil Soup." *Impact of Science on Society*, No. 142:3 (1987), pp. 72–82. [Russian. 2 illustrations of Arcibo messages. *Translated from 437.*]

1989

444. "Rationalism and the Lens." *Impact of Science on Society*, No. 154/39:2 (1989), pp. 101–12. [2 illustrations by René Descartes. Extension of an inquiry begun with the piece "Lentil Soup," on the impact of the lens on western culture. The essay was delivered as a speech at the

international colloquium "Les Multiples Inventions de la Photographie" held in Cerisy-la-Salle, France, 29 September–1 October 1988 (publication dated 1989).]

445. "Le Rationalisme et les Lentilles." *Impact: Science et Société*, No. 154/39:2 (1989), pp. 115–27. [French. 2 illustrations by René Descartes. *Translated from 444. Reprinted from 1449.*]

446. "Rationalism and the Lens." *Impact of Science on Society*, No. 154/39:2 (1989), pp. 3–16. [Korean. 2 illustrations by René Descartes. *Translated from 444.*]

1990

447. "Rationalism and the Lens." *Impact of Science on Society*, No. 154/39:2 (1990). [Arabic. 2 illustrations by René Descartes. *Translated from 444.*]

448. "Rationalism and the Lens." *Impact of Science on Society*, No. 154/39:2 (1990), pp. 2–13. [Chinese. 2 illustrations by René Descartes. *Translated from 444.*]

449. "Rationalism and the Lens/O Racionalismo e a Lente." *Impact of Science on Society/Impacte: Cienca e Sociedade*, No. 154/22:5 (1990), pp. 5–18. [Portuguese. 2 illustrations by René Descartes. *Translated from 444.*]

450. "Rationalism and the Lens." *Impact of Science on Society*, No. 2 (1990) [originally: No. 154/39:2 (1989)], pp. 4–17. [Russian. 2 illustrations by René Descartes. *Translated from 444.*]

1992

451. "Quotidian or Vernacular Photography: Premises, Functions and Contexts." *Impact of Science on Society*, No. 168/42:4 (1992), pp. 315–27. [4 b&w: 1 by Jacques-Henri Lartigue; 1 of Imperial Panorama; 2 from Eastman Kodak. Discusses an alternative approach to the history of photography, addressing the implications of the vast array of pictures created outside the realm of fine-art concerns.]

452. "La photographie banale ou quotidienne." *Impact: Science et Société*, No. 168/42:4 (1992), pp. 325–37. [French. 4 b&w: 1 by Jacques-Henri Lartigue; 1 of Imperial Panorama; 2 from Eastman Kodak. *Translated from 451.*]

1993

453. "Quotidian or Vernacular Photography: Premises, Functions and Contexts." *Impact of Science on Society*, No. 168/42:4 (1993), pp. 325–37. [Arabic. 4 b&w: 1 by Jacques-Henri Lartigue; 1 of Imperial Panorama; 2 from Eastman Kodak. *Translated from 451.*]

454. "Quotidian or Vernacular Photography: Premises, Functions and Contexts." *Impact of Science on Society*, No. 168/42:4 (1993), pp. 24–35. [Chinese. 4 b&w: 1 by Jacques-Henri Lartigue; 1 of Imperial Panorama; 2 from Eastman Kodak. *Translated from 451.*]

455. "Quotidian or Vernacular Photography: Premises, Functions and Contexts." *Impact of Science on Society*, No. 4 (1993), pp. 31–46. [Russian. 4 b&w: 1 by Jacques-Henri Lartigue; 1 of Imperial Panorama; 2 from Eastman Kodak. Originally No. 168/42:4 1992. *Translated from 451.*]

1994

456. "Quotidian or Vernacular Photography: Premises, Functions and Contexts." *Impact of Science on Society*, No. 168 42:4 (1994), pp. 47–64. [Korean. 4 b&w: 1 by Jacques-Henri Lartigue; 1 of Imperial Panorama; 2 from Eastman Kodak. *Translated from 451.*]

Journal of American Photography (USA)

1984

457. "The Photographic Still Life: A Tradition Outgrowing Itself." *Journal of American Photography* 2:2 (October 1984), pp. 18–21. [2 b&w by Josef Sudek. A brief history of the still life in art, followed by an analysis of how photography has changed these concepts. Essay explores the path taken by contemporary still-life photographers. Starts with a paraphrase of Sir Kenneth Clark, continues with a discussion of Vermeer, and then attempts to define the still life from a historical view. Ends with a discussion of color copy-machine art, and the "choice" in black and white and other conventional forms of the medium. *Revised from 391. Reprinted in 9.*]

1985

458. "Weegee as Printmaker: An Anomaly in the Marketplace." *Journal of American Photography* 3:1 (March 1985), pp. 4–6. [2 b&w by Weegee. The need for the photographic marketplace to understand varying degrees of emphasis placed on printmaking (as the final presentation of a "photographic vision") by different photographers. A comparison of Weegee and Edward Weston is used to illustrate this point. *Reprinted from 246. Reprinted in 9.*]

459. Letter to the Editor. "A Reply to Coleman," *Journal of American Photography* 3:1 (March 1985), p. 7. [Allan Teller thinks Coleman misunderstands culture's need to collect. While acknowledging that the fine print is not an effective vehicle for communicating Weegee's vision, it is not a disservice to his work but an homage, both historical and artistic.]

460. "The Sound He Saw: Roy De Carava's Jazz Photographs." *Journal of American Photography* 3:2 (October 1985), pp. 22–24. [3 b&w by Roy DeCarava. On traveling exhibition of DeCarava's photographs of jazz greats made in the fifties. *Revised from 34.*]

Juliet Art Magazine (Italy)

1990

461. "Animals." *Juliet Art Magazine* No. 50 (December 1990), pp. 24, 52. [English and Italian. 1 b&w by Barbara Norfleet. Reviews of Barbara Norfleet's book *Manscape with Beasts*, which employs the snapshot aesthetic to catch animals that live on the outskirts of human existence, and James Balog's extraordinary formal studio portraits of animals (mostly endangered species) in front of white seamless; both explore the parallel meeting of humans and other animals as cohabitants of the environment. *Variant of 680.*]

1991

462. "Kenneth Snelson." *Juliet Art Magazine* No. 54 (October 1991), p. 32. [Italian. 2 b&w by Kenneth Snelson. The Zabriskie Gallery has a showing of panoramic photographs by the sculptor Kenneth Snelson that presents a case in point of the technologizing of sight, and the pleasures of intelligent camera work as descriptive process. *Translated from 693.*]

463. "Keith Carter." *Juliet Art Magazine* 11:55 (December 1991), pp. 23, 51. [Italian. 1 b&w by Keith Carter. Exhibited at the Witkin Gallery. Keith Carter's conjuring produces imagery of his South that is both real and mythic, highly personal and still related to the psychic territory of forebears such as C. J. Laughlin and R. E. Meatyard. *Translated from 712.*]

1992

464. "William Wegman." *Juliet Art Magazine* 13:60 (December 1992), pp. 32–33. [English and Italian. 3 b&w: 1 by John Reuter; 2 by William Wegman. Wegman's "dumb dog photographs," as Robert Frank has described them, recorded for posterity and presented as an art activity that has achieved for him international celebrity, are witty and wry when taken in small doses, but cannot withstand the extended scrutinizing that a huge retrospective at the Whitney Museum and two simultaneous exhibitions at the PaceMacGill and Holly Solomon galleries provide. *Variant of 982.*]

1993

465. "John Baldessari." *Juliet Art Magazine* 14:61 (February–March 1993), pp. 20–22, 48. [English and Italian. 1 b&w by John Baldessari. Having created a language of his own in making art, John Baldessari—in his retrospective at the Whitney Museum—is left speaking only to himself in creating visually banal works. *Variant of 977.*]

466. "On Photography," *Juliet Art Magazine* 14:61 (February–March 1993), p. 57. [Italian. 1 b&w by A. Reich. A discussion of photographed sculptures with legs by Laurie Simmons, on exhibition at Metro Pictures, is

linked with a review of a group exhibition at Lieberman and Saul Gallery. An uneven and jumbled survey of the *Synapse between Photography and Sculpture*. *Variant of 980.*]

467. "David Salle." *Juliet Art Magazine* 14:61 (February–March 1993), p. 53. [Italian. 1 b&w by David Salle. The unexpected pleasures arising from an exhibition of photographic studies for paintings by the trendy postmodern painter David Salle, whose photographs have a sense of the fetishistic, the voyeuristic and the surreptitious lurking in the atmosphere. *Variant of 979.*]

1994

468. "Joan Fontcuberta." *Juliet Art Magazine* 15:66 (February 1994), pp. 44–45. [English. 2 b&w by Joan Fontcuberta. Beginning with a brief discussion of his multiple accomplishments and a brief perusal of the issues being dealt with in his photographic vision, Joan Fontcuberta is given the opportunity to extemporize on the ideas behind many of his projects in the subsequent interview. *Edited version of 1410.*]

469. "Shomei Tomatsu." *Juliet Art Magazine* 15:67 (April 1994), p. 45. [Italian. 1 b&w by Shomei Tomatsu. Shomei Tomatsu, a germinal figure in Japanese photography who is relatively unknown in America, has developed series on plastics and cherry blossoms. *Variant of 992.*]

470. "Daido Moriyama." *Juliet Art Magazine* 15:67 (April 1994), p. 52. [English. 1 b&w by Daido Moriyama. A discussion of the impressive career of Daido Moriyama, inspired by a very limited solo exhibition at Laurence Miller Gallery. Moriyama's style of street photography is derived from the New York School but is applied to his homeland of Japan.]

471. "New York – Abelardo Morell: Spray International." *Juliet Art Magazine* 15:67 (April 1994), p. 61. [English. 1 b&w by Abelardo Morell. Morell's exhibition at the National Arts Club includes both his large-format black-and-white photographs of images projected into his Massachusetts home by the process of the camera obscura and photographs of the artist's son.]

472. "Photographies." *Juliet Art Magazine* 15:68 (June 1994), pp. 26–29. [Italian. 3 b&w: 1 by Thomas Ruff; 1 by Christian Boltanski; 1 by Anselm Kiefer. Coleman argues with Arthur Danto's recent distinction between photographers and "photographists," and discusses recent changes in the situation of photography at New York City museums, specifically the Metropolitan Museum of Art, the Guggenheim Museum, the Whitney Museum, and the Museum of Modern Art. *Revised from 997 and 998.*]

473. "Philip-Lorca diCorcia." *Juliet Art Magazine* 16:72 (April 1995), p. 48. [Italian. 1 b&w by Philip-Lorca diCorcia. The Museum of Modern Art's exhibition of Philip-Lorca diCorcia's transactional portraits of male prostitutes in Hollywood has an aftertaste of ethical dry rot. *Variant of 999.*]

474. "New York – Takashimaya: Spray International." *Juliet Art Magazine* 16:73 (June 1995), p. 60. [English. 3 b&w by Hiroshi Sugimoto. *Elemental Images*, a group exhibition at Takashimaya department store, includes both color and black-and-white work from five Asian and two American photographers who each approach the natural landscape in a different way. *Variant of 1013.*]

475. "Beatrice Helg." *Juliet Art Magazine* 16:74 (October 1995), p. 52. [Italian. 1 b&w by Beatrice Helg. Swiss photographer Beatrice Helg "creates complex, illusionistic vistas suggestive of architectural forms, and other simpler structures that the eye responds to as sculpture." *Variant of 1014.*]

476. "Peter Beard." *Juliet Art Magazine* 16:75 (December 1995), p. 26–27. [Italian. 1 b&w, 1 color by Peter Beard. Peter Beard's diaristic collage-assemblages center around images of African wildlife and include photographs of pages of his journal. *Variant of 1012.*]

Katalog (Denmark)

1989

477. Editor's Page. "inr.4." *Katalog* 1:4 (June 1989). [Danish. 1 b&w by Ralph Steiner. Editor's note from Henning Hansen, discussing the issue and Coleman's contribution to it.]

478. "Spørgsmålsteget ved Billedet: Flere optegnelser om instruktørfaconen." *Katalog* 1:4 (June 1989), pp. 50–57. [English and Danish. 4 b&w: 1 by Richard Kirstel; 1 by William E. Parker; 1 by Dziga Vertov; 1 by Joel-Peter Witkin. *Translated from 252.*]

1990

479. "Weegee—Full Frame." *Katalog* 2:3 (March 1990), p. 16. [English. Passage written by Weegee; biographical statement by Coleman. Bibliography of books by and about Weegee. *Reprinted from 1364.*]

480. "Weegee as 'Printmaker': An Anomaly in the Marketplace." *Katalog* 2:3 (March 1990), pp. 17–23. [English. 8 b&w by Weegee. The need for the photographic marketplace to understand varying degrees of emphasis placed on printmaking as the final presentation of a "photographic vision" by different photographers. A comparison of Weegee to Edward Weston is used to illustrate this point. *Reprinted from 246.*]

481. "On Redaction: Heaps and Wholes, or, Who Empties the Circular File? / Om redigering: Rodebunker og helheder; eller hvem tømmer spanden?" *Katalog* 2:4 (June 1990), pp. 34–42. [English and Danish. 4 b&w: 2 by Garry Winogrand; 1 by Eugene Atget; 1 by E. J. Bellocq. Beginning with the posthumous redaction of Garry Winogrand's unexamined work, Coleman criticizes a trend towards blurring the artist's distinction between what is included and what's not in their lifetime artistic

oeuvre. A slightly edited version of a text delivered as a lecture for the panel "Creating the Canon: Writing History," held 17 October 1987 at the Ontario College of Art in Toronto, Canada, as part of the "Talking Pictures" conference. *Reprinted from 943.*]

482. Editor's Page. "Dokumentar/fotografi." *Katalog 2:4* (June 1990). [Danish. Editor's note from Henning Hansen, discussing the issue and Coleman's contribution to it.]

483. Letter to the Editor. "Free Us From Amputations!/Fri Os Fra Indgreb og Amputationer!" *Katalog 3:1* (September 1990), pp. 58–59. [English and Danish. From Carsten Brandt, Denmark, regarding Coleman's article "On Redaction . . ." in 481. Brandt defends Szarkowski's position as curator and editor of Winogrand's posthumous work.]

1991

484. "(Re:)Making History/The Social Construction of Photography/Fotografien som social konstruktion." *Katalog 3:3* (March 1991), pp. 17–20. [English and Danish. 2 b&w: 1 by John Vink; 1 by E. J. Bellocq. Nearing the end of photography's sesquicentennial, Coleman examines the history of the history of photography and suggests approaches that can help diversify the historicship of the present and future. Shortened version of the keynote address at a symposium of the European Society for the History of Photography, for photography's sesquicentennial, held at the Hasselblad Foundation, Göteborg, Sweden, September 1989. *Reprinted from 287.*]

485. Letter to the Editor. "My Goodness!" *Katalog 3:3* (March 1991). [English. 1 b&w portrait of Coleman. Coleman's response to a letter in 483.]

1992

486. "Crossed Borders: Common Ground/Nyt Land Faelles Grund." *Katalog 5:2* (December 1992), pp. 54–59. [English and Danish. 10 b&w: 5 by Sebastian Rodriguez; 5 by Fran Antmann. The contrasting styles of two photographers who documented the Peruvian mining village of Morococha—sixty years apart—have in common a great interest in their subject. *Variant of 38.*]

1993

487. "Edward S. Curtis: The Photographer as Ethnologist." *Katalog 5:4* (June 1993), pp. 25–34. [English. 10 b&w: 7 by Edward S. Curtis; 1 by Laura Gilpin; 1 by Peter Henry Emerson; 1 by Adam Clark Vroman. *The North American Indian*, Edward S. Curtis's magnum opus attempting to convey the feel, tone, and texture of Native North American culture, is also an unprecedented and inimitable document of visual anthropology that has initiated debate over the role of photography in the observation of cultures. Coleman's essay challenges criticisms of Curtis's work as being opportunistic, superficial, and manipulative, and places this project in

history as an accomplished photographic and anthropologic document. Includes extensive footnoting. *Revised and expanded from 55 and 60. Variant in 10.*]

488. "Philip-Lorca diCorcia: Strangers." *Katalog 6:2* (December 1993), p. 60. [English. 1 b&w by Philip-Lorca diCorcia. An exhibition at the Museum of Modern Art of transactional portraits of male prostitutes in Hollywood by Philip-Lorca diCorcia leaves an aftertaste of ethical dry rot. *Variant of 999.*]

1994

489. "The Photography Collections of the 21st Century." *Katalog 6:3* (March 1994), pp. 13–16. [English. 3 b&w: 2 by Clarence John Laughlin; 1 book cover by Beaumont Newhall. A discussion of the field of photography collecting past and present, with emphasis on differences between the collections of Sam Wagstaff (purchased by the J. Paul Getty Museum), and Lucinda Bunnen (donated to the High Museum of Art in 1983). Preference is given to the Bunnen Collection's systematic approach to collecting over Wagstaff's reliance on his own sensibility. *Reprint of 294. See also 35.*]

490. "The Status of Authorship in the Digital Epoch." *Katalog 6:4* (June 1994), pp. 12–13. [English. An essay on copyright law and ethics in the digital era. "Whatever else it may bring, if the digital epoch encourages the diminution of accountability, I won't consider it a change for the better." *Variant of 304.*]

491. "Stranger Than Paradise: Contemporary Scandinavian Photography." *Katalog 7:1* (September 1994), p. 58. [English. A critique of the "tantalizing but ultimately disappointing survey" of Scandinavian photography at the International Center of Photography. *Variant of 1009.*]

1995

492. "Camera Fiends and Kodak Girls II." *Katalog 8:1* (September 1995), p. 51. [English and Danish. 1 b&w book cover by Peter Palmquist. A book review of the second anthology of primary source material on the subject of women in photography by Peter Palmquist. *Variant of 1018 and 1020.*]

Lens' On Campus/Imaging On Campus (USA)

1982

493. "Context and Control." LIGHT READINGS in *Lens' On Campus 4:3* (September 1982), pp. 44, 46. [1 b&w by Stephen Shames. In a discussion of the deliberate reinterpretation of photographs for propagandistic purposes, Coleman uses the example of photojournalist Stephen Shames. Increasingly sophisticated technologies, warns Coleman, are making this practice easier and warrants our closer attention. *Reprinted in 9.*]

494. "The Workshop Phenomenon." LIGHT READINGS in *Lens' On Campus* 4:4 (October 1982), pp. 38, 40. [Coleman questions the effectiveness of and sincerity in the present state of the "workshop circuit," and suggests a stricter definition of what constitutes a workshop.]

495. "The Origins of the Wall Accessory." LIGHT READINGS in *Lens' On Campus* 4:5 (November 1982), pp. 46–47. [Coleman laments the growing amount of photographic work he encounters that has an "art look" but little else. In discussing this "visual muzak," Coleman is most concerned with its increasing presence in the photo-educational system.]

1983

496. "The View from Street Level." LIGHT READINGS in *Lens' On Campus* 5:1 (February 1983), pp. 36, 38. [1 b&w by Robert D'Alessandro. Coleman feels that "street" photographers must take tougher stances on their work if it is to amount to more than mere comments on oddity and idiosyncrasy.]

497. "Private Lives in Public Places." LIGHT READINGS in *Lens' On Campus* 5:2 (April 1983), pp. 40, 42, 44. [A discussion of the legal and ethical issues that arise from photographers working in public places.]

498. "RSVP." LIGHT READINGS in *Lens' On Campus* 5:3 (September 1983), pp. 36, 38. [Coleman clarifies his position *vis-a-vis* the audience of this publication and his role as an educator. He invites feedback, feeling it a necessary part of the teaching process.]

499. "What (and When) Is a Still Life?" LIGHT READINGS in *Lens' On Campus* 5:4 (October 1983), pp. 36, 38. [2 b&w: 1 by Lilo Raymond; 1 by Michael Martone. A brief history of the still life in art, followed by an analysis of how photography has changed these concepts.]

500. "The Still Life Today." LIGHT READINGS in *Lens' On Campus* 5:5 (November 1983), pp. 32, 34, 36. [Concerns effects the vagaries of the marketplace have had on still-life photography; also, how new technologies have influenced this form of art photography.]

1984

501. "The Candy Is Dandy but Where's My Cheesecake?" LIGHT READINGS in *Lens' On Campus* 6:1 (February 1984), pp. 24, 26. [1 b&w from Chocolate Photos. Coleman discusses the ramifications, for the medium as a whole, of a new photographic process by which photographs may be rendered into chocolates, and a case of censorship. *Revised and expanded in 387 and 937.*]

502. "Lentil Soup." LIGHT READINGS in *Lens' On Campus* 6:2 (March 1984), pp. 22–23. [Discussion of the history and development of the lens and its effect on Western culture. First part of this essay. *Variant of 385.*]

503. "Lentil Soup Again." LIGHT READINGS in *Lens' On Campus* 6:3 (April 1984), pp. 16–17. [Discussion of the history and development of the lens and its effect on Western culture. Second part of this essay. *Variant of 385.*]

504. "Art in the Dark." LIGHT READINGS in *Lens' On Campus* 6:4 (September 1984), pp. 6, 8–9. [Coleman reflects on how reproductions, particularly slides, of art influence our perceptions of the works. He is especially interested in how this affects the teaching of art.]

505. "A–V in the Classroom." LIGHT READINGS in *Lens' On Campus* 6:5 (October 1984), pp. 6, 8. [Coleman discusses the need for new audiovisual processes to be better integrated into the classroom. *Derived from 6.*]

506. "A Hard Look at Software." LIGHT READINGS in *Lens' On Campus* 6:6 (November 1984), pp. 6–8. [Coleman believes that the computer has a place in photography education; calls for communication between institutions to facilitate a general cataloging of the medium as a whole. *Derived from 6.*]

1985

507. "Information, Please." LIGHT READINGS in *Lens' On Campus* 7:1 (February 1985), pp. 8–9. [A discussion of the prevalent misconceptions about the history of photojournalism and documentary photography. Coleman hopes that new information technologies will lead to a broader dissemination of work of this type. *Reprinted in 11.*]

508. "Most Photojournalism Isn't." LIGHT READINGS in *Lens' On Campus* 7:2 (March 1985), pp. 6, 8–9. [Coleman defines photojournalism, documentary photography, and press photography, then laments the fact that editorial policies at major publications are such that much of Susan Meiselas's work is little seen and presented out of context.]

509. "Who Profits?" LIGHT READINGS in *Lens' On Campus* 7:3 (April 1985), pp. 10–11. [Coleman feels a rethinking of their medium by practicing photojournalists is in order. He stresses the need to be more committed to the fundamental aims of these modes of photography. *Revised in 1377.*]

510. "Photography Made Uneasy." LIGHT READINGS in *Lens' On Campus* 7:4 (September 1985), pp. 10–11. [Thoughts on how the photography industry has, throughout history, transformed the practice of photography for the general public.]

511. "In the Spirit of Fellowship." LIGHT READINGS in *Lens' On Campus* 7:5 (October 1985), pp. 10–11. [Citing his own experience as example, Coleman stresses the importance of grants and fellowships to anyone working in the arts.]

512. "On the Dole." LIGHT READINGS in *Lens' On Campus* 7:6 (November 1985), pp. 10–11. [An analysis of the current state of arts funding in this country. *Reprinted in 9.*]

1986

513. "Interesting Conflicts." LIGHT READINGS in *Lens' On Campus* 8:1 (February 1986), pp. 8–9. [Coleman's musings on a panel discussion he once joined lead him to thoughts on the ethical obligations one assumes upon becoming an art critic or artist. *Revised in 269. Reprinted in 9.*]

514. "Notes from the Road." LIGHT READINGS in *Lens' On Campus* 8:2 (March 1, 1986), pp. 8–9. [Coleman reports on conferences and institutions he visited in the previous month.]

515. "Manifesto." LIGHT READINGS in *Lens' On Campus* 8:3 (April 1986), pp. 8–9. [Coleman feels, for a number of reasons, that dry-mounting—as a metaphor for emphasis on product over process—has no place in photography education.]

516. "Items for an Agenda." LIGHT READINGS in *Lens' On Campus* 8:4 (September 1986), pp. 8–9. [Coleman sees the structures of art-educational institutions as intrinsic in analyzing the problems facing the artist in today's society and the quality of work they produce, leading to insights into why photography today seems "stillborn." He offers advice and guidelines for those aspiring to be serious artists. *Reprinted in 10.*]

517. "Democratizing Media." LIGHT READINGS in *Lens' On Campus* 8:5 (October 1986), pp. 10–11. [The advent of new visual communication technologies has ramifications reaching far beyond art. *Reprinted in 44.*]

518. "The Vanishing Borderline." LIGHT READINGS in *Lens' On Campus* 8:6 (November 1986), pp. 8–9. [A discussion of the societal and technological factors that control the increasing amount of art created and consumed in our society—how these affect the quality of art and our perception of it.]

519. "Work Ethics: The NYU Photo Department." by Joe Gioia in *Lens' On Campus* 8:6 (November 1986), pp. 20–23. [3 b&w, 1 color: 1 by Monica Amaris; 1 by Sue Kwon; 1 by Bill Hamlin; 1 color by Eddie Clift. An analysis of the formation of a photography department at New York University; mention is made of what Coleman brings to the curriculum.]

In late 1986, *Lens' On Campus* was purchased by another publisher; the periodical's title was subsequently changed to *Imaging On Campus*.

1987

520. "Lonny Shavelson: Portraits from the Blast Zone." LIGHT READINGS in *Imaging On Campus* 1:1 (April 1987), pp. 8–10. [4 b&w by Lonny Shavelson. Essay examines book and traveling exhibition of the work of photographer Lonny Shavelson. *Variant of 74.*]

521. "Collaborations through the Lens." LIGHT READINGS in *Imaging On Campus* 1:2 (September 1987), pp. 14–16. [3 b&w, 1 color, cover by *f*-stop Fitzgerald. Coleman discusses the collaborative relationship between the performer/ subject and the photographer. *Variant of 1444.*]

522. "The Image in Question." LIGHT READINGS in *Imaging On Campus* 1:3 (October 1987), pp. 4–5. [A discussion of the photographer as "director," what manipulations of the subject can mean to the art work, and how they can change the viewer's perception of photography. Artists presently at work in this mode, as well as those throughout history, are mentioned. *Variant of 42.*]

523. "Light Work/Community Darkrooms: The Organization as Process." *Imaging On Campus* 1:3 (October 1987), pp. 17–19. [4 b&w: 1 by Zeke Berman; 1 by Ted Wathem; 1 by Elaine Mayes; 1 by Tom Zimmerman. A history and description of Lightwork/Community Darkrooms (LW/CD) in Syracuse, New York, a photography program and facility very different from standard institutional ones.]

With this issue, *Imaging on Campus* ceased publication.

Minority Photographers, Inc., Newsletter (USA)

1973

524. "The Person, the Camera, and the Image Part XXV: *The Village Voice* vs. A. D. Coleman: (Or the Other Way Around)." *Minority Photographers, Inc., Newsletter*, No. 31 (30 April 1973). [Supportive piece regarding the *Octave of Prayer* controversy, stating the importance of the LATENT IMAGE column and requesting letters in support of it; also announces attempt at getting Coleman for an interview. Includes a letter from Coleman.]

525. Alex Harsley. "The Person, the Camera, and the Image Part XXVI: LOGIC." *Minority Photographers, Inc., Newsletter*, No. 32 (1 June 1973). [8 May 1973. An in-depth statement in interview form by Coleman about the proceedings between him and the *Village Voice* regarding their refusal to publish the *Octave of Prayer* piece.]

526. Alex Harsley. "The Village Voice." *Minority Photographers, Inc., Newsletter*, No. 33 (1 July 1973). [Brief statement requesting support for Coleman's column through a letter-writing campaign to the *Village Voice*.]

527. Alex Harsley. "The Person, the Camera, and the Image Part XXXI: To What Purpose a Leaf, Part 1." *Minority Photographers, Inc., Newsletter*, No. 38 (24 December 1973). [Column introduces a long, unedited interview to be run over seven issues. Interview intends to understand the change in focus Coleman's writings took after the end of the LATENT IMAGE column, which was oriented towards serving in part as a "bulletin board" of

sorts for the photography community. His writing there is compared to that done by him for the *New York Times*, which had a more historical perspective and focused on the institutions of photography rather than the community. Harsley approaches Coleman with the effects this change could have on the community.]

1974

528. Alex Harsley. "The Person, the Camera, and the Image Part XXXI: To What Purpose a Leaf, Part 2." *Minority Photographers, Inc., Newsletter*, No. 40 (30 January 1974). [Interview segment views the perspectives that Coleman takes in writing for different audiences of the *Village Voice* and the *New York Times*, and his reasons for the change in subject matter between the two.]

529. Alex Harsley. "The Person, the Camera, and the Image Part XXXI: To What Purpose a Leaf, Part 3." *Minority Photographers, Inc., Newsletter*, No. 41 (20 February 1974). [Interview. The changes in Coleman's taste after his first five years of writing photography criticism, and how this has influenced the change in perspective evident in the move from the *Voice* to the *Times*.]

530. Alex Harsley. "The Person, the Camera, and the Image Part XXXI: To What Purpose a Leaf, Part 4." *Minority Photographers, Inc., Newsletter*, No. 42 (21 March 1974). [Interview. The gap that has been created by Coleman's decision to stop writing a locally oriented column like LATENT IMAGE. The conflict between Coleman's desire to move on and the need in the photography community for an interface in the media such as LATENT IMAGE; is Coleman copping out?]

531. Alex Harsley. "The Person, the Camera, and the Image Part XXXI: To What Purpose a Leaf, Part 5." *Minority Photographers, Inc., Newsletter*, No. 43 (22 April 1974). [Interview. Comments on Coleman's output for LATENT IMAGE, how the community needs him to continue doing it, and that Coleman cannot continue in that vein any longer.]

532. Alex Harsley. "The Person, the Camera, and the Image Part XXXI: To What Purpose a Leaf, Part 6." *Minority Photographers, Inc., Newsletter*, No. 44 (6 June 1974). [Interview. Comments on Coleman's inability to view most work with a fresh eye because he's been looking at so much for so long, and how this new discriminatory view will affect the many photographers who are starting out.]

533. Alex Harsley. "The Person, the Camera, and the Image Part XXXI: To What Purpose a Leaf, Part 7." *Minority Photographers, Inc., Newsletter* (2 October 1974). [Inter-

view. Comments on the lack of activism in the photography community in support of Coleman's column.]

New York Observer (USA)

1988

534. "At Modern, Winogrand 'Unedited.'" *New York Observer* 2:28 (August 1, 1988), pp. 10. [1 b&w by Garry Winogrand. At the Museum of Modern Art. The epic flop of Garry Winogrand's style of shooting will eventually make or break the reputation of long-standing sponsor John Szarkowski, as he mounts an "heroic" retrospective of work Winogrand himself didn't care to edit before his death. *Edited version of 947*.]

535. "Portraits of People in the Arms of Morpheus." *New York Observer* 2:35 (19 September 1988), p. 11. [1 b&w by Ted Spagna. At Arthur A. Houghton Gallery of The Cooper Union for the Advancement of Science and Art. Photographs by Ted Spagna of humans and animals sleeping present an interesting look at body language during sleep, which, Spagna asserts, is correlated to sleep/dream patterns. However, the limited variables controlled by him lead Coleman to suggest his work is more semantic than poetic.]

536. "Brooding Meditations on the Theater of Childhood." *New York Observer* 2:36 (26 September 1988), p. 11. [1 b&w by Sally Mann. At Marcuse Pfeifer Gallery. Sally Mann's portraits of children rekindle the tensions that arise at the borderline of personal and public views of children. Mann's portraits elicit the intensity, the strangeness and extraordinary beauty of childhood.]

537. "Parker's 'Wild Man' Portraits; Savulich's Gritty City." *New York Observer* 2:37 (3 October 1988), p. 12. [William Parker, at Laurence Miller Gallery, creates large-scale, hand-worked portraits of men. His adorned prints emphasize the interaction of the imaginative with the particular. Andrew Savulich, in the back room of Marcuse Pfeifer Gallery, creates a contemporary addendum to the work of Weegee through photographs of the eccentricities of city life.]

538. "Newman: The Sitter's Soul, the Photographer's Psyche." *New York Observer* 2:38 (10 October 1988), p. 12. [1 b&w by Arnold Newman. At the New York Historical Society and Sidney Janis Gallery. The complete development of Arnold Newman's famous style of portraiture is shown over a 50-year period in a traveling exhibition of 150 prints.]

539. "Trio of Celebrated Americans Inspires Tice." *New York Observer* 2:41 (31 October 1988), p. 12. [1 b&w by George Tice. At the Witkin Gallery. George Tice presents work that is limited by a muddled conception and the informational premise he designs his work to fit into. This

flaw is more evident in the exhibition, when the prints stand alone, than in its book form, where explanatory texts shed light on the photographs.]

540. "Photographs Deconstruct Museums' Hallowed Halls." *New York Observer* 2:42 (7 November 1988), p. 11. [1 b&w by Richard Ross. Two exhibitions examine the museum in different ways. Most notably, Richard Ross's *Museology* series (at the Burden Gallery of the Aperture Foundation) accomplishes, through well-composed images, a marriage of the taxonomic concerns of curatorship with the photograph's capacity to preserve.]

541. "Views of Recent German History Inform Trio of Shows." *New York Observer* 2:43 (14 November 1988), p. 10. [2 b&w by Michael Schmidt. Works by three German artists—filmmaker Brian Blake (screening at the Jewish Museum), painter Anselm Kiefer (at the Museum of Modern Art), and photographer Michael Schmidt (also at the Museum of Modern Art: *New Photography 4*)—deal with the Holocaust and conflict between the moral responsibility of the Germans as human beings in remembering the tragedy and our obligation to advance from it.]

542. "Danny Lyon, a Voice of Conscience the System Ignores; Olazabal's 'Thorns.'" *New York Observer* 2:44 (21 November 1988), p. 12. [2 b&w: 1 illustration by E. de Olazabal; 1 by Danny Lyon. A fine book of photographs and texts (New York: Bleak Beauty Press, self-published) documenting the Haiti revolution, that was altogether ignored by established publishers because of the political nature of the work. Needle-sharp 20x24-inch Polaroids of cacti by Mexican Eugenia Rendon de Olazabal in multi-colored polyptychs at Kerr Gallery. *Revised and expanded in 1036.*]

543. "A Crusade Remembered with Mixed Feelings at ICP." *New York Observer* 2:45 (28 November 1988), p. 12. [1 b&w by Toni Frissell. A weak retrospective of *Photography in the Fine Arts* at the International Center of Photography lacks an informative structure, in both the exhibition and the accompanying catalog.]

544. "'Altered Images': Collaboration Celebrating Status." *New York Observer* 2:46 (5 December 1988), p. 12. [1 b&w by Chuck Close. At Penson Gallery. Gianfranco Gorgoni makes very large photographic portraits on canvas of famous artists for them to paint on, and then sells them for large sums of money.]

545. "Genthe's 'Old Chinatown' Examined; Finally, a Guide to N.Y. Photography." *New York Observer* 2:47 (12 December 1988), p. 12. [1 b&w by Anne-Marie Rousseau. Turn-of-the-century street scenes of San Francisco's Chinatown, originally intended as artwork, are resurrected by the New York Chinatown History Project as sociological documents of that era. Coherent reworked

photographs that introduce graphic elements with mixed media by Anne-Marie Rousseau. And *Photography in New York* is a new informational guide to photography exhibitions in New York. *Edited version of 947 and 965.*]

546. "Rephotography: Portraits of the Famous Then and Now." *New York Observer* 2:48 (19 December 1988), p. 12. [4 b&w by Frances McLaughlin-Gill. At Washburn Gallery. Pictures of people during childhood and then as adults evoke family-album nostalgia of the rich and famous.]

547. Holiday illustration with A. D. Coleman's name included. *New York Observer* 2:49 (26 December 1988–2 January 1989), p. 2.

548. "Documentary: Solution or Problem?" *New York Observer* 2:49 (26 December 1988–2 January 1989), p. 12. [2 b&w: 1 by Patt Blue; 1 by Lori Sklar. Ronald Feldman Fine Arts, Inc. Gallery. Working from the belief that the combination of words and text can effect social change, several photographers in a group exhibition confront the problems inherent in documentary photography.]

1989

549. "New York City as Subject and Inspiration." *New York Observer* 3:1 (9 January 1989), p. 12. [1 b&w by Weegee. At Photofind Gallery; photographers from the medium's history who have drawn on New York City as a source of their work. At Laurence Miller Gallery: huge Polaroids of "tabletop" cowboy-western scenes by David Levinthal. At Zabriskie Gallery: works by Man Ray.]

550. "From Sweden, Photos—and Revelations—of Public Life." *New York Observer* 3:2 (16 January 1989), p. 11. [2 b&w by Tore Johnson. A small show of work at the Union Square Gallery by Swedish street photographer Tore Johnson is a positive step in ending New York's insular attitude toward foreign photography. However, the show fails to inform us about this minor contributor to photography. A hodgepodge theme show on body language at Staley-Wise Gallery holds only a few memorable photographs.]

551. "Postmodern but, Surprisingly, Both Beautiful and Unnerving." *New York Observer* 3:3 (23 January 1989), p. 14. [1 b&w by Cindy Sherman. At one time bored with the common postmodern photograph, Coleman reevaluates his view on Cindy Sherman at Metro Pictures. But his view is again confirmed in a review of work by Barbara Kruger at the Mary Boone Gallery. Also, a retrospective of Aaron Siskind, at the School of Visual Arts Gallery, shows his work to be contributory at one time; however, it now seems dated. *Edited version of 946.*]

552. "At Erwitt Show, Cheerful Foolery Run Amok." *New York Observer* 3:4 (30 January 1989), p. 14. [2 b&w by Elliot Erwitt. At International Center of Photography. An epic retrospective of small ideas amounts to an over-

done exhibition of work by Elliot Erwitt that lapses into cuteness, pretentious wittiness, and muddled coherence. *Edited version of 946.*]

553. “Gallery Pays Tribute to One Member of Lost Generation of Creative Artists.” *New York Observer* 3:5 (6 February 1989), p. 12. [1 b&w by Oliver Gagliani. At the Witkin Gallery. Championing the cause of a “lost generation,” exemplified by Oliver Gagliani, Coleman hopes to raise awareness of overlooked contributors to the photographic language used by many contemporary artists. *Edited version of 946.*]

554. “Met Celebrates Inventor Fox Talbot and 150th Anniversary of Photography.” *New York Observer* 3:6 (13 February 1989), p. 12. [2 b&w: 1 by William Henry Fox Talbot; 1 by Nicholaas Henneman and Fox Talbot. At Metropolitan Museum of Art. An instructive exhibition, coordinated for the year of William Talbot’s announcement of his invention, brings together thirty-five pristine Talbotypes from his *The Pencil of Nature*. *Edited version of 946.*]

555. “Evans’s Cultural Icons: Ordinary People, Humdrum Moments.” *New York Observer* 3:7 (20 February 1989), p. 12. [2 b&w by Walker Evans. The Museum of Modern Art honors *American Photographs*, a seminal book of photographs by Walker Evans, with a new edition and exhibition. *Edited version of 946.*]

556. “At Tenement Museum, a View of 30s Squalor.” *New York Observer* 3:8 (27 February 1989), p. 12. [1 b&w by Arnold Eagle. At the Lower East Side Tenement Museum. Arnold Eagle’s Works Progress Administration photographs of Lower East Side tenements act as socio-historical documents of squalor in living conditions that still exist today. *Edited version of 947.*]

557. “Tantalizing Fragments of Soviet Avant-Garde.” *New York Observer* 3:9 (6 March 1989), p. 11. [2 b&w: 1 by Alexander Rodchenko; 1 by Anonymous. At the Photofind Gallery and the Prakapas Gallery. Two exhibitions of work by Soviet photographers and artists from the twenties and thirties point out deficiencies and gaps in our knowledge of Soviet art history. *Edited version of 947.*]

558. “Mexico’s Alvarez Bravo, the Eye of His People.” *New York Observer* 3:11 (20 March 1989), p. 12. [1 b&w by Manuel Alvarez Bravo. At the Witkin Gallery. A show celebrating the twentieth anniversary of the Witkin Gallery presents a 100-print retrospective of this central figure in the evolution of Mexican photography and art. *Edited version of 947.*]

559. “Friedlander Show Reveals Sentiment of Family Man.” *New York Observer* 3:12 (27 March 1989), p. 12. [1 b&w by Lee Friedlander. At the Laurence Miller Gallery. Lee Friedlander’s retrospective falls short of offering a more thorough exhibition by including many out-of-place, “sweet” family snapshots.]

560. “How, Heinecken Asks, Is Culture Affected by the Media?” *New York Observer* 3:13 (3 April 1989), p. 11. [1 b&w by Robert Heinecken. At the PaceMacGill gallery. Sex, violence, and power—three hot contemporary topics—viewed through a retrospective of works by Robert Heinecken, who has been seeking to parody and “expose the pixilated lunacy of media culture” for over twenty years. *Edited version of 948.*]

[“THE ALMANAC” is a back-page events calendar that includes synopses of exhibitions under the heading “Art.” All listings appeared under this heading. Most were extracts from previously published reviews; synopses written especially for THE ALMANAC are marked with an asterisk (*). All exhibitions are held in the New York City area, unless otherwise noted.]

561. “American Photographs,” and “Like a One-Eyed Cat: Photographs 1956–1987,” and “One-Third of a Nation,” and “The Pencil of Nature.” THE ALMANAC in *New York Observer* 3:14 (10 April 1989), p. 16.

562. “‘Faces of the Fifties’: Portraits Conjure Up the Spirit Behind the Mask.” *New York Observer* 3:15 (17 April 1989), p. 12. [1 b&w by Ilse Bing. At Simon Lowinsky Gallery. Portraits by Ilse Bing made during the forties and fifties present her subject as an image that engages us to look beyond for a spiritual presence only hinted at by the mask worn by the person. *Edited version of 949.*]

563. “Robert Heinecken Retrospective,” and “The Pencil of Nature.” THE ALMANAC in *New York Observer* 3:15 (17 April 1989), p. 16.

564. “Faces of the Fifties,” and “Cindy Sherman(*).” THE ALMANAC in *New York Observer* 3:16 (24 April 1989), p. 16. [Sherman returns to her previous polymorphous perversity, leading one to believe that the piece in the Metro Pictures show in January (reviewed in 551) was simply an anomaly. *Edited version of 948.*]

565. “Capa’s Portrait of Early Israel.” *New York Observer* 3:17 (1 May 1989), p. 12. [1 b&w by Robert Capa. At Jewish Museum. An exhibition of photographs taken by Robert Capa in Israel between 1948 and 1950 that, despite some curatorial flaws, helps to illustrate how the nation of Israel was forged. *Edited version of 949.*]

566. “Faces of the Fifties,” and “One Third of a Nation.” THE ALMANAC in *New York Observer* 3:17 (1 May 1989), p. 18.

567. “Intimate Look at Desperate Lives.” *New York Observer* 3:18 (8 May 1989), p. 14. [1 b&w by Merry Alpern. At the Alfred Lowenherz Gallery of the Camera Club of New York. Merry Alpern’s twenty-three-photograph essay on two Ohio crack addicts is striking as a result of the closeness—both physical and psychological—with which she approaches them in her work. *Edited version of 948.*]

- 568. "Robert Capa: Photos from Israel 1948–1950," and "Faces of the Fifties."** THE ALMANAC in *New York Observer* 3:18 (8 May 1989), p. 18.
- 569. "Cruel Histories and Hardships in Haiti and Guatemala," and "Dechoukaj! The General Uprising in Haiti 1986–1988."** *New York Observer* 3:19 (15 May 1989), p. 14. [2 b&w: 1 by Jacques Pierrette; 1 by Maggie Steber. At the Schomburg Center for Research in Black Culture and the gallery of the Adam Clayton Powell Jr. State Office Building. Two informational exhibitions seek to present worlds "with a top and a bottom but no middle." The harsh turmoil of government changes in Haiti and the "disappeared" of Guatemala are documented with photographs, texts, paintings, and books.]
- 570. "Robert Capa: Photos from Israel 1948–1950" and "Faces of the Fifties."** *New York Observer* 3:19 (15 May 1989), p. 16.
- 571. "Private Lives: Startling Images from Our Subculture."** *New York Observer* 3:20 (22 May 1989), p. 16. [1 b&w by Charles Gatewood. A retrospective of Charles Gatewood's photographs of U.S. subcultures at Neikrug Photographica. His work views the spectacle of the subject matter through careful, provocative image construction deserving of prolonged attention. Also, formal interiors and street views by Hiroaki Yoshino at the 4th Street Photo Gallery that present a homogeneous Tokyo suburb. *Edited version of 949.*]
- 572. "Dechoukaj! The General Uprising in Haiti 1986–1988," and "Granddaughters of Corn."** THE ALMANAC in *New York Observer* 3:20 (22 May 1989), p. 18.
- 573. "Grotesques and Landscapes."** *New York Observer* 3:21 (29 May 1989), p. 14. [1 b&w by Joel-Peter Witkin. At the PaceMacGill gallery. Disappointing sets of work by Joel-Peter Witkin and Emmet Gowin in a contrasting exhibition of maquettes and 20x24-inch Polaroids by the former and aerial landscapes of the Midwest and West presented by Gowin. *Edited version of 952.*]
- 574. "Charles Gatewood: A Retrospective."** THE ALMANAC in *New York Observer* 3:21 (29 May 1989), p. 18.
- 575. "Retrospective of Visionary White's Oeuvre at MoMA."** *New York Observer* 3:22 (5 June 1989), p. 16. [1 b&w by Minor White. Although considered outmoded by many photographers of the eighties, Minor White's imagery still deserves prolonged attention. Further, this exhibition achieves its goal: to propose a critical biography of White's life and work. *Edited version of 954.*]
- 576. "Joel-Peter Witkin and Emmet Gowin."** THE ALMANAC in *New York Observer* 3:22 (5 June 1989), p. 18.
- 577. "Book Project Makes Order, If Not Sense, of World Crisis."** *New York Observer* 3:23 (12 June 1989), p. 16. [1 b&w by Sebastião Salgado. Said project attempts to express and realize the extent of the world problem with refugees. In succeeding at its goal, *Forced Out* provides a clear and comprehensive view of the global nature of this problem. Published in consortium by the Human Rights Watch Committee, the J. M. Kaplan Fund, Random House Inc., William Morrow Inc., W. W. Norton Inc., and Penguin Books Inc. *Edited version of 962.*]
- 578. "Minor White: The Eye That Shapes."** THE ALMANAC in *New York Observer* 3:23 (12 June 1989), p. 18.
- 579. "Callahan, Morgan: Experiments in Color and Process."** *New York Observer* 3:24 (19 June 1989), p. 16. [1 b&w by Barbara Morgan. A successful exhibition of Harry Callahan's work in color from 1978 to 1987 at International Center of Photography. An exhibition of Barbara Morgan's early work with drawings, prints, and watercolors, also at International Center of Photography, provides contrast to her work in photography. Also, a salute to Shirley Burden and David McAlpin, both recently deceased. *Edited version of 952.*]
- 580. "Minor White: The Eye That Shapes."** THE ALMANAC in *New York Observer* 3:24 (19 June 1989), p. 20.
- 581. "Commemorative Show Attests to Power and Durability of Young Girl's Diary."** *New York Observer* 3:25 (26 June 1989), p. 13. [1 b&w by Anonymous. An exhibition at the City Gallery (later at the Cathedral of St. John the Divine) commemorating Anne Frank's diary, contains some 600 family photographs which help us to visualize the people involved in Anne Frank's life. *Edited version of 952.*]
- 582. "Harry Callahan's Color: The 1978–1987 Work and Its Source" and "Barbara Morgan."** THE ALMANAC in *New York Observer* 3:25 (26 June 1989), p. 18.
- 583. "Canceled Mapplethorpe Exhibit Raises Questions About Arts Subsidies."** *New York Observer* 3:26 (3–10 July 1989), p. 17. [Coleman discusses the prevailing lack of precedent in arts censorship that forces institutions to function without a model. He states that guidelines for public policy spending for the arts are necessary; otherwise, administrators and politicians will merely act to protect their reputations, rather than acting in the interests of freedom of expression. *Edited version of 957.*]
- 584. "Anne Frank in the World, 1929–1945" and "Barbara Morgan."** THE ALMANAC in *New York Observer* 3:26 (3–10 July 1989), p. 20.
- 585. "Fare-Hike Protests and Other New York Nostalgia Captured in Subway Show."** *New York Observer* 3:27 (17–24 July 1989), p. 17. [3 b&w by Members of the Camera Club of Local 35. Photographs, taken by a union's amateur camera club and exhibited at a subway station in midtown, reveal proficient, conventional images "full of nostalgia-provoking details of NYC that serve as valuable sociological data." Two photographers' works are muddled when Bernard Faucon and Pierre Reimer are shown together at the Castelli Graphics Gallery, their images printed and enlarged by the Fresson Quadrichrome process.]

- 586.** “Barbara Morgan” and “Harry Callahan’s Color: The 1978–1987 Work and Its Source.” *THE ALMANAC in New York Observer* 3:27 (17–24 July 1989), p. 20.
- 587.** “Exhibit at Met Explores Lineage of Inventive Photography.” *New York Observer* 3:28 (31 July 1989), p. 19. [1 b&w by François Deschamps. The Metropolitan Museum of Art attempts to present an exhibition on contemporary photography. With some flaws in the curators’ essay accompanying it, it is small repair for the Metropolitan’s past disregard of contemporary photography.]
- 588.** “Anne Frank in the World 1929–1945.” *THE ALMANAC in New York Observer* 3:28 (31 July 1989), p. 22.
- 589.** “‘Hansen’s Harlem’: Glimpses of Another Time, Another Place.” *New York Observer* 3:29 (7 August 1989), p. 17. [3 b&w by Austin Hansen. At the Schomburg Center. Austin Hansen’s 200-print exhibition provides a coherent individual vision of Harlem from 1940 to 1980. His work has potentially significant value for the sociology and history of Harlem and New York City.]
- 590.** “From Abbott to Zickl: A New School/Parsons Faculty Retrospective(*),” and “Invention and Continuity in Contemporary Photography,” and “Neil Winokur(*)”. *THE ALMANAC in New York Observer* 3:29 (7 August 1989), p. 20. [The smorgasbord retrospective serves up a celebratory exhibition in honor of the school’s sesquicentennial. Winokur presents portraits of rail workers with objects chosen by them, in the waiting room for the Long Island Rail Road in Pennsylvania Station.]
- 591.** “Color Photos by Early Practitioner Emerge from Obscurity.” *New York Observer* 3:30 (14 August 1989), p. 18. [2 b&w: 1 by Margaret Sheehan; 1 by Robert Sheehan. At the Witkin Gallery. Victimized by a bias in photography history solely supportive of black and white, Robert Sheehan’s work—conceptually associated with Helen Levitt, Robert Frank, and Sid Grossman—demonstrated that color was not marginal to serious photography.]
- 592.** “From Abbott to Zickl: A New School/Parsons Faculty Retrospective(*),” and “Hansen’s Harlem: 1940–1980,” and “Invention and Continuity in Contemporary Photography,” and “Neil Winokur(*)”. *THE ALMANAC in New York Observer* 3:30 (14 August 1989), p. 22.
- 593.** “Show of Minority Artists Not Usually Seen on Gallery Circuit.” *New York Observer* 3:31 (21 August 1989), p. 16. [1 b&w by Elisabeth Sunday. Sensitive works form a neglected base in this misnamed and vaguely conceived—*Constructed Images: New Photography*—at the Studio Museum in Harlem.]
- 594.** “From Abbott to Zickl: A New School/Parsons Faculty Retrospective(*),” and “Hansen’s Harlem: 1940–1980,” and “Robert Sheehan: Color Photography 1948–1958.” *THE ALMANAC in New York Observer* 3:31 (21 August 1989), p. 22.
- 595.** “Constructed Images: New Photography.” *THE ALMANAC in New York Observer* 3:32 (28 August 1989), p. 22.
- 596.** “Show at International Center Turns the News Into a Snooze.” *New York Observer* 3:33 (4 September 1989), p. 17. [1 b&w by Sarah Charlesworth. At the International Center of Photography. Wholly tedious and humorless, this theme show attempts to deal with the issue of authenticity in the photographic image. Sophie Calle provides a notable exception to the otherwise bland and pointless work exhibited.]
- 597.** “Constructed Images: New Photography,” and “Hansen’s Harlem: 1940–1980,” and “Invention and Continuity in Contemporary Photography.” *THE ALMANAC in New York Observer* 3:33 (4 September 1989), p. 22.
- 598.** “Controversial Photos by Serrano.” *New York Observer* 3:34 (11 September 1989), p. 17. [A group exhibition of work by winners of the Awards in the Visual Arts (AVA) since 1982 at the BMW Gallery of the BMW auto showroom in midtown. Coleman centers his discussion on the relatively safe works by, and controversy surrounding, Andres Serrano. *Edited version of 957.*]
- 599.** “Constructed Images: New Photography,” and “Hansen’s Harlem: 1940–1980,” and “Invention and Continuity in Contemporary Photography.” *THE ALMANAC in New York Observer* 3:34 (11 September 1989), p. 22.
- 600.** “Cinema Verité in the Subway.” *New York Observer* 3:35 (18 September 1989), p. 20. [2 b&w by Philip Greenberg. Through the Public Art Fund, Inc., an installation of an elaborate camera obscura by Joel Katz. Using mirrors, an image from the street is projected down two stories to the subway platform at City Hall. Those waiting for the downtown IRT can watch the street above them on a 36x60-inch acrylic lens.]
- 601.** “Constructed Images: New Photography,” and “Invention and Continuity in Contemporary Photography,” and “New York Winners.” *THE ALMANAC in New York Observer* 3:35 (18 September 1989), p. 24.
- 602.** “ICP Inaugurates New Midtown Photo-Exhibition Space.” *New York Observer* 3:36 (25 September 1989), p. 19. [The finest space in New York City to view photographs opened with great financial help from Eastman Kodak, offering the space for a \$1.00-a-year lease. The new space of 16,000 square feet features five exhibition rooms. *Edited version of 958.*]
- 603.** “Constructed Images: New Photography,” and “Invention and Continuity in Contemporary Photography,” and “New York Winners.” *THE ALMANAC in New York Observer* 3:36 (25 September 1989), p. 24.
- 604.** “‘New Vision’ Exhibition at the Met Shows Photography Between the Wars.” *New York Observer* 3:37 (2 October 1989), p. 20. [1 b&w by Lewis Hine. Filling a gap in the Metropolitan Museum of Art’s holdings previ-

ously underrepresented, this wonderful gathering of prints features an enormous breadth of work—500 works by 180 photographers and artists. Also, at the Zabriskie Gallery, fifties artist Jacques Villeglé makes accidental collages. German filmmaker Jaschi Klein presents black-and-white Cibachromes of disconnected, staged scenarios, and Steve Morrison presents “quiet, contained, small contact prints, effectively understated,” both at the Marcuse Pfeifer Gallery. *Edited version of 958.*]

605. “Invention and Continuity in Contemporary Photography.” THE ALMANAC in *New York Observer* 3:37 (2 October 1989), p. 22.

606. “Exhibit of Nicaragua Photographs Lacks Framework—But Not Value.” *New York Observer* 3:38 (9 October 1989), p. 20. [1 b&w by Mel Rosenthal. At Empire State College’s School of Labor Studies. Well-made, yet undistinguished and impersonal photographs of Nicaraguan people, combined with letters by them, form a weak yet important exhibition. For all of its many faults, Mel Rosenthal’s show manages to inform about life in a small village. Also, a retrospective of Brooklyn College professor Walter Rosenblum merely hints at his strengths, exploring a subject in depth, at Photofind Gallery.]

607. “The New Vision: Photography Between the World Wars.” THE ALMANAC in *New York Observer* 3:38 (9 October 1989), p. 24.

608. “Weegee’s Tribute to Greenwich Village, ‘Soul of the City.’” *New York Observer* 3:39 (16 October 1989), p. 19. [1 b&w by Weegee. At New York University’s Grey Art Gallery, Weegee’s final unrealized project is given publication and exhibition. The treatment proves to be unsatisfactory in researching and reproduction of the photographs.]

609. “Projects(*)” THE ALMANAC in *New York Observer* 3:39 (16 October 1989), p. 22. [At the Museum of Modern Art, Matt Mullican’s computer-generated images challenge the assumed view of “reality” that photographs present.]

610. “Career of Illustrious Photographer Enshrined at Library.” *New York Observer* 3:40 (23 October 1989), p. 22. [1 b&w by Berenice Abbott. At main branch of the New York Public Library. An extremely large, well-organized retrospective of work by Berenice Abbott neatly and clinically documents all aspects of this important photographer’s contributions.]

611. “Projects(*),” and “Weegee: The Village.” THE ALMANAC in *New York Observer* 3:40 (23 October 1989), p. 24.

612. “Prophetic Porta-Home for ‘Evicts.’” *New York Observer* 3:41 (30 October 1989), p. 18. [1 b&w by Krzysztof Wodiczko. At the Exit Art Gallery. Krzysztof Wodiczko’s installation on the subject of the homeless (part photography, part video, part sculpture) is “utterly lunatic, probably prophetic and right on the money.” *Edited version of 959.*]

613. “Berenice Abbott, Photographer: A Modern Vision,” and “Weegee: The Village.” THE ALMANAC in *New York Observer* 3:41 (30 October 1989), p. 24.

614. “At the 92nd Street Y: Now in His 70s, and Still a Pioneer.” *New York Observer* 3:42 (6 November 1989), p. 21. [1 b&w by Todd Walker. Todd Walker demonstrates extensive and thoughtful experimentation with his various manipulations of photographic technique. *Edited version of 959.*]

615. “Berenice Abbott, Photographer: A Modern Vision.” THE ALMANAC in *New York Observer* 3:42 (6 November 1989), p. 28.

616. “‘Concrete’ Medium Raises ‘Abstract’ Questions.” *New York Observer* 3:43 (13 November 1989), p. 22. [3 b&w: 1 by Floris Neusüss; 2 by Theodore Roszak. At the Zabriskie Gallery. This show of abstract photographs avoids any critical explanation of the abstract in photography.]

617. “Todd Walker.” THE ALMANAC in *New York Observer* 3:43 (13 November 1989), p. 28.

618. “Populist Images of Appalachia’s Coal Towns.” *New York Observer* 3:44 (20 November 1989), p. 18. [2 b&w by Builder Levy. At the Midtown Y Gallery. Vivid and engrossing photographs of coal miners in Appalachia by Builder Levy, who approaches this subject with great sensitivity and respect. Also, the contribution of Pierre Dubreuil, a forgotten pioneer of early twentieth-century photography, is remembered through an exhibition and catalog at the French Alliance. *Edited version of 959.*]

619. “Abstraction in Photography.” THE ALMANAC in *New York Observer* 3:44 (20 November 1989), p. 24.

620. “Magnum’s Powerful Images in Chaotic Exhibition at ICP.” *New York Observer* 3:45 (27 November 1989), p. 19. [1 b&w by Chris Steele-Perkins. *In Our Time: The World as Seen by Magnum Photographers* is a poorly planned and executed mammoth exhibition of beautiful and iconic photographs of the photojournalistic canon occupying both branches of the International Center of Photography. *Edited version of 960.*]

621. Berenice Abbott, Photographer: A Modern Vision,” and “Images of Appalachian Coalfields,” and “Photographs 1896–1935” (by Pierre Dubreuil). THE ALMANAC in *New York Observer* 3:45 (27 November 1989), p. 24.

622. “Postmodernist Resurrects the Marlboro Man.” *New York Observer* 3:46 (4 December 1989), p. 19. [1 b&w by Richard Prince. At the Barbara Gladstone Gallery. Coleman uses a Richard Prince exhibition as a basis for the exposition of some unresolved ruminations on postmodernist theory. An exhibition of Irving Browning’s work at the New York Historical Society provides a good example of what a thoughtful, hard-working professional photographer could produce over several decades.]

623. “Berenice Abbott, Photographer: A Modern Vision,” and “In Our Time: The World As Seen by Magnum Photographers.” THE ALMANAC in *New York Observer* 3:46 (4 December 1989), p. 24.

624. “At Last, Break in Trend to Schlock.” *New York Observer* 3:47 (11 December 1989), p. 24. [2 b&w by Laurie Simmons. As it becomes better crafted, Laurie Simmons’s work becomes more pointed and interesting (at Metro Pictures). Also, an exhibition—*Black Photographers Bear Witness: 100 Years of Social Protest*—at the Schomburg Center falls short of its ambitions, yet still provides interesting work.]

625. “In Our Time: The World As Seen by Magnum Photographers.” THE ALMANAC in *New York Observer* 3:47 (11 December 1989), p. 28.

626. “Serrano’s New Photos Achieve Blasphemy by Gossip.” *New York Observer* 3:48 (18 December 1989), p. 22. [1 b&w by Andres Serrano. At the Stux Gallery, Serrano’s un-extraordinary yet handsome and decorative photographs rely too heavily on external information about the image content. Also, at the Metro Pictures Gallery, Louise Lawler provides a simple yet extremely powerful exhibition protesting a Senate vote against AIDS education.]

627. “In Our Time: The World As Seen by Magnum Photographers.” THE ALMANAC in *New York Observer* 3:48 (18 December 1989), p. 28.

628. “In Eggleston Show, 15 Short Takes.” *New York Observer* 3:49 (25 December 1989 –1 January 1990), p. 19. [1 b&w by William Eggleston. Eggleston’s exhaustive and formless escapade, exhibited at the Laurence Miller Gallery, involving four years and thousands of pictures, produces work that is patently self-serving and—to Coleman, at least—boring. To the contrary, an exhibition of work by Paul Rosin at the Edward Thorp Gallery presents very exciting images of uneasy and even creepy authenticity.]

629. Holiday illustration with A. D. Coleman’s name included. *New York Observer* 3:49 (25 December 1989 –1 January 1990), p. 2.

630. “Helms Amendment (963),” and “Jazz in Black and White(*)” THE ALMANAC in *New York Observer* 3:49 (25 December 1989 –1 January 1990), p. 28. [Louise Lawler’s installation at Metro Pictures, concerning an anti-AIDS education amendment sponsored by Sen. Jesse Helms, is “a somber, chilling indictment of the current crop of politicians.” The survey *Jazz in Black & White* at Photofind Gallery “only skims the surface of a subject that merits a museum-size exhibition, but it’s a start.”]

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631. “When Does What’s Past Look New Again?” *New York Observer* 4:1 (8 January 1990), p. 18. [1 b&w by Harold Edgerton. At the Brent Sikkema Gallery. The transition from

the eighties to the nineties provides an opportunity for an assessment of the trends in photography over the past decade and an application of these thoughts to a recent exhibition of the stroboscopic photographs of Harold Edgerton.]

632. “William Eggleston: The Democratic Forest,” and “In Our Time: The World As Seen by Magnum Photographers,” and “Paul Rosin: Recent Photographs.” THE ALMANAC in *New York Observer* 4:1 (8 January 1990), p. 20.

633. “An Artist Evokes ‘The Appearance of Sound.’” *New York Observer* 4:2 (15 January 1990), p. 18. [2 b&w by Annette Lemieux. An exhibition by Annette Lemieux, at the New Museum for Contemporary Art, probes the visual representation of sound through photographs. *Edited version of 961.*]

634. “Harold Edgerton.” THE ALMANAC in *New York Observer* 4:2 (15 January 1990), p. 22.

635. “Sherman Effects Tour de Force in Mature—and Funny—Show.” *New York Observer* 4:3 (22 January 1990), p. 17. [1 b&w by Cindy Sherman. At Metro Pictures. Postmodernism’s “first long-running comedy smash” takes the form of this willfully outrageous and engaging recent investigation of art-historical modes of portraiture by Cindy Sherman. *Edited version of 961.*]

636. “The Appearance of Sound.” THE ALMANAC in *New York Observer* 4:3 (22 January 1990), p. 24.

637. “Juxtaposed Images Create ‘Mystery’ Fictions.” *New York Observer* 4:4 (29 January 1990), p. 18. [1 b&w by Mac Adams. The tame and mildly interesting work of Mac Adams is presented in two shows (the Farideh Cadot Gallery and the Gracie Mansion Gallery) in New York City. A new biography of W. Eugene Smith, by Jim Hughes, excavates the phantoms in a life full of the stuff that stokes the gossip mills. *W. Eugene Smith: Shadow and Substance* (McGraw-Hill.) *Edited version of 961.*]

638. “Cindy Sherman.” THE ALMANAC in *New York Observer* 4:4 (29 January 1990), p. 24.

639. “Gritty Lyricist Captures Italy; First NY Show in a Decade.” *New York Observer* 4:5 (5 February 1990), p. 18. [1 b&w by Mario Giacomelli. At the Photofind Gallery. The work of Mario Giacomelli presents us with a magical view of Italy that is based in a keen attentiveness to the potential of the printmaking craft. Also, a clear-eyed view by Mariette Pathy Allen samples the three to five percent of men in America who cross-dress, in *Transformations: Crossdressers and Those Who Love Them* (Dutton Inc.)]

640. “Mac Adams: Major Photographs of the 70s.” THE ALMANAC in *New York Observer* 4:5 (5 February 1990), p. 24.

641. “Caponigro, a Master of Landscape, Is Stronger Up Close.” *New York Observer* 4:6 (12 February 1990), p. 18. [1 b&w by Paul Caponigro. A disorganized exhibition at the Neikrug Gallery shows that Caponigro’s talent lies more

in the microscopic, close-up view than in broad vistas. An exhibition of a less-than-well-known Cuban photographer, Julio Piedra, at the Museum of Contemporary Hispanic Art, does justice to his small body of work, but the accompanying catalog leaves many questions unanswered.]

- 642.** "Mario Giacomelli." THE ALMANAC in *New York Observer* 4:6 (12 February 1990), p. 24.
- 643.** "Notables in Literature and the Arts Accommodate Hujar's Morose Style." *New York Observer* 4:7 (19 February 1990), p. 18. [1 b&w by Peter Hujar. A large exhibition of the work of Peter Hujar, at the New York University Grey Art Gallery, details in depth his depictions of a perpetually overcast world inhabited by undead spirits.]
- 644.** "Paul Caponigro," and "Julio Piedra." THE ALMANAC in *New York Observer* 4:7 (19 February 1990), p. 24.
- 645.** "Shots of Saint-Exupery's Last Days On Display at Alliance Française." *New York Observer* 4:8 (26 February 1990), p. 19. [1 b&w by John Phillips. Pictures of the famous writer by John Phillips, a *Life* photographer, made two months before he mysteriously disappeared in a reconnaissance flight in 1944. A muddled exhibition employing projected slides and computer-manipulated drawings by Peter Campus, at the Paula Cooper Gallery.]
- 646.** "Peter Hujar." THE ALMANAC in *New York Observer* 4:8 (26 February 1990), p. 24.
- 647.** "'Indomitable Spirit' at ICP Midtown: Good Intentions, Curatorial Laxity." *New York Observer* 4:9 (5 March 1990), p. 18. [1 b&w by Rosalind Solomon. All good intentions aside, this exhibition of work by ninety-four big names in photography offers no insights by the photographers as to why they submitted a particular work. The only explanations for inclusion amount to banal leaps of intuition on the part of the curator, Marvin Heiferman. *Edited version of 962.*]
- 648.** "Saint-Exupery: The Last Pictures." THE ALMANAC in *New York Observer* 4:9 (5 March 1990), p. 24.
- 649.** "Era of Photography at MoMA Ends With Whimper." *New York Observer* 4:10 (12 March 1990), p. 18. [John Szarkowski's curatorial swan song offers a delightfully written catalog that, unfortunately, does not have anything in particular to say about the choice of images presented in this comparative bagatelle, and thus degenerates into a taste-mongering exhibition of pictures that John Szarkowski likes. *Edited version of 962.*]
- 650.** "The Indomitable Spirit." THE ALMANAC in *New York Observer* 4:10 (12 March 1990), p. 24.
- 651.** "DeCarava's Latest Work Amplifies, Enhances Reputation." *New York Observer* 4:11 (19 March 1990), p. 21. [1 b&w by Roy DeCarava. A sense of detachment is evident in DeCarava's work of the past decade. A crowded exhibition of 115 photographs; DeCarava has spent the

ten years refining his printing craft and attempting to move away from his pigeonholed subject matter of black life and music. Also, an exhibition honoring the prolific and eccentric pioneer of photography criticism, Sadakichi Hartmann, at the Puchong Gallery. *Edited version of 963.*]

- 652.** "The Indomitable Spirit," and "Photography Until Now." THE ALMANAC in *New York Observer* 4:11 (19 March 1990), p. 28.
- 653.** "ICP Show of Czech Works from Pre-Communist Years." *New York Observer* 4:12 (26 March 1990), p. 21. [1 b&w by Jiri Lehovec. An instructive exhibition that demonstrates the tremendous activity that was occurring in Czechoslovakia in the first half of this century, unassessed by most outside of East Europe and undaunted by attempts at Communist political and cultural unification. Also, at the Laurence Miller Gallery, in an examination of issues inherent in the process of transmitting culture, Catherine Wagner presents straightforward, formally traditional studies of an assortment of classrooms and details from classrooms.]
- 654.** "Roy DeCarava," and "Sadakichi Hartmann." THE ALMANAC in *New York Observer* 4:12 (26 March 1990), p. 24.
- 655.** "American Classroom," and "Czech Modernism: 1900-1945—Photography." THE ALMANAC in *New York Observer* 4:13 (2 April 1990), p. 28.
- 656.** "Artist's Erotic Self-Portraits Shown for First Time in U.S." *New York Observer* 4:14 (9 April 1990), p. 29. [2 b&w by Pierre Molinier. In the work of Pierre Molinier at the Brent Sikkema Fine Art Gallery, we have perhaps our most extreme example of photography as the instrument for manifesting and examining the complexities of sexual identity, uninhibited by taboo and unconfined by the closet. The work of Roger Eaton at the Guillaume Galozzi Gallery manifests a dark, decayed look at organic matter "encased in light as dense and thick as aspic." *Edited version of 963.*]
- 657.** "Czech Modernism: 1900-1945—Photography." THE ALMANAC in *New York Observer* 4:14 (9 April 1990), p. 32.
- 658.** "Russian Photographers Akin to Peers Despite Isolation." *New York Observer* 4:15 (16 April 1990), p. 28. [1 b&w by Vladimir Kuprejanov. At Walker, Ursitti and McGinniss, a gallery specializing in East European art. The exhibition of Soviet imagery suggests that the various styles of contemporary photographic work are under active exploration throughout the former U.S.S.R. *Edited version of 963.*]
- 659.** "Roger Eaton," and "Pierre Molinier." THE ALMANAC in *New York Observer* 4:15 (16 April 1990), p. 32.
- 660.** "Early Genre of Nude Photography on Exhibit." *New York Observer* 4:16 (23 April 1990), p. 27. [1 b&w by Bruce. Beefcake photographs, by Bruce of Los Angeles, California,

at Wessel O'Connor Ltd., reveal men in constructed gender identities with props such as cowboy and Native American garb, swords, chains, etc. *Edited version of 963.*]

661. "Dawoud Bey." THE ALMANAC in *New York Observer* 4:16 (23 April 1990), p. 32. [Bey's life-size portraits of black male youths at the Ledel Gallery allow them to return a prolonged gaze (even if only in reproduction), thus serving as an empowerment of the subjects and an encouragement to the viewer. *Edited version of 963.*]

662. "Prominent Naturalist Points His Camera at the Clouds." *New York Observer* 4:17 (30 April 1990), p. 30. [1 b&w by Eliot Porter. At the James Danziger Gallery. Eliot Porter's square, color, cloud photographs are carefully and calmly observed, though lacking in the hallmark intimacy of his close-up views of the natural world.]

663. "The Male Figure." THE ALMANAC in *New York Observer* 4:17 (30 April 1990), p. 36.

664. "Both Derivative and Devastating: Images through a 1940's Camera." *New York Observer* 4:18 (7 May 1990), p. 25. [1 b&w by Lee Miller. Double exhibits of the work of Lee Miller at the International Center of Photography and the Staley-Wise Gallery reveal that her work, while undeniably intelligent and interesting, is not of particular significance in the medium's history. Jan Staller at Lieberman and Saul Gallery and in the passageway to the IRT 4, 5, and 6 in Grand Central Station. *Edited version of 965.*]

665. "Eliot Porter: Clouds." THE ALMANAC in *New York Observer* 4:18 (7 May 1990), p. 32.

666. "From Guitar to Camera: Nash's Images on Display and Sale." *New York Observer* 4:19 (14 May 1990), p. 26. [1 b&w by Graham Nash. Nash (of Crosby, Stills, Nash, and Young fame) mounts a small show of his work at the Simon Lowinsky Gallery. Gathered from photographs he has made over the past twenty years, Nash's results are emotionally articulate and formally inventive. Reporting also about Nash's interest in digital imaging: he is endowing a non-profit print workshop to allow others to explore this technology. *Edited version of 964.*]

667. "Lee Miller: Photographer," and "Jan Staller." THE ALMANAC in *New York Observer* 4:19 (14 May 1990), p. 32.

668. "Camera Is Willing, Spirit Is Weak in Work of French Hero." *New York Observer* 4:20 (21 May 1990), p. 26. [1 b&w by William Klein. After stopping his activity in the medium of photography in 1965, William Klein makes a weak attempt at resuscitating his past fame in his exhibition at the Zabriskie Gallery. Also, a small survey of the work of Cas Oorthuys at the Photofind Gallery only hints at the extent of his output. *Edited version of 964.*]

669. "Graham Nash," and "Photography Until Now." THE ALMANAC in *New York Observer* 4:20 (21 May 1990), p. 32.

670. "Shows Put Spotlight on Corpron, Gutmann." *New York Observer* 4:21 (28 May 1990), p. 24. [2 b&w: 1 by Carlotta Corpron; 1 by John Gutmann. A large exhibition of work by Carlotta Corpron at the Virginia Lust Gallery that, although it positions her in the medium's history, is not merited because of the lack of diversity in her work. A bipartite examination of work by John Gutmann at the Leo Castelli Gallery and the Museum of Modern Art provides, respectively, a systematic and perfunctory look into the large and complicated oeuvre produced by Gutmann. *Edited version of 964 and 965.*]

671. "Close Up." THE ALMANAC in *New York Observer* 4:21 (28 May 1990), p. 28. [William Klein.]

672. "Magritte: The Photographer vs. the Painter." *New York Observer* 4:22 (4 June 1990), p. 24. [2 b&w: 1 by René Magritte; 1 by Bob Gosani. Disappointing work by the famous painter at the PaceMacGill gallery that adds nothing notable to the medium. A valuable retrospective exhibition of photographs from the South African picture magazine *Drum* (loosely modeled after *Life*), at the Schomburg Center for Research in Black Culture, offers a candid look at everyday existence in the South Africa of the fifties. *Edited version of 965.*]

673. "Carlotta Corpron: Photographs 1938-1952," and "John Gutmann." THE ALMANAC in *New York Observer* 4:22 (4 June 1990), p. 28.

674. "Project Exposes Poverty in U.S. through Captured Voices and Faces." *New York Observer* 4:23 (11 June 1990), p. 22. [1 b&w by Eugene Richards. Richards presents photographs of and interviews with people who have been living under the poverty line. Emerging as "a polyphonic narrative of life without money in America," Richards's work demonstrates an effective, stylistically conservative restraint that allows him to serve his subject well. The newly reopened Union Square Gallery presents work by Carlos René Perez, who offers manually altered black-and-white prints, employing hand-coloring and gold or palladium leaf. *Edited version of 966.*]

675. "Drum," and "René Magritte." THE ALMANAC in *New York Observer* 4:23 (11 June 1990), p. 28.

676. "SoHo Gets New Installment of British Buddy Photos." *New York Observer* 4:24 (18 June 1990), p. 25. [1 b&w by Gilbert and George. Double exhibition of the work of Gilbert and George at the Robert Miller Gallery and the Sonnabend Gallery, consisting of two series of works completed last year. Each continued the collaborators' ongoing exploration of approaches to image-making that integrate found and created graphic imagery. Also, an exhibition of photographs taken during the most photographically open presidency: *L.B.J.: The White House Years*, a traveling exhibition at the International Center of Photography Uptown, depicts decision-making that might be more interesting to hear through recordings or to read in transcription form.]

- 677.** "Below the Line: Living Poor In America," and "Carlos René Perez." THE ALMANAC in *New York Observer* 4:24 (18 June 1990), p. 28.
- 678.** "Pretend This Is Photography But Don't Presume It's Art." *New York Observer* 4:25 (25 June 1990), p. 23. [1 b&w by Eric Fischl. Mediocre photographs by the painter Eric Fischl being sold for exorbitant sums under the rubric of art, not photography. *Edited version of 966.*]
- 679.** "L.B.J.: The White House Years," and "The New Cosmological Pictures." THE ALMANAC in *New York Observer* 4:25 (25 June 1990), p. 28.
- 680.** "Projects Show Space Between People, Nature." *New York Observer* 4:26 (2–9 July 1990), p. 26. [3 b&w: 1 by Barbara Norfleet; 1 by Martha Rosler; 1 by Lorna Simpson. A book by Barbara Norfleet—*Manscape with Beasts* (Harry N. Abrams, Inc.)—looks at animals who live on the outskirts of human existence (raccoons, opossums, rats, skunks, etc.) Photographed in color and in snapshot style, her pictures catch the animals in instants of recognition during which they realize they are not alone. Another book by James Balog, *Survivors: A New Vision of Endangered Wildlife* (Harry N. Abrams, Inc.), depicts endangered animals through the confrontational, dignified strategies of formal portraiture, Balog having brought particular animals to his studio to photograph them. A mega-exhibition sharing quarters at three museums in New York City (the Studio Museum of Harlem, the Museum of Contemporary Hispanic Art, and the New Museum of Contemporary Art), *The Decade Show: Frameworks of Identity in the 1980s*, stands out more for the curatorial intentions—which are all positive—than for the quality of most of the work.]
- 681.** "John Gutmann." THE ALMANAC in *New York Observer* 4:26 (2–9 July 1990), p. 32.
- 682.** "Breathtaking Survey of Space Shots from Space Shots." *New York Observer* 4:27 (16–23 July 1990), p. 27. [1 b&w by Michael Collins. An engrossing and beautiful exhibition of photographs taken by astronauts in space at the New York Public Library at 42nd Street. Also, an hour-long videotape that takes Weegee as its subject that might better have been left under the carpet.]
- 683.** "The Decade Show: Frameworks of Identity in the 1980s." THE ALMANAC in *New York Observer* 4:27 (16–23 July 1990), p. 32.
- 684.** "Three Dimensional Images Get New Form at Holography Show." *New York Observer* 4:28 (30 July–6 August 1990), p. 23. [1 b&w by Mary Harman. At the Museum of Holography. Patrick Boyd uses 35mm negatives to produce holograms of cityscapes and street scenes. *Edited version of 966.*]
- 685.** "Photographers Tackle Landscapes from Hell." *New York Observer* 4:29 (13–20 August 1990), p. 26. [2 b&w: 1 by John Pfahl; 1 by Richard Misrach. Although their work is more neutral and anaesthetic than accusatory or questioning, curator Robert Sobieszek uses the work of several photographers to attempt a demonstration of *Landscape Photography in the Age of Questioning*, at the Whitney Museum Branch at Equitable Center.]
- 686.** "Two Shows at the Museum of Holography." THE ALMANAC in *New York Observer* 4:29 (13–20 August 1990), p. 32.
- 687.** "Master Artist at His Most Intimate." *New York Observer* 4:30 (27 August 1990), p. 24. [1 b&w by Edward Weston. An exhibition of 118 portraits by Edward Weston at the International Center of Photography includes views of many of his closest friends and companions that provide some sense of the delicately balanced interweaving of personal life and creative work that Weston managed to maintain in the environment he created for himself on Point Lobos. Also at the International Center of Photography, intelligent, sympathetic work done by Arnold Eagle under the auspices of the Works Progress Administration during the thirties and forties, that strives not only to chronicle the social conditions but also to examine the conditions as a social critic.]
- 688.** "The New American Pastoral: Landscape Photography in the Age of Questioning." THE ALMANAC in *New York Observer* 4:30 (27 August 1990), p. 28.
- 689.** "A German Sergeant's 1941 Visit to the Warsaw Ghetto." *New York Observer* 4:31 (3 September 1990), p. 23. [3 b&w by Heinz Joest. At the Jewish Museum; seventy-one striking photographs by Heinz Joest. This German sergeant and amateur photographer went AWOL in 1941 to spend a day in the Warsaw ghetto for the purpose of photographing the city's oppressed inhabitants and their vile environs. *Edited version of 966.*]
- 690.** "Arnold Eagle's New York," and "Weston's Westons: Portraits and Nudes." THE ALMANAC in *New York Observer* 4:31 (3 September 1990), p. 28.
- 691.** "MoMA's Strange Show of Images by a Well-Bred Victorian Lady." *New York Observer* 4:32 (10 September 1990), p. 24. [2 b&w: 1 by Felix Teynard; 1 by Lady Hawarden. Coleman compares Clementina, Lady Hawarden, to Julia Margaret Cameron, stating, "had Cameron been less gifted and less inspired, she might have been Clementina, Lady Hawarden." Also, views of nineteenth-century Egypt by Felix Teynard, a French engineer who brought to this pioneering venture (no photographs of Egypt had been previously published) a "clean, uncluttered vision unaffected by the romantic conventions of the art of his day," at the Metropolitan Museum of Art.]
- 692.** "A Day in the Warsaw Ghetto," and "Arnold Eagle's New York," and "Two Shows at the Museum of Holography." THE ALMANAC in *New York Observer* 4:32 (10 September 1990), p. 28.

693. "At Zabriskie, Technology Boxes the Compass." *New York Observer* 4:33 (17 September 1990), p. 24. [3 b&w: 2 by Kenneth Snelson; 1 by Nicholas Nixon. At the Zabriskie Gallery. A showing of panoramic photographs by the sculptor Kenneth Snelson presents a case in point of the technologizing of sight and the pleasures of intelligent camerawork as descriptive process. Also at Zabriskie, large-format camera (8x10-inch) autobiographical images of domestic life by Nicholas Nixon.]

694. "Lady Hawarden, Victorian Photographer." THE ALMANAC in *New York Observer* 4:33 (17 September 1990), p. 28.

695. "ICP Show Casts Cold Light on Man Ray's Work for Hire." *New York Observer* 4:34 (24 September 1990), p. 23. [2 b&w by Man Ray. A well-assembled and thorough exhibition of an overlooked area of Man Ray's oeuvre at the International Center of Photography. Also, an installation at fiction/nonfiction by Andrew Masullo, an inveterate pack rat, whose many assemblages and collages of photographs and found objects charge the gallery, giving off "a funny, sweet kind of energy."]

696. "New Family Pictures" and "Recent Panoramas." THE ALMANAC in *New York Observer* 4:34 (24 September 1990), p. 28.

697. "Sudek Honors Light, Nuance; Unterberg Looks at Fathers, Sons." *New York Observer* 4:35 (1 October 1990), p. 24. [3 b&w: 2 by Susan Unterberg; 1 by Josef Sudek. Two exhibitions of work by Josef Sudek, at the adjacent Photofind and Laurence Miller Galleries, present the work of this master printmaker and luminist whom Coleman compares to Clarence John Laughlin. Diptychs and triptychs by Susan Unterberg of *Fathers and Sons* done with Polaroid 20x24-inch prints are rich in body language and gesture. Yet whether they offer revelations about the sitters or about the photographer and the influence thereof is unclear. Also, Harold Feinstein's *A Coney Island of the Heart* at the International Center of Photography Midtown.]

698. "Man Ray: In Fashion," and "Andrew Masullo." THE ALMANAC in *New York Observer*, 4:35 (1 October 1990), p. 28.

699. "Highly Charged but Mute Parade of Social Ills." *New York Observer* 4:36 (8 October 1990), p. 28. [1 b&w by Larry Clark. An undigested presentation of work by Larry Clark, at the Luhring Augustine Gallery, incorporates video and collage along with works from his earlier books *Tulsa* and *Teenage Lust*. Edited version of 968.]

700. "Even Works of Autobiography Need Shaping by Point of View." *New York Observer* 4:37 (15 October 1990), p. 26. [2 b&w by Nan Goldin. At the PaceMacGill gallery; artsified snapshots by Nan Goldin of her deceased friend Cookie Mueller; and landscape photographs by Mark Klett, with an eye for the ironic and culturally reve-

latory. A small exhibition, at the Camera Club of New York, of work by Graciela Iturbide, documents a ten-year period in a small Mexican town that has existed for hundreds of years as a matriarchy. Edited version of 971.]

701. "Plachy's Once-a-Week, Intimate 'Glimpses.'" *New York Observer* 4:38 (22 October 1990), p. 22. [2 b&w: 1 by Ryuji Miyamoto; 1 by Sylvia Plachy. An exhibition at the Burden Gallery and a new book, both titled *Sylvia Plachy's Unguided Tour*, demonstrate that her "glimpses" are more suited to once-weekly reproduction in her *Village Voice* feature of the same title than asking her "slices of life" to function as part of a larger vision in the form of a book. Double exhibition at the new Min/Lowinsky Gallery presents the photography of Hiroshi Osaka and Ryuji Miyamoto, of Japan. Edited version of 968.]

702. "Blurred Works Swim Into Focus." *New York Observer* 4:39 (29 October 1990), p. 20. [1 b&w by John Brill. Brill's *Family Holiday Album* at the Coup de Grace Gallery presents evanescent, delicate imagery that is more subversive than the small scale of the images intimates.]

703. "Metzker's 'Composites' as Provocative as Ever." *New York Observer* 4:40 (5 November 1990), p. 20. [1 b&w by Ray Metzker. At the Laurence Miller Gallery. After moving away from his twenty-five-year focus on composite and serial imagery, Metzker presents both recent and older work in this show, making visible the analytical and highly influential nature of his approach.]

704. "From Mexico, Intimate Observations of Everyday Life." *New York Observer* 4:41 (12 November 1990), p. 18. [1 b&w by Colette Alvarez-Urbajtel. At the Witkin Gallery; an exhibition of the eccentric moments of quotidian Mexican life as seen by French expatriate Colette Alvarez-Urbajtel. An exhibition of formal and informal portraits of Frida Kahlo by several different photographers at the Carla Stellweg Latin American and Contemporary Art Gallery.]

705. "Catch the Train and See the Show: Affectionate Homage to Film Noir." *New York Observer* 4:42 (19 November 1990), p. 21. [1 b&w by Eileen Cowin. On the light boxes in the waiting room of the Long Island Rail Road, Eileen Cowin expands on her past work of directed tableaux in this engaging and affectionate homage to the *film noir* genre of the cinema. The Museum of Modern Art's *New Photography 6* exhibition is anything but new.]

706. "New York School and Its European Influence." *New York Observer* 4:43 (26 November 1990), p. 21. [2 b&w: 1 by Louis Faurer; 1 by Gerard Rondeau. At the Photofind Gallery. The work of Louis Faurer demonstrates a keen appreciation for gesture and juxtaposition. At the Alliance Française, Gerard Rondeau's photographs

of three famous society watering holes in New York and Europe fail to catch the ambiance of these places, due to Rondeau's reliance on a dominating flash as his light source.]

707. "Warhol Factory Days Chronicled; Soviet-American Hologram Venture." *New York Observer* 4:44 (3 December 1990), p. 21. [2 b&w: 1 by Nat Finkelstein; 1 by Harriet Casdin-Silver. A book of photographs by Nat Finkelstein of Andy Warhol's Factory is given a sardonic, often caustic edge by the photographer's comments on the photographs. An exhibition of the work, at the Neikrug Gallery, undercuts this edge through a lack of wall texts with these comments attendant and an anachronistic, black-light room that celebrates Warholia. Two pieces in an exhibition at the Museum of Holography are forced and fail to transcend the representational novelty of the hologram. However, the third of three installations by Harriet Casdin-Silver at the museum does achieve "a quietly elegiac mood." *Edited version of 971.*]

708. "Depth, Not Breadth, in Images from Mexico." *New York Observer* 4:45 (10 December 1990), p. 22. [1 b&w by Pablo Ortiz Monasterio. An exhibition at the International Center of Photography Uptown that emphasizes the documentary tradition in Mexican photography through 130 works by ten twentieth-century photographers. *Edited version of 971.*]

709. "City Streets, Not Homes, Favored in Show of Urban Images." *New York Observer* 4:4 (17 December 1990), p. 22. [2 b&w: 1 by Brent Jones; 1 by Dawoud Bey. At the Studio Museum of Harlem. A ninety-print exhibition—ostensibly proposing the urban environment as synonymous with "home" for contemporary blacks—does not offer any curatorial definition concerning the show's theme or intentions. Furthermore, the photographs included in the exhibition demonstrate no relationship to an idea of "home." In fact, only two photographers are included whose works document the interiors of home life.]

710. "Cameras Observe the City That Never Sleeps." *New York Observer* 4:47 (24–31 December 1990), p. 24. [1 b&w by Arthur Leipzig. Three exhibitions (at Brent Sikkema Fine Art, the Photofind Gallery, and the Union Square Gallery) portray New York City in different ways. At Sikkema, an exhibition of jazz photographs by Herman Leonard from 1948 to 1958; at Photofind, a nostalgic group exhibition dealing with New York city prior to 1960 entitled *New York . . . When It Was Fun!*; and finally, color photographs in a personal journalistic mode by Todd Weinstein, demonstrating a melancholic sense of the city, the result of his alert wandering of urban streets "in search of theater and epiphany."]

711. Holiday Illustration with A. D. Coleman's name included. *New York Observer* 4:47 (24–31 December 1990), p. 2.

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712. "Portraits of Primeval South; Thoughtographs." *New York Observer* 5:1 (7 January 1991), p. 19. [1 b&w by Keith Carter. At the Witkin Gallery. Keith Carter's conjuring produces imagery of his South that is both real and mythic, highly personal and still related to the psychic territory of forebears such as C. J. Laughlin and R. E. Meatyard. A reissue of *The World of Ted Serios* by Dr. Jule Eisenbud that documents the claims of Serios's ability to project his thoughts directly onto Polaroid film and records the three years Dr. Eisenbud spent observing this; an exhibition of Serios's "thoughtographs" at the Marta Cervera Gallery. *Edited version of 971.*]

713. "Exhibit of Works of 40's and 50's Also Exhibits Met's New Intentions." *New York Observer* 5:2 (14 January 1991), p. 21. [1 b&w by Aaron Siskind. This exhibition offers some hope that the Metropolitan Museum of Art's acquisition policies are finally serving to fill up the gaping holes in its twentieth-century collection.]

714. "Kruger's Variants on 80's Petulance; Sleet's 60's Images." *New York Observer* 5:3 (21 January 1991), p. 21. [1 b&w by Philip Greenberg. Impressive in its dramatic black, white and brilliant red, Barbara Kruger's installation at the Mary Boone Gallery—as labor-intensive as it is—reveals itself to be hollow, with the dissonant, elementary irony so characteristic of the eighties. A retrospective of the work of Moneta Sleet, Jr., photojournalist for *Ebony* magazine, at the Schomburg Center for Research in Black Culture. Reaching back to the early sixties, it presents components devoted to celebrity portraiture, independence celebrations in Ghana, Liberia, and Kenya, and the Civil Rights movement in this country. *Edited version of 971.*]

715. "Images of Faded Times Square Theaters Summon Up Recollections of Another Era." *New York Observer* 5:4 (28 January 1991), p. 24. [2 b&w by Maggie Hopp. An exhibition at the National Institute for Architectural Education addresses the deterioration and partial restoration of nine 42nd Street theaters, as documented by Maggie Hopp under commission by the Durst Organization. At the Seagram Building, a selection of thirty-three studies by Ezra Stoller of that quintessential example of the International style of architecture.]

716. "Maybe Visual Literacy, Too, Is Able to Trickle Down." *New York Observer* 5:6 (11 February 1991), p. 22. [1 b&w by Daniel Hall. At Art In General, *Shooting Back*, an exhibition of photographs taken by homeless children, presents work that is direct, personal, intimate and expressive. *Edited version of 972.*]

717. "'The Body in Question': Defiance of Bowdler's Heirs." *New York Observer* 5:8 (25 February 1991), p. 22. [2 b&w: 1 by Arthur Tress; 1 by Ken Miller. At the Burden Gallery, a group exhibition of current photographic work that has either been the subject of recent attempts at suppression or is in jeopardy in the current climate. In *The*

FISHtank Sonata at the Twining Gallery, Arthur Tress returns to his concern with the human impact on the ecosystem through his photographic parables, using an assortment of statuettes and knickknacks as protagonists in a fishtank proscenium. *Edited version of 972.*]

718. "This 'Fearless' Eye Was, in Fact, Merciless." *New York Observer* 5:10 [*sic*: 5:11] (11 March 1991), p. 22. [1 b&w by Lisette Model. Major traveling retrospective of Lisette Model's work at the International Center of Photography. Model, who was more famous during her life as a teacher than a photographer, is presented by a body of work with bulk and occasional substance but without the breadth or stability that an organizing idea, on her part, would have provided. The closest thing to a philosophy that Model had was the slogan "photograph from your guts." *Edited version of 973.*]

719. "Pictures from France, England and Russia." *New York Observer* 5:12 (25 March 1991), p. 26. [1 b&w by Yves Tremorin. *En Liberté: Contemporary French Photography* at the International Center of Photography Midtown is organized by three French curators and, as such, is almost three shows in one. *British Photography from the Thatcher Years* at the Museum of Modern Art, a plain show in line with the Museum of Modern Art's past tastes in photography. *Dmitry Debabov: Reconstructing the Soviet Past, Soviet Photojournalism 1926–1948*, at New York University's Photo Center Gallery, an exemplary exhibition of pioneering work presented at length. *Edited version of 973.*]

720. "French 'Voyeur' Documents an Obsession With Seeing." *New York Observer* 5:14 (8 April 1991), p. 22. [A self-confessed, unregenerate voyeur, Sophie Calle presents work in two exhibitions—at the Pat Hearn and Lühring Augustine galleries—that coolly document her insouciant 'obsession.' *Edited version of 974.*]

721. "Pictures as Fact and Opinion: Pictures from Canada." *New York Observer* 5:16 (22 April 1991), p. 22. [1 b&w by Richard Misrach. At Pyramid Gallery; Richard Misrach's *Desert Canto XI: The Playboys* (40x50-inch photographs of a bullet-riddled set of *Playboy* magazines—used for target practice—found at a nuclear test site in Nevada). This exhibition of images that transform artifacts—frightening metaphors for our conflation of sex and violence—offers a new chapter of Misrach's ongoing inquiry into the devastation of the land by our culture. Two lines of praxis in Canadian holography are demonstrated at the Museum of Holography. *Josef Sudek* at the Burden Gallery. *Edited version of 974.*]

722. "Craft Challenges Content—and Vice Versa." *New York Observer* 5:18 (6 May 1991), p. 22. [1 b&w by Eikoh Hosoe. Two exhibitions at the International Center of Photography Midtown—a presentation of the Toppan collection from Japan, and a major retrospective of Eikoh Hosoe. The Toppan collection attempts to position fifty-four photographers in an international light, yet only

presents two or three images for each artist. Hosoe's sixty-one-print exhibition is tight and well-organized, sampling five major bodies of work. *Edited version of 975.*]

723. "Statistics Come to Life in Ex-Economist's Work." *New York Observer* 5:20 (20 May 1991), p. 22. [1 b&w by Sebastião Salgado. Salgado's exhibition at the International Center of Photography Uptown uses a clear-eyed, empathetic description of the visible circumstances and external appearances of a collective group of individuals to convey an impression of the ongoing oppression and suffering of the poor and powerless. *Edited version of 976.*]

724. "From Witkin, Lifeless Bodies As Still Lives." *New York Observer* 5:22 (3 June 1991), p. 22. [1 b&w by Joel-Peter Witkin. An exhibition of recent work by Joel-Peter Witkin at the PaceMacGill gallery demonstrates a continuing obsession with the border "between addressing the differentness of people born physically abnormal or of nonstandard sexual preference, and the transformation of the flesh wrought by mortality." A shapeless yet enjoyable survey of street photography at the Museum of Modern Art. A less than coherent presentation of photographs by the Swede Christer Strömholm at WoodPeckers Interarts Space. *Edited version of 975 and 976.*]

725. "A Photocollagist Extraordinaire at the Studio Museum." *New York Observer* 5:24 (17 June 1991), p. 22. [1 b&w by Romare Bearden. This retrospective of collages and paintings by Romare Bearden at the Studio Museum in Harlem "provides an opportunity to observe a major artist applying the full force of his thought and vision" to the process of photocollage. Also, Chilean artist Catalina Parra presents an installation at the INTAR Gallery. *Edited version of 976.*]

726. "Social Conscience Informs an Alland Retrospective." *New York Observer* 5:26 (8–15 July 1991), p. 20. [1 b&w by Alexander Alland. In providing a thorough survey of Alland's efforts, this retrospective of Alexander Alland, Sr., at the Museum of the City of New York "touches on his efforts as a conservator, yet emphasizes his own imagery with seventy vintage prints." Also, Gary Brotmeyer's curious, miniature photocollages at the Laurence Miller Gallery are at once charming and unnerving. *Edited version of 977.*]

727. "Baldessari, at Whitney, 'Injuring Eternity?'" *New York Observer* 5:28 (5–12 August 1991), p. 22. [1 b&w by John Baldessari. Having created a language of his own in making art, John Baldessari—in his retrospective at the Whitney Museum—is left speaking only to himself in creating visually banal works. *Edited version of 977.*]

728. "MoMA Show Takes Aim at Received Meanings." *New York Observer* 5:30 (2 September 1991), p. 20. [1 b&w by Lee Friedlander. Furthering his ongoing struggle against received meanings implicit in his various subjects, Lee Friedlander takes aim at the nude, creating work—described in multitudinous adjectives by John

Szarkowski—best characterized by the terms “topographical” and “disinterested.” *Edited version of 978.*]

729. “Social Outcasts, Others at Fringe In Exploration Spanning 25 Years.” *New York Observer* 5:32 (16 September 1991), p. 19. [1 b&w by Mary Ellen Mark. Taking issue with the classification of her work in the photojournalistic and documentary traditions, this discussion of Mary Ellen Mark’s retrospective at the International Center of Photography Midtown, and its presentation of her work, positions her as a transactional environmental portraitist whose work is consistently attentive, calm, accepting, and empathetic. *Edited version of 978.*]

730. “Leibovitz, from Avedon to Ono, and Uelsmann’s Vision.” *New York Observer* 5:34 (30 September 1991), p. 22. [2 b&w by Annie Leibovitz. At the International Center of Photography Uptown. Lacking any sort of signature style, Annie Leibovitz presents her chameleon’s approach to celebrity portraiture in a 120-print retrospective. Also, Jerry Uelsmann’s work at the Witkin Gallery elaborates an idiosyncratic, obliquely autobiographical dream-world that is both surreal and grotesque. His works are the progenitors of an approach to photographic image-making that, at one time, was the center of controversy in the photography community. *Edited version of 979 and 980.*]

731. “Home Snapshots of America’s Arty White Middle Class.” *New York Observer* 5:36 (14 October 1991), p. 20. [1 b&w by Tina Barney. Coleman points out that the photographers in the show *The Pleasures and Terrors of Domestic Comfort* at the Museum of Modern Art are all of a specific generation and from a specific culture and class, namely white upper-middle-class with graduate art degrees. He notes that even though they explore what they know best—their domestic life—the distraction that emerges gives evidence that their knowledge consists of “the brand names of everything and the meaning of nothing.” *Edited version of 979.*]

732. “Kertesz in Paris and in New York, Meiselas in Post-Somoza Nicaragua.” *New York Observer* 5:38 (28 October 1991), p. 26. [1 b&w by André Kertész. Kertész’s work lacks any systematic coherence. Only the gradual evolution of individual sensibility manifests itself. Also, the people Susan Meiselas interviewed for her book *Nicaragua* are given the chance to retell their experience in a documentary film by Meiselas and two collaborators, *Pictures from a Revolution*. *Edited version of 979.*]

733. “When Photos and Sculpture Get Married.” *New York Observer* 5:40 (11 November 1991), p. 20. [1 b&w by Laurie Simmons. A discussion of photographed sculptures with legs by Laurie Simmons, on exhibition at Metro Pictures, is linked with a review of a group exhibition at Lieberman and Saul Gallery—an uneven and jumbled survey of the *Synapse Between Photography and Sculpture*. *Edited version of 980.*]

734. “Missing the Text: Some Pictures May Need 1,000 Words.” *New York Observer* 5:42 (25 November 1991), p. 20. [1 b&w by Anonymous. Curatorial laxity in an exhibition of prints of nudes from “found” negatives presented by the Cavin Morris Gallery. Also, an excellent example of curatorial care in a survey of the Czech photographer Frantisek Drtikol at the Howard Greenberg Gallery.]

735. “Woo-Woo! Link’s Trains, Koons’ Gyno-Art.” *New York Observer* 5:44 (9 December 1991), p. 22. [2 b&w: 1 by O. Winston Link; 1 by Anonymous. An extensive document of America’s railways, on exhibition at the James Danziger Gallery, addresses O. Winston Link’s enchantment with the magnetic pull and intrusion of the poetic “elsewhere.” Further commentary on magnetic pull and other meanings of intrusion arise in a review of Jeff Koons’s parody and provocation exposing the hypocrisy and hysteria around sex and the art world. *Edited version of 980.*]

736. Editorial. *New York Observer* 5:45 (16 December 1991), p. 4. [Editorial about the Koons exhibition; also, an errata regarding the spelling of a name in Coleman’s previous article.]

737. “Harry Benson at Christie’s: Up from Fleet Street.” *New York Observer* 5:46 (23 December 1991), p. 30. [2 b&w by Harry Benson. An auction of work by photojournalist and portraitist Harry Benson at Christie’s drawn from an exhibition at Christie’s of images based on a recently published anthology detailing over twenty-five years of unpretentious celebrity reportage.]

1992

738. “Photographs from Japan, Eastern Europe and Harvey Wang.” *New York Observer* 6:3 (27 January 1992), p. 22. [1 b&w by Boris Ignatovich. Wang’s gentle and inquisitive transactional portraits of New York City’s elderly workforce provide a poignant testament to the vitality of an element in the diversity of the city’s economic ecosystem. A series of exhibitions presenting work from Eastern Europe and Japan. *Edited version of 981.*]

739. “William Wegman’s Canine One-Liners Are Wearing Thin.” *New York Observer* 6:5 (10 February 1992), p. 22. [1 b&w by John Reuter. Wegman’s “stupid pet tricks,” recorded for posterity and presented as an art activity that has won him international celebrity, are witty and wry when taken in small doses, but cannot withstand the extended scrutiny that a huge retrospective at the Whitney Museum and two simultaneous exhibitions at the PaceMacGill and Holly Solomon galleries provide. *Edited version of 982.*]

740. “Japan’s Visual Tradition; Deborah Turbeville’s Third World.” *New York Observer* 6:7 (24 February 1992), p. 24. [1 b&w of Deborah Turbeville’s installation. The condescending pretensions to sincerity and social concern of a self-promoting fashion photographer. Two fine

exhibitions that detail some of the history of Japanese photography, including an extensive retrospective of Yasuzo Nojima at the Grey Art Gallery of New York University. At the Howard Greenberg Gallery, Kenro Izu presents 14x20-inch contact platinum prints of sacred sites from the world over. *Edited version of 1982.*]

741. "An Elegiac AIDS Album; Sugimoto's God's-Eye View." *New York Observer* 6:9 (9 March 1992), p. 26. [1 b&w by Philip Greenberg. Subjected to persistent disparagement, the book version of Nicholas and Bebe Nixon's *People With AIDS* (David R. Godine, Inc.) is a forthright, empathetic look at those whose lives are ravaged by this fatal disease [first published as: "Visual Literacy: People With AIDS, Nicholas and Bebe Nixon," *COVER* 5:9 (November 1991), p. 19]. At the Sonnabend Gallery, Hiroshi Sugimoto's pensive horizons form a tone poem, whose pace, variety, delicacy, and balance are deeply gratifying. The latest victim of the economy's free-fall—the Museum of Holography. *Edited version of 1981 and 1982.*]

742. "Illustrating the Banality of Good; 'Disciples' of Eadweard Muybridge." *New York Observer* 6:12 (30 March 1992), p. 24. [1 b&w by Eadweard Muybridge. An exhibition of interviews and portraits of people who sought to aid fleeing German Jews during World War II. *Rescuers of the Holocaust*, by photographer Gay Block and writer Malka Drucker, is distorted in its exhibition form (at the Museum of Modern Art) by curator Susan Kismaric's need to place undue emphasis on the transactional portraits of the individuals, at the expense of the interviews which constitute the content of this work. This homage at the International Center of Photography Midtown, *Motion and Document/Sequence and Time: Eadweard Muybridge and Contemporary American Photography*, presents an extreme variety of work, often of tenuous connection, intended to evidence Muybridge's pervasiveness, yet loses sight of any centralized inquiry into the work at hand in terms of this influence. *Edited version of 1983.*]

743. "Houston's Massive—and Greatly Improved—FotoFest '92." *New York Observer* 6:13 (6 April 1992), p. 26. [1 b&w by Luis Gonzalez Palma. Informative profile of the Houston FotoFest, telling the history behind it and news about this year's event. *Edited version of 1984.*]

744. "The Funereal Exuberance of 100 Years of Vogue Images." *New York Observer* 6:15 (20 April 1992), p. 22. [1 b&w by Edward Steichen. This expansive survey of images from the fashion magazine's archives begins a tour at the New York Public Library and provokes Coleman's thoughts on the similarities and differences between the world of fashion and the act of photography, and on the nature of fashion's self-referentialism. Recommendations for two exhibitions: a Henry Holmes Smith retrospective at Howard Greenberg Gallery, and the first extensive presentation of the work of Shikanosuke Yagaki—an impor-

tant Japanese modernist—at Houk-Friedman. *Edited version of 1985.*]

745. "Helen Levitt's Sidelong Glance at a Vanished City." *New York Observer* 6:17 (4 May 1992), p. 25. [1 b&w by Helen Levitt. An assessment of Helen Levitt's oeuvre as presented in an exhibition at the Metropolitan Museum of Art and in a new edition of her seminal volume *A Way of Seeing* (Duke University Press in association with the Center for Documentary Studies at Duke University), with introduction by James Agee. Brief mention of the first photography exhibition at the Judith Goldberg Gallery: Bruce Cratsley constructs microcosms in square format with an underlying message of the pleasures, sensual and intellectual, that the world has to offer. *Edited version of 1985.*]

746. "Jock Sturges' Inexcusable Naiveté Imperiled His Work's Fragile Truth." *New York Observer* 6:19 (18 May 1992), p. 25. [1 b&w by Jock Sturges. Extensive discussion of the case of Jock Sturges's harassment by the FBI and of his approach to photography, his relation to his subjects, and the implications of such a relationship presented in photographs when shown in our society. *Edited version of 1986.*]

747. "The Entrancing Clarity of a Mother's Vision of Her Young." *New York Observer* 6:22 (8 June 1992), p. 20. [1 b&w by Sally Mann. *Immediate Family*, Sally Mann's first exhibition in New York in over three years, at Houk-Friedman, opens a portal to an alternative universe that is less than perfect—a reasonably healthy, happy, nuclear family engaging enthusiastically with itself and with nature. *Edited version of 1986.*]

748. Letter to the Editor. "A+ for A. D." *New York Observer* 6:23 (15 June 1992), p. 4. [C. J. Scheiner, Brooklyn, New York, commends Coleman's piece on Jock Sturges as "required reading for all enforcement agents involved with obscenity" and pornography censorship.]

749. "New Mythologizing of Latin America." *New York Observer* 6:35 (12 October 1992), p. 18. [1 b&w by Mario Cravo Neto. Two Latin-American photographers, the Brazilian Mario Cravo Neto and the Guatemalan Luis Gonzalez Palma, whose work engages them in developing a highly personal mythological view of their heritage as Latin-Americans. *Edited version of 1989.*]

750. "Michals' Three-Decade Career (No Map Provided)." *New York Observer* 6:38 (2 November 1992), p. 22. [1 b&w by Duane Michals. Michals's ground-breaking work, stating that which is obvious (but the obvious often does not become so until it is identified), is given a tribute in this one hundred-plus print retrospective of thirty years' worth of his contribution to the field, at the International Center of Photography Uptown. *Edited version of 1990.*]

751. "Camera Unobscura: Ritts & Co." *New York Observer* 6:42 (30 November 1992), p. 19. [1 b&w by Herb Ritts. A

recent spate of celebrity-dominated photographs gives Coleman occasion to consider some of their makers (Herb Ritts, Annie Leibovitz, and the Madonna/Steven Meisel collaborative book effort, *SEX*) and some implications of this work. *Edited version of 992.*]

752. "Cultural Tenacity Among the Gullah; 'Feeble' Family Values." *New York Observer* 6:45 (21 December 1992), p. 22. [1 b&w by Carrie Mae Weems. A meditation by Carrie Mae Weems on the Gullah cultures off the coasts of Georgia and South Carolina that is both unnerving and reassuring in its propositions about the continuity of African culture in this country, even after its violent uprooting. Attempting to give the lie to the radical right's view of *Family Values*, a group exhibition at the 494 Gallery, curated by Lucy Lippard, falls short of its goal—that might even be considered preaching to the converted. Brief mention of two exhibitions that evoke "auld New York" for Coleman: Weegee's *Portrait of a City*, and Ernst Haas's *In Black & White*. *Edited version of 994 and 995.*]

1993

753. "Tomatsu Reconsiders Cherry Blossoms—and Plastics—at the Met." *New York Observer* 7:2 (18 January 1993), p. 16. [1 b&w by Shomei Tomatsu. Two series of works by Shomei Tomatsu—a germinal figure in Japanese photography who is relatively unknown in this country—are on display at the Metropolitan Museum of Art. Correction about an Annie Leibovitz photograph from a previous column. *Edited version of 992.*]

754. "Focusing on a Lesser-Known Cohort of Avedon and Arbus." *New York Observer* 7:5 (8 February 1993), p. 16. [1 b&w by Saul Leiter. Leiter, a lesser-known yet influential member of the "New York School" of photography, is recognized in the publication of Jane Livingston's *The New York School: Photographs 1936–1963*, and a forty-five-print exhibition at the Howard Greenberg Gallery. An exhibition of panoramic landscapes by Michael A. Smith opens up a new dimension for his work in the enlargement of negatives he had previously only contact-printed. *Edited version of 995.*]

755. "Snapshot: Art Museums Place Bets on Photography, and the Ante Is Upped." *New York Observer* 7:8 (1 March 1993), p. 20. [1 b&w by Man Ray. An overview of recent moves by New York's museums (Metropolitan Museum of Art, the Museum of Modern Art, the Whitney, and the Guggenheim) to develop their collections of photography, wherein Coleman analyzes their new permanent collections and recent acquisitions. *Edited version of 995 and 998.*]

756. "Jazzy Photos in Minor Key; Sager's Withered Come Hithers." *New York Observer* 7:11 (22 March 1993), p. 22. [1 b&w by Ming Smith. With roots in Roy DeCarava's Kamoinge Workshop, Ming Smith's work—presented in an exhibition at the Crawford and Sloan Gallery and in a self-published monograph, *A Ming Breakfast: Grits and Scrambled Moments* (New York: deMing Dynasty)—uti-

lizes small-camera negatives and available, often dim, light. This methodology produces work that is quick, blurred, and improvisational, emphasizing the dark end of the tonal scale. A group exhibition at the Midtown YWCA, of older women photographers who make personal images about aging, often contrasting sharply with the way society views it. *Edited version of 996.*]

757. "Searching for Danto's 'Photographists' at SoHo Show." *New York Observer* 7:13 (5 April 1993), p. 22. [1 b&w by Hans-Peter Feldmann. Challenges a review, by Arthur Danto in *The Nation*, of the exhibition *Photography in Contemporary German Art: 1960 to the Present*, wherein Danto exhibits an uncharacteristic ignorance of photography's history and sloppiness of thought. The work in the exhibition is seen, by Coleman, to be produced by a grim and humorless lot, characterized by a rage for regimentation and a pernicious obscurantism. *Edited version of 997.*]

758. "The Slow Carnage of America's Nuclear War Against Itself." *New York Observer* 7:15 (19 April 1993), p. 15. [2 b&w by Carole Gallagher. *American Ground Zero: The Secret Nuclear War* by Carole Gallagher (MIT Press) is a stunning book that details, through first-person accounts and transactional portraits, the awakening of a citizenry outraged over the U.S. government's policies of nuclear testing in the southwest during the late fifties and sixties.]

759. "Heartfield's Heartfelt Anti-Nazi Photocollages at MoMA." *New York Observer* 7:18 (10 May 1993), p. 22. [1 b&w by John Heartfield. This exhibition allows us the opportunity to observe how this master of the photocollage worked and developed his ability for plumbing the political sector of the collective unconscious. However, the organizers of this exhibition may also be responsible for further conflating the terms *photomontage* and *photocollage*, a confusion that can be partially attributed to Heartfield himself. *Edited version of 997.*]

760. "Meditation on the Meaning of Ansel Adams' Coffee Can." *New York Observer* 7:20 (24 May 1993), p. 23. [1 b&w by Jim Stone. Drawing upon the vast range of photography's applications in contemporary culture, *Commodity Image*, the ambitious exhibition at the International Center of Photography Midtown seeks to explore the ways in which photography is inextricably entwined in present-day consumerism. In Willis Hartshorn's curatorial essay, "mercifully unpedantic and a model of lucidity," the ambition is to take the "complex snarl of artworks, ideas and theories that are loosely labeled 'postmodern' . . . and render them accessible to a general audience." *Edited version of 998.*]

761. "Shameless (Unfashionable) Pleasures of the Lens." *New York Observer* 7:22 (7 June 1993), p. 21. [1 b&w by Abelardo Morell. William Clift's provocative exhibition at the Equitable Gallery follows in the decidedly unfashionable tradition of Adams and Weston, depicting a dialectical world, a microcosm that is in constant flux. Abelardo Morell, another photographer who indulges in the pleasures of vision, turns rooms in his home into *cameras obscurae*

and then photographs the images projected. *Edited version of 999.*]

762. "Photo Show at Met Is a Feast—With Too Many Courses." *New York Observer* 7:24 (21 June 1993), p. 20. [1 b&w by Vallou de Villeneuve. At the Metropolitan Museum. This extraordinary exhibition from the Gilman Paper Company Collection, *The Waking Dream*, indulges in the pleasures of photography, savoring an "awareness of the physicality of photographs as wrought artifacts," but unfortunately overpowers the appetites it arouses. Handsome, interpretive prints from the period 1948 to 1960 by Robert Frank at the Houk-Friedman Gallery unintentionally demonstrate the significance of *The Americans*. *Edited version of 999.*]

763. Editor's Notice. *New York Observer* 7:28 (2–9 August 1993), p. 4. [Congratulating Coleman on his receipt of two honors: a guest scholarship at the Getty Museum and a Fulbright Scholarship.]

764. "70's Vintage, from California's Photographic Vineyards." *New York Observer* 7:30 (30 August–6 September 1993), p. 22. [1 b&w by Richard Misrach. The first of a two-part exhibition at the Seagram Building that seeks to examine the previously overlooked photography from California during the seventies.]

765. "When a Kiss Is Not a Kiss: M. Doisneau Was a Poseur." *New York Observer* 7:32 (20 September 1993), p. 22. [1 b&w by Robert Doisneau. When a court case reveals that Robert Doisneau's famous picture was a directed shot, it raises questions about the differences between sociology and dramaturgy, and the implications for impressions left upon the viewer by such photographs. *Edited version of 1004.*]

766. Letter to the Editor. "Posed-Unposed." *New York Observer* 7:34 (4 October 1993), p. 4. [Paul Seligman, New York, New York, expands on Coleman's points from the previous article, by providing a quote from a history of *Life* magazine indicating that it was standard practice for *Life* photographers to pose pictures.]

767. "Recording the Human Face of a War's Grim Statistics." *New York Observer* 7:34 (4 October 1993), p. 22. [1 b&w by Anthony Suau. A terrifying and heart-breaking series of photographs of the war in Yugoslavia (at the United Nations) provides a basis for meditation on the capacities and limits of photojournalism.]

768. "Pushing the Photographic Envelope, from Within and Without." *New York Observer* 7:36 (18 October 1993), p. 22. [1 b&w by Robert Watts. The first show in New York City of Ed van der Elsken (at the Greenberg Gallery) presents the work of this neglected innovator from the generation of Robert Frank and William Klein. Another exhibition, of artists working in other disciplines who picked up photography in the late sixties, hints at the necessity for an interdisciplinary history of photography

after World War II to avoid the common "reinvention of the wheel," characteristic of so many of these and later artists. At Metro Pictures, an exhibition of hastily made Polaroids by Gary Simmons of black youths in Bedford Stuyvesant and East New York points up the disparity in class between the photographer (who is also black) and his subjects.]

769. "A Lynes Surprise; the Mystery of the 'Mesdames Morter.'" *New York Observer* 7:38 (1 November 1993), p. 24. [1 b&w by the "Mesdames Morter." Historical problems in dealing with newly uncovered, accomplished oeuvres of little- or unknown photographers. Specifically, a set of forceful and emotionally honest homoerotic images by George Platt Lynes forces a reconsideration of this photographer's place in the medium's history. Also, an odd set of posed photographs of a woman by an unknown photographer led to a range of unsubstantiated speculation on the photographer and her (or his) political beliefs.]

770. "It's Interactive! Get in Line for Your Turn at the Show." *New York Observer* 7:40 (15 November 1993), p. 28. [1 b&w by Alan Rath. *Iterations*, at the International Center of Photography, ambitiously attempts to grapple with and illuminate the contemporary experimentation with digital imaging and its unique ability to allow the viewer to respond to it and participate in how the work presents itself. *Derived from 354.*]

771. "The Seed That Ansel Adams Planted Blooms and Flourishes." *New York Observer* 7:42 (29 November 1993), p. 24. [1 b&w by Brett Weston. The Center for Creative Photography in Tucson, Arizona, the oldest photographic archive in the U.S., begun with Ansel Adams's generosity, has substantial holdings that include work by William Mortensen—Adams's bitter rival and enemy. *Edited version of 1006.*]

772. "Economist-Turned-Photographer Eyes the World of Work." *New York Observer* 7:45 (20 December 1993), p. 28. [1 b&w by Sebastião Salgado. Salgado turns his attention to the world of manual labor—ever decreasing in our society, yet still wholly infrastructural in other, poorer societies—and has produced a book comprising some twenty-eight essays of varying length, each addressing a particular kind of labor as performed in a specific geographic setting. *Edited version of 1007.*]

773. "A Thriving West Coast Xanadu for the Photographic Arts." *New York Observer* 7:46 (27 December 1993–3 January 1994), p. 26. [San Diego's Museum of Photographic Arts celebrated its tenth anniversary this year, having carved out its own niche in the expanding ranks of photography-specific institutions, and is preparing for its own expansion. *Edited version of 1007.*]

1994

774. "Photo Futures: Electromagnetic Terrorism?" *New York Observer* 8:2 (17 January 1994), p. 18. [A whimsical

look into the future of photography, and the impacts of technology and digitization on its future. A few of the predictions include “picture pens”—digital cameras shaped like ball-points—for everyday visual note-taking, a consortium image bank of over 280 billion digitized photographs retrievable by computer, and the establishment of “no-photographing zones” in major cities around the world. *Revised from 347. Reprinted in 10.*]

775. “Movie Screen Takes Center Stage; A New Look at Water.” *New York Observer* 8:4 (31 January 1994), p. 18. [1 b&w by Susan Derges. Hiroshi Sugimoto, at the Sonnabend Gallery, presents long exposures of movie theaters illuminated by the films playing, thus rendering the screen blank and diverting attention to the architectural details of the rococo and Art Deco interiors from the twenties and thirties, as well as the outdoor environs of fifties drive-ins. Susan Derges presents a series entitled *The Observer and the Observed*, a strong but repetitive set of semi-scientific photographs of water frozen into perfect shapes by strobe. David Stephenson’s charged installation *Winter*, which includes fifteen black-and-white images of clouds made during the past four years in Italy and Tasmania, fails to extend Stieglitz’s concept of equivalents. Both exhibitions at James Danziger.]

776. “California, Here I Come! Seagram Toasts 70’s Pictures.” *New York Observer* 8:6 (14 February 1994), p. 23. [1 b&w by Darryl J. Curran. The second part of an exhibition from Seagram’s collection of work by young California photographers from the seventies. An emphasis of the collection was work by those who had recently earned Master of Fine Arts degrees, the first generation of picture-makers to have studied the medium in an academic environment. *See also:* 764. The Robert Mann gallery presents excerpts from the *DNA Series* by Susan Rankaitis (a descendant of the seventies California generation). The rich, lustrous, and subtle multimedia collages manage to engage the viewer through almost undecipherable layers of imagery. *Edited version of 1003.*]

777. “Cocaine True: Richards as Outsider-Eyewitness.” *New York Observer* 8:8 (28 February 1994), p. 22. [1 b&w by Eugene Richards. *Cocaine True, Cocaine Blue*, Eugene Richards’s newest book “is a plunge into the communities most ravaged” by the increase in cocaine use. The book is divided by the three predominantly black and Latino inner-city ghettos where the ninety-three images were shot, providing a “mosaic of glimpses” into these neighborhoods rather than an overview of the national epidemic. Richards’s images evoke a hallucinatory, nightmarish microcosm characterized by a ghostly amorality. *Edited version of 1008.*]

778. “J. Paul Getty; Patron of Photography: Who’d Have Guessed?” *New York Observer* 8:14 (11 April 1994), p. 21. [A profile of the photography department of the J. Paul Getty Museum, which often buys entire private collections under its acquisition program. Weston Naef, the

curator who initiated its collection in 1984 and turned it into a world-class photography institution, has fought space constraints to present a steady stream of exhibitions (an impressive thirty shows in six years.)]

779. “Is The Museum Dead? And Did Photography Do It In?” *New York Observer* 8:24 (20 June 1994), p. 22. [1 b&w by Louise A. Lawler. A negative response to Douglas Crimp’s book *On the Museum’s Ruins* (MIT Press) and the argument that photography played a key role in “ruining” the notion of the museum, although Crimp correctly “sees any site for the veneration of exhausted artifacts as a road block on the path to the future.” *Edited version of 1008.*]

780. “Stranger Than Paradise: Are We in Scandinavia Yet?” *New York Observer* 8:28 (1 August–8 August 1994), p. 19. [1 b&w by Jan Kaila. A critique of *Stranger Than Paradise*, a survey of contemporary Scandinavian photography curated by Stephen Henry Madoff, which disappoints in its lack of diversity, generic post-modern emphasis, and failure to uncover anything specifically Scandinavian in the native artists. This exhibition at the International Center of Photography includes the works of nineteen photographers such as Jan Kaila, Maria Miesenberger, Timo Kellaranta, and Dawid (each represented by no more than four pictures.) *Edited version of 1009.*]

781. “New York Goes to Arles: The Granddaddy of Photo Fests.” *New York Observer* 8:30 (29 August–5 September 1994), p. 26. [1 b&w by Cornell Capa. A report on the Recontres Internationales de la Photographie, held in Arles, France, which for the first time held a real-time computer dialogue between Arles participants and New York photographers Harry Callahan, Ralph Gibson, and Mary Ellen Mark. The festival reached its twenty-fifth anniversary with this year’s events, and Coleman speaks of the feeling of nostalgia throughout the festival. Also, brief mention of Gilles Peress’s *Farewell to Bosnia*, the group show *Sarajevo: Closed City*, Andres Serrano’s *The Morgue*, and *Truth and Fictions* by Pedro Meyer. *Expanded in 372.*]

782. “Colorized Classics: You Could Call Them ‘Photo Illustrations.’” *New York Observer* 8:32 (19 September 1994), p. 19. [1 b&w by William Henry Jackson. Critique of *The Birth of a Century: Early Color Photographs of America*, by Jim Hughes, with photographs by William Henry Jackson. Coleman looks negatively at the colorization of Jackson’s black-and-white prints through a process called Photochrom. “In short, it’s colorization, though Mr. Hughes assiduously avoids that word and elides the current debate over this question in relation to electronically altered photographs.” *Edited version of 1009.*]

783. Letter to the Editor. “Snap Judgment?” *New York Observer* 8:34 (3 October 1994), p. 4. [Jim Hughes, the author of *The Birth of a Century*, responds to Coleman’s negative review of his book, *see 782.*]

784. "Landscapes from the Mind's Eye of Eclectic Gordon Parks." *New York Observer* 8:34 (3 October 1994), p. 17. [1 b&w by Gordon Parks. Coleman praises Gordon Parks's book *Arias in Silence*. "And though what he practiced was, in the most literal sense, an idiosyncratic version of still-life photography, what he achieved imagistically was the rendering of imaginary scapes drawn entirely from the interior of the psyche." *Edited version of 1010.*]

785. "Seeing and Hearing at ICP; Two Masters: Szarkowski and Capa." *New York Observer* 8:37 (24 October 1994), p. 23. [1 b&w by John Szarkowski. A critique of *Talking Pictures: People Speak about the Photographs that Speak to Them*, at the International Center of Photography, and the book version thereof. For this project, photographs are chosen by (mostly) famous personalities who then address what makes the photograph compelling, which is often revealed to be its subject matter. Also, a brief look back at the careers of "the city's two most influential orchestrators of photography-related matters over the past several decades," John Szarkowski and Cornell Capa, through exhibitions at the PaceMacGill gallery for the former and the International Center of Photography for the latter. *Edited version of 1010.*]

786. "Human Nature; Frog without a Kiss; Tango Passion." *New York Observer* 8:40 (14 November 1994), p. 28. [1 b&w by Martha Madigan. Beginning with a defense of the work of painter Pavel Tchelitchev, who is exhibited in the same gallery, Coleman gives a critique of Martha Madigan's *Human Nature*, large-scale photograms and photographs created on grids of printing-out paper that blend human outlines with floral and vegetal shapes, on display at the Michael Rosenfeld Gallery. Also, Isabel Munoz's large-scale platinum prints of tango and flamenco dancers on view at the Julie Saul Gallery capture the passion of these art forms with high drama, an emphasis on arrested moments, and attunement to small inflections of gesture. *Edited version of 1012.*]

787. "A View of Beard's Wild Life; An Appalachian Journal." *New York Observer* 8:41 (21 November 1994), p. 26. [1 b&w by Peter Beard. The twenty-nine pieces collected in Peter Beard's exhibition at the Farah Damji Gallery center around images of African wildlife and include photographs of pages of this master collage-assemblage's journal, which is filled with scraps, scribbles, and ruminations on his travels. A review of *Grapevine* (Manchester: Cornerhouse), the book by photographer Susan Lipper that looks affectionately at the strangeness of the people and places that make up the rural Southeastern town of Grapevine Hollow, West Virginia. The book "offers up a white-trash microcosm that's variously chilling, grotesque, and comical, with considerable melodrama and more than a touch of pathos." *Edited version of 1012.*]

788. "Takashimaya's Photo Show: Here's a Shopper's Paradise of a Different Sort." *New York Observer* 8:44 (12 December 1994), p. 26. [1 b&w by Jin Ming. Exhibition

review of *Elemental Images*, a collection of color and black-and-white photographs at Takashimaya department store by "seven photographers, who each approach both photography and the natural landscape in a different way." Included in the gallery-space-within-store environment are Yoshihiko Ito, Hitoshi Nomura, Jun Morinaga, Hiroshi Sugimoto, Jin Ming, Lois Connor, and Kenneth Snelson. Also, an exhibition review of *Flora Metaphysica; The Secret Life of Plants: Cameraless Images* at Guillaume Galozzi, including Anna Atkins's cyanotype photograms, Walter Chappell's electrophotography on platinum paper and Adam Fuss's color photograms on Cibachrome paper. The concurrent viewing of these works, which reach across the history of the medium, reveals concerns running "much deeper than the superficialities of style." *Edited version of 1013.*]

1995

789. "Otherworldly Vistas You Can Almost Hear; Images of White." *New York Observer* 9:4 (30 January 1995), p. 17. [1 b&w by Beatrice Helg. Swiss photographer Beatrice Helg "creates complex, illusionistic vistas suggestive of architectural forms, and other simpler structures that the eye responds to as sculpture," on exhibition at Jayne Baum Gallery. Also, Lynn Stern's *Whiteness Series*, studies of folds and drapes, is presented at Gallery B.A.I. This work raises the ongoing question: "What is the relationship in photography between literal and metaphorical content, and what minimum of either or both is required to make an image that holds the attention?" *Edited version of 1014.*]

790. "A Century Apart: Images of Struggle and Spirit." *New York Observer* 9:7 (20 February 1995), p. 18. [1 b&w by Margaret Morton. Combining Jacob Riis photographs with those of contemporary photographers Martine Barrat, Fred R. Conrad, Mary Ellen Mark, Margaret Morton, and Jeffrey Henson Scales in *A Century Apart: Images of Struggle and Spirit*, at the Museum of the City of New York, shows that economic dysfunction in this city and its treatment of the disenfranchised hasn't changed much between then and now. Also, a book review of *Creating Effective Advertising: Using Semiotics* by Mihal Nadin and Richard D. Zakia, which attempts to instruct its readers on how to use semiotics to construct (rather than deconstruct) advertising. *Edited version of 1014.*]

791. "Soho Journey: From Minor White to Andres Serrano." *New York Observer* 9:11 (20 March 1995), p. 21. [1 b&w by Andres Serrano. A review of the posthumous David Wojnarowicz monograph, *Brush Fires in the Social Landscape* (Aperture), which surveys the provocative work of the AIDS activist but with so much commemoration that it is eventually rendered incoherent. Also, reviews and thoughts about three of Coleman's cultural reference points: Minor White, represented by a small group of vintage prints at Gallery 292; Cindy Sherman, a visitor to that show; and the midcareer retrospective *Andres Serrano: Works 1983-1993*, at the New Museum. A previous exhibition opened

Coleman's eyes to the "potency and redeeming social value" of Serrano's blunt yet evocative and often reverential images. *Edited version of 1016 and 1017.*]

792. "Venezuelan Chicken Soup—and Experimenting Women." *New York Observer* 9:13 (3 April 1995), p. 21. [1 b&w Elaine Lustig Cohen. Three exhibition reviews including the debut show at Throckmorton Fine Art of Alexander Apostol, a Venezuelan, whose work dating from 1989 through 1993 mixes family album and found photographs into groupings or collaged clusters, "some readily available to any viewer, while others . . . are culture-specific." A mini-retrospective of Naomi Savage's work at Snyder Fine Art includes her early portraits of composers from 1949, along with relief prints on metal and other experimental prints. At the Cooper-Hewitt National Design Museum is a major survey of twenty-eight works by Elaine Lustig Cohen, a Bauhaus-influenced graphic designer who paints and collages over old photographic postcards and reproductions of photographic nudes. *Edited version of 1016.*]

793. "Old Is New: From Daguerreotypes to Whitney Wimpery." *New York Observer* 9:17 (1 May 1995), p. 21. [1 b&w by David Armstrong. An exhibition review of *Dames and Knights of Daguerre: Contemporary North American Daguerreotypists* at A Photographer's Place, which includes three dozen works in two of the original photographic processes—the daguerreotype and the calotype—representing the traditional subjects of landscape, still life, and urban views by contemporary photographers including Irving Pobboravsky, Bob Shlaer, Charlie Schreiner, Kenneth Nelson, and Barbara Galasso. Coleman notes: "It is one of the hallmarks of our time that all the technologies of photographic image-making, from the most primitive . . . to the most advanced . . . are being practiced simultaneously." Any realization of the latter is found lacking at the Whitney Biennial, where curator Klaus Kertess bypassed all experimental contemporary photography, suggesting that the medium stopped evolving circa 1965. Also, Ann Mandelbaum at the Grey Art Gallery shows aspects of the lewd, comic, and sensuous in her solarized close-ups of orifices such as mouths "holding and apparently disgorging assorted organic objects." *Edited version of 1017.*]

794. "Welcome to Weimar: In this Show, the Focus Is on Women." *New York Observer* 9:21 (29 May 1995), p. 20. [1 b&w by d'Ora. The exhibition *Women Photographers of the Weimar Republic* at the Jewish Museum surveys "educated, mostly middle- and upper-class urban German women from 1919 to 1933 . . . who used photography as an inexpensive, accessible, versatile profession, craft, art form and medium of communication." Included are: Florence Henri, Gisèle Freund, Lucia Moholy, ringl+pit, Lotte Jacobi, Hannah Höch, Ilse Bing, and Germaine Krull. Also, an uncohesive exhibition of three contemporary Scandinavian picture-makers at the Stuart Levy Gallery:

Osmo Rauhala is represented by monoprints using wildlife imagery, Jan Svenungsson makes large-scale photographs of factory chimneys, and Tuija Lindstrom re-photographs nude children from medical texts and also makes images of the ominously stained working surfaces of the most common household appliance—the electric clothes iron. *Edited version of 1018.*]

795. "Minkkinen's Sauna Sensibility; A Suite of Sunday Afternoons." *New York Observer* 9:25 (26 June 1995), p. 19. [1 b&w by Arno Rafael Minkkinen. Arno Minkkinen's mini-retrospective at the Houk-Friedman Gallery presents what he calls "self-portraits" but are more like inventive uses of his physical self: "the photographer's body functions as a symbol, a versatile prop and a nexus of arrest" in strange juxtapositions with the natural world. *In and Out of the Garden* by JoAnn Verburg, at the Robert Mann Gallery, is a meditative suite of color images that shows "the home and private life as a sanctuary, a place of repose, in which the world at large can be kept at bay or at least controlled so that the restorative inner life . . . can be pursued." *Edited version of 1018.*]

796. "A Vision of Hell on Earth In MoMA's Hallowed Halls." *New York Observer* 9:28 (24 July 1995), p. 18. [1 b&w by Gilles Peress. A review of Gilles Peress's powerful, haunting series of images of the 1994 Tutsi-Hutu carnage in Rwanda; a selection of fifteen of these black-and-white photographs were hung in the rarely politically charged galleries of the Museum of Modern Art, accompanied by a catalog titled *The Silence*. Also, Coleman explains his decision not to review Patricia Morrisroe's Mapplethorpe biography, due to his personal dislike of and lack of interest in the subject. *Edited version of 1019 and 1021.*]

797. "The Man Who Was There: Yamahata, Witness to Hell." *New York Observer* 9:32 (21 August 1995), p. 19. [1 b&w by Yosuke Yamahata. A review of Yamahata's photographs at the International Center of Photography of the ruined city of Nagasaki and its inhabitants (mostly dead, some alive) on the day in 1945 after the United States dropped a plutonium bomb to end the war in the Pacific. *Edited version of 1021.*]

798. Letter to the Editor. "Conflicting Reports On Sturges." *New York Observer* 9:32 (21 August 1995), p. 4. [Coleman writes a defense of Jock Sturges in response to an article by Deborah Gimmelson, who accuses Sturges of "trafficking in kiddie porn" while discussing Jennifer Montgomery's movie about her alleged affair with Sturges when she was fourteen.]

799. "The Music of the Photograph: Appelt's Song of Light." *New York Observer* 9:35 (18 September 1995), p. 26. [1 b&w by Dieter Appelt. A review of the retrospective exhibition at the Guggenheim of Dieter Appelt's resonant photographs of his own ritualistic performances that, at their best, "tap into some substratum of potent imagery . . .

by manifesting the same germinal, archetypal qualities.”
Edited version of 1022.]

800. “Why I’m Saying No To This New Arbus Book.” *New York Observer* 9:37 (2 October 1995), p. 25. [1 b&w book cover by Diane Arbus. Coleman declares his refusal to review the Diane Arbus book *Untitled* (Aperture) for reasons including: the photographs exploit their subjects (the developmentally disabled) without consent, and it cannot be proven that the set of images was ever intended for publication or exhibition by Arbus. *Edited version of 1023.*]

801. Letter to the Editor. “It’s About the Art. Get the Picture?” *New York Observer* 9:39 (16 October 1995), p. 4. [Lisa Clifford of Manhattan responds to Coleman’s negative critique of the Diane Arbus monograph *Untitled* by claiming that he should simply “allow himself to flow through the myriad feelings this book prompts us to feel.”]

802. “Joel-Peter Witkin: A Show You Can Either Love or Hate.” *New York Observer* 9:42 (6 November 1995), p. 23. [1 b&w by Joel-Peter Witkin. Witkin’s midcareer retrospective at the Guggenheim proves his work to be substantial, durable, and surprisingly accessible through its esthetics of death, decay, and abnormality. *New York Times* photojournalist Chester Higgins’s exhibition, *Feeling the Spirit: Searching the World for the People of Africa*, is a celebratory and successful search for the “transmutation of African sensibility in countries around the world” that also remembers the forced departures of ancestors from their homelands. *Edited version of 1022 and 1023.*]

803. “Robert Frank, a Retrospective: The Reluctant Reference Point.” *New York Observer* 9:46 (4 December 1995), p. 26. [1 b&w by Robert Frank. The Whitney retrospective *Robert Frank: Moving Out* successfully brings together the photographer’s germinal volume *The Americans* and his later, more introspective and autobiographical prints, films, and mixed-media works.]

***New York Times* (USA)**

1970

804. “From Russia, With Imagination—and Even Nudes.” *New York Times* 119:40, 951 (8 March 1970), pp. D28–29. [1 b&w by Vytautas Luckus. *USSR Photo ‘70*, a traveling group exhibition that makes its way to the New York Cultural Center, “attempts, with no small success, to indicate the incredible diversity and complexity of Soviet life and culture” with some 1200-odd historical and contemporary pictures chosen by the Novosti press agency. Through both color and black-and-white images, the viewer is given a favorable and truthful impression of the U.S.S.R.]

805. “Finding a Place to Breathe, to Live.” *New York Times* 119:40,958 (15 March 1970), p. D31. [1 b&w by Arthur Tress. Inaugurating the Sierra Club’s new gallery is *Open Space in the Inner City*, an ecological photographic

essay on the inner city by Arthur Tress. In a series presented in an earlier form at the Focus Coffee House, Tress has brilliantly combined his images of “urban decay” with non-photographic urban-planning material to redirect the viewer’s attention toward the potential solutions of the problems depicted in the photographs.]

806. “More Than the Decisive Moment.” *New York Times* 119:40,972 (29 March 1970), p. D37. [1 b&w by Henri Cartier-Bresson. In the exhibition *Man and Machine* at the IBM Gallery, “Bresson concentrates on illuminating two sides of the same coin—man’s continuing struggle to humanize and dominate his mechanical inventions, as opposed to the tendency of machines to mechanize and dominate their inventors.” The extended photo essay of over fifty images is a reminder that Cartier-Bresson should be appreciated for his talents as a premier photo-journalist still in his prime.]

807. “Sheer Anarchy, or a Step Forward?” *New York Times* 119:40,986 (12 April 1970), p. D30. [1 b&w by Dale Quarterman. A group exhibition at the Museum of Modern Art entitled *Photography into Sculpture* includes the work of twenty-four American and Canadian photographers, painters and sculptors “whose work has two things in common—three-dimensionality and the photographic process.” Among the participants are Theodosius Victoria, Joe Pirone, Charles Roitz, Lyn Wells, Dale Quarterman, Jerry McMillan, Robert Watts, Carl Cheng, Jack Dale, Ellen Brook, Leslie Schneider, and Robert Heinecken. *Reprinted in 5.*]

808. “A Pioneer Still Leads the Way.” *New York Times* 119:41,014 (26 April 1970), p. D20. [1 b&w by Hans Finsler. Hans Finsler, a Swiss photographer who was the mentor to Werner Bischof, René Burri, and Emil Schulthess, and one of the medium’s most cogent philosophers, displays, at the IBM Gallery, fifty black-and-white prints which were created between 1925 and 1931. The images stick to the “form is content” concept, exploring the fundamental principles of photographic vision using objects such as fabrics, light bulbs and dishes.]

809. “The Skeleton in the Met Closet.” *New York Times* 119:41,014 (10 May 1970). [1 b&w by Anonymous. Metropolitan Museum of Art; a commentary on the lack of attention photography has received from the Metropolitan Museum of Art, despite significant gifts to its permanent collection. *Reprinted in 5.*]

810. “Eleven Who Think Alike.” *New York Times* 119:41,028 (24 May 1970), p. D33. [1 b&w by David M. Bernstein. Works by the group known as the Aesthetic Realism Photographers are on display at Terrain Gallery in the exhibition *You and I See*. The prints are supposed to engage ten questions posed by philosopher Eli Siegel that “add up to a simplistic codification of a handful of basic precepts.” Members of the group include Lou and David Bernstein.]

- 811.** "The Horrors of Hiroshima." *New York Times* 119:41,042 (7 June 1970), p. D14. [1 b&w by Anonymous. In the exhibition *Hiroshima and Nagasaki*, the New York Cultural Center presents sixty archetypal news photographs documenting the two atomic explosions and their aftermath. *Reprinted in 5.*]
- 812.** "California Report: A Break with Tradition." *New York Times* 119:41,070 (5 July 1970), p. D12. [A plethora of exhibitions prove that a new generation of California photographers has come of age. Mixed media works dominated 150 entries in the exhibition *California Photographers 1970* curated by Fred Parker for the Oakland Museum. The new museum has a significant permanent collection of California photographers. On view at the M. H. de Young Memorial Museum and the California Palace of the Legion of Honor Museum are *600 Faces by Beaton* and the third annual exhibit of the photographic division of the San Francisco Women Artists, juried by Wynn Bullock, and including works by Imogen Cunningham and Margo Baumgarten Davis. Images by Cunningham, Siskind, Teske, Van Deren Coke, and Weston were on exhibit at the San Francisco Museum in *Recent Acquisitions in Photography.*]
- 813.** "California Report II: Those Who Can, Teach." *New York Times* 119:41,084 (19 July 1970), p. D19. [1 b&w by Leland Rice. California and photography; more news about people and galleries. One of the more striking things about the diverse and widespread photographic scene in California is that it centers largely around the schools—the San Francisco Art Institute, San Francisco State, the California College of Arts and Crafts, and the University of California. Unlike the East Coast, there is only one exclusively photographic gallery, Helen Johnston's Focus Gallery.]
- 814.** "Heinecken: A Man For All Dimensions." *New York Times* 119:41,098 (2 August 1970), p. D23. [1 b&w by Martin Mills. A profile of and commentary on Robert Heinecken and his sometimes controversial work. *Reprinted in 5.*]
- 815.** "The Camera as Bank Dick or, Caught in the Act." *New York Times* 119:41,112 (16 August 1970), p. D12. [1 b&w from exhibition *One-Eyed Dicks*. *One-Eyed Dicks*, an exhibition at the Museum of Modern Art curated by William Burback, consists of a sequence of stills "taken every half-second by triggered automatic cameras during bank robberies," in the form of a continuously projected fourteen-minute film. Murray Alcosser's exhibition at the Hudson Park Branch of the New York Public Library includes sixty color prints dealing with the Lower East Side, each of which is simple and direct. At the Image Gallery, Mathias Oppersdorff has a fifty-print exhibition that relies heavily on the human elements of his compositions. The subjects are the migratory tinkers of Ireland and a shanty town outside Paris.]
- 816.** "Of Women, Sex and Scenery." *New York Times* 119:41,126 (30 August 1970), p. D26. [1 b&w by Lord Snowdon. The fourteen black-and-white images that comprise Joe Portogallo's series "Woman" on view at the Modernage Custom Darkroom could pass for bland commercial fashion photography as they fail "to capture anything so elusive as the spirit of the female half of the species." The "hopelessly antiseptic" images of simulated physical contact between men and women in Iris Forrest's exhibition *Eros: Serigraphs and Photographs* on display at the Baronet Theatre are uninteresting despite being printed on aluminum, gold, plastic, linen, and silver mylar. At the Camera Club of New York, Marshall Dickman presents thirty unexceptional, decorative images of various subjects in black and white and color.]
- 817.** "A Mostly Male View of Females." *New York Times* 119:41,140 (13 September 1970), p. D33. [1 b&w by John Schneider. The large-scale exhibition *Woman* at the New York Cultural Center offers scant insight into the necessarily complex problem of defining one half of the species. Even more unfortunately, only fifteen of the 236 photographers whose works are included are themselves women, making the exhibition the *Harlem On My Mind* of the sexism crisis.]
- 818.** "Is His Genius Underrated?" *New York Times* 120:41,154 (27 September 1970), p. D34. [1 b&w by Harry Callahan. By presenting an exhibition of 125 images by Harry Callahan, the Witkin Gallery has confirmed Callahan's status as a master photographer and simultaneously proved his underestimation by the photography community. Callahan's unique genius is his sustained ability to convey two themes—"form as basic expression of universal truth, and perception of that form as the ultimate expression of man's godhead." Nancy Langsan's exhibition at Image Gallery contains an abundance of good work in a wide range of interests, including room interiors, male nudes, a series of gum prints in different tints, a six-print sequence of multiply exposed images of an apple, and landscapes, all with a restrained but forceful emotionality.]
- 819.** "Two Critics Look at Davidson's *East 100th Street*—What Does It Imply?" *New York Times* 120:41,168 (11 October 1970), p. D21. [1 b&w by Bruce Davidson. In the forty prints on exhibit at the Museum of Modern Art in Bruce Davidson's *East 100th Street*, "Davidson has transmuted a truth which is not beautiful into an art which is." *Reprinted in 5.*]
- 820.** Letter to the Editor. "Review of Reviews." *New York Times* (8 November 1970). [A reader regards Coleman's call for "more garbage" and revulsion tactics in his negative review of Bruce Davidson's *East 100th Street* as an overcompensation for his own whiteness, and also thinks Philip Dante, as an "insider," has shown too much empathetic pride in criticizing Davidson's photos for the opposite tendency.]

821. "An Angry Lens Focuses on a Dying World." *New York Times* 120:41,196 (25 October 1970), p. D35. [1 b&w of Schneider by Sy Friedman. A profile of the crusading photographer Martin Schneider, who is "deeply involved in the battle against pollution" and whose work has suffered sabotage because of its political content.]

822. "Is This the Scopes Trial of Photography?" *New York Times* 120:41,196 (8 November 1970), pp. D23–24. [1 b&w of Richard Kirstel by Anonymous. Photographer Richard M. Kirstel was embroiled in controversy when an exhibition of his work entitled *Pas de Deux* was censored at Towson State College. A court case ensued. *Reprinted in 5.*]

823. "The Torch-Bearers of Eroticism?" *New York Times* 120:41,210 (22 November 1970), p. D28. [1 b&w by E. J. Bellocq. *Bellocq*; exhibition at the Museum of Modern Art. The exhibition titled *Storyville Portraits* at the Museum of Modern Art consists of thirty-four prints made by Lee Friedlander from plates by E. J. Bellocq (circa 1912) of prostitutes in the "red light" district of New Orleans. Bellocq has presented these women "fully and honestly, clothed or unclothed; they are never treated as sexual objects, and that is rare even in our day." Alwynn Scott Turner's book *Photographs of the Detroit People* (self-published) provides a portrait of Detroit drawn through a wide range of its inhabitants in 142 photographs taken during 1969.]

824. "How Five Men Look at America." *New York Times* 120:41,224 (6 December 1970), p. D50. [1 b&w by Ken Heyman. Book review; Anthropologist Edmund Carpenter and photographer Ken Heyman have collaborated on the Marshall McLuhanesque book *They Became What They Beheld*, a thought-provoking combination of texts and images about current states of cultural consciousness. A revised and enlarged edition of Peter Pollack's *The Picture History of Photography* includes 724 illustrations relating to photography, and numerous mistakes and omissions. Author MacKinlay Kantor's book *Hamilton County* (MacMillan) deals with the ten Hamilton counties in this country and is illustrated with photographs by his son, Tim. It is a work of photo-fiction combining short stories and other texts with Tim Kantor's straightforward, evocative images.]

825. "There Are Faces in All Her Images." *New York Times* 120:41,238 (20 December 1970), pp. D20, D31. [*Berenice Abbott*; a sixty-three-print retrospective at the Museum of Modern Art, includes her revealing portraits, urban scenes that depict "the city as a living entity," and her scientific imagery. Book review: J.-H. Lartigue, *The Boyhood Photos of J.-H. Lartigue: The Family Album of a Gilded Age* and *Diary of a Century* (Viking Press) is the influential volume that presents the work of Lartigue, an amateur who "predicted in his work virtually every major development in the medium up to our time, including visual distortions, surrealist effects, and most signifi-

cantly, the snapshot aesthetic." *Diary of a Century*, a companion to Lartigue's *The Family Album*, and a similarly rewarding piece, reproduces work done through 1970.]

1971

826. "He Captures Dreams, Visions, Hallucinations." *New York Times* 120:41,252 (3 January 1971), p. D14. [1 b&w by Jerry Uelsmann. The Philadelphia Museum of Art hosts a retrospective containing almost 200 surreal prints by photographer Jerry Uelsmann. *Reprinted in 5.*]

827. "Children, Poverty and Black Women." *New York Times* 120:41,266 (17 January 1971). [1 b&w by Jill Freedman. Jill Freedman's book *Old News: Resurrection City* (Grossman) is a visual-verbal photojournalistic presentation of major events and symbolic gatherings in the sixties, based on the city of Washington, D.C., and its concerns for the poor. The book *Children of the Barriada* (Grossman) by J. Mayone Stycos is an almost too brief photographic study of slum conditions and life in Latin America. *La Causa: The California Grape Strike* (Collier Books), a collaborative book with an evocative text by George D. Horwitz and lyrical photographs by Paul Fusco, centers around four strikers and strike organizers involved with the origins and development of the grape strike. The black women seen in Chester Higgins, Jr.'s book *Black Woman* (McCall) range from children to the elderly and are vibrantly alive in his intensely felt images.]

828. Photography Mailbag. "Debacle or Distortion?" *New York Times* 120:41,266 (17 January 1971), p. D22. [Letters to the Editor regarding Richard Kirstel's *Pas de Deux* exhibition controversy (see 822) include a rebuttal from James L. Fisher, President, Towson State College, who accuses Coleman of distorting the truth. Henry L. Chen, Assistant Professor of Physics, Towson State College, also claims Coleman has made misrepresentations but believes the college is wrong for canceling the exhibition. Coleman replies to both of these letters. Frederick R. Childs doubts Coleman's sanity for supporting Kirstel's sexually oriented photographs.]

829. "A World Most Never See." *New York Times* 120:41,280 (31 January 1971), p. D20. [1 b&w of William Henry Jackson. The two-man exhibition at Neikrug Gallery (newly devoted to photography) includes brilliant and subtle underwater photographs by Douglas Faulkner and fascinating photomicrographs by Roman Vishniac. William Henry Jackson's newly reprinted *Autobiography* (Cooper Square Publishers, Inc.), is surprisingly well-written and provides an insight into what it was like to be a pioneer photographer.]

830. "Did He Find the Real U.S.A.?" *New York Times* 120:41,294 (14 February 1971), p. D38. [1 b&w by Walker Evans. The Museum of Modern Art's Walker Evans retrospective makes obvious the cumulative effects of his vision. Evans recognized that humans had made America into a

work (or series of works) of art, and his work pointed directly towards Pop Art as a form of cultural expression. *Reprinted in 5, second edition.*]

831. "Which Should Dominate—Man or Landscape?" *New York Times* 120:41,308 (28 February 1971), p. D25. [The group exhibition at George Eastman House, *Figure in Landscape*, includes work by numerous major photographers such as Atget, Bullock, Stieglitz, Callahan, Hine, and Weston, and clearly shows that photography has had a profound effect on our perception of ourselves within our world.]

832. "A 'Trespasser' Goes on Trial in Baltimore." *New York Times* 120:41,322 (14 March 1971), p. D27. [A news update on the Richard Kirstel and Towson State College case is given (see 822 and 828). Color slides, film, and taped soundtrack provide an in-depth study of the town of Lockport, New York, in the exhibition titled *Lockport* at the New York Shakespeare Festival's Public Theater. Nathan and Judith Farb directed the project, which involved teaching photography to some of the disaffected adolescents of that city.]

833. "Hine Wasn't Only a Social Reformer." *New York Times* 120:41,336 (28 March 1971), p. D29. [1 b&w by Anonymous. A portfolio containing twelve unbound reproductions of pictures by Lewis Hine, with an essay by Thomas F. Barrow, presents images which direct responses to different modes of Hine's vision than the over-digested "social reform" photographs. *Victorian and Edwardian Scotland from Old Photographs*, edited by C. S. Minot, includes 200 photographs by a large number of photographers depicting daily life of the Scots a century ago. The Museum of Modern Art has published *Storyville Portraits*, which reproduces all thirty-four plates from the exhibition held the previous fall of E. J. Bellocq's portraits of New Orleans prostitutes. See 823. The Museum of Modern Art has also published *Walker Evans*, the first survey of the entire body of Evans's work from 1929 to the present. See 830.]

834. "Four Photographs That Drove a Man to Crime." *New York Times* 120:41,350 (April 11, 1971), p. D38. [1 b&w by Leslie Krims. Group exhibition at Memphis Academy of Arts. Four of Les Krims's photographs in a group exhibition at the Memphis Academy of Arts upset a man so much that he broke into the home of a part-time humanities instructor at the gallery and demanded that the four photographs be taken down before he let the instructor's kidnapped son go free. *Reprinted in 5.*]

835. "Without Clothes, but Not Naked." *New York Times* 120:41,364 (25 April 1971), p. D28. [Minor White; catalog of exhibition. The latest issue of *Aperture* (as of 25 April 1971) was devoted to *Being Without Clothes: Neither Nude nor Naked*, a major exhibition organized by Minor White that was presented at MIT in November of 1970. Diana Palting's exhibition at the Focus Coffee House/Gallery

reflects her two quite disparate influences in the medium, Edward Weston and Jerry Uelsmann.]

836. "In Texas, Even the Galleries Grow Bigger." *New York Times* 120:41,378 (9 May 1971), p. D16. [Photographer Geoff Winningham opened Latent Image Gallery in Houston, Texas, one of the few galleries devoted to photography outside of New York and California. Group shows incorporating works by A-list photographers dominate the gallery's exhibition schedule.]

837. "Hell's Angels and a Woman in a Wheelchair." *New York Times* 120:41,392 (23 May 1971), p. D34. [1 b&w by Dan Nelken. *Very Personal Views*, a fifty-print exhibition by Dan Nelken at the Neikrug Gallery, centers around the photographer's obsession with two themes: the Hell's Angels and Mimi, a radiant young woman with a severe disability. The exhibition opening was a media circus, à la Geraldo Rivera.]

838. "Money, Space and Time, or the Curator as Juggler." *New York Times* 120:41,406 (6 June 1971), p. D28. [1 b&w of Bunnell by Sy Friedman. A profile/interview with Peter Bunnell, Curator of Photography at the Museum of Modern Art, as he attempts to balance out the Museum's collection and exhibition schedule. *Reprinted in 5.*]

839. "Abstractions and Erotic Art." *New York Times* 120:41,420 (20 June 1971), p. D28. [1 b&w by Tetsu Okuhara. *George Obremski/Tetsu Okuhara*; A two-man exhibition at the Neikrug Gallery pairs the work of George Obremski and Tetsu Okuhara. Obremski displays seventeen large-scale, high-contrast prints (manipulated studies of the nude human figure) while Okuhara has presented photographic mosaics, created by cutting his images into rectangular squares which are attached to one side of the picture plane. Michael Semak has a one-man show at the Image Gallery which contains, among more traditional photographs, a courageous documentary series dealing with human sexuality inside the confines of family life.]

840. "Faces from the Past." *New York Times* 120:41,434 (4 July 1971), p. D14. [1 b&w by Edith M. Dabbs. Dover Publications has reprinted Jacob Riis's *How the Other Half Lives* (Dover Publications), an early example of documentary photography focused on the horrid living conditions of immigrants in lower Manhattan. The book *Face of an Island: Leigh Richmond Miner's Photographs of Saint Helena Island* (Grossman) contains ninety-six full-page reproductions (large-format) of new prints by John H. McGrail from a box of glass-plate negatives of Miner's found on St. Helena Island, an isolated and self-governing community off the coast of South Carolina populated by black freedmen and their descendants since Reconstruction.]

841. "Death in Many Forms." *New York Times* 120:41,448 (18 July 1971), p. D14. [1 b&w by Manuel Alvarez Bravo. The Manuel Alvarez Bravo retrospective at the Museum of Modern Art contains sixty-six prints displaying the artist's relationship with his culture, including the theme of

death. *The Artist as Adversary*, a group exhibition at the Museum of Modern Art, is not exclusively photographic but draws on the graphic arts for polemics on war, racial stress, and other social themes and contains work from numerous artists including Riis, Hine, O'Sullivan, Lange, DeCarava, Frank, Capa, Uelsmann, and Friedlander.]

842. "The Sneakiest Show in Town." *New York Times* 120:41,462 (1 August 1971), p. D22. [1 b&w by Lawrence Fried. Harvey Stromberg has managed to hang an unofficial one-man show at the Museum of Modern Art (for two years) by adhering exact to-scale photographic replicas of such mundane museum features as bricks, keyholes and light switches, to the respective original objects. *Reprinted in 5.*]

843. "Introducing Doris and the Count." *New York Times* 120:41,476 (15 August 1971), p. D26. [1 b&w by Doris Ulmann. The book *The Appalachian Photographs of Doris Ulmann* (The Jargon Society) compiles the results of Ulmann's pursuit of traveling around the Southern Highlands in a chauffeured limousine with two view cameras, photographing the inhabitants of the area. She managed to record the richness, tranquility, and triumph of their lives. Count Giuseppe Primoli, *Un fotografo fin de siecle: il conte Primoli* (George Wittenborn and Company), a book with introductory notes and an essay by Lamberto Viali, combines the photographs of Count Giuseppe Primoli with excerpts from his journals. The images he made recall both Atget and Lartigue and include scenes with street vendors, traveling musicians, royal marriages, and religious processions.]

844. "I Have a Blind Spot About Color Photographs." *New York Times* 120:41,490 (29 August 1971), p. D26. [Jorge Guerra's exhibition at the Neikrug Gallery is a ten-print sequence of black-and-white, manipulated imagery devoted to the black population of Angola, West Africa. The annual group exhibition by Camera/Infinity at Lever House displays both black-and-white and color photographs. *Reprinted in 5.*]

845. "Beyond Peppers and Cabbages." *New York Times* 120:41,504 (12 September 1971), p. D35. [1 b&w by Edward Weston. The exhibition at the Witkin Gallery, *Edward Weston: Nudes and Vegetables*, is a reiteration of a number of Weston classics within the context of a large group of refreshingly unfamiliar photographs.]

846. "Brassaï Uncovers the Hidden Life." *New York Times* 121:41,518 (26 September 1971), p. D31. [1 b&w by Brassai. The Brassai exhibition at Robert Schoelkopf Gallery contains almost sixty prints, spanning the years 1932 to 1958, and including scenes of cabaret life, portraits, nighttime Paris vistas and a single "graffiti" image. *Shirley's World*, a new television series with Shirley MacLaine portraying a photojournalist, promises to feed into the already abundant mistaken stereotypes for that profession. Many major figures in photography have

founded an interdisciplinary center for photographic education in Boston called Imageworks. Those involved include Harry Callahan, Cornell Capa, Robert Forth, Lee Friedlander, Robert Heinecken, Warren Hill, Nathan Lyons, Duane Michals, William Parker, Donald Patterson, Carl Siembab, Art Sinsabaugh, Henry Holmes Smith, Jerry Uelsmann, Stan Van Der Beek, and Minor White.]

847. "Everyone Will React Differently." *New York Times* 121:41,532 (10 October 1971), p. D25. [1 b&w by Bob Hansen. The concept of the group show *Photo Media* at the Museum of Contemporary Crafts is to sample the numerous untraditional ways in which photographic imagery, techniques, and ideas are currently being used. Book review: Doubleday's series of photographic portfolios has been expanded with the two latest additions of gravures by Edward Weston (with a foreword by Peter Bunnell) and Arthur Freed (with a foreword by Ralph Hattersley).]

848. "We Need More 'Dancing at the Savoy.'" *New York Times* 121:41,546 (24 October 1971), p. D23. [1 b&w by Scott Hyde. *James Van Der Zee*, a one-man exhibition at the Studio Museum in Harlem, includes sixty original prints that solidify his status as a masterful printer. *Scott Hyde/Murray Weiss*, the two-man exhibition at the Witkin Gallery, brings together the photographers' radically different approaches to the subject of nature. Hyde creates photographically based "production lithographs" that layer imagery. Weiss creates tranquil, atmospheric landscapes and seascapes on toned printing-out paper.]

849. "More on Color: Readers Speak Out." *New York Times* 121:41,560 (7 November 1971), p. D16. [1 b&w by Dorothea Lange. Coleman's response to readers' correspondence, in reference to 844, wherein Coleman stated his reservations about color photography. *Reprinted in 5.*]

850. "Along with the Three R's—Photography?" *New York Times* 121:41,574 (21 November 1971), pp. D30, D32. [Illiterates of the future; Coleman makes a new definition of the photographic community—virtually everyone in society—and notes that without widespread photographic education, there will be a new breed of "photographic illiterates" in the future. *Reprinted from 1333.*]

851. Minor White. "The Secret of Looking." *New York Times* 121:41,574 (21 November 1971), pp. D31, D32. [Commentary by Minor White on the mass-media effects of photography; suggests that photography education should focus on building a "creative audience" rather than churning out more mediocre photographers.]

852. "Serious to Very Pompous." *New York Times* 121:41,588 (5 December 1971), pp. D28–29. [1 b&w by Philip Jones Griffiths. Bill Binzen's book *Doubletake* (Grossman) is a collection of forty-five images, half color, and half black and white. "In terms of size and content, the book is comparable to Hallmark gift books on drug-store racks." M.A. Root's prophetic volume *The Camera*

and the Pencil, or, the Heliographic Art (Helios), first published in 1864, has been reissued and features an introduction by Beaumont Newhall. A photojournalistic essay on the war, *Vietnam, Inc.* (Collier Books) by Philip Jones Griffiths, is a gripping and definitive work. *The New Soldier* (Collier Books) thoroughly documents the demonstration in Washington, D.C., by the Vietnam Veterans Against the War, in which they returned thousands of medals, citations, and ribbons. Some of the photographers included in this book are Mark Abramson, George Butler, Bernard Martell, Leonard Freed, and Mark Platt. *The Creation* (Viking), a coffee-table book by Ernst Haas, is a trite collection of color images of flowers, animals, landscapes, and other natural phenomena.]

853. "Why Not More Coverage?" *New York Times* 121:41,602 (19 December 1971), p. D18. [Coleman comments on the paucity of critical attention paid to photography in the New York press despite the city's status as the national center of photographic activity, and on the quality of work exhibited in New York.]

1972

854. "Two Shows off the Beaten Path." *New York Times* 121:41,616 (2 January 1972), p. D24. [1 b&w by Keith Smith. In the exhibition *Bob Brown and His Friends, 1965-69; a photographic journal* at The Great Building Crack-Up Gallery, Robert Delford Brown has experimented with forty black-and-white, solarized Polaroid photographs, as a magnificent attempt to debunk photographic purity by engaging "every kind of rottenness that 'professional photographers' avoid assiduously." Although Keith Smith's exhibition at Light Gallery is unsatisfying on many levels, it is rewarding as a presentation of "one artist's experiments with the incorporation of fabrics into photographic works."]

855. "Alive and Well in the West." *New York Times* 121:41,630 (16 January 1972), p. D27. [1 b&w by Imogen Cunningham. Several exhibitions that originated on the East Coast have made their way to California—*French Primitive Photography, Photography into Sculpture*, and *East 100th Street*. The standard set of classic Edward Weston prints was on view at the Focus Gallery. The Friends of Photography in Carmel hosted a retrospective of Imogen Cunningham. Two new galleries opened in the San Francisco area—the Tintype Gallery and the Green Pepper Gallery. The Pasadena Art Museum was rumored to be closing. Food seems to be a predominant theme for work coming out of California, manifesting itself in works by Darryl Curran, Ed Ruscha, and Robert Heinecken.]

856. "Pleasant Escape into the Past." *New York Times* 121:41,644 (30 January 1972), p. D18. [1 b&w by James Abbe. *Abbe* exhibition at Lexington Labs Gallery has an exhibition of works by James Abbe, a prominent portrait photographer of stage and screen stars in the twenties before he turned to photojournalism. SoHo Photo Gallery,

whose focus will be photojournalism, is the third new photography gallery to open in New York City this season. It is a non-profit cooperative of over sixty photographers including Burton Silverman, Mark Abramson, Christy Ellis, Mark Haven, Fred McDarrah, and Jill Freedman. The opening exhibition, *200 Shots*, is a group show accompanied by three smaller (twenty- to forty-print) one-person exhibitions.]

857. "Making Jewels out of Jewels." *New York Times* 121:41,658 (13 February 1972), p. D25. [1 b&w by Paul Caponigro. While Paul Caponigro's exhibition at the Witkin Gallery proves that he ranks as a master printer, it also highlights his losing struggle to balance creativity with craftsmanship. Murray Alcosser's smaller exhibition at the Witkin Gallery serves as an anthology of his color work over the past few years. Coleman bemoans the Metropolitan Museum of Art's disregard of photography, for the third or fourth time, after not being able to remember the last time they held a photography exhibition.]

858. "Behind the Wall." *New York Times* 121:41,672 (27 February 1972), p. D24. [1 b&w by Helen Forster Snow. The Metropolitan Museum of Art's "timely and generally excellent exhibition," *Behind the Great Wall*, displays a selection of 200 photographs of China, covering the period from 1870 through 1971.]

859. "His Spirit Is Gravely Innocent." *New York Times* 121:41,686 (12 March 1972), p. D30. [1 b&w by Emmet Gowin. Light Gallery hosts a sixty-print selection of Emmet Gowin's work from 1968 to 1971. "Gowin has evolved a vision which carries forward numerous disparate traditions without accruing stylistic and conceptual debts too large for his images to repay with interest." The exhibition at George Eastman House, *Continuum: The 60s*, makes obvious certain photographic trends of the sixties, i.e., interest in mixed-media works; the merger of the social landscape tradition "with what might be called the Weegee school of news photography;" and the reconsideration of the snapshot as a vehicle of expression.]

860. "Freakish, Earthy, Blunt and Erotic." *New York Times* 121:41,700 (26 March 1972), p. D17. [1 b&w by Charles Gatewood. *Thomas Barrow/Charles Gatewood*, a double exhibition at Light Gallery, demonstrates the literary and vernacular modes (respectively) in photography. Barrow works in the "academic" tradition—his pictures are "deliberately and consistently experimental, highly (often overly) intellectualized, scholarly in their concerns, and chock-full of references to the work of other artists." Gatewood's images are wholly concerned with "extreme manifestations" of the social landscape and can be traced back to Weegee. *Menschen Ohne Maske* (published in Europe by C. J. Bucher) is a massive volume on the work of August Sander, including his series "Men of the Twentieth Century." The book includes a text in German with a foreword by Golo Mann and a biography by Sander's son, Gunther, and several hundred superb, full-page gravure reproductions of Sander's images. *Reprinted in 5.*]

861. "Paying Homage to Bourke-White." *New York Times* 121:41,714 (9 April 1972), p. D27. [1 b&w by Margaret Bourke-White. *Margaret Bourke-White: Photojournalist* (Cornell University) is a commendable new monograph by Theodore M. Brown that examines her pioneering use of the "interpretive" photographic essay. 130 vintage Civil War photographs by Brady, Gardner, Eakins, and others, are combined with Walt Whitman's "difficultly personal prose" and writings on this era in the book *Specimen Days* (David R. Godine Publisher, The Small Publishers' Co.). *Thoreau's Cape Cod with the Early Photographs of Herbert W. Gleason* (Barre Publishers) is a small volume, edited with an introduction by Thea Wheelright, that merges Thoreau's journal of several visits to Cape Cod and the photographs of Gleason.]

862. "Why Did WNYC-TV Cancel the Interview?" *New York Times* 121:41,728 (23 April 1972), p. D14. [1 b&w by Friedman-Abeles. The broadcast of a pre-recorded TV interview with crusading photographer Martin Schneider is cancelled because the subject of his discussion was "Media Censorship and Pollution."]

863. "Who Will Be the Replacements?" *New York Times* 121:41,742 (7 May 1972), p. D32. [1 b&w by Jill Freedman. Peter Bunnell submits his resignation from the position as curator of photography at the Museum of Modern Art to accept the newly created David Hunter McAlpin Professorship of the History of Photography and Modern Art at Princeton University. Also, Beaumont Newhall resigned last winter as Director of Eastman House, prompting the question "who will fill these positions?" *Circus: The Real People*, an exhibition at the Neikrug Gallery, is a two-person show displaying forty prints each from Charles Reynolds and Jill Freedman. *Reprinted in 5.*]

864. "Black Women from 8 to 99." *New York Times* 121:41,756 (21 May 1972), p. D34. [1 b&w by Howard Epstein. Book reviews: Arthur Tcholakian's book *The Majesty of the Black Woman* (Van Nostrand Reinhold Co.) is a hit-or-miss project wherein the personalities of some of the sitters were strongly registered and others were completely contrived and impersonal. The paperback book *Shots: Photographs from the Underground Press* (Douglas Book Corp.) provides an anthology of images documenting the second American revolution from "inside," by means of photojournalism. The second issue of *Fox*, a new photographic bimonthly magazine, has appeared with no text to accompany the portfolios published therein by Karen Tweedy-Holmes, Eva Rubinstein, and Elaine Fisher.]

865. "Spirit Photographs: Are They All Hoaxes?" *New York Times* 121:41,770 (4 June 1972), p. D16. [The exhibition at the Floating Foundation of Photography, *Phantoms of the Camera*, is a curious survey of spirit photography, "ranging from early images made in the nineteenth century,

through recent examples of Ted Serios's thoughtography, and a series of images made by Soviet scientists which purport to show the auras around the human body." Bea Nettles's work, on view at Light Gallery, employs stitching, sensitized plastics and fabrics, dry and liquid extraphotographic materials that slightly distract the viewer from the realization that "these works have no center—nothing much to say about life, about their maker, or even about themselves." Judy Dater's exhibition at the Witkin Gallery presents a large body of imagery, including her series of emotionally intense portraits of women. *Reprinted in 5.*]

866. Letter to the Editor. "What Kind of Photo Museum?" *New York Times* 121:41,777 (11 June 1972), p. D23.

[Thomas F. Barrow, Assistant Director of the International Museum of Photography, writes a letter to the editor disagreeing with A. D. Coleman's recent assessment in 863 of that institution, and defends their policy towards contemporary photography. Coleman responds to the letter by supplying more information to support his points.]

867. "Can't the Galleries Show More Imagination?" *New York Times* 121:41,784 (18 June 1972), p. D31. [Coleman expresses disappointment in the new photography galleries in New York City, specifically the Arthur Williams Gallery and the SoHo Photo Gallery, which have provided venues for more photography to be seen but are problematic in that the work they show is consistently mediocre. Coleman criticizes the work of Carol Ginandes, Alan Mercer, Dick Frank, George Alpert, Sonia Katchian, and others.]

868. "He Records the Texture of Black Life." *New York Times* 121:41,798 (2 July 1972), p. D10. [1 b&w by Beuford Smith. *Time*, Beuford Smith's exhibition at the Studio Museum in Harlem, "reveals that Smith has absorbed DeCarava's influence without becoming enslaved by it, and has evolved a distinctive and charged vision that is based on the black experience, but extends far beyond it." *Reprinted in 5.*]

869. "From Indians to Activists." *New York Times* 121:41,812 (16 July 1972), p. D12. [1 b&w by Edward S. Curtis. The book *In a Sacred Manner We Live: Photographs of the North American Indian* (Barre Publishers) provides a selection of 120 Edward S. Curtis images divided geographically into seven sections and an introduction and commentary by Don D. Fowler. *The Western Wilderness of North America* (Barre Publishers) reproduces seventy-five images dating from between 1905 and 1921 by Herbert W. Gleason, who photographed in the West and thus assisted in the battle to preserve areas such as Yosemite and Rainer. Bob Fitch's book, *Mine Eyes Have Seen* (Glide Publications) is a more intimate look at the leaders of the Movement of the past six years. Those depicted include Dorothy Day, Cesar Chavez, Pete Seeger, the brothers Berrigan, Ron Dellums, and Dr. and Mrs. Martin Luther King, Jr.]

870. "Now—Face On Your Egg." *New York Times* 121:41,826 (30 July 1972), p. D22. [1 b&w by Jack Hunt. *The Egg and Eye*, an exhibition at the Neikrug Galleries, displays Jack Hunt's new mass-marketed line of photographic eggs—chicken, duck, and ostrich—with photographs on them. *Sing Sing: The View from Within* (Winter House) is a book of photographs of various aspects of prison life at Sing Sing, taken mostly by inmates, that was prompted by the Floating Foundation of Photography's sponsorship of a photography program inside the prison.]

871. "Not One Bargain, But Three." *New York Times* 121:41,840 (13 August 1972), p. D12. [*The Sixth Annual Portfolio of the Photographic Education Society, Rhode Island School of Design*, has been published by the students and faculty of the Rhode Island School of Design and contains works by Aaron Siskind, Harry Callahan, and others. Donald Blumberg's book *Portraits of Students 1970–1971* (Flower Mountain Press) contains thirty-one portraits of young men and women standing against a black backdrop, forcing the viewer to respond to the subjects as people. Arthur Rothstein's exhibition at Portogallo Gallery entitled *China—25 Years Ago* presents a never-before published essay by this major photojournalist.]

872. "My Books End Up in the Trash." *New York Times* 121:41,854 (27 August 1972), p. D12. [1 b&w by Ed Ruscha. An interview with Ed Ruscha reveals his curious fantasies as to the fates of his various books. Part One. *Reprinted in 5.*]

873. "I'm Not Really a Photographer." *New York Times* 121:41,868 (10 September 1972), p. D35. [1 b&w by Alex Coleman. A continuation of the interview with and commentary on Ed Ruscha and his work. Part Two. *Reprinted in 5.*]

874. Letter to the Editor. "Showing Unknowns." *New York Times* 121:41,868 (10 September 1972), p. D35. [Marjorie Neikrug, of the Neikrug Galleries, responds to Coleman's inquiry in 867 regarding the younger generation of photographers and why they have not had a fair showing at the photographic galleries in New York.]

875. "A Dark Day In History." *New York Times* 122:41,882 (24 September 1972), p. D19. [1 b&w from *Executive Order 9066*. The traveling exhibition at the Whitney Museum titled *Executive Order 9066* is a fairly small show that includes 100 photographs (many by Dorothea Lange), a few newspaper clippings, and an assortment of quotes. It was organized by Maisie and Richard Conrat and serves as a "major document confronting us with ourselves a mere three decades ago." *Edward Buxton/Louise Witkin*; exhibition at the Underground Gallery. Edward Buxton's work is on view at the Underground Gallery; unfortunately, the photographs amount to nothing more than "pleasant decorations." Louise Witkin's still lifes and studies of inanimate objects, also on view at the Underground Gallery, are overly

crafted and stagey. Nancy Van Arsdale's exhibition at Portogallo Gallery is an uneven, rambling thirty-six-print color suite on dolls.]

876. "Does He Exploit the Jesus Freaks?" *New York Times* 122:41,896 (8 October 1972). [Book review: Hans Levi's *Street Jesus* (Hans Levi/Scrimshaw), a book designed by the photographer himself, is the first document of "an American subculture of growing significance—the various genres of street preachers known collectively as 'Jesus freaks.'" Joan Lifton's exhibition at Raffi Gallery, *Mardi Gras*, depicts the festivals in New Orleans as "a blend of madness, isolation, and pain."]

877. "His Book Became a Bible." *New York Times* 122:41,910 (22 October 1972), p. D39. [The joint showing of works by Jacques-Henri Lartigue at the Witkin Gallery and the Neikrug Gallery. This joint showing includes just about all of the favorites (ten of which have been issued in a limited-edition portfolio) as well as a number of new and less familiar images by Lartigue. Robert Delford Brown's exhibition at the Great Building Crack-Up Gallery, *Tinted Images*, is comprised of oversized blow-ups of textbook images of sexual crimes and sexual fetishes, hand-tinted in the distinctive tonalities popular in portrait photography during the Victorian Era. The Studio Museum in Harlem hosts a group show of the twelve current photographers of the Kamoinge Workshop (founded in 1963 by Roy DeCarava) including works by Beuford Smith, Lou Draper, Ray Francis, Anthony Barboza, and Albert Fennar.]

878. "Diane Arbus: Her Portraits Are Self-Portraits." *New York Times* 122:41,924 (5 November 1972), p. D33. [The Diane Arbus retrospective exhibition at the Museum of Modern Art of is comprised mostly of her portraits of "freaks—not out of any decadent search for the outré, but because she saw them as heroes who had already passed their individual trials by fire." Harvey Stromberg has another unauthorized exhibition, titled *Portraits of the American Cockroach*, this time at the White House, Washington, D.C. *Reprinted in 5.*]

879. "The Start of the 'Indian Question.'" *New York Times* 122:41,938 (19 November 1972), p. D16. [*Indians in Washington, D.C., Photographs 1858–1890*, an exhibition at the Museum of Primitive Art, contains almost 100 photographs of Indian delegates to the Capitol during the second half of the nineteenth century (most from the National Anthropological Archives of the Smithsonian Institute) by photographers Alexander Gardner, William Henry Jackson, Charles Bell, A. Zeno Shidler, John K. Hillers, and Mathew Brady. The Albright–Knox Art Gallery in Buffalo was chosen by Les Krims and his photography students from State University of New York at Buffalo to house two unauthorized exhibitions of photographs, one of which is permanently installed. This year's exhibition, *The First Annual Albright–Knox Underground Photography Show.*]

880. "Savage and Friedlander: Different Approaches." *New York Times* 122:41,945 (26 November 1972), pp. D23–24. [1 b&w by Naomi Savage. The Witkin Gallery has chosen to exhibit two diametrically opposed photographers at once—Lee Friedlander and Naomi Savage. Friedlander's social-landscape images prove that "it is not particularly difficult to find suggestively ambiguous iconographic configurations in urban settings." Savage's photo-engraving methods show her as a virtuoso but fail on the content level.]

881. "Room for Much More Improvement." *New York Times* 122:41,966 (17 December 1972), pp. D46–47. [*Popular Photography* and *Modern Photography*, two of the largest photographic publications, are the worst enemies of the medium, producing yearly annuals of minimally talented photographers.]

882. "One Man's Dramatic Change." *New York Times* 122:41,980 (31 December 1972), p. D12. [1 b&w by Burk Uzzle. The exhibition at the Witkin Gallery of Burk Uzzle's increasingly personalized photojournalism contains a series of studio-made still lifes by Uzzle and a lengthy set of studies of motorcycles as "American fetish objects." Long-time assistant to Ansel Adams, Liliane De Cock demonstrates his influence on her work (unfortunately, one of "elegant emptiness") in an exhibition in the smaller room of the Witkin Gallery. The Harry Callahan exhibition at Light Gallery consists of images made during the past year.]

1973

883. "Life May Have Died, But Photography Lives On." *New York Times* 122:41,994 (14 January 1973), p. D29. [Coleman disagrees with Gene Thornton's view of the recent passing of *Life* magazine, stating that the magazine was no longer of significance to the photography community. *Reprinted in 5.*]

884. Letter to the Editor. "Arbus' Duality." *New York Times* 122:41,994 (14 January 1973). [Nina Howell Starr writes regarding the Museum of Modern Art's retrospective of photographer Diane Arbus (whom she calls the "not so tolerant prophet") and the commentary thereon, by Coleman (in 878) and art critic Hilton Kramer.]

885. Letter to the Editor. Art Mailbag. "After Life . . . What?" *New York Times* 122:42,001 (21 January 1973), p. D34. [Gene Thornton responds to Coleman's interpretation of his statement in 883 that photography's status as the principal form of visual communication had been taken over by television.]

886. "Images with a Cartoon Quality." *New York Times* 122:42,008 (28 January 1973), p. D18. [Doug Prince's exhibition at Light Gallery centers around four different varieties of work: his repetitive and somewhat gimmicky series of boxes containing several layers of positive transparencies, collages involving found photographic imagery,

montages utilizing his own imagery and, most successfully, straight prints. Concurrent with the Prince show at Light Gallery, Robert Mapplethorpe exhibits Polaroid multiples and sequences. *Themes and Variations*, an André Kertész exhibition at the Hallmark Gallery, presents 200 images, more than half of which have not been on view before, that retain their consistent magic despite being poorly printed (not by Kertész).]

887. "Recognition for the News Photo." *New York Times* 122:42,022 (11 February 1973), p. D34. [The Museum of Modern Art exhibition *From the Picture Press* includes images spanning a period of three decades by news photographers. Unfortunately, the museum has managed to "somehow arrogate all the credit for these images to the curatorial-critical process, implying patronizingly that news photographers are really nothing more than so many monkeys with eternity and flashguns and that the Museum is their Maxwell Perkins."]

888. "Gibson: Masterful Maker of Images." *New York Times* 122:42,050 (25 February 1973), p. D34. [Ralph Gibson, publisher of the Lustrum Press line of photographic books, has released his latest book *Deja-vu* (Lustrum). *Reprinted in 5.*]

889. "From Dolls and Masks to Lynchings." *New York Times* 122:42,064 (11 March 1973), p. D26. [The Witkin Gallery presents the work of Ralph Eugene Meatyard, which is easily divided into two rough groupings: one of ominous staged events that include dolls, masks, and statues; the other with intentional blurriness that renders subjects beautiful and frightening. Marion Palfi's work, as described by her, is "social research" photography, and is documentary in nature. Also on view at the Witkin Gallery, Palfi "has worked almost exclusively in essay form, creating a series of overwhelmingly moving phototexts."]

890. "Master of the 'Picture Story.'" *New York Times* 122:42,064 (25 March 1973), p. D32. [1 b&w by Lucien Aigner. The Contemporary Arts Gallery (Loeb Student Center, New York University) presents a partial retrospective—approximately 100 images—of Lucien Aigner's work, which barely skims the surface of the vast body of his photojournalism done since 1923. Karen Tweedy-Holmes's exhibition at the Underground Gallery, *Thought to Exist in the Wild*, is a group of eighty portraits of animals (mostly from the zoo), which manages to avoid being overly cute. The exhibition of photo-media works at the Neikrug Galleries includes works by Bruce Silberman, H. B. Michaelson, Alfred Alexander, A. B. O'Brien, James Wedge, Any Stromsten, Kay Shuper, and Victor Spinski.]

891. "No Tricks, Just Good Photographs." *New York Times* 122:42,078 (8 April 1973), p. D20. [*The Black Photographers Annual 1973* is of exceptionally high quality and presents work by Ray Francis, Louis Draper, Roy DeCarava, James Van Der Zee, Albert Fennar, Ming Smith, Elaine Tomlin, and Mikki Ferrill. Two influential

photographic publications, *Image* and *Afterimage*, have loosened their academic standards to the point of allowing quotations from inside the organizations to be used as footnotes to articles. Fred Gurner's *The Photographer and the Pony* (Bobbs-Merrill) is a charming children's book concerning an untalented photographer, his view camera, and his more creative pony.]

892. "Two Extremes." *New York Times* 122:42,092 (22 April 1973), p. D30. [1 b&w by William Larson. Benno Friedman's work, on view at Light Gallery, involves extensive printing manipulations employed on top of casually exposed photographs to produce occasionally humorous but unsustainable images. Also at Light Gallery are works made with the DEX teleprinter (precursor to the fax machine), a very experimental process, by William Larson. *Reprinted in* 11.]

893. "Cunningham—Still Going Strong." *New York Times* 122:42,106 (6 May 1973), pp. D18, D40. [1 b&w by Judy Dater. Imogen Cunningham is having concurrent exhibitions at the Witkin Gallery and the Metropolitan Museum of Art that jointly present 150 different images. The Witkin has devoted its entire space to Cunningham and is showing works made in series, while a smaller exhibition at the Metropolitan contains singular, vintage images spanning her output in this century.]

894. "Muybridge: Master of 'Moving Images.'" *New York Times* 122:42,120 (20 May 1973), pp. D20, D36. [1 b&w by Eadweard Muybridge. Curated by Anita Ventura Mozley of the Stanford University Museum of Art, the Eadweard Muybridge exhibition at the New York Cultural Center takes as its subject his motion studies, the largest body of serial imagery ever created by a single photographer. Michael Bishop's exhibition at Light Gallery on the theme of space exploration assembles an unsatisfying group of blueprints, color prints, photographed collages, straight prints, and other procedural variations.]

895. "She Entertains. But He Mystifies." *New York Times* 122:42,134 (3 June 1973), p. D16. [Betty Hahn and Van Deren Coke share an exhibition at the Witkin Gallery. Hahn's images, printed monochromatically on a variety of fabrics with stitched highlights, are whimsical and aesthetically pleasing if not intellectually challenging. Van Deren Coke rephotographs and solarizes nineteenth-century photographs, creating cryptic images that "seek to derive eloquence from their very muteness." Bill Owens has documented Middle America in his book *Suburbia* (Straight Arrow Books), without the satire used by some of his peers but with frightening clarity regarding its commercialization.]

896. "So One Magazine Explores Photography." *New York Times* 122:42,148 (17 June 1973), p. D18. [*New York* magazine's art critic Barbara Rose pledged the magazine to a policy of regular coverage of photography as a medium of creative expression. Unfortunately, the magazine's only

attempt at fulfilling this promise was to run several articles that feed into the snapshot consumerism of the medium.]

897. "Rural America Was Not So Blissful." *New York Times* 122:42,162 (1 July 1973), p. D24. [Book review; Michael Lesy's book *Wisconsin Death Trip* (Pantheon) gratifyingly documents a fifteen-year period, 1885–1900, in the life of a town called Black River Falls, Jackson County, Wisconsin, through the photographs of Charles Van Schaick. *Reprinted in* 5.]

898. Letter to the Editor. "Coleman 'Forgets.'" *New York Times* 122:42,162 (1 July 1973) [Jack Somer of *New York* magazine responds to A. D. Coleman's view in 896 of his article, "Gurus of the Visual Generation," by suggesting Coleman loosen up and trust the readership's critical faculties.]

899. "One Family's History." *New York Times* 122:42,176 (15 July 1973), p. D23. [1 b&w by Catherine Noren. Curated by Catherine Noren, the Jewish Museum's exhibition *The Camera of My Family* consists of seventy photographs taken over the past 100 years that form a visual record of six consecutive generations of an (originally) German-Jewish family and their friends. More importantly, the exhibition illustrates "the vast change in our methods of perceiving ourselves which has been wrought by the photographic image." Geoff Winningham has produced a follow-up to his engrossing book *Friday Night at the Coliseum*. The new book, *Going Texan*, is an intelligent but exhausting volume that explores the Houston Livestock Show and Rodeo with photographs, interviews with participants, and Winningham's own written impressions.]

900. "Exploring Two Views of Black Arkansas." *New York Times* 122:42,190 (29 July 1973), p. D22. [1 b&w by Eugene Richards. K. D. Huie's book, *Dark Hollow* (Light Impressions), is refreshing and informative in its unpretentious recording of life in the black middle-class suburb of North Little Rock, Arkansas. Conversely, in *Few Comforts or Surprises: The Arkansas Delta* (MIT Press), Eugene Richards follows the by-now traditional pattern of photographing black poverty in the South and adding another chapter to the mounting "archive of racism."]

901. "Returning to Man Ray." *New York Times* 122:42,204 (12 August 1973), pp. D16, D24. ["Though [Man Ray's] concerns are less worldly and more private, [his] imagery is no less emotionally open for all its intellectual ferocity . . . if some overriding concern must be ascribed to Man Ray's photography, it might most appropriately be defined as the evocation of the sensual essence of thought itself."]

902. "Must They 'Progress' So Fast?" *New York Times* 122:42,204 (26 August 1973), p. D14. [Inspired by an article written by Peter Schjeldahl, Coleman directs his attention to "an increasingly pressing problem in photography—the tyranny of pressure for premature recognition." *Reprinted in* 5.]

903. "Image-Makers, Not Just Photographers." *New York Times* 122:42,232 (9 September 1973), p. D38. [1 b&w by Richard Hamilton. The exhibition at the Museum of Modern Art, *Collage and the PhotoImage*, includes a variety of photographers but unfortunately demonstrates that their works were very limited conceptually when compared to collages made by image-makers outside of the photography community. Two books have been released by Mark Silber—*Rural Maine* (David R. Godine), which contains forty nondescript, snapshot-like images by Silber, and *The Family Album: Photographs of the 1890's and 1900's* (David R. Godine), a collection of forty-five superb reproductions from period photographs taken by Gilbert Tilton and Fred Record that serve as "informal records of the casual social life of the town of Buckfield, Maine."]

904. "Eight Photographers' Views of Nineteenth-Century Egypt." *New York Times* 123:42,246 (23 September 1973), p. D29. [1 b&w by Maxime Du Camp. Organized by Weston Naef, the exhibition *Early Photographers in Egypt and the Holy Land: 1848-1870* at the Metropolitan Museum of Art, is an intelligently assembled survey of nineteenth-century European photography of the Middle East, including the work of Francis Frith, Maxime Du Camp, John Greene, Felix Teynard, and E. Benecke. Frank Lombardi's book *Gypsy Blood* is mentioned but not reviewed. The André Kertész exhibition at Light Gallery contains seventy images not widely known or previously published, all of which are, unfortunately, presented without thematic patterns or even chronological sequencing.]

905. "From Behind a Prison's Bars." *New York Times* 123:42,260 (7 October 1973), p. D28. [1 b&w by C. Shuman. A group show at the Floating Foundation of Photography, entitled *The Captive Camera*, consists of images made by members of the state's prison population, many of which are symbolic rather than narrative in nature, as the inmates were not allowed to photograph each other freely. The photographs of Harold Feinstein, on view at the Midtown Y Gallery, are emotionally genuine and well crafted if not wholly original in content (such as photos of birds, weeds, and snow scenes).]

906. "Using Many Images to Make One Photograph." *New York Times* 123:42,260 (21 October 1973), pp. D31-32. [2 b&w by Robert Heinecken. Robert Heinecken's exhibition at Light Gallery concentrates on his sexually satiric work and several other series including his "skiagrams" (food photograms). Reprint of a letter from *Today's Health* magazine regarding a \$2000 grant to Cornell Capa and the Fund for Concerned Photography to be used in "financing creative photographers" for the assignment of interpreting the word "thanks."]

907. "She Studies People, He Fantasizes." *New York Times* 123:42,288 (4 November 1973), p. D35. [1 b&w by Leland Rice. The subject matter of Laura Gilpin's work, on view at the Witkin Gallery, is the American West and its original inhabitants, particularly the Navajo, for whom she has an

ethnographic and documentary concern. Also at the Witkin Gallery are Leland Rice's photographs of women and of unoccupied chairs, which the photographer insists have human presence. The Exposure Gallery is showing a pleasing set of hand-colored landscapes and an erotic suite by Stephen Price.]

908. "Shouldn't We Be More Concerned?" *New York Times* 123:42,316 (18 November 1973) p. D36. [Coleman comments on the rulings of Justice Burger's Supreme Court on obscenity 21 June 1973, and on the photography community's lack of activism on this subject to date. *Reprinted in 5.*]

909. "Gift Books, Not Necessarily for the Coffee Table." *New York Times* 123:42,316 (2 December 1973), pp. D34, D36. [1 b&w by A. C. Vroman. The holidays are rife with photography books—including Dorothy Norman's *Alfred Stieglitz: An American Seer*, A. C. Vroman's superb *Dwellers at the Source: Southwestern Indian Photographs*, Ed Sievers's *People in My Corner*, Ramon Muxter's *Fun Friends and Relatives* and *Photography: Source and Resource* by Steven Lewis, James McQuaid, and David Tait.]

910. "Focus on the Old South." *New York Times* 123:42,330 (16 December 1973), pp. D40, D43. [1 b&w by Clarence John Laughlin. The directorial works of Clarence John Laughlin, on view at the Neikrug Galleries and the Philadelphia Museum of Art, "exude that peculiarly southern aura: nostalgia amplified to a level of metaphor, guilt as a fetish object, decay as a perfume." The Museum of Modern Art is presenting an exhibition of artist-curator William Dane's "editioned" postcard series of black-and-white snapshots made during travels that are an intellectually insulting collection of "random snapshots by someone who has not even established enough craft competence to make his disregard of craft standards a significant esthetic choice." *Reprinted in 5.*]

911. "Artist of the Snapshot." *New York Times* 123:42,344 (30 December 1973), pp. D14, D22. [1 b&w by Emmet Gowin. Light Gallery is exhibiting the work of Emmet Gowin, whose family-album-style images have "become a metaphor for the lives of others, a paradigm of the human condition." *Reprinted in 5.*]

1974

912. "Do Men Have It Any Easier?" *New York Times* 123:42,358 (13 January 1974), pp. D29-30. [1 b&w by Judy Dater. A book by Anne Tucker, *The Woman's Eye* (Knopf), is an anthology of photographs by ten women photographers (Gertrude Käsebier, Frances Benjamin Johnston, Margaret Bourke-White, Dorothea Lange, Berenice Abbott, Barbara Morgan, Diane Arbus, Alisa Wells, Judy Dater, and Bea Nettles) that fails to serve as either a definition of feminine vision or as a correction to past historical oversights. Gilles Larrain's book *Idols* (Links), edited by Ralph Gibson, is a disappointing collection of fifty-five color images centering around the subject of transvestites.]

913. "From Repetitious to Monotonous and Distorted." *New York Times* 123:42,372 (27 January 1974), p. D29. [1 b&w by Mark Cohen. Roger Caban's exhibition at Portogallo Gallery, *The IRT Prayer Book*, is just another bland set of subway photographs. Eugene Tulchin's exhibition at the City University New York Graduate Center Mall presents work ranging in scale from small to gigantic, including prints and porcelain pieces with various subjects. Light Gallery is exhibiting snapshot-portraits by Man Ray of sitters like Picasso, Paul Eluard, Robert Desnos, Meret Oppenheim, and an assortment of Dadaists. Also on view at Light Gallery are fragmentary images by Mark Cohen, which he has enlarged to a point of useless ambiguity.]

914. "He Could Have Done a Better Job." *New York Times* 123:42,386 (10 February 1974), pp. D24–25. [The major weakness of Dr. Robert U. Akeret's book *Photo-analysis* (Peter H. Wyden) is that "it treats an important idea shallowly, in such a fashion that it turns the reading of photographs into a faddish parlor game, oversimplifying and trivializing a major mode of communication which merits the most serious attention of us all."]

915. "From New York's Streets to a Hospital's Wards." *New York Times* 123:42,400 (24 February 1974), p. D27. [1 b&w by Julio Mitchel. Julio Mitchell's exhibition *Two Wards* at the Midtown Y Gallery uses the contrast of two suites of photographs (one of a chronic-disease hospital ward, the other of rush-hour pedestrians on Fifth Avenue) to demonstrate the emotional pain of the physically well. Curated by Dennis Longwell, the current photography exhibition at the Museum of Modern Art brings together forty images made during the twenties and thirties by André Kertész, László Moholy-Nagy, and Alexander Rodchenko, thereby chronicling "a crucial visual revolution which legitimized a new way of perceiving the world" (pointing the camera down from above the subject). *Reprinted in 5.*]

916. "At Last: The Photojournalist Is Given Control." *New York Times* 123:42,414 (10 March 1974), p. D32. [Publication review. Excerpts from W. Eugene Smith's *Minamata, Japan* essay, created in collaboration with his wife Aileen, are presented in a twenty-six-page layout of the April issue of *Camera 35* for which the photographer commendably was given complete editorial control. *Reprinted in 5.*]

917. "Brooding and Ominous." *New York Times* 123:42,428 (24 March 1974), pp. D30–31. [Book review. Michael Martone's first book, *Dark Light* (Lustrum Press) uses straight, unmanipulated imagery that is nonetheless metaphorical to give a poetic, partial narrative of a life of "impotence, fear, deprivation and loss." *Reprinted in 5.*]

918. "It Doesn't Tell the Whole Story." *New York Times* 123:42,442 (7 April 1974), pp. D34–35. [1 b&w by Kikuji Kawada. The Museum of Modern Art exhibition *New Japanese Photography* is an exclusively black-and-white

show consisting of fifteen photographers' work that not only excludes color photography, but is limited to what is essentially documentary-type imagery. *Reprinted in 5.*]

919. "Strangers: From Up Close." *New York Times* 123:42,456 (21 April 1974), p. D31. [At the Floating Foundation of Photography, Paul Diamond's transactional portraits are aggressive and humorous, incorporating "fantasy, caricature and spectacle." The catalog of a 1973 retrospective of Mieczyslaw Berman, a Polish photo-collagist greatly influenced by John Heartfield, presents 130 of his works that collectively provide a "surrealistic vision of unusual power." *Reprinted in 5.*]

920. "Controversy on the West Coast." *New York Times* 123:42,470 (5 May 1974), pp. D29–30. [1 b&w by Ken Graves. Two Bay Area exhibitions have turned controversial, as the public has a hostile response to being deprived of the all-too-expected f/64 remakes that were denied entrance into these group exhibitions. The exhibitions in question are *Emulsion '73*, at the Civic Arts Gallery in Walnut Creek, juried by Jerry McMillan, and *New Photography: San Francisco and the Bay Area*, at the M. H. de Young Memorial Museum, curated by Thomas H. Garver.]

921. "West Coast Museum Sets Precedent." *New York Times* 123:42,484 (19 May 1974), pp. D32–33. [The exhibition at the M. H. de Young Memorial Museum, San Francisco, *New Photography: San Francisco and the Bay Area*; includes twenty-three photographers presenting a total of 500 photographs, enabling an effective display of each person's work and signifying the museum's dedication to the medium. Participating photographers include Bill Owens, Ira Nowinski, Nacio Jan Brown, Ken Graves, Curtis Corlew, Frank Nakagawa, Crawford Barton, Leslie Poliak, Glenn Harrison, Robert E. Brown, Edmund Shea, Susan Ciriclio, Lew Thomas, Steve Smith, and James Friedman.]

922. "Quality and Quantity Are Improving." *New York Times* 123:42,498 (2 June 1974), p. D26. [Exhibitions and books on photography are happily flooding the market. Guggenheim fellowships and grants from New York State's Creative Artists Public Service Program are awarded to many photographers. John Humphrey was appointed full-time Curator of Photography at the San Francisco Museum of Art and hopes to expand the museum's current holdings of 1,500 prints.]

923. "Warm and Gentle, but Incomplete." *New York Times* 123:42,512 (16 June 1974), p. D35. [1 b&w by Chester Higgins, Jr. In his book *Drums of Life: A Photographic Essay on the Black Man in America* (Anchor), Chester Higgins, Jr. explores the masculine counterpart to the subject of his previous book, *Black Woman*, with "gentleness, warmth, and precise responsiveness to the uniqueness of human beings." Harvey Stromberg's new unauthorized exhibition takes place on the New York City

subways and consists of posters with fictitious candidates for a bogus “Mr. Subways” contest (to counter the New York Subways Advertising Co.’s real “Miss Subways” contest, which has run since 1941).]

924. “A Feminist’s Viewpoint.” *New York Times* 123:42,526 (30 June 1974), pp. D30–31. [Abigail Heyman’s book, *Growing Up Female: A Personal Photojournal* (Holt, Reinhart and Winston) looks at “the intensely subjective world she creates, a world in which men generally treat women badly—at best as possessions, at worst as meat—but in which women never mistreat each other or men.” The provocative retrospective monograph *Imogen! Imogen Cunningham: Photographs 1910–1973* (University of Washington Press) traces the contributions to portraiture and still life photography made by the irrepressible Imogen Cunningham.]

925. “Of Snapshots and Mechanizations.” *New York Times* 123:42,540 (14 July 1974), p. D26. [1 b&w by Sonia Landy Sheridan. The “Children’s Issue” of *Impressions* (No. 8), a Canadian magazine, contains well over one hundred reproductions of Polaroid photographs made by Canadian schoolchildren as part of an ongoing project originated by Barbara Lebeau, along with some letters by the photographers. *Image Nation* (No. 13), another Canadian magazine, has collected fifty-odd images, mostly color and seemingly Instamatic, in an anthology of found imagery. Sonia Sheridan and Keith Smith’s exhibition at the Museum of Modern Art is impressive only for its crutch—using 3M’s Color-in-Color System II processor (a form of color photocopying), from which huge prints on various materials can be made. *Reprinted in* 11.]

926. “They Are Small, but Interesting.” *New York Times* 123:42,554 (28 July 1974), p. D23. [1 b&w by Ted Gray. *The Black Photographer’s Annual*, Volume 2, following the first edition last spring, presents portfolios of four photographers and work by about another fifty including P. H. Polk, Beuford Smith, James Mannas, and Ted Gray.]

927. Book review. *New York Times* 123:42,554 (28 July 1974), p. D23. [David Akiba’s and Jack Myers’s *Will It Burn?* (Falcon Publishing) contains thirteen photographs by Akiba and words by Myers; the photographic images appear in several different formats. *Sunday*, by Erica and Elizabeth Lennard, is a delightful children’s book illustrated with photographs of characters acting out the fantasies of the child-protagonist. The story of Devin, who “lives on the 14th floor,” and his fantasies about how to spend a Sunday.]

928. “The Photography Book as Autobiography.” *New York Times* 123:42,568 (11 August 1974), p. D25. [1 b&w by Steve Kahn. The images in Steve Kahn’s book *Stasis* are so minimal that they almost seem meaningless, but they are in fact remarkable subtle repetitions of symbols that signal the search for revelation. Strained poeticisms are interspersed with intelligent and powerfully sequenced

images in Salvatore Mancini’s *Photographs and Poems*. David Adams Pond-Smith’s *Manself* contains images (sometimes cryptic) that concern maturation into manhood. A double issue of *Impressions* magazine contains John Max’s *Open Passport*, a personal journey using impressionistic small-camera techniques to create mostly up-close transactional portraits of people the photographer apparently knows.]

929. “They Liked Their Subjects.” *New York Times* 123:42,582 (25 August 1974). [1 b&w by Lewis Carroll. Lewis Carroll and Margaret Cameron are sharing an exhibition at Scott Elliot Gallery. Both artists are represented by imagery which falls into two categories—“that of the genre scene tableau, and that of the formal portrait”—proving that both were “obsessed with human beings and the energy generated by their presence before the camera’s lens.” Coleman also notes the recent inflation of prices for vintage photographic material and the need for a public forum on provenance and authentication issues.]

930. “A Real Treat for Dog Lovers.” *New York Times* 123:42,596 (8 September 1974), p. D39. [Enjoyably, Elliott Erwitt’s exhibition at the Witkin Gallery titled *Son of a Bitch* and the aptly named *Dog Show* at the International Museum of Photography at George Eastman House both have canines as their subjects. “Something inherent in the subject—as with pictures of children—seems to switch off the critical faculties, leaving you with nothing but your prejudices to guide you through the inevitable anthropomorphization.”]

931. “Too Much Is Still Unexplained.” *New York Times* 124:42,610 (22 September 1974), p. D20. [The group exhibition at the Interchurch Center, *Women See Women/Women See Men*, by the Women Photographers of New York, stays close to its theme but has problems: the work included does not live up to that theme, a lack of craftsmanship in the photographs, and the exhibition design.]

932. “Art Critics: Our Weakest Link.” *New York Times* 124:42,624 (6 October 1974), pp. D33–34. [Art critics are often ignorant of the history of and issues involved with photography and pass on this ignorance to their readers—the art audience and other artists. The biggest misunderstanding is their unawareness that “the photograph is its maker’s subjective description of his-her experience, in silver particles on paper.” Part one of a two-part essay. *Reprinted in* 5.]

933. “Reinventing Photography.” *New York Times* 124:42,652 (3 November 1974), p. D30. [1 b&w by Duane Michals. Art critics and artists alike have avoided any commitment to photography, thereby absolving themselves of any responsibility to the medium. “This ignorance on the part of critics has generated, and become coupled with, a scarifying corollary on the part of artists: the belief that if they approach photography in ignorance they cannot be held accountable to its traditions and precedents.” Part two of a two-part essay. *Reprinted in* 5.]

North Shore Press (USA)

1978

934. "Light Readings." *The North Shore Press* 2:1 (18–31 October 1978), p. 13. [1 b&w by Susan Visconti. *Assembling Assembling*; Coleman uses this exhibition as a case in point to illustrate that "the forces which set out to counteract stagnant and reactionary institutions inevitably become institutionalized themselves." Also: a review of work by Susan Visconti at Staten Island Community College.]

935. "Light Readings: Duane Michals Pays Homage and Builds a Pyramid." *The North Shore Press* 2:3 (November–December 1978), p. 12. [2 b&w by Duane Michals. Book review; Duane Michals, *Homage to Cavafy* (Addison House); a series of captioned photographs intended as illustrations for Constantine P. Cavafy's poems. "As Michals puts it, they are 'separate and sympathetic.'"]

1979

936. "Light Readings: Photo Books for All Seasons." *The North Shore Press* 3:1 (18 January 1979), pp. 12, 16. [2 b&w: 1 by Gloria B.; 1 by Robert H. A series of book reviews: Murray Alcosser, *Sweets* (Harry N. Abrams); Arno Rafael Minkinnen, *Frostbite* (Morgan and Morgan); Charles Traub, *Beach* (Horizon Press); Floating Foundation, *Photography from Within*; Olivia Parker, *Signs of Life* (David R. Godine.)]

Penthouse Letters (USA)

1985

937. "Candy Camera, Censored Cheesecake." *Penthouse Letters* 3:11 (November 1985), pp. 14–15. [2 color by Anonymous. Implications for the medium as a whole of new process by which photographs may be transformed into edible chocolate. Also, a discussion of a court case involving a woman who wants to send nude photographs of herself to her husband. *Revised and expanded from* 501.]

1986

938. "Die Erotik." *Penthouse Letters* 4:11 (November 1986), pp. 90–96. [4 b&w, 12 color by Anonymous. In a discussion of a book published in 1931 on the history of erotic photography, Coleman comments on the changing standards of what we as a society consider erotic.]

939. "Hot Dames and Hard Dicks." *Penthouse Letters* 4:12 (December 1986), pp. 66–69. [4 color illustrations from the Tony Disputo Collection; 1 color by Albert Squillace. Coleman analyses modern perceptions of artwork commissioned to illustrate the covers of pulp magazines and paperback novels of the thirties through the sixties.]

1987

940. "Skin Deep." *Penthouse Letters* 5:1 (January 1987), pp. 26–29. [1 b&w, 5 color by Anonymous. Discussion of

the history of the "French postcard," which, Coleman suggests, "During the early third of this century, . . . was for many the primary visual encounter with female sexuality."]

Photo Communique (Canada)

1981

941. "Hybridization: A Photographic Tradition." *Photo Communique* 3:3 (Fall 1981), pp. 33–35. [The struggle of alternative, mixed-media approaches to photographic image-making in asserting itself has been hampered by an historically elitist minority that accepted only particular modes of image-making as "Art." *Variant of* 32.]

1986

942. "Lentil Soup: A Cultural History of the Lens." *Photo Communique* 8:1 (Spring 1986), pp. 10–18. [2 b&w, 5 illustrations: 1 by Berenice Abbott; 1 from Royal Observatory; 3 illustrations by Gail Geltner; 1 illustration of an Arecibo message; 1 illustration by Anonymous. The history and development of the lens and its effect on Western culture. *Revised and expanded from* 385.]

1988

943. "On Redaction: Heaps and Wholes, or, Who Empties the Circular File?" *Photo Communique* (Summer 1988), pp. 6–10. [3 b&w by Garry Winogrand. Beginning with a discussion of the posthumous editing of Garry Winogrand's unexamined work, Coleman criticizes a trend towards blurring the artist's distinction between what is important and what is not in their lifetime artistic endeavors. Revised version of a lecture. *Revised in* 316. *Reprinted in* 10.]

Photo Metro (USA)

1983

944. "In the Fields." *Photo Metro* 2:5 (February 1983), p. 10. [3 b&w: 1 by Ken Light; 1 by Roger Minick; 1 by Reesa Tansey. Book review of *In the Fields*, by Ken Light, Roger Minick, and Reesa Tansey. *Reprinted in* 1370.]

1984

945. "Julio Mitchel: Climbing the Mountain, A Conversation on the First Plateau." *Photo Metro* 3:4 (May 1984), pp. 3–15. [21 b&w: 20 by Julio Mitchel; 1 by Coleman. Portfolio with introduction and interview by Coleman. Subjects discussed include Mitchel's various extended projects, his teaching, and his printing methods. *Variant in* 259.]

1989

946. "Letter from: New York." *Photo Metro* 8:67 (March 1989), pp. 40–41. [8 b&w: 1 by Cindy Sherman; 1 by Barbara Kruger; 1 by Aaron Siskind; 1 by Christian

Boltanski; 1 by Oliver Gagliani; 1 by Elliot Erwitt; 1 by William Henry Fox Talbot; 1 by Walker Evans. Cindy Sherman at Metro Pictures, Barbara Kruger at Mary Boone, and Aaron Siskind at School of Visual Arts Gallery. *Edited version in 551.* Oliver Gagliani at the Witkin. *Edited version in 553.* Christian Boltanski at New Museum. Boltanski constructs environments relying on photographic imagery that addresses in broad terms the question of individual vs. collective identity. *Reprinted in 8.* Elliott Erwitt, at International Center of Photography. *Edited version in 552.* Walker Evans at the Museum of Modern Art. *Edited version in 555. Variant in 1396.* William Henry Fox Talbot at Metropolitan Museum of Art. *Edited version in 554.*]

947. "Letter from: New York, No. 2." *Photo Metro* 8:68 (April 1989), pp. 20–21. [8 b&w: 2 by Arnold Eagle; 1 by Garry Winogrand; 1 by Alexander Rodchenko; 1 from *New York Chinatown History Project*; 1 by Manuel Alvarez Bravo; 1 by Sergei Eisenstein; 1 by Dziga Vertov. *Garry Winogrand* traveling exhibition. *Edited version in 534; Reprinted in 8.* Arnold Eagle at Lower East Side Tenement Museum. *Edited version in 556; New York Chinatown History Project. Edited version in 545; Russian Avant-Garde Photography of the '20's and '30's* at Prakapas Gallery and *Russian Avant-Garde: Film and Photography of the 1920's* at Photofind Gallery. *Edited version in 557; Manuel Alvarez Bravo at the Witkin Gallery. Edited version in 558.*]

948. "Letter from: New York, No. 3." *Photo Metro* 8:69 (May 1989), pp. 20–21. [7 b&w: 3 by Robert Heinecken; 1 by Cindy Sherman; 3 by Merry Alpern. Robert Heinecken at the PaceMacGill gallery. *Edited version in 560.* Cindy Sherman at Metro Pictures. *Edited version in 564.* Merry Alpern at Camera Club of New York. *Edited version in 567.*]

949. "Letter from: New York, No. 4." *Photo Metro* 8:70 (June–July 1989), pp. 4–5. [13 b&w: 2 by Ilse Bing; 3 by Robert Capa; 2 by Diane Arbus; 2 by Alice Neel; 3 by Charles Gatewood; 1 by Hiroaki Yoshino. Ilse Bing at Simon Lowinsky Gallery. *Edited version in 562.* Robert Capa at Jewish Museum. *Edited version in 565.* Diane Arbus and Alice Neel at Robert Miller Gallery; the work of two artists who work in different media exhibit striking psychological similarities; Charles Gatewood at Neikrug Photographica and Hiroaki Yoshino at 4th Street Photo Gallery. *Edited version in 571. Reprinted in 8.*]

950. Letter to the Editor. *Photo Metro* 8:70 (June–July 1989), p. 3. "Letter from Jack Welpott to A. D. Coleman," [Jack Welpott discusses "Letter from: New York, No. 3" in 948.]

951. "A. D. Coleman Turns 21!" *Photo Metro* 8:70 (June–July 1989). [Congratulatory ad noting Coleman's twenty-first year in the profession.]

952. "Letter from: Jerusalem, Tel Aviv, New York, No. 5." *Photo Metro* 8:7 (*sic*) (August 1989), p. 15. [3 b&w: 1 by

Otto Frank; 1 by Starn Twins; 1 by Emmet Gowin. Reportage on the photography marketplace and scene in Israel. *Edited version in 581.* Starn Twins at Leo Castelli Gallery; the Starns' trademark style of photography is appropriate yet overpowered by their subject matter—Anne Frank's diaries; Emmet Gowin at PaceMacGill. *Edited version in 573. Reprinted in 8.* Obituary for Shirley Burden and David McAlpin. *Edited version in 579. Variant in 284. Reprinted in 8.*]

953. Letter to the Editor. "Letter from Gypsy to Jack to A. D.," *Photo Metro* 8:7 (*sic*) (August 1989), p. 27. [K. Gypsy Zaboroskie of San Mateo, California, extends the points raised in the letter from Jack Welpott in 950.]

954. "Minor White: The Eye That Shapes." *Photo Metro* 8:72 (September 1989), pp. 16–17. [6 b&w by Minor White. Monograph and traveling exhibition. Extensive commentary on retrospective curated by Peter Bunnell, exhibited at the Museum of Modern Art in New York City, and its accompanying catalog. Coleman proposes that White as a photographer has been too easily dismissed in recent years, suggesting that "In [White's] work the world we know is ultimately an illusion—to be contemplated, absorbed, penetrated, and finally transcended." *Edited version in 575. Reprinted in 8.*]

955. "Letter from: Arles, No. 6," *Photo Metro* 8:72 (September 1989), pp. 24–25. [6 b&w: 1 by Denis Roche; 1 by Zong-Hoi-Yi; 1 by Lucien Clergue; 1 by Elisabeth Sunday; 1 by Gilles Mora; 1 by Xavier Lambours. Detailed reportage of events at the annual Arles festival of photography in France, including reviews of work by Elisabeth Sunday, Julio Mitchel, Denis Roche, Lucien Clergue, etc. *Variant in 1400. Reprinted in 400 and 1396.*]

956. Introduction to this issue by Bernadette Powell. *Photo Metro* 8:72 (September 1989), p. 5. [1 b&w by Ka Morais with comments on Coleman's contribution.]

957. "Letter from: New York/Washington/Rockport, No. 7." *Photo Metro* 8:73 (October 1989), pp. 26–27. [4 b&w: 2 by Andres Serrano; 2 by Robert Mapplethorpe. Censorship comments. *Edited version in 583.* Andres Serrano. *Edited versions in 98 and 598. Variant in 257.* A passage describing a debate at the Rockport Photography Congress involving Andres Serrano, Coleman, and a number of contemporary photography figures on the subject of censorship and public funding for the arts. *Reprinted in 8, 401, 433, and 1399.*]

958. "Letter from: Amsterdam and New York, No. 8." *Photo Metro* 8:74 (November 1989), pp. 18–19. [10 b&w: 1 by Man Ray; 1 by John Heartfield; 1 by James Nachtwey; 1 by Anonymous; 1 by Miro Svolik; 1 by Arnold Newman; 1 by Herb Ritts; 1 by Wanda Wulz; 1 by Rudo Prekop; 1 by Jacques Villeglé. In reporting on the Holland Foto-89 festival, Coleman discusses the international aspects of the photography community. *Edited versions in 602 and 604. Variants in 261 and 434. Reprinted in 8.*]

1990

959. "Letter from: Goteborg/New York, No. 9." *Photo Metro* 8:75 (December 1989–January 1990), pp. 20–21. [4 b&w: 2 by Krzysztof Wodiczko; 1 by Todd Walker; 1 by Pierre Dubreuil. Reportage describing the events at a symposium on the history of photography and an awards ceremony celebrating the opening of the Hasselblad Foundation's Center for Photography in Goteborg, Sweden; Krzysztof Wodiczko at Exit Art Gallery. *Edited version in* 612. *Reprinted in* 8. Todd Walker at 92nd Street Y. *Edited version in* 614. Pierre Dubreuil at the French Alliance. *Edited version in* 618.]

960. "Letter from: New York, No. 10." *Photo Metro* 8:76 (February 1990), pp. 46–47. [7 b&w: 1 by Chris Steele-Perkins; 1 by René Burri; 1 by Josef Koudelka; 1 by Sebastião Salgado; 1 by Gran Fury; 1 by William Wegman; 1 by Vito Acconci. *In Our Time: The World as seen by Magnum Photographers*, poorly planned and executed mammoth exhibition of beautiful and iconic photographs by photo-journalistic superheroes, the Magnum photography agency, occupying both branches of the International Center of Photography; *Image World: Art and Media Culture*, dabbling in the world of mass media at the Whitney museum. *Edited version in* 620. *Variant in* 262. *Reprinted in* 8.]

961. "Letter from: New York, No. 11." *Photo Metro* 8:77 (March 1990), pp. 30–31. [8 b&w: 2 by Cindy Sherman; 2 by Annette Lemieux; 1 by Mac Adams; 3 by W. Eugene Smith. "Postmodernism's first long-running comedy smash" takes the form of willfully outrageous and engaging recent investigations of art-historical modes of portraiture by Cindy Sherman at Metro Pictures. *Edited version in* 635. *Variant in* 1035. The tame and mildly interesting work of Mac Adams is presented in two shows (the Farideh Cadot Gallery and the Gracie Mansion Gallery). A new biography of W. Eugene Smith, by Jim Hughes, excavates the phantoms in a life full of the stuff that stokes the gossip mills; *W. Eugene Smith: Shadow and Substance* (McGraw-Hill.) *Edited version in* 637. *Variant in* 1406. An exhibition by Annette Lemieux, at the New Museum for Contemporary Art, that probes the visual representation of sound through photographs. *Edited version in* 633. *Reprinted in* 8.]

962. "Letter from: New York, No. 12." *Photo Metro* 8:78 (April 1990), pp. 24–25. [4 b&w: 1 by John Gutmann; 1 by Robert Mapplethorpe; 1 by Sebastião Salgado; 1 by Clementina Maude. All good intentions aside, *The Indomitable Spirit* at the International Center of Photography Midtown, an exhibition of ninety-four big names in photography, offers no insights by the photographers as to why they submitted a particular work. *Edited version in* 647. A book project attempts to express and realize the extent of the world problem with refugees. In succeeding at its goal, *Forced Out* provides a clear and comprehensive view of the global nature of this problem. *Edited version in* 577. *Variants in* 258 and 264. *Photography Until Now*, John Szarkowski's curatorial swan song at the Museum of Modern

Art, offers a delightfully written catalog that, unfortunately, does not have anything in particular to say about the choice of images presented in this comparative bagatelle, and thus degenerates into a taste-mongering exhibition of pictures that John Szarkowski likes. *Edited version in* 649. *Variant in* 405. *Reprinted in* 8.]

963. "Letter from: New York, No. 13." *Photo Metro* 8:79 (May 1990), pp. 24–25. [8 b&w: 3 by Dawoud Bey; 1 by Vladimir Kuprejanov; 1 by Vladimir Parfenok; 3 by Bruce of Los Angeles. At Walker, Ursitti and McGinniss, an exhibition of Soviet art suggests that various styles of contemporary photographic work are under active exploration in the U.S.S.R. *Edited version in* 658. Dawoud Bey's life-size portraits of black male youths at the Ledel Gallery empower the subjects and encourage the viewer. *Edited version in* 661. In the work of Pierre Molinier at Brent Sikkema Fine Art Gallery, we have perhaps our most extreme example of photography as the instrument for examining the complexities of sexual identity, unconfined by the closet. *Edited version in* 656. As demonstrated by a crowded exhibition of 115 photographs at the Witkin Gallery, Roy DeCarava has spent the past ten years refining his vision and attempting to move away from his subject matter of black life. *Edited version in* 651. Beefcake photographs by Bruce of Los Angeles at Wessel O'Connor Ltd. reveal men in constructed gender identities with props such as cowboy and Indian garb, etc. *Edited version in* 660.]

964. "Letter from: Philadelphia/New York, No. 14." *Photo Metro* 8:80 (June–July 1990), pp. 22–23. [4 b&w: 2 by John Gutmann; 1 by Graham Nash; 1 by William Klein. Graham Nash (of Crosby, Stills, Nash, and Young fame) displays a small selection of his emotionally articulate and formally inventive work from over the past twenty years, at the Simon Lowinsky Gallery. Also, a report on Nash's interest in digital imaging, noting that he is endowing a nonprofit print workshop to allow others to explore this technology. *Edited version in* 666. A brief, previously unpublished piece on going to photography auctions, with some recommendations for organizing one's spending spree to keep it under control. A bipartite examination of work by John Gutmann at the Leo Castelli Gallery and the Museum of Modern Art provide, respectively, a systematic and a perfunctory look into the large and complicated oeuvre produced by Gutmann. *Edited version in* 670. *Variant in* 1038. After stopping his activity in the medium of photography in 1965, William Klein makes a weak attempt at resuscitating his past fame in his exhibition at the Zabriskie Gallery. *Edited version in* 668.]

965. "Letter from: New York, No. 15." *Photo Metro* 8:81 (August 1990), pp. 22–23. [6 b&w: 1 by Carlotta Corpron; 1 by Jurgen Schadeberg; 1 by Bob Gosani; 2 by Lee Miller; 1 by René Magritte. A very large exhibition of work by Carlotta Corpron at the Virginia Lust Gallery that, although it positions her in the medium's history, is not merited, due to the lack of diversity in her work. *Edited*

version in 670. *Variants in 117 and 1038.* A valuable retrospective exhibition of photographs from the South African picture magazine *Drum* (loosely modelled after *Life*), at the Schomburg Center for Research in Black Culture, offers a candid look at everyday existence in South Africa of the fifties. Also, disappointing photographic work by the painter René Magritte at the PaceMacGill gallery, that adds nothing notable to the medium. *Edited version in 672. Variant in 299.* Double exhibitions of the work of Lee Miller, at International Center of Photography and the Staley–Wise Gallery, reveal that her work, while undeniably intelligent and interesting, is not of particular significance in the medium's history. *Edited version in 664. Photography in New York, a new informational guide to photography exhibitions in New York. Edited version in 545.]*

966. "Letter from: New York, No. 16." *Photo Metro* 9:82 (September 1990), pp. 26–27. [5 b&w: 1 by Mary Harman; 1 by Eric Fischl; 2 by Heinz Jöst; 1 by Eugene Richards. Holograms. *Edited version in 684.* Eric Fischl. *Edited version in 678. Variants in 117 and 299.* Heinz Joest. *Edited version in 689. Variant in 1039.* Eugene Richards. *Edited version in 674.]*

967. "Letter from: Arles, No. 17." *Photo Metro* 9:83 (October 1990), pp. 26–27. [4 b&w: 1 by Willy Kessels; 1 by Nikola Vuko; 1 by Jean-François Gaté; 1 by Kuty Buchwald. A wrap-up of the 1990 summer festival at Arles, France, characterizing this year's extravaganza as "something no festival can afford to be more than one time in a row—dull." *Reprinted in 8 and 406.]*

968. "Letter from: Philadelphia/New York, No. 18." *Photo Metro* 9:84 (November 1990), pp. 24–25. [5 b&w: 1 by Thomas Moore; 2 by Hiroshi Osaka; 2 by Larry Clark. During a stay in Philadelphia as a critic-in-residence at the Photography Sesquicentennial Project, Coleman viewed many exhibitions—four are written about here. Hiroshi Osaka. *Edited version in 701.* Larry Clark. *Edited version in 699. Variant in 296. Reprinted in 8 and 1037.]*

1991

969. "Letter from: Lausanne, No. 19." *Photo Metro* 9:85 (December 1990–January 1991), pp. 18–19. [2 b&w: 1 by Ivan Lutterer, Jan Maky, and Jiri Polacek; 1 by Anonymous. An extensive review of an exhibition (the only one of its kind attempted to date) at the Musée de l'Elysée in Lausanne, Switzerland, that presents a massive survey of contemporary Eastern European photography through large bodies of work by one hundred photographers. *Variant in 407. Reprinted in 8.]*

970. "Letter from: Rochester, No. 20." *Photo Metro* 9:86 (February 1991), pp. 18–19. [8 b&w: 1 by Elaine Mayes; 1 by Todd Walker; 1 by Edmund Teske; 1 by Arthur Tress; 1 by Jerry Uelsmann; 1 by Benedict J. Fernandez; 1 by Betty Hahn; 1 by Scott Hyde. An extensive report on the happenings, conflicts, and discussions occurring around the symposium "American Photography, Culture and Society in the

sixties: the Transformations of a Medium," held at George Eastman House in Rochester, New York. *Variant in 435.]*

971. "Letter from: New York, No. 21." *Photo Metro* 9:87 (March 1991), pp. 22–23. [6 b&w: 1 by Nan Goldin; 1 by Nat Finkelstein; 1 by Harriet Casdin-Silver; 1 by Ted Serios; 1 by Mariane Yampolsky; 1 by Barbara Kruger. At the PaceMacGill gallery, artsified snapshots by Nan Goldin of her friend Cookie Mueller, until she died. *Edited version in 700. Variant in 296. Reprinted in 8.* A book of photographs by Nat Finkelstein of Warhol's Factory are given a sardonic edge by the photographer's texts. An exhibition (at the Neikrug Gallery) of the work undercuts this edge by the absence of wall texts with these comments and an anachronistic black-light room that celebrates Warholia. An installation by Harriet Casdin-Silver at the Museum of Holography achieves "a quietly elegiac mood." *Edited version in 707.* A reissue of *The World of Ted Serios* by Dr. Jule Eisenbud (MacFarland and Co.), that documents the claims of Serios's ability to project his thoughts directly onto Polaroid film and the three years Dr. Eisenbud spent observing it, and an exhibition of Serios's "thoughtographs" at the Marta Cervera Gallery. *Edited version in 712.* An exhibition at the International Center of Photography Uptown that emphasizes the documentary tradition in Mexican photography through 130 works by ten twentieth-century photographers. *Edited version in 708.* Barbara Kruger at Mary Boone Gallery. *Edited version in 714. Variant in 106. Reprinted in 8.* Note regarding John Szarkowski's retirement from his curatorship at the Museum of Modern Art.]

972. "Letter from: New York, No. 22." *Photo Metro* 9:88 (April 1991), pp. 26–27. [6 b&w: 1 by Gordon Parks; 1 by Arthur Tress; 1 by Daniel Hall; 1 by Abigail Heyman; 1 by Sally Mann; 1 by Robert Mapplethorpe. A tribute to Gordon Parks, at the Cathedral of St. John the Divine, an extravaganza/spectacle beatifying the photographer/composer/filmmaker/poet/etc., previously unpublished. An exhibition at Art In General, of photographs taken by homeless children, presents work that is direct, personal, intimate, and expressive. *Edited version in 716. Variant in 104.* A survey at the Burden Gallery of current photographic work that has either been the subject of recent attempts at suppression or else is in jeopardy in the current climate. In *The FISHtank Sonata* at the Twining Gallery, Arthur Tress returns to his concern with the human impact on the ecosystem through his photographic parables, using an assortment of statuettes and knickknacks as protagonists in a fishtank proscenium. *Edited version in 717. Variants in 105 and 1041.]*

973. "Letter from: New York, No. 23." *Photo Metro* 9:89 (May 1991), pp. 26–27. [5 b&w: 1 by Juan D. Marinello; 1 by Lisette Model; 1 by Dimitri Debabov; 1 by Bernard Plossu; 1 by Martin Parr. Work by Chilean photographers in *Chile from Within: 1973–1988, Photographs By Chilean Photographers* (W. W. Norton), co-edited by Susan Meiselas, and presented in a truncated form at the Damon Brandt

Gallery. More famous during her life as a teacher than a photographer, Lisette Model is subject of a major traveling retrospective now at the International Center of Photography. The exhibition presents a body of work with bulk and occasional substance. *Edited version in 718.*

Variant in 108. *En Liberté: Contemporary French Photography* at the International Center of Photography Midtown is organized by three French curators and, as such, is almost three shows in one. *British Photography from the Thatcher Years* at the Museum of Modern Art, a plain show in line with Museum of Modern Art's past tastes in photography. *Dmitry Debabov: Reconstructing the Soviet Past, Soviet Photojournalism 1926–48*, at New York University's Photo Center Gallery, an exemplary exhibition of pioneering work presented at length. *Edited version in 719.* *Variants in 107 and 409.*]

974. "Letter from: New York, No. 24." *Photo Metro* 9:90 (June–July 1991), pp. 22–23. [5 b&w: 1 by Sophie Calle; 1 by Josef Sudek; 1 by Phillippe Boissonnet; 1 by Richard Misrach; 1 by Arnaud Maggs. A self-confessed, unregenerate voyeur, Sophie Calle presents works in two exhibitions—at Pat Hearn and Luhning Augustine Galleries—that coolly document her insouciant "obsession." *Edited version in 720.* *Reprinted in 8.* Denis Brihat at La Maison Française, using toning and printing techniques, expands on the landscape and still-life forms of photography. Richard Misrach's *Desert Canto XI: The Playboys*, at Pyramid Gallery, includes 40x50-inch images of bullet-riddled *Playboy* magazines—used for target practice—found at a nuclear test site in Nevada. These images transform these artifacts, frightening metaphors for our conflation of sex and violence, into a new chapter of Misrach's ongoing inquiry into the devastation of the land by our culture. *Reprinted in 8.* Two lines of praxis are demonstrated in Canadian holography at the Museum of Holography. Josef Sudek at the Burden Gallery. *Edited version in 721.* *Variants in 115 and 121.*]

975. "Letter from: Las Vegas/New York, No. 25." *Photo Metro* 9:91 (August 1991), pp. 18–19. [7 b&w: 1 by Pasha Rafat; 1 by Patrick Zentz; 1 by Eric Renner; 1 by Andrew Semel; 1 by Joan Fontcuberta; 1 by Eikoh Hosoe; 1 by Michael Spano. Two previously unpublished pieces: on his experience as a critic-in-residence at the University of Las Vegas, detailing exhibitions of work by Pasha Rafat, Patrick Zentz, and a traveling survey of pinhole photography from around the world; and second, on two exhibitions in New York surveying sixteen years of work by the Spanish photographer, teacher, curator, and historian Joan Fontcuberta. *Edited version in 724.* *Variants in 111, 1042, and 1410.* A shapeless, yet enjoyable, survey of street photography at the Museum of Modern Art, and a less than coherent presentation of photographs by the Swede Christer Strömholm at WoodPeckers Interarts Space. News about the move of Andy Grundberg from the *New York Times* to the directorship of The Friends of Photography in San Francisco. *Edited version in 722.* Coleman writes on two

exhibitions at International Center of Photography Midtown—a presentation of the Toppan collection from Japan, and a major retrospective of Eikoh Hosoe. The Toppan collection attempts to position fifty-four photographers in an international light, yet only presents two or three images apiece. Hosoe's sixty-one-print exhibition is tight and well-organized, sampling five major bodies of work. *Edited version in 722.*]

976. "Letter from: New York, No. 26." *Photo Metro* 10:92 (September 1991), pp. 26–27. [4 b&w: 1 by Romare Bearden; 1 by Catalina Parra; 1 by Joel-Peter Witkin; 1 by Sebastião Salgado. Retrospective of collages and paintings by Romare Bearden at the Studio Museum in Harlem "provides an opportunity to observe a major artist applying the full force of his thought and vision" to the process of photocollage. Also, Chilean artist Catalina Parra presents an installation at the INTAR Gallery. *Edited version in 725.* *Variants in 319 and 1062.* Sebastião Salgado's exhibition, at International Center of Photography Uptown, provides a clear-eyed, empathetic description of the circumstances and appearances of a group of individuals, conveying an impression of the oppression and suffering of the poor and powerless. *Edited version in 723.* *Variants in 410 and 1042.* An exhibition of recent work by Joel-Peter Witkin at PaceMacGill demonstrates a continuing obsession with the border "between addressing the differentness of people born physically abnormal or of non-standard sexual preference, and the transformation of the flesh wrought by mortality." *Edited version in 724.* *Variant in 1042.* *Reprinted in 8.*]

977. "Letter from: New York, No. 27." *Photo Metro* 11:93 (October 1991), pp. 24–25. [5 b&w: 1 by Tetsuaki Okuhara; 2 by Alexander Alland; 1 by Gary Brotmeyer; 1 by John Baldessari. A previously unpublished piece on a survey of work by an under-recognized photographer. Okuhara Tetsuaki's photographic fragments in geometric arrangements create suspended time and visual silence in which the viewer might be led to pore carefully over things. In providing a thorough survey of Alland's efforts, a retrospective of Alexander Alland at the Museum of the City of New York touches on his efforts as a conservator, yet emphasizes his own imagery with seventy vintage prints. Also, Gary Brotmeyer's curious, miniature photocollages at Laurence Miller are at once charming and unnerving. *Edited version in 726.* *Variant in 110.* Discusses a Whitney Museum retrospective of John Baldessari who, having created a language of his own in making art, is left speaking only to himself in creating visually banal and quotidian works. *Edited version in 727.* *Variant in 465.* *Reprinted in 8.*]

978. "Letter from: New York, No. 28." *Photo Metro* 11:94 (November 1991), pp. 24–25. [7 b&w: 2 by Mary Ellen Mark; 2 by Lee Friedlander; 1 by Arthur Bedou; 1 by R. E. Mercer; 1 by Richard Samuel Roberts. Taking issue with the classification of her work in photojournalistic and documentary traditions, this discussion of Mary Ellen

Mark's retrospective at the International Center of Photography Midtown and its presentation of her work positions her as a transactional environmental portraitist whose work is consistently attentive, calm, accepting, and empathetic. *Edited version in 729. Variant in 116.* An update on the position vacated by Andy Grundberg's exodus from the *New York Times*. A previously unpublished review of a traveling survey, *Black Photographers: 1840–1940*, curated by Deborah Willis of the Schomburg Center for Research in Black Culture, at the Staten Island Institute of Arts and Sciences. Furthering his ongoing struggle against received meanings implicit in his various subjects, Lee Friedlander takes aim at the nude in creating work—described in multitudinous adjectives by John Szarkowski—best characterized by the terms “topographical” and “disinterested.” *Edited version in 728. Variant in 113.*]

1992

979. “Letter from: New York, No. 29.” *Photo Metro* 11:95 (December 1991–January 1992), pp. 26–27. [4 b&w: 1 by David Salle; 1 by André Kertész; 1 by Jerry Uelsmann; 1 by Albert Chong. A previously unpublished essay on the unexpected pleasures arising from an exhibition of photographic studies for paintings by the postmodern painter David Salle. This photographer's images have a sense of the fetish, voyeurism and surreptitious lurking. *Reprinted in 8.* Jerry Uelsmann's work elaborates an idiosyncratic, autobiographic dream-world that is surreal and grotesque. His images establish him as the progenitor of an approach to image-making that was at one time the center of controversy in the photography community. *Edited version in 730.* The people Susan Meiselas interviewed for her book *Nicaragua* are given the chance to retell their experience in a documentary film by Meiselas and two collaborators, *Pictures from a Revolution*. André Kertész's work lacks any systematic coherence; only the gradual evolution of individual sensibility manifests itself. *Edited version in 732.* Coleman points out that the photographers included in this show, *The Pleasures and Terrors of Domestic Comfort* at the Museum of Modern Art, are of a specific generation from a specific culture and class, namely white upper-middle class with graduate art degrees. He notes that even though they explore what they know best—their domestic life—the distraction that emerges evidences their knowledge of brand names and the meaning of nothing. *Edited version in 731. Variants in 311 and 467. Reprinted in 8.*]

980. “Letter from: New York, No. 30.” *Photo Metro* 11:96 (February 1992), pp. 22–23. [5 b&w: 2 by Annie Leibovitz; 1 by Laurie Simmons; 1 by Jennifer Bolande; 1 by O. Winston Link. At the International Center of Photography Uptown. Lacking any sort of signature style, Annie Leibovitz presents her chameleon's approach to celebrity portraiture in a 120-print retrospective. *Edited version in 730.* A discussion of photographed sculptures with legs by Laurie Simmons, on exhibition at Metro Pictures, is linked with a review of a group exhibition at the Lieberman and

Saul Gallery—an uneven and jumbled survey of the *Synapse Between Photography and Sculpture*. *Edited version in 733. Variant in 466.* An extensive document of America's railways, on exhibit at the James Danziger Gallery, addresses O. Winston Link's enchantment with the magnetic pull and intrusion of the poetic “elsewhere.” Further commentary on magnetism and intrusion arise in a review of Jeff Koons's parody and provocation exposing the hypocrisy and hysteria around sex and the art world. *Edited version in 735. Variant in 1044. Reprinted in 8.*]

981. “Letter from: New York, No. 31.” *Photo Metro* 11:97 (March 1992), pp. 40–41. [7 b&w: 1 by Gennadi Bodrov; 1 by Boris Ignatovich; 1 by Leideitchikov; 1 by Max Alpert; 1 by Harvey Wang; 1 by Dmitri Debabov; 1 by Nicholas Nixon. Extensive, comparative reviews of several exhibitions of Eastern European photography, discussion of some exhibitions of Japanese work, and a survey of Harvey Wang's work in New York. *Edited version in 738. Variant in 1062.* Subjected to persistent disparagement, the book version of Nicholas and Bebe Nixon's *People With AIDS* (David R. Godine, Inc.) is an empathetic look at those whose lives are ravaged by this fatal disease. *Edited version in 741. Variants in 122, 265, and 310. Reprinted in 8.*]

982. “Letter from: New York, No. 32.” *Photo Metro* 11:98 (April 1992), pp. 30–31. [4 b&w: 1 by William Wegman; 1 by Kenro Izu; 1 by Deborah Turbeville; 1 by Anonymous. Wegman's “stupid pet tricks,” recorded for posterity and presented as art that has achieved for him international celebrity, are witty and wry when taken in small doses, but cannot withstand the extended observation that a retrospective at the Whitney Museum and two simultaneous exhibitions at the PaceMacGill and Holly Solomon galleries provide. *Edited version in 739. Variant in 464.* At the Sonnabend Gallery, Hiroshi Sugimoto's pensive horizons form a tone poem, whose pace, variety, delicacy, and balance are deeply gratifying. The latest victim of the economy's free-fall—the Museum of Holography. *Edited version in 741. Variants in 122, 265, and 310.* The condescending pretensions to sincerity and social concern of a self-promoting fashion photographer, Deborah Turbeville. Two fine exhibitions that detail the history of Japanese photography, including an extensive retrospective of Yasuzo Nojima at the Grey Art Gallery of New York University. Also, at the Howard Greenberg Gallery, Kenro Izu presents 14x20 contact platinum prints of sacred sites from the world over. *Edited version in 740. Reprinted in 8.*]

983. “Letter from: Madrid/New York, No. 33.” *Photo Metro* 11:99 (May 1992), pp. 28–29. [5 b&w: 1 by Eduard Olivella; 1 by Marge Clark; 1 by Gay Block; 1 by Anonymous; 1 by Eadweard Muybridge. Discussion of the problems encountered and benefits gained in organizing and presenting the first international symposium on photography to be held at ARCO, in Spain, occurring on 13–14 February in Madrid. *Variant in 118.* An exhibition of interviews with and

portraits of people who sought to aid fleeing German Jews during World War II. *Rescuers of the Holocaust*, by photographer Gay Block and writer Malka Drucker, is distorted in its exhibition form at the Museum of Modern Art by curator Susan Kismaric's need to place undue emphasis on the portraits of the individuals at the expense of the interviews, which constitute the content of this work. The homage at the International Center of Photography Midtown, *Motion and Document/Sequence and Time: Eadweard Muybridge and Contemporary American Photography*, presents an extreme variety of work, intending to evidence Muybridge's pervasiveness, yet losing sight of any centralized inquiry within the work at hand in terms of this influence. *Edited version in 742.*]

984. "Letter from: Houston, No. 34." *Photo Metro* 11:100 (June–July 1992), pp. 24–25. [4 b&w: 1 of Houston FotoFest exhibition; 1 by Erich Muller; 1 by George Krause; 1 by Eduardo Gil. An informative report on Houston FotoFest 1992, including the history behind it, commentary on exhibitions presented, and news about this year's event. *Edited version in 743. Variants in 119, 120, and 412. Reprinted in 8.*]

985. "Letter from: New York, No. 35." *Photo Metro* 11:101 (August 1992), pp. 24–25. [5 b&w: 1 by Irving Penn; 1 by Shikanosuke Yagaki; 1 by Helen Levitt; 2 by Jeff Jacobson. An expansive survey of images from *Vogue* magazine's archives, beginning a tour at the New York Public Library, provokes Coleman's thoughts on the similarities and differences between the world of fashion and the act of photography, and on the nature of fashion's self-referentialism. Brief mention of the first photography exhibition at the Judith Goldberg Gallery; Bruce Cratsley constructs microcosms in square format with an underlying message about life's sensual and intellectual pleasures. A traveling exhibition, appearing at Staten Island at the Snug Harbor Cultural Center, offers *My Fellow Americans . . .*, an enjoyable and affectionate look at people across the country by Jeff Jacobson (first publication of this review). An assessment of Helen Levitt's oeuvre as presented in an exhibition at the Metropolitan Museum of Art and in a new edition of her seminal volume *A Way of Seeing*, completed with James Agee. Recommendations for two exhibitions: a retrospective of Henry Holmes Smith at Howard Greenberg Gallery, and the first extensive presentation of the work of Shikanosuke Yagaki—an important Japanese modernist—at Houk–Friedman. *Edited versions in 744 and 745. Variant in 1045.*]

986. "Letter from: New York, No. 36." *Photo Metro* 11:102 (September–October 1992), pp. 34–35. [4 b&w: 3 by Sally Mann; 1 by Jock Sturges. *Immediate Family*, Sally Mann's first exhibition in New York in over three years, at Houk–Friedman, opens a portal to an alternative universe that is less than perfect—a reasonably healthy, happy, nuclear family engaging enthusiastically with itself and nature. *Edited version in 747. Variants in 343 and 414. Extensive*

discussion of the case of Jock Sturges's harassment by the FBI and of his approach to photography, his relation to his subjects, and the implications of presenting such a relationship through photographs to our society. *Edited version in 746. Variants in 124, 330, 413, 1060, and 1413. Reprinted in 8.*]

987. *Photo Metro* 11:102 (September–October 1992). [In celebration of the tenth anniversary of their first issue, *Photo Metro* has excerpted portions of previous articles, including the following excerpts (page number of its appearance in this issue in parenthesis): Book review, February 1983 (p. 12); Welcoming introduction to Coleman from publisher Henry Brimmer, and Letter No.1, March 1989 (p. 20); Letter No. 2, May 1989 (p. 21); Letter No.11, March 1990; Letter No.15, August 1990 (pp. 23–24); Letter No. 29, December 1991–January 1992 (p. 25).]

988. "From A. D. Coleman New York." *Photo Metro* 11:102 (September–October 1992). [3 b&w: 1 by Anonymous; 1 by Charles Harris; 1 by Janet Delany. In further celebration of this anniversary, Coleman wrote an affectionate letter detailing how he began writing for *Photo Metro*, and his reasons for working for a magazine that pays "a pittance" for his work.]

989. "Letter from: New York, No. 37." *Photo Metro* 11:103 (November 1992), pp. 30–31. [4 b&w: 1 by Jasem Behbehani; 1 by Mario Cravo Neto; 1 by Luis Gonzalez Palma; 1 book cover by Bill Jay. The Kuwaiti photojournalist Jasem Behbehani covers the destruction remaining after Iraq's occupation of Kuwait and the burning of its oil wells. His work illustrates, without exaggeration, the infernal terrain of fire, smoke, and greasy soot that obscures the light of day. Presented in New York City in its only exhibition in the United States before an extensive tour of Europe; at the National Arts Club. *Variant in 1325.* Bill Jay's *Cyanide and Spirits: An Inside-Out View of Early Photography* (Nazraeli Press) is a lively, affectionate view of the early history of the medium derived from the details and textures of everyday life as lived by the masses. *Variant in 1061.* Two Latin-American photographers—the Brazilian Mario Cravo Neto and the Guatemalan Luis Gonzalez Palma—whose work is engaged in developing a highly personal, mythological view of their heritage as Latin-Americans. *Edited version in 749. Reprinted in 8.*]

1993

990. "Letter from: New York, No. 38." *Photo Metro* 11:104 (December 1992–January 1993), pp. 24–25. [3 b&w: 1 book cover by Ken Schles; 2 by Duane Michals. Publication of a previously unpublished letter to the editor of the *New York Observer* responding to assertions Hilton Kramer (also a columnist with that paper) makes about exhibitions of art selected on the basis of sex, race, gender, ethnicity, etc. Also, a round-up of the books Coleman has reviewed over the previous year as a holiday list of interesting books. Among these is a review of *Invisible City* by Ken Schles

(Twelvetrees Press). Duane Michals's ground-breaking work, stating that which is obvious (but the obvious often doesn't become so until it's identified), is given a tribute in this one-hundred-plus print retrospective presenting thirty years of contributions to the field, at the International Center of Photography Uptown. *Edited version in 750. Variants in 352, 1046, and 1062.*]

991. Powell, Bernadette. "Interview with A. D. Coleman," *Photo Metro* 11:104 (December 1992–January 1993), pp. 26–27. [Publication of an interview conducted in July 1990. Topics discussed include the field of photo criticism and his place in it, the differing schools of criticism and Coleman's relation to them, postmodernism, the role of criticism in the art world and in the experience of art. Note: This interview was reconstructed from the interviewer's notes and memory, not taped and transcribed.]

992. "Letter from: New York, No. 39." *Photo Metro* 11:105 (February 1993), pp. 28–29. [4 b&w: 2 by Herb Ritts; 1 by Shomei Tomatsu; 1 by Annie Leibovitz. A recent spate of celebrity-dominated photographs gives Coleman occasion to consider some of their makers (Herb Ritts, Annie Leibovitz, and the Madonna/Steven Meisel collaborative book effort, *SEX*) and some implications of this work. *Edited version in 751. Variants in 344 and 414. Reprinted in 8.* Two series of works by Shomei Tomatsu, a germinal figure in Japanese photography who is relatively unknown in this country, are on display at the Metropolitan Museum of Art. *Edited version in 753. Variant in 469. Reprinted in 8.*]

993. "Iron Blues: The Cyanotypes of Daniel Kazimierski." *Photo Metro* 11:105 (February 1993), pp. 3–4, photographs: pp. 4–11, and cover. [19 b&w by Daniel Kazimierski. Text accompanying a portfolio of Kazimierski's cyanotypes of pinhole photographs. *Reprinted from 47.*]

994. "Letter from: New York, No. 40." *Photo Metro* 11:106 (February 1993), pp. 42–43. [3 b&w: 2 by Esther Parada; 1 *OVO* magazine cover. Book reviews of *Flesh and Blood: Photographers' Images of Their Own Families, Pictures from Home* by Larry Sultan. *Flesh and Blood* not only combines the familiar with the lesser-known, but confronts some of the more painful aspects of family life. Sultan's collaborative project with his parents is an uneasy work, resonant with undertones of dysfunction through which they persevere, each knowing and seeing the other clearly. *Variant in 1063.* A meditation by Carrie Mae Weems on the Gullah cultures off the coasts of Georgia and South Carolina that is both unnerving and reassuring in its propositions about the continuity of African culture in this country, even after its violent uprooting. Attempting to give the lie to the radical right's view of *Family Values*, group exhibition at the 494 Gallery curated by Lucy Lippard falls short of its goal and might even be considered preaching to the converted. *Edited version in 752. Reprinted in 8.*]

995. "Letter from: New York, No. 41." *Photo Metro* 11:107 (April 1993), pp. 28–29. [5 b&w: 1 by Sid Grossman; 1 by

Saul Leiter; 1 by Ted Croner; 1 by Leon Levinstein; 1 by Michael A. Smith. Brief mention of two exhibitions that evoke "auld New York" for Coleman: Weegee's *Portrait of a City*, and *Ernst Haas in Black & White*. Next, an expanded review (*from 1064*) of the expansive overview of the New York school of photographers by Jane Livingston.

Constituting a nexus of activity, these sixteen photographers are organized by Livingston into a school whose practice is rapid, unobtrusive small-camera shooting under available light. A previously unpublished review of *Evidence* by Belgian writer Luc Sante, a book that presents a set of police crime scene photographs from turn-of-the-century New York City. An exhibition of panoramic landscapes by Michael A. Smith opens up new dimension for his work in the enlargement of negatives he had previously only contact-printed. *Edited versions in 752, 754, and 755. Variants in 348, 1049, and 1064.*]

996. "Letter from: New York, No. 42." *Photo Metro* 11:108 (May 1993), pp. 26–27. [3 b&w: 1 by Ming Smith; 2 by Charles Gatewood. With roots in Roy DeCarava's Kamoinge Workshop, Ming Smith's work—presented in an exhibition at the Crawford and Sloan Gallery and in a self-published monograph: *A Ming Breakfast: Grits and Scrambled Moments* (deMing Dynasty, New York)—utilizes small negatives and available, often dim, light. This methodology produces work that is quick, blurred, and improvisational, emphasizing the dark end of the tonal scale. Charles Gatewood presents an album of formal portraits of elaborately pierced and tattooed people, which implicitly proposes that anthropology begins at home. A group exhibition at the Midtown YWCA, of older women photographers who make personal images about aging, often contrasting the way society views it. A greatly expanded review (*from 1065*) of a new book that presents the often forgotten black-and-white work of Ernst Haas, predominantly known for his work in color. *Expanded from 1065. Edited version in 756. Variant in 1047.*]

997. "Letter from: New York, No. 43." *Photo Metro* 11:109 (June–July 1993), pp. 28–29. [3 b&w: 1 by John Heartfield; 1 by Anna and Bernard Blume; 1 by Hans-Peter Feldman. This exhibition of John Heartfield allows us the opportunity to observe how this master of photocolage worked and developed his ability at plumbing the political sector of the collective unconscious. However, the organizers of this exhibition may also be responsible for further conflating the terms photo-montage and photocolage. This confusion can be partially attributed to Heartfield himself. *Expanded from 759.* Coleman challenges a review, by Arthur Danto in *The Nation*, of the exhibition *Photography in Contemporary German Art: 1960 to the Present*. Danto exhibits an uncharacteristic ignorance of photography's history and sloppiness of thought. The work in the exhibition is seen, by Coleman, to be produced by a grim and humorless lot, characterized by a rage for regimentation and a pernicious obscurantism. *Edited versions in 757 and 759. Variant in 1420. Reprinted in 8.*]

998. "Letter from: New York, No. 44." *Photo Metro* 11:110 (August 1993), pp. 28–29. [4 b&w: 1 by Walker Evans; 1 by JoAnn Verburg; 1 by Baldwin Lee; 1 by Pat Ward Williams. An overview, derived from a *New York Observer* article, of recent moves by New York's primary museums (The Metropolitan Museum of Art, the Museum of Modern Art, the Whitney, and the Guggenheim) to develop their collections of photography. Coleman analyzes their new permanent collections and recent acquisitions. Drawing upon the vast range of photography's applications in contemporary culture, this ambitious exhibition at the International Center of Photography Midtown, *Commodity Image*, seeks to explore the ways in which photography is entwined with present-day consumerism. In the curatorial essay, "mercifully unpedantic and a model of lucidity," the ambition is to take the "complex snarl of artworks, ideas and theories that are loosely labeled 'postmodern,' . . . and render them accessible to a general audience." *Edited versions in 755 and 760.*]

999. "Letter from: New York, No. 45." *Photo Metro* 11:111 (September 1993), pp. 28–29. [7 b&w: 1 by Man Ray; 1 by Bisson Frères; 1 by Carleton E. Watkins; 1 by William Clift; 1 by Philip-Lorca diCorcia; 2 by Abelardo Morell. An extraordinary exhibition from the Gilman Paper Co. Collection, at the Metropolitan Museum, indulges the pleasures of photography, savoring an "awareness of the physicality of photographs as wrought artifacts." Unfortunately the exhibition overpowers the appetites it arouses. Handsome prints by Robert Frank from 1948 to 1960, at the Houk–Friedman Gallery, unintentionally demonstrate the significance of *The Americans*. William Clift's provocative exhibition at the Equitable Gallery follows in the unfashionable tradition of Adams and Weston, depicting a dialectical world, a microcosm in constant flux. Abelardo Morell, another photographer who indulges in the pleasures of vision, turns rooms in his home into *cameras obscurae* and then photographs the images projected. An exhibition at the Museum of Modern Art, of transactional portraits of male prostitutes in Hollywood by Philip-Lorca diCorcia, leaves an aftertaste of ethical dry rot. *Edited versions in 761 and 762. Variants in 473 and 488.*]

1000. "Letter from: Breda, No. 46." *Photo Metro* 11:112 (October 1993), pp. 26–27. [5 b&w: 1 by Nancy Burson; 1 by Hajimie Zenzal; 1 by Masato Seto; 1 by Jean Ruiters; 1 by Wim van Keulen. A report on Breda Fotografica 1993, the second edition of this annual festival of photography in the Netherlands, where it competes with no fewer than five other photo festivals. Subjects discussed include the festival's theme—digital imagery and Japanese/Japanese-American photography; its site's suitability as a locale for such an event; and the several dozen individual shows composing the festival.]

1001. "Letter from: Prague/NYC, No. 47." *Photo Metro* 11:113 (November 1993), pp. 28–29. [7 b&w: 1 by Rudo Prekop; 1 by Peter Zupnik; 1 by Miroslav Machotka; 1 by Jaromir Funke; 2 by Daido Moriyama; 1 by J. P. Ball. In

Prague to lead a summer workshop at the Prague House of Photography, Coleman provides a report on the offerings in photography that that city has available. *Reprinted in 8.* Deborah Willis, of the Smithsonian Institute, offers scrupulous scholarship on the history of African-American photographers. Included is Ball, a pioneering itinerant daguerrean who enjoyed a nationwide reputation and whose work spanned a half century. An in-depth discussion of Daido Moriyama's work as a photographer, first published in this issue. *Variant in 1066.*]

1002. "Letter from: Rochester, Frankfurt, New York, No. 48." *Photo Metro* 11:114 (December 1993), pp. 36–37. [5 b&w: 1 by Ana Maria Nicholson; 1 by Char Davis; 1 by Horst P. Horst; 1 by Cecil Beaton; 1 by Anonymous. A brief discussion of his views of and experiences at "Montage '93" in Rochester. In Frankfurt, "Fototage '93," an uneven contribution to the smorgasbord of photography events currently happening all over Europe. At the New York Public Library, guest curator William Ewing organized a project on the history of photography through the representation of flowers. All previously unpublished.]

1994

1003. "Letter from: New York/Santa Monica, No. 49." *Photo Metro* 12:115 (February 1994), pp. 28–29. [4 b&w: 1 by Art Rodgers; 1 by Henry Wessel Jr.; 1 by Michael Brodsky; 1 by William N. Jennings. A critique of the showing of a portion of the Seagram's collection in New York entitled *California Photography from a Seventies Perspective*. *Edited version in 776.* Also, a review of the book *Looking At Death* by Barbara Norfleet. *Variant in 1067.* A review "in absentia" of the exhibition *Iterations: The New Image*, a flawed show of "interactive" artwork at the International Center of Photography Midtown. Co-curated by Timothy Druckrey and Charles Stainback, the exhibition's main faults lie in the distracting overall noise level of the galleries and the likelihood that viewers will be unable to spend the requisite amount of time "interacting" with the works to benefit from the experience.]

1004. "Letter from: New York, No. 50." *Photo Metro* 12:116 (March 1994), p. 28–29. [5 b&w: 1 by Peter Goin; 2 from *Nuclear Landscapes*; 2 by Robert Doisneau. A review of the book *American Ground Zero: The Secret Nuclear War* by Carol Gallagher, a moving account of the victims (dead and alive) of nuclear testing in the southwest, including portraits, landscapes, and vignettes of local life by Gallagher and other photographers. A book review of *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides and Motion Pictures* by Henry Wilhelm and Carol Brower. *Variant in 1069.* A discussion of the ramifications of a court case in which Robert Doisneau's photograph *Le Baiser de l'Hotel de Ville* was found to be a staged photograph commissioned by *Life* magazine. Coleman is disturbed by this newly revealed "conflation of spontaneous, authentic

behavior and the description thereof with the calculated reenactment of events for the camera." *Edited version in 765. Variant in 1050.*]

1005. "Letter from: New York, No. 51." *Photo Metro* 12:117 (April 1994), pp. 28–29. [1 b&w by Mesdames Morter. A comparison of the works of contemporary photographers Ed van der Elsken, Robert Frank, and William Klein prompted by an exhibition at Howard Greenberg Gallery of van der Elsken's recently rediscovered work from the fifties and sixties. An exhibition entitled *Photographic: Works of the Sixties and Seventies* at the Zabriskie Gallery hints at the need for a "comprehensive, non-segregationist, international survey of photographic activity by workers in all the different media during the years 1945 to 1980, during which the medium was radically rethought from many perspectives." A negative review of a show at Metro Pictures by Gary Simmons, a black photographer, for its "public display of Simmons's impulse to go slumming" in Harlem and Bedford-Stuyvesant. A discussion of the traveling exhibition of male nudes by George Platt Lynes recently discovered in the files of the Kinsey Institute and the accompanying monograph, *George Platt Lynes: Photographs from the Kinsey Institute*. Also, a critique of the Houk–Friedman Gallery's imprecise labeling of photographs in its exhibition *Mesdames Morter* (which consists of a group of conventional pictorialist portraits) as feminist, achieved by embellishing the spotty history of the work's authorship.]

1006. "Letter from: New York/Tucson, No. 52." *Photo Metro* 12:118 (May 1994), pp. 28–29. [2 b&w: 1 by Christopher Morris; 1 by James Balog. An in-depth review of the traveling exhibition *Faces of Sorrow: Agony in the Former Yugoslavia*, in which photographs of each side's ghastly deeds particularize the human cost of that ongoing conflict and prompt a reconsideration of the limitations of photojournalism. *Edited version in 767. Variant in 359.* A review of James Balog's book *Anima* (Arts Alternative Press), a bizarre undertaking that pairs one naked human with one chimpanzee in each image and includes the photographer's meditation on "our disturbed relation to the natural world and our own identity as creatures." *Variant in 1068.* A discussion of the founding of institutions devoted exclusively to photography that accompanied the seventies "photo-boom." Central focus is given to The Center for Creative Photography in Tucson, repository of the archives of many photographers and writers, but also mentioned are the Museum of Photographic Arts in San Diego, and the Department of Photographs of the J. Paul Getty Museum in Santa Monica. *Edited version in 771. Variant in 378.*]

1007. "Letter from: Santa Monica/San Diego, No. 53." *Photo Metro* 12:119 (June–July 1994), pp. 28–29. [5 b&w: 1 by Linda Connor; 2 by Sebastião Salgado; 2 by Ruth Thorne-Thomsen. Salgado's book *Workers: An Archaeology of the Industrial Age* is "a compendium that brings together

the most powerful imagery that he produced on this theme between 1986 and 1991," including his studies of gold miners of the Serra Pelada and oil workers in Kuwait. *Edited version in 772. Variant in 369.* On the tenth anniversary of the Museum of Photographic Arts in San Diego, Coleman discusses what the socially conscious museum has done in the past and where it is going. *Edited version in 773. Variant in 382.*]

1008. "Letter from: New York, No. 54." *Photo Metro* 12:120 (August 1994), pp. 28–29. [3 b&w by Eugene Richards. A review of Eugene Richards's latest book *Cocaine True, Cocaine Blue*. *Edited version in 777. Variant in 368.* Short mention is given to the *European Photography Guide No. 5* and the *USA Photography Guide*. *Variant in 1072.* Also a discussion of Douglas Crimp's latest effort, *On the Museum's Ruins* (MIT Press). *Edited version in 779.*]

1009. "Letter from: New York, No. 55." *Photo Metro* 13:121 (September 1994), pp. 26–27. [5 b&w: 1 by Annica Karlsson-Rixon; 1 by Jan Kaila; 2 by Anonymous; 1 by Fred McDarrah. Exhibition review of *Stranger Than Paradise*, the tantalizing but ultimately disappointing survey of contemporary Scandinavian photography at the International Center of Photography. *Edited version in 780. Variant in 491.* A negative book review of *The Birth of a Century: Early Color Photographs of America* by Jim Hughes. *Edited version in 782. Variant in 374.* A discourse on continuing vocalization of gay pride, with a description of the exhibition *Becoming Visible: The Legacy of Stonewall*, at the New York Public Library.]

1010. "Letter from New York, No. 56." *Photo Metro* 13:122 (October 1994), pp. 26–27. [4 b&w: 1 by Sandy Skoglund; 1 by Charles Moore; 1 by Jindrich Styrsky; 1 by John Szarkowski. Fall season reviews including a comparison between the book and exhibition forms of *Talking Pictures*, at the International Center of Photography Midtown. *Variants in 376 and 1074.* A review of the work of Jindrich Styrsky, one of the key figures in the Czech avant-garde during the first half of this century, whose work is reminiscent of Atget and Sudek, at Ubu Gallery. Sandy Skoglund's labor-intensive installation, *The Wedding*, at the Janet Borden Gallery, is also captured as a Cibachrome print. A comparison between the work of John Szarkowski at PaceMacGill and Cornell Capa at International Center of Photography. *Edited version in 785.* A commentary on *Eyewitness 1994*, an exhibition of "concerned photography" of disasters and carnage from around the world, showing at the World Financial Center. Also, a book review of *Arias in Silence* by Gordon Parks. *Edited version in 784. Variant in 381.*]

1011. "Letter to the Editor." *Photo Metro* 13:122 (October 1994), pp. 28–29. [Jim Hughes responds to Coleman's negative review of his book, *The Birth of a Century* . . . published in 1009, and Coleman counters with a list of reasons he thinks Hughes misrepresented his subject.]

1012. "Letter from New York, No. 57." *Photo Metro* 13:123 (November 1994), pp. 28–29. [2 b&w: 1 by Peter Beard; 1 by Martha Madigan. Exhibition review of *Uncut*, recent work by Peter Beard, at Farah Damji Gallery, and *Grapevine*, a book by Susan Lipper. *Edited version in* 787. *Variants in* 266, 380, and 476. A book and installation review of *Face to Face: Portraits of Artists* by Swiss photographer Vera Isler. *Variant in* 1074. Exhibition reviews of Martha Madigan's photogrammic visions (with musings on the paintings of Pavel Tchelitchew at the Michael Rosenfeld Gallery) and Isabel Munoz's large platinum prints of tango dancers at the Julie Saul Gallery. *Edited version in* 786. *Variant in* 1051. Exhibition review of Andrea Gentl's work on display at the Robin Rice Gallery, explores the relationship between the artist's family and the natural environment; present in the work is a "Chekhovian melancholy."]

1013. "Letter from: New York, No. 58." *Photo Metro* 13:124 (December 1994–January 1995), pp. 28–29. [3 b&w: 2 by Jun Morinaga; 1 by Lois Connor. 2 exhibition reviews, *Flora Metaphysica* at Guillaume Galozzi Gallery and *Elemental Images* at Takashimaya. *Edited version in* 788. *Variant in* 474. Short mention of two exhibitions at Laurence Miller Gallery, including a selection of iconic images from Robert Frank's *The Americans* and a larger showing of Jun Morinaga's two projects dealing with water. A brief homage to John Berger, his book *Ways of Seeing*, and a note about the installation by New York University/Tisch School of the Arts of *John Berger: A Tribute, Photographs & Texts*. A description of the *SoHo Journal*, the fundraising annual publication produced by SoHo Partnership (a non-profit organization that hires the homeless full-time to help keep the streets of thirty square blocks of SoHo clean); the publication delivers art and cultural commentaries. A review of *Photograph*, a minimal installation of eight color-coupler prints by Inna Khavinson dealing with the body-piercing/tattooing culture, which gets rotated daily at Havelda/Sundvik/Villano.]

1995

1014. "Letter from: New York, No. 59." *Photo Metro* 13:125 (February 1995), pp. 28–29. [4 b&w: 1 by Beatrice Helg; 1 by George Tice; 1 by Jacob Riis; 1 by Lynn Stern. Topics include exhibition reviews of Beatrice Helg and Lynn Stern. *Edited version in* 789. *Variant in* 475. An exhibition review of *A Century Apart: Images of Struggle and Spirit* and a book review of *Creating Effective Advertising: Using Semiotics*. *Edited version in* 790. A book review of *Marjorie Content: Photographs and Celebrating the Negative*. *Variant in* 1075. Also reviewed, the second, expanded edition of George Tice's *Stone Walls–Grey Skies: A Vision of Yorkshire* and the monograph *Ann Mandelbaum*. *Variant in* 1076.]

1015. "Letter from: Houston, No. 60." *Photo Metro* 13:126 (March 1995), pp. 28–29. [5 b&w: 1 by Arturo

Cuenca; 1 by Tony Mendoza; 1 by Celia Muñoz; 1 by Antonin Kratochvil; 1 by Maria Magdalena Campos Pons. A lengthy discussion of Houston's FotoFest 1994, which took part in two sections due to scheduling constraints. The festival's symposium on Latino/Chicano/Hispanic photographers continues FotoFest's tradition of promoting a dialogue between curators and artists who might not otherwise meet. The work in the large accompanying exhibition *American Voices* is divided along ethnic lines, but any ethnic difference present in the photographs is indecipherable, and remains so without explanatory texts. Other exhibitions associated with FotoFest were *The Global Environment*, a multi-media interactive installation on ecological issues, and *Fashion: Evolution/Revolution*, a survey of fashion photography curated by Etheleen Staley and Taki Wise. Also, mention is given to a plethora of exhibitions around Houston, and FotoFest founders Wendy Watriss and Fred Baldwin give predictions for the festival's future. *Variant in* 418.]

1016. "Letter From: New York, No. 61." *Photo Metro* 13:127 (April 1995), pp. 28–29. [5 b&w: 1 by Elaine Lustig Cohen; 2 by Naomi Savage; 1 by Andres Serrano; 1 by Alexander Apostol. A brief mention of the posthumous David Wojnarowicz monograph, *Brush Fires in the Social Landscape*, as well as reviews and thoughts about three of Coleman's cultural reference points: Minor White, represented by a small group of vintage prints at Gallery 292; Cindy Sherman, a visitor to that show; and *Andres Serrano: Works 1983–1993*. *Edited version in* 791. A review of the U.S. debut show of Venezuelan photographer Alexander Apostol and exhibition reviews of two women photographers, Naomi Savage and Elaine Lustig Cohen. *Edited version in* 792.]

1017. "Letter From: Madrid/New York, No. 62." *Photo Metro* 13:128 (May 1995), pp. 28–29. [6 b&w: 1 by Nan Goldin; 1 by Jerome Caja; 1 by Gilbert Fastenaekens; 1 by John O'Reilly; 2 by David Wojnarowicz. An exhibition review of *Dames and Knights of Daguerre: Contemporary North American Daguerreotypists* at A Photographer's Place, which includes three dozen works in two of the original photographic processes—the daguerreotype and the calotype. At the Whitney Biennial, curator Klaus Kertess bypassed all experimental contemporary photography, suggesting that the medium stopped evolving circa 1965. *Edited version in* 793. A review of the posthumous David Wojnarowicz monograph *Brush Fires in the Social Landscape*, which surveys the provocative work of the AIDS activist. *Edited version in* 791. *Variants in* 267, 383, and 419. Stanley Burns's book *Forgotten Marriage: The Painted Tintype and The Decorative Frame, 1860–1910* is a comprehensive study of a previously neglected field. Gilbert Fastenaekens's series of night studies have been collected as two books, *Nocturne* and *Essai pour une archeologie imaginaire*. *Variants in* 1052 and 1077.]

1018. "Letter From: New York, No. 63." *Photo Metro* 13:129 (June–July 1995), pp. 28–29. [5 b&w: 1 by Germaine Krull; 1 by Lotte Jacobi; 1 by Carola von Groddeck; 1 by Arno Rafael Minkkinen; 1 by Hannah Höch. The exhibition *Women Photographers of the Weimar Republic* at the Jewish Museum surveys "educated, mostly middle- and upper-class urban German women from 1919 to 1933 . . . who used photography as an inexpensive, accessible, versatile profession, craft, art form, and medium of communication." *Edited version in 794.* Arno Minkkinen presented an opening-night slide lecture of his autobiographical work at Arles, where he received the Prix du Livre for his book *Waterline*. Minkkinen's mini-retrospective at the Houk–Friedman Gallery presents what he calls "self-portraits" but are more like inventive uses of his physical self: "the photographer's body functions as a symbol, a versatile prop and a nexus of arrest" in strange juxtapositions with the natural world. *In and Out of the Garden* by JoAnn Verburg is a meditative suite of color images that shows "the home and private life as a sanctuary, a place of repose, in which the world at large can be kept at bay." *Edited version in 795.* Peter Palmquist's *Camera Fiends & Kodak Girls II* (MidMarch Arts Press) is his second anthology of primary source material on the subject. *Variants in 492 and 1078.*]

1019. "Letter From: New York, No. 64." *Photo Metro* 14:130 (August 1995), pp. 28–29. [3 b&w by Gilles Peress. A review of Gilles Peress's powerful, haunting series of images of the 1994 Tutsi–Hutu carnage in Rwanda titled *The Silence*. *Edited version in 796.* The first of a two-part essay on the confusion of art and pornography. *Variant in 384.*]

1020. "Letter From: New York, No. 65." *Photo Metro* 14:131 (September 1995), pp. 28–29. [4 b&w: 2 by Seiju Toda; 2 by Ken Taranto. A discussion of the genre of photography known as "headshots" is prompted by an exhibition of such at the Ken Taranto Gallery (an adjunct to a custom-processing lab), which refers to the work as "portraiture." Seiju Toda's book *X=t: The Art of X-Ray Photography* is made up of X-ray images of animal carcasses arranged with architectural forms. The second half of the two-part essay on child pornography, which was not previously published due to the sudden closure of *Camera & Darkroom* magazine, is finally printed. Coleman says goodbye to the staff of *Camera & Darkroom*, as well as to some at *Photo Metro* who are leaving. *Variants in 492 and 1078.*]

1021. "Letter From: New York, No. 66." *Photo Metro* 14:132 (October 1995), pp. 20–21. [5 b&w: 1 by Mary Ellen Mark; 2 by Tosuke Yamahata; 1 by Ernesto Bazan; 1 by Karl Lagerfeld. A review of Yosuke Yamahata's photographs, at the International Center of Photography, of the ruined city of Nagasaki and its inhabitants (mostly dead, some alive) from 1945. *Edited version in 797.* In Nancy Linn's book *Early Photography*, children imitate the pho-

tographer. *Variant in 1079.* Coleman explains his decision not to review Patricia Morrisroe's Mapplethorpe biography. *Edited version in 796.* A run-down of the season's photography shows mentions exhibits by Karl Lagerfeld and Richard Gere, and *The Magic of Play*, a survey show curated by Diana Edkins that includes work by Sally Mann, Larry Sultan, Rosalind Solomon, Ralph Eugene Meatyard, and other well-knowns. *Variant in 268.* Coleman announces the electronic publication of his interactive quarterly newsletter *C: The Speed of Light.*]

1022. "Letter From: New York, No. 67." *Photo Metro* 14:133 (November 1995), pp. 26–27. [4 b&w: 2 by Dieter Appelt; 2 by Joel-Peter Witkin. (Note: Witkin images reproduced accidentally here.) A review of the retrospective exhibition at the Guggenheim of Dieter Appelt's resonant photographs of his own ritualistic performances. *Edited version in 799.* *The Fillmore East* contains Raeanne Rubenstein's photographs of the performers, audience, and management of the legendary theater, accompanied by various texts collected by Richard Kostelanetz. Using digital imaging to create seamless photomontage, the Japanese artist/designer Teruhisa Tajima integrates plastic model dinosaurs into landscapes and urbanscapes in his book *dinopix*. *Variant in 1080.* *New York Times* photojournalist Chester Higgins's exhibition *Feeling the Spirit: Searching the World for the People of Africa* is a celebratory and successful search for the "transmutation of African sensibility in countries around the world." *Edited version in 802.* Micke Berge's book *Stockholm Blues* was made in the gritty, small-camera genre but doesn't equal the work of Robert Frank or William Klein.]

1023. "Letter From: New York, No. 68." *Photo Metro* 14:134 (December 1995–January 1996), pp. 22–23. [3 b&w by Joel-Peter Witkin. Coleman declares his refusal to review the Diane Arbus book *Untitled* for several reasons. *Edited version in 800.* Joel-Peter Witkin's midcareer retrospective at the Guggenheim proves his work to be substantial, durable, and surprisingly accessible. *Edited version in 802.*]

The Photo Review (originally the Philadelphia Photo Review) (USA)

1978

1024. "Book Review." *Philadelphia Photo Review* 3:1 (March 1978), pp. 14–15. [2 b&w by George Tice. Book review of George Tice's *Artie Van Blarcum: An Extended Portrait* (Addison House, 1977). On Tice's study of a contemporary factory worker and amateur photographer.]

1983

1025. Thomas Gartside. "Conversations with A. D. Coleman: An Evolving Point of View." *Philadelphia Photo Review* 7:3 (Fall 1983), pp. 5–6. [16 March 1983. Interview. The impact that technology might have on the teaching of photography. *Reprinted in 11.*]

1984

1026. "The Sound He Saw: Roy DeCarava's Jazz Photographs." *The Photo Review* 8:1 (Winter 1984), pp. 5–6. [2 b&w by Roy DeCarava. On the traveling exhibition of DeCarava's photographs of jazz greats made in the fifties. Revised from 34.]

1986

1027. "An Apologia/A Jeremiad." *The Photo Review* 9:1 (Winter 1986), pp. 18–19. [Discusses his role as a photography critic "outside the corridors of power." Lists problems of his colleagues: their writing styles, assumptions, lack of serious interest in the medium, complicitousness, etc.]

1987

1028. "Lonny Shavelson: Portraits from the Blast Zone." *The Photo Review* 10:1–2 (Winter–Spring 1987), pp. 9–11. [3 b&w by Lonny Shavelson. Shavelson steps back and presents his subjects—the mentally ill—as idiosyncratic individuals for us to attend to as such, rather than as "patients." Reprinted from 74.]

1029. "Portfolio: Lonny Shavelson." *The Photo Review* 10:1–2 (Winter–Spring 1987), pp. 12–23. [6 b&w by Lonny Shavelson to illustrate 1028.]

1030. "Collaborations through the Lens: Photography and Performance Art." *The Photo Review* 10:4 (Fall 1987), pp. 2–5. [5 b&w by f-stop Fitzgerald. [The "cross-fertilization" between the performing arts and the photography of f-stop Fitzgerald demonstrates a developing awareness of the camera lens as an active viewer rather than a simple documentary device. Portions reprinted from 42. Revised from 1444. Reprinted in 9.]

1031. "Crossed Borders, Common Ground: The Mining Town of Morococha in the Photographs of Sebastian Rodriguez and Frances Antmann." *The Photo Review* 11:2 (Spring 1988), pp. 2–5. [8 b&w, cover: 5 by Sebastian Rodriguez; 4 by Fran Antmann. The contrasting styles of two photographers who documented the Peruvian mining village of Morococha sixty years apart, and share an interest in subject matter. Slightly revised version of 38.)]

1989

1032. "Identity Crisis: The State of Photography Education." *The Photo Review* 12:2 (Spring 1989), pp. 17–19. [1 b&w portrait of Coleman by Robert Lightfoot. Discusses the distinction between training and education, the university and the polytechnic institute, and the importance of maintaining this distinction in quality education. From a speech given August 1987 at the Photography Congress of the Maine Photographic Workshops. Variant of 1450. Reprinted in 9.]

1033. "A Modern Vision: Berenice Abbott." *The Photo Review* 12:4 (Fall 1989), pp. 2–3. [2 b&w, cover by Berenice Abbott. An exhibition at the main branch of the New York

Public Library presents an extremely large, well-organized retrospective of Berenice Abbott, neatly and clinically documenting all aspects of this important photographer's contributions. Variant of 610.]

1034. "Weegee: The Village." *The Photo Review* 12:4 (Fall 1989), pp. 4–5. [1 b&w by Weegee. At the Grey Art Gallery of New York University. Weegee's final unrealized project—a photographic documentation of Greenwich Village—is given publication and exhibition. Unfortunately, the treatment proves to be unsatisfactory in both the researching and reproduction of the photographs. Variant of 608.]

1990

1035. "Appropriate Appropriations? Cindy Sherman and Richard Prince." *The Photo Review* 13:1 (Winter 1990), pp. 4–5. [2 b&w: 1 by Cindy Sherman; 1 by Richard Prince. Postmodernism's first long-running comedy smash takes the form of the willfully outrageous and engaging investigations of art-historical modes of portraiture by Cindy Sherman. Also, Coleman uses a Richard Prince exhibition as a basis for the exposition of some unresolved ruminations on postmodernist theory and the hazy borderline between appropriation and plagiarism. Variant of 622 and 961.]

1036. "Books: *Merci Gonaives*." *The Photo Review* 13:2 (Spring 1990), p. 27. [1 b&w by Danny Lyon. A fine book of photographs and texts (New York: Bleak Beauty Press, self-published) documenting the Haiti revolution, that was ignored by established publishers because of its political nature. Revised and expanded from 542.]

1037. "Photography in and around Philadelphia, 1990: A Close Encounter of Some Kind." *The Photo Review* 13:4 (Fall 1990), pp. 3–7. [7 b&w: 1 by Tana Hoban; 1 by Ricardo Barros; 1 by Frank Armstrong; 1 by Kristi Eisenberg; 1 by Paul Rider; 1 by Thomas Moore; 1 by Alida Fish. During a stay in Philadelphia as a critic-in-residence at the Photography Sesquicentennial Project, Coleman viewed many exhibitions, a number of which are written about here. Reprinted from 968.]

1991

1038. "Two Masters Revisited: Carlotta Corpron and John Gutmann." *The Photo Review* 14:1 (Winter 1991), pp. 6–7, 13. [2 b&w: 1 by John Gutmann; 1 by Carlotta Corpron. A large exhibition of work by Carlotta Corpron that, although it positions her in the medium's history, is not merited because of the lack of diversity in her work. A bipartite examination of work by John Gutmann at the Leo Castelli Gallery and the Museum of Modern Art provide, respectively, a systematic and a perfunctory look into the large and complicated oeuvre produced by Gutmann. Variant of 964 and 965.]

1039. "A Day in the Warsaw Ghetto." *The Photo Review* 14:1 (Winter 1991), pp. 20–23. [6 b&w by Heinz Joest. At the Jewish Museum. Seventy-one striking photographs by

Heinz Joest, a German sergeant and amateur photographer. In 1941, he went AWOL for a day to visit the Warsaw ghetto, with the purpose of photographing its oppressed inhabitants and their vile environs. *Variant of 966.*]

1040. “Composites: Ray Metzker.” *The Photo Review* 14:2 (Spring 1991), pp. 28–29. [2 b&w by Ray Metzker. At Laurence Miller Gallery. After leaving behind his work with composite and serial imagery of twenty-five years, Metzker presents recent and original older work that evidences the analytical and highly influential nature of his approach. *Variant of 703.*]

1041. “FISHtank Sonata: Arthur Tress.” *The Photo Review* 14:3 (Summer 1991), p. 49. [1 b&w by Arthur Tress. In the *FISHtank Sonata* at the Twining Gallery, Arthur Tress returns to his concern with the human impact on the ecosystem, through photographic parables using an assortment of statuettes and knickknacks as protagonists in a fishtank proscenium. *Variant of 972.*]

1042. “The Sacred and Profane: Sebastião Salgado and Joel-Peter Witkin.” *The Photo Review* 14:4 (Fall 1991), pp. 16–19. [4 b&w: 2 by Sebastião Salgado; 2 by Joel-Peter Witkin. Salgado’s exhibition, at International Center of Photography Uptown, provides a clear-eyed, empathetic description of the circumstances and appearances of a group of individuals, conveying an impression of the oppression and suffering of the poor and powerless. An exhibition of recent work by Joel-Peter Witkin at PaceMacGill demonstrates his continuing obsession with the border “between addressing the differentness of people born physically abnormal or of nonstandard sexual preference, and the transformation of the flesh wrought by mortality.” *Variant of 975 and 976.*]

1992

1043. “Revelaciones: Manuel Alvarez Bravo.” *The Photo Review* 15:2 (Spring 1992), pp. 24–25. [4 b&w, cover by Manuel Alvarez Bravo. On the occasion of Alvarez Bravo’s ninetieth birthday, this touring exhibition honors this central figure in the evolution of Mexican photography and art. *Variant of 947.*]

1044. “Two Matches Made in Heaven: O. Winston Link/Jeff Koons.” *The Photo Review* 15:2 (Spring 1992), pp. 26–27. [1 b&w by O. Winston Link. An extensive document of America’s railways, on exhibition at the James Danziger Gallery, addresses O. Winston Link’s enchantment with the magnetic pull and intrusion of the poetic “elsewhere.” Further commentary on magnetism and intrusion arise in a review of Jeff Koons’s parody and provocation exposing the hypocrisy and hysteria around sex and the art world. *Variant of 980.*]

1045. “Levitt Reconsidered.” *The Photo Review* 15:4 (Fall 1992), pp. 8–9. [2 b&w by Helen Levitt. An assessment of Helen Levitt’s oeuvre, as presented in a traveling exhibition at the Metropolitan Museum of Art and in a new edition

of her seminal volume *A Way of Seeing*, completed with James Agee. *Variant of 985.*]

1993

1046. “Dangerous Thoughts: Duane Michals.” *The Photo Review* 16:2 (Spring 1993), pp. 1–5. [5 b&w, cover by Duane Michals. Michals’s ground-breaking work, stating that which is obvious (but the obvious often does not become so until it is identified), is given a tribute in a one-hundred-plus print retrospective of thirty years of contributions to the field at the International Center of Photography Uptown. *Variant of 990.*]

1047. “Ming Smith: in a Minor Key.” *The Photo Review* 16:2 (Spring 1993), pp. 9, 17. [1 b&w by Ming Smith. With roots in Roy DeCarava’s Kamoinge Workshop, Ming Smith’s work—presented in an exhibition at the Crawford and Sloan Gallery and in a self-published monograph: *A Ming Breakfast: Grits and Scrambled Moments* (New York: deMing Dynasty)—uses small negatives and available, often dim, light. This methodology produces work that is quick, blurred, and improvisational, emphasizing the dark end of the tonal scale. *Variant of 996.*]

1048. “Hitler Moves East Turns Fifteen.” *The Photo Review* 16:2 (Spring 1993), pp. 10–11, 17. [1 b&w by David Levinthal. A discussion of our culture’s habituated belief in the “truthfulness” of photography, arising out of a book review of David Levinthal’s and Garry Trudeau’s *Hitler Moves East*. Reprinted from 307. See also 164.]

1049. “Books: *The New York School: Photographs 1936–1963* by Jane Livingston.” *The Photo Review* 16:2 (Spring 1993), p. 18. [Livingston organizes sixteen photographers, constituting a nexus of activity, into a “school” whose practice is rapid, unobtrusive small-camera shooting under available light. *Variant of 995.*]

1994

1050. “Hard Rain Falling: A Report from ‘American Ground Zero.’” *The Photo Review* 17:3 (Summer 1994), pp. 5–7. [3 b&w by Carole Gallagher. A review of the book *American Ground Zero*, by Carole Gallagher, a moving account of the victims (dead and alive) of nuclear testing in the southwest. *Variant of 1004.*]

1995

1051. “Human Nature: Martha Madigan.” *The Photo Review* 18:2 (Spring 1995), pp. 22–23. [1 b&w by Martha Madigan. An exhibition review of Martha Madigan’s large-scale photograms that blend human outlines with floral and vegetal shapes, at Michael Rosenfeld Gallery. *Variant of 1012.*]

1052. “Forgotten Marriage: The Painted Tintype & The Decorative Frame, 1860–1910.” *The Photo Review* 18:2 (Spring 1995), p. 25. [A book review of the insightful and comprehensive book on a previously neglected field by Stanley B. Burns, MD. *Variant of 1017.*]

1053. Marc Silverman. "An Interview with A. D. Coleman." *The Photo Review* 18:3 (Summer 1995) pp. 2–9. [1 b&w: 1 portrait of Coleman by f-stop Fitzgerald; 1 by Anonymous; 1 by William Mortensen; 1 book cover of *The Grotesque in Photography* by Coleman. Coleman responds to questions covering subjects such as the absence of a pipeline for photography criticism, why he became a photography critic, his role as a synthesist of complex ideas for the general public, his integration of other disciplines into his writing, the state of photography scholarship, and the controversies surrounding the National Endowment for the Arts. *Reprint of 1436.*]

1054. Marc Silverman. "An Interview with A. D. Coleman Continued." *The Photo Review* 18:4 (Fall 1995) pp. 9–13. [1 b&w by f-stop Fitzgerald. The second part of Silverman's discussion with A. D. Coleman; topics covered include the academization of photography studies and the discourse involved, the excessive amount of mediocre art spawned by the increased art production and education of our culture, and the evolution of new art forms resulting from digital technology. *Reprint of 1436.*]

Photo Show (USA)

1980

1055. "C." *Photoshow* #1, 1:1 (March–April 1980), no page. [1 b&w by Steve Shames. On an image by Steve Shames that had been co-opted and redefined by propagandists in Iran. Coleman: "And there you have it—another image wrenched askew to suit someone's purpose." *Reprinted in 9.*]

1056. "Chris Enos: The Tonal Palette of Decay." *Photoshow* #2, 1:2 (May–June 1980), no page. [Color by Chris Enos. On Chris Enos's 20x24-inch floral studies and on Polaroid materials, which strike Coleman as "particularly well-suited to rendering the organic."]

1057. "The 'Useful' Photographs of Edward Steichen." *Photoshow* #2, 1:2 (May–June 1980), no page. [4 b&w by Edward Steichen. On Edward Steichen, the man and his work. *Revised and expanded from 1343.*]

1058. "Polaroid: Toward a Dangerous Future." *Photoshow* #3, 1:3 (July–August 1980), no page. [Concerning Belinda Rathbone's preface to *One of a Kind: Recent Polaroid Color Photography* (Godine), and the omission from "her equation of one major and essential factor." *Revised and expanded from 1355. Reprinted in 9.*]

1981

1059. "Interview: Lee Witkin." *Photoshow* #4, 1:4 (May–June 1981), no page. [2 b&w: 1 by Anthony Barboza; 1 by Anonymous. An interview with Lee Witkin, at Witkin's 57th Street apartment. Issues covered include: the logistics of running a gallery, the viewing of portfolios, business ethics, and the problems with commercial success.]

Photography in New York (USA)

All entries are book reviews in a column entitled "Visual Literacy." The essays are otherwise untitled.

1992

1060. "Jock Sturges, *Last Day of Summer* (Aperture)." VISUAL LITERACY in *Photography in New York* 4:6 (July–August 1992), pp. 7–8. [1 b&w book cover. Discussion of the case of Jock Sturges's harassment by the FBI and of his approach to photography. Also, his relation to his subjects, and the implications of such a relationship presented in photographs when shown in our society. *Variant of 986.*]

1061. "Bill Jay, *Cyanide and Spirits: An Inside-Out View of Early Photography* (Nazraeli Press)." VISUAL LITERACY in *Photography in New York* 5:1 (September–October 1992), p. 18. [1 b&w book cover. A lively, affectionate view of the early history of the medium derived from the details and textures of everyday life as lived by the masses. *Variant of 989.*]

1062. "Harvey Wang's *New York* (W. W. Norton); *Memory and Metaphor: The Art of Romare Bearden, 1940–1987* (Studio Museum/Oxford University Press); Ken Schless, *Invisible City* (Twelvetreets Press)." VISUAL LITERACY in *Photography in New York* 5:2 (November–December 1992), p. 18. [Wang's gentle and inquisitive transactional portraits of New York City's elderly workforce provide us with a poignant testament to the vitality of an element in the city's economic ecosystem. *Variant of 981.* The retrospective of collages and paintings by Romare Bearden at the Studio Museum in Harlem during 1991 "provides an opportunity to observe a major artist applying the full force of his thought and vision" to the process of photocollage. The accompanying catalog includes excellent biographical essays. *Variant of 976.* *Invisible City* is a sweet, funky, gritty, erotic ditty about urban life in the here and now. *Variant of 990.*]

1993

1063. "Flesh and Blood: Photographers' Images of Their Own Families (Picture Project); Larry Sultan, *Pictures from Home* (Harry N. Abrams)." VISUAL LITERACY in *Photography in New York* 5:3 (January–February 1993), p. 20. [*Flesh and Blood* not only combines the familiar with the lesser-known, but confronts some of the more painful aspects of family life. Sultan's collaborative project with his parents is an uneasy work, resonant with the dysfunction through which they persevere, each knowing and seeing the other clearly. *Variant of 994.*]

1064. "Jane Livingston, *The New York School: Photographs 1936–1963* (Stewart, Tabori and Chang)." VISUAL LITERACY in *Photography in New York* 5:4 (March–April 1993), p. 22. [1 b&w book cover. Constituting New York City as a nexus of activity, Livingston organizes these sixteen photographers into a "school" whose practice is rapid, small-camera shooting under available light. *Variant of 995.*]

1065. "Jim Hughes and Alexander Haas, *Ernst Haas in Black and White* (Bulfinch); Charles Gatewood, *Primitives: Tribal Body Art and The Left Hand Path* (Flash Publications)." VISUAL LITERACY in *Photography in New York* 5:5 (May–June 1993), p. 20. [1 b&w book cover. A new book that presents the often forgotten black-and-white work of Ernst Haas, who is known for his color images. Gatewood presents an album of formal portraits of elaborately pierced and tattooed people, which implicitly proposes that anthropology begins at home. *Variant of 996.*]

1066. "Deborah Willis, *J. P. Ball, Daguerrean and Studio Photographer* (Garland); Ming Smith, *A Ming Breakfast: Grits and Scrambled Moments* (de Ming Dynasty)." VISUAL LITERACY in *Photography in New York* 5:6 (July–August 1993), p. 18. [1 b&w book cover. Willis's scrupulous scholarship of the history of African-American photographers enlightens the life of Ball, a pioneering itinerant daguerrean who enjoyed a nationwide reputation and whose work spanned half a century. With roots in Roy DeCarava's Kamoinge Workshop, Ming Smith's work uses small negatives and available, often dim, light. This methodology produces work that is quick, blurred, and improvisational, emphasizing the dark end of the tonal scale. *Variant of 1001. See also 996.*]

1067. "Barbara Norfleet, *Looking At Death* (Godine); Luc Sante, *Evidence* (Farrar, Straus, & Giroux)." VISUAL LITERACY in *Photography in New York* 6:1 (September–October 1993), p. 22. [2 b&w book covers. Norfleet's anthology of 114 images, selected from an exhibition drawn from the photographic archives at Harvard University, cross-sections vernacular imagery of death created since photography's invention, suggesting its diversity and sheer volume. *Evidence*, by Belgian writer Luc Sante, presents police crime-scene photographs from turn-of-the-century New York City. *Variant of 1003. See also 995.*]

1068. "James Balog, *Anima* (Arts Alternative Press); Howard Schatz, *Homeless: Portraits of Americans in Hard Times* (Chronicle)." *Photography in New York* 6:2 (November–December 1993), p. 26. [2 b&w book covers. Balog's book "is a succinct, intelligent meditation on our disturbed relation to the natural world and to our own identity as creatures." Schatz has produced an exemplary charitable project: to look closely, unflinchingly and without pity at people who have been forced to live without a roof over their head. *Variant of 1006.*]

1994

1069. "Amy Conger, *Edward Weston: Photographs* (Center for Creative Photography); George Platt Lynes: *Photographs from the Kinsey Institute* (Bulfinch Press); Henry Wilhelm and Carol Brower, *The Permanence and Care of Color Photographs* (Preservation Publishing Co.); *Within This Garden: Photographs by Ruth Thorne-Thomsen* (Aperture); *Sex, Sin and Blasphemy: A Guide to America's Censorship Wars* (New Press)." VISUAL LITERACY

in *Photography in New York* 6:3 (January–February 1994), pp. 26–27. [4 b&w book covers: 1 by Amy Conger; 1 by George Platt Lynes; 1 by Henry Wilhelm and Carol Brower; 1 by Ruth Thorne-Thomsen. The Center for Creative Photography reproduces its entire collection of Weston exhibition prints (which is predictably dominated by purist imagery), along with extracts from his *Daybooks*. The Kinsey Institute's exhibition catalog of George Platt Lynes images gives a sampling of each component of his portraiture but, most importantly, highlights his groundbreaking male nudes of the thirties. Wilhelm and Brower's long-awaited study is the definitive source on the preservation of color photography, and is highly readable. *Within This Garden* is a retrospective exhibition catalog of evocative images, created by Ruth Thorne-Thomsen's reconstruction of the known world. In *Sex, Sin and Blasphemy: A Guide to America's Censorship Wars*, Marjorie Heins of the ACLU clearly defines that organization's positions on the current censorship issues, which should concern everyone involved in the arts. *Variant of 1004.*]

1070. "Diane Keaton, *Mr. Salesman* (Twin Palms Publishers); *Sugimoto* (Museum of Contemporary Art in Los Angeles)." VISUAL LITERACY in *Photography in New York* 6:4 (March–April 1994), p. 20. [2 b&w: 1 by Diane Keaton; 1 by Hiroshi Sugimoto. Keaton appropriates stills from salesmen's motivational/educational materials from this genre's golden era, the twenties to the seventies, giving a postmodern slant to these found "icons of mercantile capitalism." The simply titled *Sugimoto* is Hiroshi Sugimoto's exhibition catalog of the extensive seascape project in which the artist photographs numerous sky/water horizon lines, each predetermined to exactly bisect the frame.]

1071. "Jim Stone, *Stranger Than Fiction* (Light Work); Larry Clark, *The Perfect Childhood* (LCB, available only through European distributors due to its subject matter)." VISUAL LITERACY in *Photography in New York* 6:5 (May–June 1994), p. 29. [1 b&w by Jim Stone. Stone's book combines "his affectionate, deadpan and often weird photographs from various parts of the globe with his collection of bizarre news reports" for a humorous, but sometimes penetrating, look at the human predicament. Larry Clark has collected cultural fragments around a theme of adolescent male sexuality which loosely, and not so coherently, explore anger, melancholy, and violence.]

1072. "European Photography Guide No. 5 (European Photography magazine); *USA Photography Guide* (Nazraeli Press)." VISUAL LITERACY in *Photography in New York* 6:6 (July–August 1994), p. 22. [2 b&w book covers: 1 of *USA Photography Guide*; 1 of *European Photography Guide*. Both books are guides to museums, galleries, associations, schools, critics, etc. in photography, with only slight dissimilarities in format between the European and American versions. *Variant of 1008.*]

1073. "Albert Chong, *Ancestral Dialogues* (Friends of Photography); David Knowles, *The Secrets of the Camera*

Obscura (Chronicle Books). VISUAL LITERACY in *Photography in New York* 7:1 (September–October 1994), p. 30. [2 b&w book covers: 1 by Albert Chong; 1 by David Knowles. Chong refers to the relationship of family and spirit with installations of ritual objects (animal carcasses, family photographs) which are then photographed. Knowles’s novella tells imagined stories of historical events in the development of the camera obscura from the point of view of the camera’s journal-keeping guardian, whose “ruminations on perception are merely tedious.”]

1074. “Marvin Heiferman and Carole Kismaric, *Talking Pictures: People Speak About the Photographs that Speak to Them* (Chronicle Books); Vera Isler, *Face to Face: Portraits of Artists* (Friedrich Reinhardt Verlag).” VISUAL LITERACY in *Photography in New York* 7:2 (November–December 1994), p. 30. [2 b&w book covers: 1 by Marvin Heiferman and Carole Kismaric; 1 by Vera Isler. In *Talking Pictures*, photographs are chosen by (mostly) famous personalities, who then address what makes the photograph compelling, which is often revealed to be its subject matter. Isler’s portraits of contemporary artists in their working environments are collaborations between the photographer and the artist—subjects whose insight into the process they are undergoing adds a second layer of self-awareness to their interaction with the camera. *Variant of 1010 and 1012.*]

1995

1075. “Jill Quasha, Ben Lifson, Richard Eldridge, Eugenia Parry Janis, *Marjorie Content: Photographs* (W.W. Norton); John Loengard, *Celebrating the Negative* (Arcade).” VISUAL LITERACY in *Photography in New York* 7:3 (January–February 1995), p. 20. [2 b&w book covers: 1 by Marjorie Content; 1 by John Loengard. Unearthed from the edges of the Stieglitz circle, Content’s extant body of photographs only numbers about one hundred. Unfortunately, the introductory texts that accompany the images are aimed at inflating the value of her work—mainly imitations of modernist innovators. Loengard’s intriguing photographs of famous negatives, always backlit and framed by gentle, supporting hands, are premised on the idea that examination of these objects is revealing in its determination of what information was “encoded at the moment of exposure” by the photographer. *Variant of 1014.*]

1076. “George Tice, *Stone Walls–Grey Skies: A Vision of Yorkshire* (National Museum of Photography, Film and Television, second ed., expanded); Ann Mandelbaum (Edition Stemmlé).” VISUAL LITERACY in *Photography in New York* 7:4 (March–April 1995), p. 30. [2 b&w book covers: 1 by George Tice; 1 by Ann Mandelbaum. Tice’s fellowship-sponsored project to photograph in Yorkshire, England, yields a coherent response to the “spare yet fecund” landscape and its inhabitants, accompanied by quotes. A large group of Mandelbaum’s images depict orifices “seen in close-up, holding and apparently disgorging assorted organic objects,” through which “she reminds us

of our ingestive/ excretory functioning as a way of grounding us in our physical selves.” *Variant of 1014.*]

1077. “Stanley B. Burns, M.D., *Forgotten Marriage: The Painted Tintype & The Decorative Frame, 1860–1910* (The Burns Press); Gilbert Fastenaekens, *Nocturne and Essai pour une archeologie imaginaire* (Galerie Catherine Mayeur/Le Fennec Editeur, avail. Stephen Cohen Gallery, LA).” VISUAL LITERACY in *Photography in New York* 7:5 (May–June 1995), p. 28. [2 b&w book covers: 1 by Stanley B. Burns; 1 by Gilbert Fastenaekens. Burns’s comprehensive study of this previously neglected field provides insights into how the early attempts to assuage the transition from painted to photographic portraiture introduced a new art form of hand-crafted, one-of-a-kind objects. Fastenaekens’s extended series of night scenes have been collected separately as *Nocturne*, composed of urbanscapes and landscapes, and *Essai pour une archeologie imaginaire*, which contains exterior and interior views of industrial sites. Both sets of images were made in France and Belgium and “offer a world that’s at once unpopulated and strongly imbued with the just-offstage human presence.” *Variant of 1017.*]

1078. “Seiju Toda, *X=t: The Art of X-Ray Photography* (Hudson Hills Press); Peter E. Palmquist, *Camera Fiends & Kodak Girls II: 60 Selections By and about Women in Photography, 1855–1965* (Midmarch Arts Press).” VISUAL LITERACY in *Photography in New York* 7:6 (July–August 1995), p. 26. [2 b&w book covers: 1 by Seiju Toda; 1 by Peter E. Palmquist. Toda uses an industrial X-ray machine to expose images of animal carcasses arranged with variously crafted models and architectural forms, creating “dreamlike, futuristic spaces and ritualistic atmospheres” for the deceased creatures to occupy. As Palmquist’s second anthology of primary source materials on this subject, *Camera Fiends & Kodak Girls II* extends the first book’s coverage of the years 1840 to 1930; included are technical information, biographies, and essays by and about photographers Annie Brigman, Gertrude Käsebier, Berenice Abbott, Mary Eleanor Browning, Lisette Model, and many others. *Variant of 1018 and 1020.*]

1079. “Gilles Peress, *The Silence (Scalo)*; Nancy Linn, *Early Photography* (A. White Publishing).” VISUAL LITERACY in *Photography in New York* 8:1 (September–October 1995), p. 36. [2 b&w book covers: 1 by Gilles Peress; 1 by Nancy Linn. The effect of Peress’s powerful, haunting images of the 1994 Tutsi–Hutu carnage in Rwanda is diminished by the book’s layout, in which each photograph is reproduced as a two-page spread. This format bisects each image mid-frame, interrupting the viewer’s response to the horrors depicted. In Nancy Linn’s book, children ages two months to four years “respond to having a camera pointed at them by spontaneously imitating the photographer.” *Variant of 1021.*]

1080. “Richard Kostelanetz and Raeanne Rubenstein, *The Fillmore East: Recollections of Rock Theater*, (Schirmer); Teruhisa Tajima, *dinopix* (Chronicle).”

VISUAL LITERACY in *Photography in New York* 8:2 (November–December 1995), p. 34. [2 b&w book covers: 1 by Richard Kostelanetz and Raeanne Rubenstein; 1 by Teruhisa Tajima. *The Fillmore East* is a book made of a “curious mix: part family album, part period piece, part firing-line critical analysis” in which Rubenstein’s photographs of the performers, audience, and management of the legendary theater are accompanied by various recollections from its participants, and performance reviews and essays written by Kostelanetz during the Fillmore’s heyday. Using digital imaging to create seamless photomontage, the Japanese artist/designer Teruhisa Tajima integrates plastic model dinosaurs into landscapes and urbanscapes, conjuring up amusing juxtapositions. *Variant of 1022.*]

Popular Photography (USA)

1969

1081. “Shows We’ve Seen.” *Popular Photography* 65:1 (July 1969), pp. 10, 12, 14. [Richard Kirstel’s *Pas De Deux* exhibition at the Exposure Gallery honestly and beautifully depicts two couples (one heterosexual and one lesbian), in the act of making love. *Variant of 1163.* The two high points of the group show *Spectrum I* at the Witkin Gallery were Scott Hyde’s prints on metal and multiple-image overlays, and Burk Uzzle’s traditional photojournalism. Other works on exhibition included George Krause’s seascapes and portraits, Duane Michals’s images taken in an Eskimo village, and George Tice’s nature studies. *Variant of 1168.*]

1082. “Shows We’ve Seen.” *Popular Photography* 65:2 (August 1969), p. 46. [*Thirty Photographers*, the themeless exhibition at the Metropolitan Museum of Art, presents the work of thirty photographers in 100 prints for the sole purpose of indicating the scope of the museum’s collection. *Variant of 1173.* Phil Brodatz’s fifty-print exhibition at Grand Central Terminal Gallery, titled *Lightworks*, includes fine landscapes, close-ups in color, rayograms, and a sixteen-print series on birds in flight. *Spectrum II*, at the Witkin Gallery, groups together the work of Barbara Morgan, Naomi Savage, and Nancy Sirkis. Included are excerpts from Morgan’s brilliant series on Martha Graham, an assortment of Savage’s experimental work, and Sirkis’s straight documentary photographs. *Variant of 1171.*]

1083. “Shows We’ve Seen.” *Popular Photography* 65:3 (September 1969), pp. 40, 120. [Scott Hyde’s work on display at The Darkroom Gallery varies from black-and-white versions of his color prints to a new technique of making rubber stamps from his photographs. *Variant of 1176.* Kunié’s twenty color prints up at Portogallo Gallery show him as an experimentalist “with a wide range of moods in his work.” At Exposure, Joseph Portogallo infuses his twenty-two experimental color prints on display with a strongly traditional, almost classical vision. *Variant of 1177.*]

1084. “Shows We’ve Seen.” *Popular Photography* 65:4 (October 1969), pp. 36, 159. [The large exhibition *600 Faces by Beaton, 1928–1969*, at the Museum of the City of New York, is “too heavy to be supported by the ‘glamour’ which is its only foundation, the show collapses under its own weight.” *Variant of 1180.*]

1085. “Shows We’ve Seen.” *Popular Photography* 65:5 (November 1969), pp. 36, 40. [The 160-print group exhibition at Lever House titled *Camera/Infinity* included some first-rate work amongst the widely diversified talents of Wilton Tafft, John Cohen, Norbert Kleber, Murray Alcosser, Brian Pelletier, and Ross Harris. At the Hudson Park Branch of the New York Public Library, Dorothea Kehaya’s seventy color and black-and-white prints “included still lifes, crumpled cellophane, painted boards, lichenous stone walls, and rusted tin roofing, all of them handled with consummate ease.” *Variant of 1182.* *Portrait Photographs*, a group show put together by the Museum of Modern Art’s Curatorial Intern Gary Metz, is impressive for the variety of styles included, such as passport photos, yearbook pictures, and snapshots, as well as the classic images of Brady, Stieglitz, Steichen, Cartier-Bresson, et al. *Variant of 1181.*]

1086. “Two by Strand.” *Popular Photography* 65:5 (December 1969), pp. 90–91, 126. [2 b&w by Paul Strand. *Living Egypt* (Horizon Press) unsuccessfully combines Paul Strand’s brilliant portraits with James Aldridge’s text about events in Egypt’s contemporary history. *Tir A’Mhurain: Outer Hebrides* (Grossman Publishers), Strand’s book with a text by Basil Davidson, is an in-depth study of the texture and tempo of life on the island cluster off the northwest coast of Scotland untouched by modernization. *Variant of 1184.*]

1087. “Shows We’ve Seen,” *Popular Photography* 65:5 (December 1969), pp. 42, 44. [*Photo Mural Community Showing* was an exhibition of two dozen oversize prints (42x60-inch) conceived, prepared, and mounted by the Lower East Side Photography Association in a reclaimed vacant lot in the East Village. They depicted the surrounding neighborhood. *Focus On Brooklyn*, at the Brooklyn Museum, was a composite portrait of the borough as seen by those who live there. The show contained more than 200 prints by seventy-five photographers and was organized by Project P.R.O.O.F (the photographic arm of the Brooklyn Arts and Culture Association.) *Variant of 1183.*]

1970

1088. “What Shall I Take a Picture Of?” *Invitation To Photography: Popular Photography* (Special Edition 1970), pp. 84–87. [3 b&w: 2 by Carol Carlisle; 1 by Marc Anders. Coleman suggests a highly personal and practical approach to photography, proposing that amateur photographers “take a look at what might be an unexceptional day . . . , examining it for potential applications of photography.” If this advice is followed, the amateur will find the camera to

be “a tool by which both photographer and viewer are enabled to relate more intensely to the world around them.”]

1089. “Shows We’ve Seen.” *Popular Photography* 66:1 (January 1970), pp. 42, 127. [Kirk Prouty exhibited work in two different veins at the Exposure Gallery: his disarmingly casual, alive and sensual nudes, and his surreal and experimental prints that often use found objects. The “photographic smorgasbords” that characterize John Mast’s exhibition at Panorax Gallery is initially stimulating but quickly becomes shallow. *Variant of 1186.* *Israel: The Reality*, organized by Cornell Capa for the Jewish Museum, contains more than 300 photos by fifty photographers presenting a comprehensive portrait of the young-old nation of Israel. *Variant of 1188.*]

1090. “Shows We’ve Seen.” *Popular Photography* 66:2 (February 1970), pp. 30, 94. [*The History of Photography* is a trivial display of thirty-seven prints at the Kodak Exhibition Center mounted as an accompaniment to the recently published book of the same title by Helmut and Alison Gernsheim, issued by McGraw-Hill). *Variant of 1191.* On sale at the Witkin Gallery are three dozen prints of cathedrals, landscapes, and portraits done between 1895 and 1925 by Frederick Evans, one of photography’s old masters. *Variant of 1188.*]

1091. “Shows We’ve Seen.” *Popular Photography* 66:3 (March 1970), pp. 24, 112. [At the Underground Gallery, Benno Friedman and Don Snyder present “hundreds of prints, both black and white and color, frequently presented in elaborate old Victorian frames; many of these were multiple images, and most had been subjected to one form or another of darkroom manipulation,” that come off as a catalog of effects. In a two-person show at the Witkin Gallery, Wynn Bullock displays work showing him as a romanticist: his stage is nature, while Leslie Krims’s work is “visual plays, preconceived and acted.” *Variant of 1193.* *Open Space in the Inner City*, Arthur Tress’s exhibition at the Focus Gallery, “deals with potential methods of alleviating the stifling claustrophobia that accompanies urban congestion” in half-a-dozen panels, each of them a collage of twenty or more small prints mounted side by side. *Variant of 1195.*]

1092. “Shows We’ve Seen.” *Popular Photography* 66:4 (April 1970), pp. 26, 30, 138. [The more than 100 prints by Eugene Atget on display at the Museum of Modern Art “broke no new ground” as far as revealing the photographer’s genius. In Richard Kirstel’s thirty-one print sequence, *Karen’s Party*, on display at the Exposure Gallery, Karen, a beautiful nude young woman, plays host to a disturbing group of guests—dolls, broken, battered, and mutilated. *Variant of 1195.* Created by members of Magnum and based on a book with the same title, *America In Crisis*, at the Riverside Museum, leads the audience to conclusions but offers no new information that can be of assistance in resolving the crises depicted in the photographs. The show was sponsored by the Fund for Concerned Photography.

Variant of 1196. The group exhibition at Riverside Museum titled *Paintings from the Photo* collects the work of six young representational painters—Harold Bruder, Joseph Raffael, Audrey Flack, Malcolm Morley, Richard Estes, and Howard Kanovitz—who use photographs as the basis for their canvasses. Modern Masters Gallery has exhibited fine photographic works by Murray Alcosser, Yakov Rosenblatt, Marshall Swerman, and Michael Hanulak amidst paintings and other graphic works. *Variant of 1185.*]

1093. “Roy DeCarava: Thru Black Eyes.” *Popular Photography* 66:4 (April 1970), pp. 68–71, 113–115, 118–119, 168. [3 b&w by Roy DeCarava. Exhibition *Thru Black Eyes*, at the Studio Museum in Harlem, is one of the most important photography shows of our time from the photographer who has created and defined an aesthetic for black photography. *Variant of 1187.* *Reprinted in 5.*]

1094. “Shows We’ve Seen.” *Popular Photography* 66:5 (May 1970), pp. 46, 48. [The thirty affectionate male nudes by Karen Tweedy-Holmes on exhibition at the Exposure Gallery are a step in the right direction toward correcting the glut of female nudes made by male photographers that dominate the medium. *Variant of 1198.* *Woodstock*, a group exhibition assembled by photographer Larry Gale and based on the monumental Woodstock Festival, included a comprehensive and rewarding group of photographs from W. Eugene Smith, Ann Douglass, Roy Aranello, Michael Fredricks, Jr., and Gale. *Variant of 1197.* The Witkin Gallery mounted thirty Edward Steichen prints with twenty more available for viewing, along with a selection of his gravure prints from *Camera Work*. *Variant of 1199.*]

1095. “The Russians Are Here (A Look at USSR Photo ‘70).” *Popular Photography* 66:6 (June 1970), pp. 89–91, 124, 126. [4 b&w: 1 by Yuri Ivanov; 1 by Sergei Lidov; 1 by Dmitry Baltermants; 1 by Nikolai Strunnikov. First debuting in America in the Sheraton-Park Hotel in Washington, D.C., *USSR Photo ‘70* is an extensive exhibition of 1200 prints displaying the work of 400 photographers from photojournalism to experimental prints, both black and white and color. *Variant of 804 and 1205.*]

1096. “Shows We’ve Seen,” *Popular Photography* 66:6 (June 1970), p. 68. [At the Museum of Modern Art, *Sherman’s Campaign: Photographs by George N. Barnard* displays twenty-seven images made during and shortly after one of the bloodiest, most ruthless campaigns of the Civil War, but surprisingly, there is a hardly a trace of death in Barnard’s photographs. *Variant of 1201.* Richard Kalvar’s exhibition at the Image Gallery, *Photographic Exhibit II*, contains his “photograsts,” in which the “camera’s literal-minded obedience to the inflexible laws of optics produces illusions that the brain decodes but which the camera merely records.” *Variant of 1202.* At the Underground Gallery, Nick Lawrence presents a straightforward and powerful series of thirty-five portraits of teenagers from the Lower East Side. *Variant of 1203.*]

1097. Letters to the Editor. "Notes on DeCarava," *Popular Photography* 66:6 (June 1970), p. 4. [A letter from Peter Millan criticizes Coleman for "dragging" DeCarava through his diatribe against black prejudice in photography in his feature article in 1093.]

1098. "Shows We've Seen." *Popular Photography* 67:1 (July 1970), pp. 36, 38, 166. [The forty prints in *South Street Around 1900*, at The Ambrose Gallery, were made from the glass-plate negatives of Thomas W. Kennedy, a talented turn-of-the-century amateur photographer. *Variant of 805.* Gloria Karlson's thirty-print exhibition at Image Gallery of black-and-white sequences had "no particularly pressing point, visual or otherwise." Henri Cartier-Bresson's *Man and Machine*, a thematic exhibition of more than fifty new prints at the IBM Gallery, proves that his life's work can finally be judged as an overwhelming success, only briefly overshadowed by the "decisive moment." *Variant of 806.*]

1099. "Shows We've Seen." *Popular Photography* 67:2 (August 1970), pp. 56–57. [The exhibition at the Finch College Museum of Art titled *N-Dimensional Space* dealt with developments in the field of holography—laser-beam photographic techniques by which objects can be shown three-dimensionally, displaying works created by contemporary artists like Robert Indiana, Bruce Nauman, Lloyd G. Gross, E. N. Leith, Allyn Lite, George Ortman, and Gerald Pethick. On exhibition at the Amsterdam Gallery of the Museum of Performing Arts at Lincoln Center are *Life* photographer Gjon Mili's pictures of dance, theater, music, opera, and film, most of which were shown as slides, augmented by a selection of twenty black-and-white prints. *Variant of 1214.*]

1100. Letters to the Editor. "More on DeCarava," *Popular Photography* 67:2 (August 1970), p. 127. [J. Lynn Coards, Tsgt. W. Carroll, and C. Goodman praise Coleman for his treatment of Roy DeCarava in his feature article 1093.]

1101. "Shows We've Seen." *Popular Photography* 67:3 (*sic* 65:3) (September 1970), p. 46. [Simultaneous exhibitions at Galeria Neri-Zagal, Peterborough, New Hampshire and Pat Patterson's photography/cinematography gallery in Roxbury, Massachusetts, displayed black-and-white prints of Larence Shustak's bold and dramatic fish-eye nudes in which he explores the phenomenon of "elliptical vision." In the group exhibition at MIT's Creative Photography Gallery, *Metropolitan Middle-Class*, the roughly 300 prints included exuded hostility without providing the visual data justifying such a response to the subject. *Chicago Landscapes*, Art Sinsabaugh's show at the Carl Siembab Gallery in Boston, was essentially the same sequence previously exhibited at the Underground Gallery in New York. He utilizes "to the fullest the geometric interplay of architectural forms thrust together," resulting in monumental and richly detailed 12x20-inch contact prints. *Variant of 1207.*]

1102. "Shows We've Seen." *Popular Photography* 67:4 (October 1970), pp. 54, 56, 58. [*Hiroshima and Nagasaki*, at the New York Cultural Center, is an exhibition of sixty photographs and some related charts and artifacts, "a horrifyingly eloquent document" of the U.S. bombing of the Japanese cities that has been on display in Japan for the past fifteen years. *Variant of 811.* Also at the New York Cultural Center, *The Photograph As A Permanent Color Print* included fifty oversized color prints by thirteen photographers: Ansel Adams, Arthur d'Arazien, Eliot Elisofon, Andreas Feininger, Toni Frissell, Phillipe Halsman, Art Kane, Victor Keppler, Erich Lessing, Gordon Parks, Emil Schulthess, Howard Sochurek, and Pete Turner. The exhibition was organized by the makers of the Cibachrome process and thus incorporated a variety of styles and photographers grouped together only to prove the durability of their product. *Photo Eye of the 20's*, an extensive survey of the twenties mounted at the Museum of Modern Art by Beaumont Newhall, "not only provides a cohesive overview, but also highlights the work of those photographers whose influence has continued to make itself felt." *Variant of 1217.*]

1103. Letter to the Editor. "Reader Takes a Bow," *Popular Photography* 67:4 (October 1970), p. 4. [F. B. Christopher of Falls Church, Virginia, claims that he mounted the first exhibition of photographs from the U.S.S.R. to be seen in the U.S. and scolds Coleman for placing credit elsewhere in his article "The Russians Are Here" in 1095.]

1104. "Shows We've Seen." *Popular Photography* 67:5 (November 1970), pp. 127–28. [*Six American Documentary Photographers*, the instructive and surprisingly cohesive group exhibition at the Metropolitan Museum of Art organized by curatorial assistant Weston Naef, includes more than sixty images by photographers with widely divergent concerns and styles: Byron Studio (Joseph and Percy Byron), Charles Currier, Arnold Genthe, Lewis Hine, Frances Johnston, and Jacob Riis. *Variant of 1220.* The forty prints selected from George Tice's recent publication *Fields of Peace: A Pennsylvania German Album* (text by Millen Brand; Doubleday) on display at the Witkin Gallery are quiet, sensitive images of a subject that has received too much superficial treatment. *Variant of 1218.*]

1105. "Shows We've Seen." *Popular Photography* 67:6 (December 1970), p. 57. [*A Long Time Ago*, a collection of fifty contemporary prints made by Brian Pelletier from carefully selected glass-plate negatives he has literally "dug up" from within and around Rhode Island, is on exhibition at the Witkin Gallery. The group exhibition at the Floating Foundation, *21 New York Photographers*, is exactly that; each photographer is represented by four to six prints. *Variant of 1222.*]

1106. Letter to the Editor. "Main Street, U.S.A.," *Popular Photography* 67:6 (December 1970), p. 4. [Dr. T. McSweeney defends the right of people who live in small towns to choose not to view material they consider offensive.]

1971

- 1107.** "Shows We've Seen." *Popular Photography* 68:1 (January 1971), pp. 36, 70. [One-Eyed Dicks, a continuously projected film, fourteen minutes long, made up of sequential stills taken by remote-control cameras during bank robberies, was exhibited at the Museum of Modern Art, where it was assembled by curatorial intern William Burback. Joseph Portogallo's exhibition at Modernage Custom Lab Gallery, "although technically impeccable, offered nothing whatsoever in the way of content"; his photographs of women hardly rated above fashion shots. At the Baronet Theater, *Eros: Photographs, Serigraphs, Photograms* is a fourteen-print sequence by Iris Forrest whose subject is a banal eroticism. The work was previously shown at the Panoramas Gallery. *Variant of 815.*]
- 1108.** "Shows We've Seen." *Popular Photography* 68:2 (February 1971), pp. 52, 60, 62. [Bruce Davidson's book and exhibition *East 100th Street* was purportedly meant to record life in the black neighborhood, but the white photographer was "nevertheless unable to overcome his commitment to Beauty and Art—a commitment that, in this instance, comes at cost of commitment to truth." *Variant of 819.* The exhibition at the Museum of Modern Art, *Stories*, coincides with *Sequences* (Doubleday), a recent publication of Duane Michals's work. The photographs "seem to touch hidden buttons in the psyche, and by doing so trigger in the viewer—who is forced to 'complete' the story by filling in his own interpretations of the action—visions even stranger than those Michals has staged." *Bennett/Steichen/Metzker: The Wisconsin Heritage in Photography*, an interesting exhibition at the Milwaukee Art Center, consisted of at least 400 photographs, mainly scenes of Wisconsin. *Variant of 1230.*]
- 1109.** "Shows We've Seen." *Popular Photography* 68:3 (March 1971), pp. 28, 119. [1 b&w by Wolf Von Dem Bussche. The powerful sixty-print exhibition of Wolf Von Dem Bussche's recent work at the Underground Gallery was divided into three subjects: the human landscape, the animal landscape, and the empty landscape. *Variant of 1232.* At the Exposure Gallery, Richard Rampell's twenty-four black-and-white prints contain a variety of images: self-portraits, landscapes, manipulated images, most of which were too easy, but a few reveal the potential for a more daring and personal statement. *Variant of 1231.*]
- 1110.** "Shows We've Seen." *Popular Photography* 68:4 (April 1971), pp. 113, 151. [1 b&w by Jerry Uelsmann. The *Lewis Hine* exhibition at the Witkin Gallery was initiated upon the discovery of some 2000 work prints (including some of his most famous images) in the files of the National Committee on Employment of Youth, made by Hine himself for NCEY's predecessor, the National Child Labor Committee. The *Jerry Uelsmann* exhibition at the Philadelphia Museum of Art contained some 200 prints (including a dozen color and a dozen immense blow-ups) covering his work from the fifties through the

seventies, from his early documentary photos to his manipulated imagery. *Variant of 826.*]

- 1111.** "Shows We've Seen." *Popular Photography* 68:5 (May 1971), pp. 26, 30. [1 photo by Margaret Bourke-White. The extensive *Margaret Bourke-White* show at the Witkin Gallery displays three decades of her work, removed from the context of magazines and newspaper articles. *Variant of 1237.* Initiating the Neikrug Gallery's new policy of showing only color work is an exhibition of superb dye-transfer prints by Dr. Roman Vishniac and Douglas Faulkner. Faulkner was represented by twenty images, divided evenly between his underwater and documentary work from around the world. The ten prints by Vishniac included microphotographs and a few miscellaneous pieces. *Variant of 829.* The marvelous Berenice Abbott retrospective at the Museum of Modern Art distilled the essence of her work over the past fifty years by encompassing her early Paris portraits, images of New York, and her most recent scientific photos (made to illustrate the laws of magnetism, motion, and gravity). *Variant of 825.*]
- 1112.** "Book Review In Brief," *Popular Photography* 68:5 (May 1971), pp. 6, 78. [The book *They Became What They Beheld* (Outerbridge/Ballantine Books, Inc.) marvelously illustrates the McLuhan-inspired text of Edmund Carpenter with Ken Heyman's photographs. The subject of the book is our society's cyclical return to a sort of electronic tribalism, and the resulting shift from intellectual modes of perception to sensory ones. *Variant of 824.*]
- 1113.** "Reviewing the Review," *Popular Photography* 68:5 (May 1971), pp. 4, 72. [In a letter to the editor, John R. Gallagher, Mader, California, labels Coleman's review of Bruce Davidson's *East 100th Street*, in 1108, insensitive and simplistic.]
- 1114.** "Shows We've Seen." *Popular Photography* 68:6 (June 1971), pp. 24, 60. [The W. Eugene Smith retrospective *Let Truth Be the Prejudice* at the Jewish Museum, covering all of his work from 1938 to the present, contained some 500 prints and took up two floors of the museum. Refreshingly, the show presented his photographic essays in full, and one room was devoted to his historically interesting but relatively minor early works. *Variant of 1239.*]
- 1115.** "Shows We've Seen." *Popular Photography* 69:1 (July 1971), pp. 24, 109. [The centerpiece of Donald Greenhaus's thirty black-and-white prints on exhibition at the Focus Gallery was a harrowing twenty-print sequence made in an old-age home. At the Underground Gallery, Mike Mitchell's black-and-white prints range from "the Chekhovian melancholy of a cloaked figure in a misty winter landscape and some almost Whistleresque nocturnes, to images whose subject matter seems to be light itself." The relatively unsuccessful works by Alex Harsley shown at Image Gallery in the exhibition *Optional Art Two: Man, Matter and Art* were created in three unusually

disparate styles: straightforward documentary images in both black and white and color, extensive manipulated color images, and collages. *Variant of 832.*]

1116. "Shows We've Seen." *Popular Photography* 69:3 (September 1971), pp. 36, 113. [The exhibition *Very Personal Views*, which breaks the Neikrug Galleries' "tradition" of solely exhibiting color photographs, is of Dan S. Nelken's fifty prints on two themes: Mimi, a young woman with a permanent disability, and the New York chapter of the Hell's Angels. *Variant of 837.* On exhibition at the Studio Museum in Harlem are photographs by Fundi (Billy Abernathy) who, like Roy DeCarava, works primarily in black and white and concentrates almost exclusively on the black subculture using the documentary tradition. *Variant of 1249.*]

1117. "Shows We've Seen." *Popular Photography* 69:4 (October 1971), p. 76. [The Arras Gallery show *Distinctive Work* exhibits the unconventional photographic works of Jean-Pierre Sudre, some being zinc and copper relief plates while others are on photographic paper with the emulsion eaten away, making them appear three-dimensional. Michael Semak's exhibition at Image Gallery was divided into four sections: one shot in Africa, another in Europe (the primary subject was people in cafés), the third was obviously in New York where he has been documenting the Bedford-Stuyvesant ghetto, while the fourth, an erotic sequence, was a major breakthrough by virtue of Semak's treatment of the subject.]

1118. "Book Review in Brief." *Popular Photography* 69:4 (October 1971), pp. 56, 126. [*Face of an Island: Leigh Richmond Miner's Photographs of Saint Helena Island*, by Edith M. Dabbs (Grossman), sheds light on the recently unearthed turn-of-the-century photographs of Leigh Richmond Miner, a white teacher at the Hampton Institute, who often visited nearby St. Helena's Island off the coast of South Carolina, which had an almost entirely black population. *Variant of 840.*]

1119. "Shows We've Seen." *Popular Photography* 69:6 (December 1971). [The *Four + Four* exhibition at Read Street Gallery, Baltimore, Maryland, combined the work of four sculptors with four photographers who primarily work in sequences, namely, Ann Gummerson, Bonnie Gosdsik, Stan Senft, and Tom Michal. The group exhibition *Minority Photographers* at the New York Shakespeare Festival Public Theater was mounted by the Minority Photographers, a group headed by Alex Harsley, which has been busy putting together exhibitions for its members in this first year of the organization's existence. A few photographers in this group stood out, including Frank Gimpaya, Martin Fishman, Tom Hamman, Jr., and Michael Padwee.]

1972

1120. "Shows We've Seen." *Popular Photography* 70:2 (February 1972), pp. 32, 44. [At Nikon House, "the effectiveness of [Dorothea] Kehaya's color prints . . . is attribut-

able not only to the preciseness and clarity of her vision—which finds both bold and subtle forms in small details from nature and the city, and which deals with abstractions in terms of feeling as well as idea—but also to the superb control she exercises over all aspects of her art." Michael Emmanuel Cohen's show at the Exposure Gallery is an extension of his *Coney Island Register* sequence and continues his exploration of an interior human landscape in which the blurred human figure, appearing almost always indistinct and in motion, is juxtaposed to the motionless and psychologically permanent settings of the images.]

1121. "Debut of a 'New' Weston Portfolio." *Popular Photography* 70:3 (March 1972), pp. 86–91. [6 b&w, 1 color by Edward Weston. Twenty years after the publication of Edward Weston's *Fiftieth Anniversary Portfolio* in 1952, which was to serve as a summation of his life's work, Weston's son Cole, whom he painstakingly trained to print his images, issues a superb new portfolio of his father's work.]

1122. "Floating Foundation of Photography: The Boat With A Mission." *Popular Photography* 70:4 (April 1972), pp. 96–97, 138, 150. [5 b&w: 1 by Steven Schoen; 1 by Kenneth Poli; 3 by Anonymous. A commentary on the scope of the Floating Foundation of Photography's overall program as a houseboat that exhibits photographs. A recap of the activities in the past year of the Floating Foundation of Photography, whose program involves many educational projects, such as photography courses at local schools for children from elementary to high school, for residents of welfare hotels, patients in a mental hospital and prison inmates, as well as a full exhibition schedule aboard the boat.]

1123. "Shows We've Seen." *Popular Photography* 70:4 (April 1972), pp. 48, 129. [A group show at Discovery/Modernage Gallery has a variety of images that fall "between the extremes of masterful and atrocious," the most memorable work being Irene Fay's surreal still lifes and portraits and Sarah Webb Barrell's three lucid and intimate portraits. Peter Roth's exhibition at Arthur Williams Gallery included more than two dozen prints, half of them dye-transfers and the rest black and white, double-exposed, of indoor and outdoor scenes; additionally, there were ten or so slides presented by continuous projection.]

1124. "Shows We've Seen." *Popular Photography* 70:6 (June 1972), pp. 48, 60. [Richard Blinkoff's *Photographs of Mexico* exhibition at Discovery/Modernage Gallery concentrates on the Mexican people themselves, remaining unsexed and unaffected by the picturesque landscape included within the images. At Studio X, the exhibition *Phoenix House: Looking Out and Looking In* was a less than insightful documentation of Phoenix House, a halfway house for ex-drug addicts. René Burri's exhibition at Raffi Photo Gallery, titled *Photographs Published in 'Du'*, is a semi-retrospective of the forceful documentarian's work that appeared in the French magazine, *Du*.]

1125. "Shows We've Seen." *Popular Photography* 71:2 (August 1972), pp. 129, 140. [At Hallmark Gallery, the show organized by Margaret Weiss, *Four Cameras in China, 1901–1971*, places strong emphasis on the work of amateurs, work that covers aspects of Chinese history that no photojournalist has recorded, and helps illuminate the historical significance of the snapshot tradition. The *Barbara Morgan* exhibition at the Museum of Modern Art did the photographer a great injustice by focusing on work completed before 1950 (dance, children, light drawings), essentially ignoring her accomplishments in recent years.]

1126. "Shows We've Seen." *Popular Photography* 71:4 (October 1972), pp. 32, 120. [At the Midtown Y Gallery, Ann Treer's show was divided between two dull series: two dozen prints of a tourist's-eye-view of Brazil, and a fifty-five-print series devoted to New York. Dan Budnik's photographs in the exhibition titled *David Smith*, at the Tcholak Gallery, are revealing as a collective portrait of an artist at work and as interpretations of sculptures by Smith at Bolton's Landing, where Smith's home and studio are located. Nina Howell Starr's exhibition at the Hudson Park Branch of the New York Public Library, *Strength of Women, Magic Lantern (and other magic)*, includes three dozen traditional black-and-white prints from a series entitled *Strength of Women*, plus miscellaneous manipulated imagery that shows the influence of her mentor Jerry Uelsmann.]

1127. "Shows We've Seen." *Popular Photography* 71:6 (December 1972), pp. 58, 62. [David Douglas Duncan's exhibition at the Whitney Museum of American Art, *One Generation of Peace and War*, is a retrospective showing more than 100 blow-ups of his black-and-white images of war and color shots during peace. In the group exhibition at SoHo Photo Gallery, a nostalgic retrospective is given to news photographer Ernest Sisto, Kerby Smith presents "thoroughly mediocre reportage," and Hugh Smyser shows an intelligent essay, half in black and white and half in color, on South America. The high points of the group show at Discovery/Modernage were Dennis Barloga's black-and-white images of Portsmouth Plaza, a park on the edge of San Francisco's Chinatown which is gradually being engulfed by creeping skyscraperism, and Betty Smith's strange X-ray photographs.]

1973

1128. "Shows We've Seen." *Popular Photography* 72:2 (February 1973), pp. 3, 56. [Another of Harvey Stromberg's unauthorized showings, *Portraits of the American Cockroach*, consisting of life-size cut-out prints of cockroaches, was secretly mounted at the White House almost a year before it was announced publicly. Allen Silberman's exhibition at the Exposure Gallery was a hybrid, a merger between photography and conceptual art, "his own prints (ranging from straight prints to huge enlargements chemically stained to obliterate anything recognizably informational); found photographs both

whole and partial; boxes full of his negatives, contact sheets, and proof prints; suggestions for an assortment of photographically based conceptual projects; and loose-leaf binders filled with the results of several group photographic endeavors." William Barksdale's highly rewarding exhibition at the Midtown Y Gallery consists of sixty excellent prints, mostly recent images of small things: windows, doorways, door-pulls, etc. *Variant of 1307.*]

1129. "Shows We've Seen." *Popular Photography* 72:4 (April 1973), pp. 28, 30. [The fifty prints that comprise Abigail Heyman's perceptive *Photographs of Women* exhibition at the New York Shakespeare Festival Public Theatre mark the debut of a strong new voice in photojournalism, devoid of aesthetic artifice. Fred Picker's landscapes and nature studies on display at the Underground Gallery were created "in the vein opened by Edward Weston and mined rewardingly by Minor White," but lack the monumentality and genius of both. James P. Smallwitt's essay on the Rolling Stones, displayed at Lexington Labs Gallery under the title *Mick and His Friends*, attempts to create a hallucinatory interpretation of their stage act through manipulated prints but has more success when simply reporting on the on- and off-stage lifestyles of the rock group.]

1130. "Shows We've Seen." *Popular Photography* 72:6 (June 1973), pp. 68, 70. [In his first exhibition at Exposure, Robert Bononno thoughtfully presented a single thematic piece—a family album (from still lifes to studies of building facades to portraits)—indicating his ability to deal with a variety of subjects and his capacity for structuring a larger, coherent statement from a group of single images. The two-person exhibition at the Baltimore Museum of Art contrasted a pair of newcomers with very different visions. Ken Huston displayed three groupings, "ranging from a quasi-document of the Rev. Carly McIntyre's March for Victory in Vietnam to a group of paired images." Nancy Rexroth was represented primarily by one long series, called *Iowa*, dark, dreamy images of glimpses of things made with a Diana camera.]

1131. "Shows We've Seen." *Popular Photography* 73:2 (August 1973), pp. 75–76. [4 b&w: 1 by George E. Obremski; 1 by John Pfahl; 1 by Neal Spitzer; 1 by Yousuf Karsh. The group exhibition at Vassar College Art Gallery, *New Art From Photosensitized Materials*, collected a number of artists using sensitized materials in unusual and diverse ways. Participants included Neal Spitzer, Benno Friedman, Liliana Porter, John Pfahl, Tom Gormley, Doug Prince, Betty Hahn, George Obremski, and Naomi Savage. The Yousuf Karsh retrospective at the Albright–Knox Museum, Buffalo, New York, proves his work to be quite monotonous and limited, his uninventive style never changing in over a quarter-century. *New Orleans Jazz Funeral*, Leo Touchet's exhibition at the Public Gallery of the New York Shakespeare Festival Public Theater, is a well-structured document of a unique phenomenon in the black culture of North America, the "jazz funeral."]

1132. "Shows We've Seen." *Popular Photography* 73:4 (October 1973), pp. 67–68. [4 b&w: 1 by Philip Steinmetz; 1 by George Aptecker; 1 by Victor Friedman; 1 by Robert Howlett. The postcards on exhibition at the Museum of Modern Art in *100 Boots* were part of a conceptual sequence by Eleanor Antin of some fifty postcards created over the past 2½ years and mailed to about 1000 people. The actual photographs on the postcards, which are by Philip Steinmetz, depict "the adventures of some 100 rubber boots"—at the ocean, at church, boarding a bus, and visiting other various sites. *Mixtures: A Show of Images*, at Diana Gallery, contrasts the only occasionally effective fantasy and nightmarish manipulations (including Sabattier, collage, and hand-coloring) of George Aptecker with Victor Friedman's rather banal street photography. On exhibition at the International Museum of Photography, George Eastman House, Rochester, New York, *British Masters of the Albumen Print* displays a range of 200 albumen prints, which were the most widely employed form of photographic printing between 1850 and 1880, by a vast number of artists such as Felice Beato, Julia Margaret Cameron, George Washington Wilson, Francis Bedford, and Henry Peach Robinson.]

1133. "Shows We've Seen." *Popular Photography* 73:6 (December 1973), pp. 82, 84. [3 b&w: 1 by Tod Papageorge; 1 by Brassai; 1 by Jeffrey Silverthorne. The recent departure of Peter Bunnell from the Museum of Modern Art left the department of photography in the hands of one man, John Szarkowski. The show *Photography: Recent Acquisitions* represents his vision, and excludes "straight color prints or prints which include applied color; images subjected to visible handwork or post-exposure manipulation; mixed-media work; images concerned with specific human interactions; and images which demand a visceral rather than an intellectual response." At the Witkin Gallery, the *Brassai/Jeffrey Silverthorne* exhibition includes a large cross-section of Brassai's work, including images from a just-issued limited-edition portfolio, a selection of color prints, and some small sculptures. By contrast to Brassai, Jeffrey Silverthorne's work depends on style and subject matter—similar to that of Diane Arbus—with no sense of personal vision. *Reprinted in 5.*]

1974

1134. "Shows We've Seen." *Popular Photography* 74:2 (February 1974), pp. 67–68. [3 b&w: 1 by Claude Picasso; 1 by Harvey Stein; 1 by F. Holland Day. At Lexington Labs, Claude Picasso exhibited an incoherent selection of celebrity candids and three unsuccessful images that resulted from a shooting session involving a slender model, a stuffed peacock, and an undressed midget. Portogallo Gallery is showing *Photographs by Harvey Stein*, which consists entirely of wry "portraits" of animals in their own (mostly urban) milieux. Elsa Dorfman's exhibition at the Focus II Gallery was a thoughtful and well-edited presen-

tation of several aspects of her work, although each segment was disappointing in its own right. *His Idea* was a cold and nonsensual erotic sequence, an ongoing documentation of poet Allen Ginsberg titled *My Pictures of Allen Ginsberg* was unexceptional, and so was an uneven series of portraits of women. On display at the Baltimore Museum of Art are some forty-odd images by photographer F. Holland Day, who shared the attitudes and goals of Stieglitz and his associates, and managed to create a personal and honest body of work although he never had a major influence on the photographic medium.]

1135. Letter to the Editor. "Roasting the Reviewer." *Popular Photography* 74:5 (May 1974), p. 133. [Andrew L. Wood, San Antonio, Texas, takes offense at Coleman's insulting reference to animal photographer Walter Chandoha in his review of Harvey Stein's exhibition in 1134.]

1136. "Shows We've Seen." *Popular Photography* 74:6 (June 1974), pp. 37–38. [3 b&w: 1 by Ron Stark; 1 by Philip Trager; 1 by Phyllis Lerner. The San Francisco Museum of Art is holding a two-person exhibition by Ron Stark and Philip Trager. Stark's fifty prints are exclusively of still lifes of food-related artifacts, and are thus thematically coherent, but manage to stimulate the viewer's interest throughout the series. Trager divides his prints into three subjects: landscape, studies of old and contemporary buildings, and images involving the human presence, his major influences being Weston, Minor White, and Paul Strand. The images in the Midtown Y Gallery's show *The Jew in New York*, organized by Larry Siegel, are mostly post-1940; among the earliest are several poignant photos of World War II refugees arriving from Europe, and Emma Landau's tender, sensitive portraits of Chassidic children.]

1137. "Shows We've Seen." *Popular Photography* 75:2 (August 1974), pp. 30, 34, 142. [2 b&w: 1 by Gwen Widmer Estabrook; 1 by Virgil Mirano. The large traveling exhibition *Photographers: Midwest Invitational*, which was curated by Richard Koshalek of the Walker Arts Center and traveled to the University of Iowa Museum of Art, included stimulating work by contemporary photographers whose concerns were formalistic as well as those who were "involved in the creation of bodies of imagery which are close, careful scrutinies of one or another aspect of American culture." Some of the participants were Phil Davis, Frank Gohlke, Linda Rich, Lynne Cohen, John Schott, James Newberry, Ken Josephson, Cavalliere Ketchum, and Gwen Widmer Estabrook. Thomas Barrow and Van Deren Coke curated another traveling group show, *Light and Substance*, on view at the Montgomery Art Gallery of Pomona College, California. As the title suggests, two major themes run through the work collected: the first selection of photographs takes light as subject (independent of its function as illumination), and the second set of images incorporates substances other than photo-sensitive materials into their making.]

1138. "Shows We've Seen." *Popular Photography* 75:4 (October 1974), pp. 40, 142–44. [4 b&w: 1 by John McWilliams; 1 by Chris Enos; 1 by Edward Steichen; 1 by Peter Feldstein. Lotte Jacobi's delicate and rhythmic "photogenics" are on view at Light Gallery. The one-of-a-kind images from the forties to sixties were produced by exposing photographic paper to flashlight that was sometimes deflected by cellophane. A variety of landscapes, cityscapes, portraits, and still lifes make up the four-person show *Summerlight*, also at Light Gallery. The brooding photographs of southerner John McWilliams and the nudes of Chris Enos were more successful as extended statement than were Steve Salmieri's grab bag of images and the minimalist landscapes of Robbert Flick. The collection of Edward Steichen photographs owned by James J. McKeon, his one-time assistant, was on display at the Scott Elliott Gallery. The odd lot of images varied from styleless aerial reconnaissance photos from World War I to *Rockefeller Center—Negative Montage*, a reject print Steichen never meant for exhibition or sale. In *Photografitti*, the two-person show at the Third Eye Gallery, Joseph Pugliese showed "a darkly lyrical suite of dance-motion studies, full of blurred shapes and polyrhythms," next to John Hershey's rather plain, but occasionally distinctive, street photography. Peter Feldstein's exhibition at Exposure contained two radically different kinds of images: standard street photographs and a sometimes grim set of extensively darkroom-manipulated multiple images.]

1978

1139. "Lucien Aigner—Eyewitness to History." *Popular Photography* 35*mm Photography* (Winter 1978), pp. 40–48, 112. [9 b&w by Lucien Aigner. Special Issue. Profile/interview: Beginning with a discussion of the impact that the small camera and the reproducibility of the photographic image had on reportage in the earlier part of this century, Coleman details the evolution of Aigner's career alongside an extensive photographic layout of Aigner's work.]

1990

1140. "The Great Automation Debate." *Popular Photography* 97:3 (March 1990), pp. 38–40, 66–67, 136–137. [Two articles printed side by side, one by Coleman and the other by Jason Schneider, explore the impact on image-making that technology and automation might and do have. Coleman laments the general public's desire for "decision-free" picture-making. *Variant* of 510, 517, and 518.]

Village Voice (USA)

1968

1141. "Photography." LATENT IMAGE in *Village Voice* 13:36 (20 June 1968), p. 14. [An introduction to Coleman's new column, LATENT IMAGE, undertaken to provide photography with "the serious critical consideration it merits" in a public forum. *Reprinted in 5.*]

1142. "Krupswaw Underground." LATENT IMAGE in *Village Voice* 13:37 (27 June 1968), p. 14. [Warren Krupswaw's exhibition at the Underground Gallery, titled *The Polaroid Esthetic*, consists of romantic studies of the natural world that show the influence of Edward Weston and Eliot Porter.]

1143. "Eugene Atget." LATENT IMAGE in *Village Voice* 13:39 (11 July 1968), p. 14. [A commentary on the medium's and Atget's misrepresentation by shows such as the Museum of Modern Art's *Photography Before Surrealism*, and a discussion of Atget's life and the books on his work.]

1144. "Cartier-Bresson." LATENT IMAGE in *Village Voice* 13:40 (18 July 1968), p. 13. [A commentary on Henri Cartier-Bresson as a victim of the public's "widespread aesthetic delusion," and the need for novelty in the marketplace, with a positive review of the Museum of Modern Art exhibition, which presents his work after *The Decisive Moment* from the forties through sixties.]

1145. "Danny Lyon," LATENT IMAGE in *Village Voice* 13:41 (25 July 1968), p. 15. [Danny Lyon's book *The Bikeriders* (MacMillan) is an undistorted, honest, probing portrait of an important American subgroup—biker gangs, specifically the Chicago Outlaws—which fails in its attempt to glorify biker life but records it superbly in fifty photographs. An inquiry into the feasibility of an exhibition on rock 'n' roll photographs, with requests for those interested to respond.]

1146. "Paul Strand." LATENT IMAGE in *Village Voice* 13:42 (1 August 1968), p. 10. [The reissue of *The Mexican Portfolio* by Paul Strand (Da Capo Press) prompts a discussion on the limited number and premium-quality craftsmanship of this purist photographer's prints. *Reprinted in 5.*]

1147. "Joel Meyerowitz." LATENT IMAGE in *Village Voice* 13:45 (22 August 1968), p. 18. [The exhibition *My European Car* by Joel Meyerowitz at the Museum of Modern Art delivers empty photographs taken from a moving car on a 20,000-mile road trip through Europe. They lack "a sense of the photographer's connection with his subject."]

1148. "Photography in Printmaking." LATENT IMAGE in *Village Voice* 13:46 (29 August 1968), pp. 13, 44. [At the American Arts Gallery, *Photography in Printmaking* is an exhibition of nineteen artists (including Rauschenberg, Warhol, and Dine) who use photography in one form or another in printmaking, illuminating the widespread influence of photography on twentieth-century art. A short mention is given to two unestablished young photographers, Daniel Baumbach and Mark Antman, exhibiting at a photographic supply store named The Darkroom that will soon close.]

1149. "Tricks." LATENT IMAGE in *Village Voice* 13:50 (26 September 1968), pp. 20, 27. [A commentary on different approaches to photography that expand the boundaries of the medium; the discussion centers around Jerry

Uelsmann's work with its elusive meanings, but also mentions John Mast, another artist using experimental techniques, on exhibition at the Panoramas Gallery. *Reprinted in 5.*

1150. "Arthur Tress." LATENT IMAGE in *Village Voice* 13:52 (10 October 1968), p. 16. [Arthur Tress's photographic essay *The 'Disturbed' Land*, on exhibition at the Sierra Club, focuses on the disturbing effects of strip-mining on both the people and the land of the southern Appalachians. Listings for galleries, stores, churches, etc., interested in exhibiting photographs. A word on the closing of The Darkroom store and gallery.]

1151. "Roloff Beny." LATENT IMAGE in *Village Voice* 14:1 (16 October 1968), p. 16. [1 b&w by Roloff Beny. Antiquity and foreign countries are Roloff Beny's favorite subjects in his exhibition *A Visual Odyssey, 1958-1968*, at the Gallery of Modern Art. The work is a little empty, due to Beny's dependence on things that are inherently pretty; nonetheless, the magnitude of the exhibition is impressive as the first photography show at this venue.]

1152. "Paul Caponigro." LATENT IMAGE in *Village Voice* 14: 2 (24 October 1968), pp. 18-19. [Paul Caponigro's exhibition at the Museum of Modern Art of thirty-one prints of images taken in Ireland, France, and England in 1967; all are of stone monuments, (including Stonehenge, of course). A second call for rock 'n' roll photographs for a prospective exhibition. An announcement of two additional venues for photographic exhibitions: Horizon Gallery and Secret Garden.]

1153. "Duane Michals." LATENT IMAGE in *Village Voice* 14:3 (31 October 1968), pp. 15, 20. [Duane Michals's exhibition at the Underground Gallery, 1968, is a narrative, suggestive photographic sequence that eludes easy symbolic pigeonholing. In the group exhibition *Eyewitness* at the Riverside Museum, four photographers record the past three decades of Czechoslovakian history; the exhibition is co-sponsored by the Fund for Concerned Photography. *My Camera on Point Lobos*, Weston's (until now) out-of-print book, has been reprinted by Da Capo Press.]

1154. "Brassaï." LATENT IMAGE in *Village Voice* 14:5 (14 November 1968), p. 16. [The Brassaï retrospective at the Museum of Modern Art exhibits the work of the Hungarian-born photographer who works and lives in Paris, where he makes candid photographs of the seamier side of Parisian life. The accompanying monograph has an introduction by Lawrence Durrell. A review of the *Aperture* issue 14:1, used to reproduce the exhibition *Light?* assembled by Minor White, the text of which was replete with White's usual mystical mumbo-jumbo, though the subject of light and the images included are stunning.]

1155. "In Opposition." LATENT IMAGE in *Village Voice* 14:7 (28 November 1968), pp. 15, 20. [1 b&w by Benedict J. Fernandez. Fernandez's book *In Opposition: Images of American Dissent in the 1960s* (Da Capo Press), a visual

essay examining people in various protests, is surprisingly devoid of any propagandistic distortion from the perspective of the photographer. Burk Uzzle's exhibition at the Riverside Museum, titled *Typically American*, contains gently humorous images of a quiet, contemporary America. The exhibition at the Underground Gallery, *American Glamour Photographers*, focuses on three nineteenth-century portrait and cabinet-card photographers, Napoleon Sarony, J. M. Mora, and B. J. Falk, who ran large studios and outfitted their subjects with elaborate costumes, props, and backgrounds.]

1156. "Resurrection City." LATENT IMAGE in *Village Voice* 14:8 (5 December 1968), pp. 17-18. [An extensive showing of Reuben Greenspan's *Resurrection City* essay, including "studies of communal living in that symbolic shantytown, shots of various demonstrations, and pictures of the leaders in action," along with more adept photographs of individuals, are on exhibition at the Judson Gallery. Paul Seligman's work in journalism excels at the expense of his uneven "arty" work, as can be seen in his show *Photos and Photojournalism, 1953-1968*, at the Modernage Gallery. At the Secret Garden, Bruce Anderton exhibits images of N.Y.C. buildings shot from interesting angles in an attempt to wake the public to its surroundings.]

1157. "Ben Fernandez." LATENT IMAGE in *Village Voice* 14:10 (19 December 1968), pp. 16-18. [1 b&w by Benedict J. Fernandez. Fernandez's exhibition at the Public Theater, *Conscience: The Ultimate Weapon*, is a structurally complex, multi-media show that is also emotionally riveting. Coleman calls it the must-see exhibition of the year. It is being circulated by George Eastman House. The Darkroom store and gallery will change hands and continue its exhibitions.]

1158. "Remember the Neediest." LATENT IMAGE in *Village Voice* 14:11 (26 December 1968), p. 23. [A commentary on Ben Fernandez as an "ex-functional illiterate" and his founding of a photography school for dropouts, who theoretically may be more "visually literate" than their literate peers. Also, a similar project is being run by the Real Great Society, Inc. *Continuation from 1157.*]

1969

1159. "Odds and Ends." LATENT IMAGE in *Village Voice* 14:13 (9 January 1969), p. 15. [A series of brief notices: where to obtain *Aperture* magazine; a new photography gallery, Exposure, at 214 East 10th Street, has a group show up including works by Charles Gatewood, Larence Shustak, and Miriam Bokser; the third and last call for rock 'n' roll photographers to participate in an exhibition; a request for those who've had the copyright to their work unlawfully disregarded to contact Coleman for him to make note of it in the column, as he does with a lifted photograph of Allen Ginsberg by Ben Fernandez; and a listing of new shows in town.]

Note: Hereafter, each column ends with a listing of new and ongoing exhibitions in the New York City area prepared by Coleman.

1160. "William Gedney." LATENT IMAGE in *Village Voice* 14:14 (16 January 1969), pp. 12, 14. [1 b&w by William Gedney. Gedney's exhibition at the Museum of Modern Art, *Photographs: Eastern Kentucky and San Francisco*, examines two quite different types of people, the hippies of San Francisco and the Kentucky mountain folk, caught during introspective moments and juxtaposed. At the Exposure Gallery, Joseph Czarnecki displays twenty gritty and often blurred action images, and photographs by others, including the portfolio *Black Jews* by Larence Shustak, are for sale. Bill Binzen's book *Tenth Street* is a witty, probing look at the photographer's home turf.]

1161. "Christmas Gift." LATENT IMAGE in *Village Voice* 14:15 (23 January 1969), pp. 15–16. [1 b&w by Aaron Siskind. The theme exhibition at the Metropolitan Museum of Art, *Harlem On My Mind*, is a mixed-media show (photographs, slides, films, audiotapes, etc.) that presents, again, the view of whites about black experience, and only serves to reveal an ignorance of the realities of life in Harlem from 1900 to 1968. *Reprinted in 5.*]

1162. "Group 10." LATENT IMAGE in *Village Voice* 14:16 (30 January 1969), p. 16. [Group 10, a national mail-order company, is now supplying fine-art prints by artists such as W. Eugene Smith, Harry Callahan, and André Kertész as building decor to architects, interior decorators, collectors, and the public. Coleman explains his use of the acronym for the Museum of Modern Art (MoMA). A discussion of the catalog to the Metropolitan Museum of Art exhibition *Harlem on My Mind*, including a brief discussion of the "shallow" introduction by Candice Van Ellison, who discusses the Jewish role in ghetto life.]

1163. "Pas de Deux." LATENT IMAGE in *Village Voice* 14:17 (6 February 1969), pp. 27–28. [1 b&w by M. Richard Kirstel. Kirstel's exhibition *Pas De Deux* at the Exposure Gallery consists of two related suites of photographs showing people making love that are shocking only in their healthy, natural views about sex. *Of This World: A Poet's Life in Poetry* (Dial Press), by Richard Lewis with photographs by Helen Buttfeld, is a biography of the Japanese poet Issa, told through selections from Issa's work. At the Darkroom Gallery, Steven Tille's twenty-seven prints exhibit technical competence but lack power, rarely catching the right moment. *Reprinted in 5.*]

1164. Letter to the Editor. "Disgustedly," *Village Voice* 14:17 (6 February 1969), p. 24. [From Eric Eisenberg, NYC. Regarding the review of *Harlem on My Mind* 1161; Eisenberg praises Coleman's dismantling of the show but claims no one has gone far enough in combating the recent wave of 'Jew-baiting' evident in this exhibition and the Metropolitan Museum of Art's previous exhibition, *Life on the Lower East Side.*]

1165. "The Home Place." LATENT IMAGE in *Village Voice* 14:18 (13 February 1969), pp. 27, 32. [A new edition of the classic photofiction *The Home Place* (University of Nebraska Press), with photographs by author Wright Morris (possibly the only one of this kind to date), is issued. The narrative describes a one-day visit to his parents' Nebraska farm, the "home place," revealing the main theme of the work: "the inexorable growing apart of two ways of life—the rural and the urban." *Eight Eyes*, at the Crypt Gallery of Columbia University, is a group exhibition of images by numerous artists with a variety of subject matter and varying degrees of success, including some color work.]

1166. "Pirkle Jones." LATENT IMAGE in *Village Voice* 14:20 (27 February 1969), p. 15. [Pirkle Jones's exhibition at the Underground Gallery, *Portfolio Two*, includes twelve prints of California scenery, such as beaches near San Francisco and near the coast; the work struggles to break free of the influence of other west coast masters (Adams/Weston). Wright Morris's photofictions *The Inhabitants* and *God's Country and My People* (Harper & Row) complete the cycle exploring the three distinct stages in a man's consciousness of his past, and form his three texts (including *The Home Place*) into a trilogy.]

1167. "From the Reservation." LATENT IMAGE in *Village Voice* 14:21 (6 March 1969), p. 17. [1 b&w by Laura Gilpin. The group exhibition at the Riverside Museum, *Communication from the Reservation*, such as paintings, photographs (including a room devoted to Laura Gilpin), artifacts, and one lone soundtrack about the suppressed Southwest Indian minority. Coleman compares the exhibition favorably to the sentimentalized fiasco that was *Harlem On My Mind.*]

1168. "Charles Pratt." LATENT IMAGE in *Village Voice* 14:22 (13 March 1969), pp. 14, 26. [1 b&w by Burk Uzzle. At Cober Gallery, Charles Pratt's successful nature photography proves Coleman wrong for thinking direct pictures of natural beauty were dead; the exhibition includes some color, ninety-three prints in all. A new gallery (the Witkin Gallery) opens with an exhibition, *Spectrum I*, that includes works by Michals, Hyde, Krause, Tice, and Uzzle, using varied styles and subject matter.]

1169. "Turner-Alcosser." LATENT IMAGE in *Village Voice* 14:24 (27 March 1969), p. 18. [The two-person show at the Photographers Gallery includes large dye-transfer prints by Pete Turner and a lovely, delicate floral series by Murray Alcosser. A notice that the Still Photography Division of Canada's National Film Board publishes a series of books based on exhibitions by Canadian photographers that are available to the public; included are Lutz Dille, Roloff Beny, Yousuf Karsh, and Michael Semak.]

1170. "Love and Other Survivors." LATENT IMAGE in *Village Voice* 14:25 (3 April 1969), p. 16. [1 b&w by Bob Fletcher. At the Countee Cullen Regional Branch of the New York Public Library, *Love and Other Survivors* is an exhi-

bition of photographs of black children from the South and from Harlem by white photographers Jack Harris and Bob Fletcher, whose work is surprisingly free of stereotypes. Michael Martone's show at the Exposure Gallery, *Photographic Images*, consists of darkroom-manipulated portraits best described as "somber hallucinations." The exhibition at The Darkroom Gallery of Ka Morais's color and black-and-white images includes abstractions, collages, and musical themes.]

1171. "Barbara Morgan." LATENT IMAGE in *Village Voice* 14:26 (10 April 1969), pp. 30, 38. [1 b&w by Barbara Morgan. *Spectrum II*, at the Witkin Gallery, is an exhibition of work by three women: Naomi Savage, Nancy Sirkis, and Barbara Morgan. Included are photographs from Morgan's brilliant series on Martha Graham and an assortment of Savage's experimental work. The Real Great Society establishes the Lower East Side Photography Association. A regional branch of the Society of Photography Education is being established in New York City.]

1172. "Steve Salmieri." LATENT IMAGE in *Village Voice* 14:27 (17 April 1969), pp. 17–18. [1 b&w by Steve Salmieri. Salmieri's exhibition of fifty prints at the Underground Gallery includes studies of people who "frequently have a furtive, almost trapped look." Another exhibition at the Countee Cullen Branch of the New York Public Library (part of an ongoing series) is *Bombax, Bug-a-bugs, and Fofou*, Shu-Ren Chen's excellent photographs of people and scenery taken in seven West African countries.]

1173. "Robert Frank." LATENT IMAGE in *Village Voice* 14:29 (1 May 1969), pp. 13, 16. [Robert Frank's seminal photographic essay on American life, *The Americans* (Aperture/Grossman), is republished. A short mention is given to David Krasnor, Gerald Jacobson, and Robert D'Alessandro exhibiting at the Exposure Gallery. August Sander's exhibition at the Museum of Modern Art, *Men of the 20th Century*, is a visual genealogy of human types, depicting the personae assumed when subjects pose for the camera. Al Clayton's *Still* exhibition at the Jewish Museum presents his "stark and raw" images of the poverty in the South and Midwest, exhibited alongside Dorothea Lange photographs of the same conditions thirty years prior. The Metropolitan Museum's group exhibition *Thirty Photographers* is intended to indicate the scope of the Museum's permanent photography collection.]

1174. "Concern." LATENT IMAGE in *Village Voice* 14:30 (8 May 1969), pp. 16, 24. [A symposium entitled "The Concerned Photographer" used films and still photographs to explore its subject, but was almost overrun by the group Newsreel. Robert Capa's books *Slightly Out of Focus* and *Images of War* (both published by Grossman) give an introduction to Capa's life and work, with a good number of illustrations. Leonard Freed's *Black in White America* (Grossman) is a book of pictures and conversations with whites and blacks about racial problems in both urban and rural areas across the country.]

1175. "Critique." LATENT IMAGE in *Village Voice* 14:31 (15 May 1969), pp. 15, 17. [1 b&w by Irwin Klein. A review of "Critique," a television program produced by PBS/Channel 13, that had for its subject *Light7*, the exhibition assembled by Minor White. Included was an interview with White and a panel lecture inanelly moderated by Stanley Kauffmann; the participants were Beaumont Newhall, W. Eugene Smith, and Andrew Sarris. Irwin Klein's *New Settlers* exhibition at The Darkroom Gallery is an unobtrusive but revealing sixteen-print sequence about a commune in northern New Mexico. *Reprinted in 5.*]

1176. "Scott Hyde." LATENT IMAGE in *Village Voice* 14:33 (29 May 1969), p. 14. [Scott Hyde's exhibition at The Darkroom includes small montage images, black-and-white versions of his color prints, as well as "rubber stamp" photographs; the show is notable for its attempt to keep the work affordable. The book *The Concerned Photographer* (Grossman) includes the work of six photographers (Capa, Bischof, Kertész, Freed, Weiner, and Seymour) and defines the philosophical school of "concerned photojournalism." A commentary on technical incompetence as creative expression is provoked by the three-person exhibition of Paulette Gordan, Barry DeJasu, and Larry Newman, at the Hudson Park Branch of the New York Public Library. Is the photographers' deliberate indifference to print quality a new aesthetic?]

1177. "Portogallo." LATENT IMAGE in *Village Voice* 14:34 (5 June 1969), p. 29. [1 b&w by Joseph Portogallo. Portogallo's twenty-two solarized color prints hung at the Exposure Gallery are well made and formally successful but lack content. On exhibition at Portogallo Gallery are twenty surreal color prints by Japanese-born photographer Kunié that map the territory of the subconscious and dream states. The exhibition catalog *Vision and Expression*, assembled by Nathan Lyons, is supposed to be the second part of a continuing directory of contemporary photography.]

1178. "Acreage." LATENT IMAGE in *Village Voice* 14:36 (19 June 1969), pp. 15–16. [1 b&w by Leslie Krims. The massive size of the Photo Expo '69 at the New York Coliseum (mostly consisting of displays of technological advances) illustrates the medium's immense popularity, but the exhibitions were abysmal. The Underground Gallery's theme show of humorous photographs had a few delightful images and a few duds.]

1179. "Camera Work." LATENT IMAGE in *Village Voice* 14:37 (26 June 1969), pp. 15–16. [1 b&w by Edward Steichen. An exhibition at the Witkin Gallery drawing on Alfred Stieglitz's exquisite magazine *Camera Work* and sixty photogravure prints therefrom includes some of the most famous images of modern photography by Stieglitz and other photographers. The title of Steven Trefonides's book *India* (Paragraphic-Grossman) is misleading in its vastness. The sixty-eight pictures are of Indian street life, mostly inhabited by the poor. At Modern Masters Gallery,

Michael Hanulak's ten color images and one black-and-white print are all heavy-handed and editorial in intent, but many retain a compositional forcefulness.]

1180. "Cecil Beaton." LATENT IMAGE in *Village Voice* 14:38 (3 July 1969), p. 15. [1 b&w by Cecil Beaton. In the exhibition *600 Faces by Beaton, 1928–1969*, the Museum of the City of New York displays its collection of Cecil Beaton's portraits, which are depressing in their narrowness because he "treats his subjects almost as artifacts, things rather than individuals." Jim Staple's photographic essay *Something for Saving: The Delaware River*, showing at the Sierra Club, covers a generally dull seventy-five-mile stretch of river between Port Jervis and Hancock, New York. A brief comment noting the hippest press release Coleman has ever seen, announcing an exhibition by Leslie Krims at the George Eastman House, that cites a footnote from *The Silver Surfer*.]

1181. "Portraits." LATENT IMAGE in *Village Voice* 14:41 (24 July 1969), p. 25. [1 b&w by Douglas Pilbrow. The Museum of Modern Art's *Portrait Photographs*, a thematic show with work by a number of fine photographers, is thoroughly ingratiating, unpretentious, funny and stimulating. The attempts to portray the dehumanization and loneliness of the inner city in Douglas Pilbrow's exhibition at The Darkroom Gallery lead to Coleman's question: are these traits characteristics of the city or the person taking the pictures?]

1182. "Camera/Infinity." LATENT IMAGE in *Village Voice* 14:43 (7 August 1969), p. 32. [1 b&w by Gerri Mindel. The group exhibition *Camera/Infinity* at Lever House is a massive exhibition whose credo was so broad ("meaningful photography") as to cover both good and bad alike; it includes everything from color prints to montages (160 prints in all). Seventy-plus superb prints of small things and isolated details by Dorothea Kehaya are on exhibition at the Hudson Park Branch of the New York Public Library.]

1183. "The Gentle People." LATENT IMAGE in *Village Voice* 14:44 (14 August 1969), p. 29. [1 b&w by Eric Aitkin. A sentimental, prettified picture-postcard ethos permeates James A. Warner's book *The Gentle People: A Portrait of the Amish* (Grossman). At the Witkin Gallery, two dozen well-known photographers in a themeless exhibition. The Real Great Society's Photography Project has been terminated (consequently, The Darkroom is closing). An exhibition of twenty-four 42x60-inch prints in a reclaimed vacant lot in the East Village, by the Society's offshoot, the Lower East Side Photography Association (LESPA), depicts life on the streets surrounding the lot.]

1184. "Paul Strand." LATENT IMAGE in *Village Voice* 14:45 (21 August 1969), p. 12. [1 b&w by Melissa Reed. The book *Tir A' Mhurain: Outer Hebrides* (Grossman) is Paul Strand's in-depth study of the hardy people of an island cluster off the northwest coast of Scotland that is untouched by modernization. Also by Strand is *Living Egypt* (Horizon Press), an ambitious project that does not succeed in

encompassing the complexity of its subject matter, namely, contemporary Egyptian life conveyed through portraiture. A correction note referring to the number of prints in the LESPA show—twenty-four not four.]

1185. "Modern Masters Gallery." LATENT IMAGE in *Village Voice* 14:46 (28 August 1969), pp. 13–14. [1 b&w by Marshall Swerman. A group exhibition of color prints at Modern Masters Gallery includes Yakov Rosenblatt's striking images that run the emotional gamut, Marshall Swerman presents isolated objects for close observation, and Leslie Whitfield shows handsome New York skylines. In the two-person show at the Donnell Library Center, Herb Bunkel's images are obvious and pedestrian but Steve Cohen's portraits of small children are exceptionally good.]

1186. "Edward Weston." LATENT IMAGE in *Village Voice* 14:49 (18 September 1969), pp. 25, 28. [1 b&w by Edward Weston. On exhibition at the Witkin Gallery are a familiar selection of fifty-odd prints made from Edward Weston's original negatives by Cole Weston. Kirk Prouty's ten-print nude sequence, on exhibition at the Exposure Gallery, is notable for its naturalness, other works use the "found object" and negative-sandwich techniques. John Mast's twenty-three black-and-white prints on exhibition at Panoramas Gallery have more variety than depth.]

1187. "Roy DeCarava." LATENT IMAGE in *Village Voice* 14:51 (2 October 1969), pp. 16, 23. [1 b&w by Bill Brandt. At the Studio Museum in Harlem are the complex and emotionally charged images of life in the city by Roy DeCarava, the photographer who has created and defined an aesthetic for black photography. Bill Brandt's show at the Museum of Modern Art of 123 images, made during the past thirty years and encompassing all his subjects, suffer from Brandt's recently adopted harsh printing style. The Underground Gallery presents Peter Kahn's passionless nudes and five large composite prints that fragment the female subjects into sculptural forms. Larry Gale is assembling a show on Woodstock and seeks photographs and writing to include in the exhibition from those who were there. The Photography School at the New York Shakespeare Festival Public Theatre offers an eight-week course in history.]

1188. "Frederick Evans." LATENT IMAGE in *Village Voice* 14:52 (9 October 1969), pp. 16–17, 19. [1 b&w by Frederick H. Evans. An exhibition/sale at the Witkin Gallery of three dozen prints from Frederick Evans's private collection, including his impressive landscapes and portraits, and the unforgettable pictures of English cathedrals. *Israel: The Reality*, on exhibition at the Jewish Museum, is an excellent travelogue that uses still photography as a means of exploring the history and development of modern Israel.]

1189. Letter to the Editor. "Surprise of the Nile," *Village Voice* 14:52 (9 October 1969), p. 4. [Paul Strand in Yvelines, France, writes regarding the negative review of his book *Living Egypt* that appeared in 1184.]

1190. "Lewis W. Hine." LATENT IMAGE in *Village Voice* 14:53 (16 October 1969), pp. 25, 27. [1 b&w by Lewis W. Hine. The exhibition at the Riverside Museum is the first Lewis Hine show in New York in thirty years. It shows his work from 1905 to 1931, which documents the social ills he saw in the black and immigrant slums, as well as child labor. At the Underground Gallery are John Yang's fifty-five images taken from 1948 to 1969 that reveal the intimate moments in his own life.]

1191. "David Batchelder." LATENT IMAGE in *Village Voice* 14:54 (23 October 1969), pp. 23, 25. [1 b&w by David Batchelder. Batchelder's exhibition at the Exposure Gallery of nudes in a variety of settings demonstrate a high level of technical competence, and some are variously charming and moody, but they fail to give a voice to the photographer. A mention about an outgoing show at the Smithsonian—*Photography & the City*, which explores the way photography is used to help understand the urban environment, and includes a vast list of photographers and materials. The corporate exhibition at the Grand Central Station exhibition center, *The History of Photography, 1865–1914*, is a pointless "publicity puff" by Kodak that attempts to summarize the subject in thirty-seven copy prints—and without written commentary.]

1192. "Skrebneski." LATENT IMAGE in *Village Voice* 14:55 (30 October 1969), p. 24. [1 b&w by Victor Skrebneski. In Victor Skrebneski's surfcy, substanceless self-titled book *Skrebneski* (Ridge Press/Grosset and Dunlap), the fashion photographer fails in his attempt to reveal interpersonal relationships by photographing couples in the nude; forty-seven black-and-white images are reproduced in the book. The Focus Coffee House, owned by Larry Breyner and George Gruber, opens and promises to decorate with photographs and plans to do more exhibitions. Larry Gale's exhibition of "personal visions of the life-style at Woodstock," is coming together but is still seeking material. See also 1187.]

1193. "Leslie Krims." LATENT IMAGE in *Village Voice* 14:57 (13 November 1969), pp. 18–19. [1 b&w by Leslie Krims. In a two-person exhibition at the Witkin Gallery, Les Krims's work, described as "what results when normalcy meets abnormalcy," is a seeming contradiction to the romantic/surrealistic sensibility of Wynn Bullock. The Underground Gallery's two-person exhibition of wildly experimental and manipulated black-and-white and color images of all sorts, some beautiful, some cold, by Benno Friedman and Don Snyder, was in dire need of some editorial control. The varied and sizeable exhibition at the Photo-Film Workshop (housed in the Public Theater), displays the abilities of those involved in the workshop, ranging in quality from promising to excellent.]

1194. "The Animals." LATENT IMAGE in *Village Voice* 14:59 (27 November 1969), pp. 16–17. [1 b&w by Garry Winogrand. Showing at the Museum of Modern Art is Garry Winogrand's *The Animals*, a statement about man's

repression of his own nature made by emphasizing the parallels between humans and their counterparts behind the zoo's bars. *Focus on Brooklyn, Part 2*, a show of photographs at the Brooklyn Museum by residents of Brooklyn, exceeds the quality of the work presented in *Part 1*, an exhibition of photographs of Brooklyn.]

1195. "Karen's Party." LATENT IMAGE in *Village Voice* 14:62 (18 December 1969), pp. 41, 45. [1 b&w by M. Richard Kirstel. In his second one-man show at the Exposure Gallery, Richard Kirstel presents a thirty-one-print sequence using a nude young woman and heaps of dolls to meditate on emotional disturbance and escapism. Paul Goodman and Stefan Congrat-Butler's book *The Open Look* (Funk & Wagnall) is a writer-photographer collaboration on the less than engrossing subject of pets peering out of brownstone windows. "An original photographic print makes a special gift"—a sizeable number of prints by various artists are up for grabs at \$20 to \$500 during the holiday season at the Witkin Gallery. On exhibition at the Focus Coffee House, Arthur Tress's *Open Space in the Inner City* conveys the feeling of urban congestion with collages. Also on exhibition is a study of conditions in Appalachia.]

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1196. "In Crisis." LATENT IMAGE in *Village Voice* 15:1 (1 January 1970), pp. 16–17. [1 b&w by Philip Jones Griffiths. The book and theme exhibition at the Riverside Museum titled *America in Crisis* simply reinforces the oft-repeated "America is at a crossroads" credo, without imparting any new knowledge, but will probably be a useful document ten years from now. The extensive collection of more than 100 images acquired from Berenice Abbott are mounted in the first Atget exhibition at the Museum of Modern Art. 100 Flowers Gallery, a small space now showing photography, opens.]

1197. "Woodstock." LATENT IMAGE in *Village Voice* 15:2 (8 January 1970), pp. 25, 27. [1 b&w by Roy Arenella. In *Woodstock*, the theme exhibition at the Public Theater, 125 black-and-white prints by seventeen photographers give a glimpse into the reality of a major cultural event (Woodstock), saving it from myth. A large shipment of *Pas de Deux*, the book by Richard Kirstel on lovemaking, was seized from a distributor's warehouse by police authorities in Boston. The Darkroom has re-opened, now part of the Real Great Society's Media Workshop.]

1198. "Van Der Zee." LATENT IMAGE in *Village Voice* 15:4 (22 January 1970), pp. 19–20, 23. [1 b&w by Karen Tweedy-Holmes. *The World of James Van Der Zee: A Visual Record of Black Americans* (Grove Press) is unfortunately carelessly and haphazardly edited; the text consists of an interview with the eighty-four-year-old Van Der Zee. At the Exposure Gallery, Karen Tweedy-Holmes's thirty prints of mostly male nudes in several sequences were thoroughly refreshing in their choice of subject matter. Reprinted in 5.]

- 1199. "Steichen."** LATENT IMAGE in *Village Voice* 15:5 (29 January 1970), p. 24. [1 b&w by Edward Steichen. An extensive and varied selection of originals by the much-venerated but not yet critically examined photographer Edward Steichen can be seen and bought at the Witkin Gallery. The *Modern Photography Annual* publication is out, and the proofreaders should be shot. Gary Renaud's exhibition at the Underground Gallery of fifty images of black, white, and Native American Southerners are both witty and strange.]
- 1200. "Dorothea Lange."** LATENT IMAGE in *Village Voice* 15:6 (5 February 1970), pp. 17–18. [Dorothea Lange's *An American Exodus* (Yale University Press), the classic documentary essay studying rural life during the Depression, is back in print after thirty years. A correction from 29 January 1970—there was a typesetting error in the commentary about *Modern Photography's Annual*. "The Concerned Photographer," the lecture series presented by The Fund for Concerned Photography, consists of eleven lectures from a diverse group of photographers including Arbus, DeCarava, Vishniac, Capa, et al.]
- 1201. "Ansel Adams."** LATENT IMAGE in *Village Voice* 15:7 (12 February 1970), pp. 18–19. [1 b&w by Ansel Adams. Adams's thirty-six prints for sale at the Witkin Gallery bring his portraits, cityscapes, and other work out of the shadows of his glorious nature pictures (which are also on display). Further debate over a Nadar portrait erroneously attributed to Ralph Nader in the *Modern Photography Annual*, with a customary buck-passing that leads back to the Museum of Modern Art. On display in the Museum of Modern Art's show *Sherman's Campaign: Photographs by George N. Barnard* are twenty-seven images made by Barnard during and after the General's devastation of the South, taken from the photographic volumes he published in 1866.]
- 1202. "Photograsty."** LATENT IMAGE in *Village Voice* 15:8 (19 February 1970), pp. 16, 18. [1 b&w by Richard Kalvar. Kalvar's exhibition at Image Gallery, *Photograstic Exhibit II*, contains thirty-five black-and-white prints whose surreal quality is caused by the camera's optical distortions. In a group exhibition at Universal Art Gallery (formerly the Modern Masters Gallery) the forty pictures displayed by seven different photographers include formal studies, casual portraits and experimental color prints. A commentary on the New York Public Library's exhibition spaces and a mention of Alex Harsley's *Photographic Visions*, at the Jefferson Market branch, which was poorly mounted in a candy-counter display case.]
- 1203. "Nick Lawrence."** LATENT IMAGE in *Village Voice* 15:9 (26 February 1970), p. 17. [1 b&w by Nick Lawrence. Lawrence's exhibition at the Underground Gallery is a straightforward and powerful series of thirty-five portraits of teenagers from the Lower East Side. Joel Schreck's twenty-one prints being shown at the Exposure Gallery, mostly portraits and abstractions, exist in an emotional vacuum.]
- 1204. "The Darkroom."** LATENT IMAGE in *Village Voice* 15:10 (5 March 1970), pp. 16, 18. [1 b&w by Diane Davies. In a two-person exhibition at The Darkroom, Brian Pickell's *Old Glory* is an unimaginative sixteen-print study of what could have been an interesting topic, the American flag; Manuel Zavala presents a series of thirteen semi-abstract and poorly printed nudes. *The Persistence of Beauty: Portfolio I* consists of twelve unbound reproductions of prints by master photographers. The twenty-four prints in Diane Davies's *Biafra 1969–1970* exhibition at Focus comprise a passionate and heartbreaking profile of the bystanders of that war, but the pictures should have been captioned.]
- 1205. "Short Takes."** LATENT IMAGE in *Village Voice* 15:11 (12 March 1970), p. 15. [1 b&w by Eikoh Hosoe. A reprint of an Associated Press release regarding the Pentagon's attempts at alleviating racial tensions in the armed forces. *USSR Photo '70*, at the New York Cultural Center, is the first exhibition of work by Soviet photographers ever held in the United States. It is given short mention here, references a longer review. See also 804. An announcement about the establishment of the Photographic Studies Workshop—"a non-profit, non-institution educational structure"—offering traveling exhibitions of works by Eikoh Hosoe and Minor White, among others. Established by Nathan Lyons, formerly of the George Eastman House; money is being organized for this venture by fundraising exhibitions held by seven galleries nationwide (New York's Witkin Gallery is a participant.)]
- 1206. "James Erwin."** LATENT IMAGE in *Village Voice* 15:12 (19 March 1970), pp. 14, 23. [1 b&w by Arthur Tress. On exhibition at the South Street Seaport Museum, *South Street Around 1900* includes forty new prints made from the glass-plate negatives made by Thomas W. Kennedy, a talented turn-of-the-century amateur photographer. Demonstrating his affection for and sensitivity towards the atmosphere of sailing ships, "this exhibition indicates just how enjoyable an area South Street could be if properly preserved." *A-MEN-U*, James Erwin's group of twenty-seven color prints incorporating multiple images and found illusions that are purposefully ambiguous, is displayed at the Exposure Gallery. Coleman recommends Arthur Tress's *Open Space in the Inner City* exhibition at the Sierra Club Gallery. *Variant of 805*.]
- 1207. "Fredrich Cantor."** LATENT IMAGE in *Village Voice* 15:13 (26 March 1970), pp. 16, 19. [1 b&w by Fredrich Cantor. Brigid Polk's exhibition at the Gotham Book Mart includes 412 color Polaroid prints concerned with Andy Warhol, his friends and associates, and their sexual organs. In the exhibition *Photographic Images* at the Focus Gallery, manipulated one-of-a-kind images (twenty-four prints) dealing with dream states and the subconscious are offered by Fredrich Cantor, an artist who has both imaginative boldness and a radiant technical assurance. At the Underground Gallery, Art Sinsabaugh's sweeping

panoramas of the Windy City present the human presence through the monuments they construct.]

1208. "Coleman To Speak." *Village Voice* 15:13 (26 March 1970), p. 25. [Calendar announcement: A. D. Coleman will speak at the Village Camera Club (not part of a LATENT IMAGE column).]

1209. "Smith/White." LATENT IMAGE in *Village Voice* 15:14 (2 April 1970), pp. 16–18. [2 b&w: 1 by W. Eugene Smith; 1 by Minor White. Two new books, *W. Eugene Smith Manifestations* (Aperture) and *Minor White's Mirrors Messages Manifestations* (Aperture), prompt a discussion of the similarities between the realist and abstract photographers and how these two seemingly disparate and oppositional approaches to the medium are not only complementary but derive from a common concern for "exploration of the human spirit."]

1210. "Moholy-Nagy." LATENT IMAGE in *Village Voice* 15:15 (9 April 1970), pp. 13, 20. [1 b&w by Leland Rice. On display at the Guggenheim Museum are twenty of László Moholy-Nagy's photo-works (including photographs and photo-collages), paintings, drawings, prints, and other items by the influential experimental photographer who made significant contributions to the medium. The Witkin Gallery's group exhibition *New Realism: Four San Francisco Photographers* presents contemporary photographers Judy Dater, Leland Rice, John Spence Weir, and Jack Welpott, who collectively reveal the evolution of a new photography scene in California, although each works with different techniques.]

1211. "Album." LATENT IMAGE in *Village Voice* 15:16 (16 April 1970), p. 13. [Ann Parker's exhibition at the Museum of American Folk Art, *Ephemeral Folk Figures*, includes 100 prints (twelve in color) plus a slide show, documenting the seasonal scarecrows and other folk figures that exist as one of the creative expressions within agrarian cultures. *Album*, a new photography magazine of very fine quality being issued from England by editor Bill Jay, includes portfolios by Eikoh Hosoe, Sir Benjamin Stone, and Bill Brandt, as well as reprints of excerpts from important texts. Bill Rodriguez's *The Young Matador's Dream*, twenty-seven prints following a young torero through a bull fight that are well conceived but somehow dull, is on display at the Darkroom Gallery.]

1212. "Shrift, All Sizes," LATENT IMAGE in *Village Voice* 15:17 (23 April 1970), pp. 16–17. [1 b&w by Keith Smith. Wynn Bullock's *The Widening Stream* (Peregrine Publications) is reprinted in a finely crafted, limited-edition volume reproducing fourteen sensual, lyrical images. Guggenheim fellowships are awarded to five photographers. A comparison of two exhibitions: *The Photograph: A Selection of Recent Acquisitions* at the Metropolitan Museum and *Photography: New Acquisitions* at the Museum of Modern Art, highlight these institutions' differing attitudes towards the medium.]

1213. "Earth Day Plus." LATENT IMAGE in *Village Voice* 15:18 (30 April 1970), pp. 15, 17. [A commentary on Earth Day and the photographer as consumer and polluter by way of chemical and paper consumption, as well as being the target of advertising for unrecyclable products.]

1214. "TWTWTW." LATENT IMAGE in *Village Voice* 15:20 (14 May 1970), pp. 15, 36. [1 b&w by Michael Von Helms. In Ellen Rogin's exhibition at the Sierra Club Gallery, *Today Is the Beginning of the First Day of the Rest of My Life*, her still lifes, landscapes, and other nature studies are inventive and moving and use post-exposure manipulation of the color process. The first of Henri Cartier-Bresson's films to be shown in the United States, *California Impressions* (broadcast on CBS), is a good look at a state full of internal contradictions. At Image Gallery, Michael Von Helms's sixty black-and-white prints owe obvious debts to early twentieth-century expressionists, but fail to achieve a new intensity of seeing. At the Finch College Museum of Art, *N-Dimensional Space* displays holograms by seven avant-garde artists, including Robert Indiana and Bruce Nauman. *Reprinted in 5.*]

1215. "Julio Mitchel." LATENT IMAGE in *Village Voice* 15:21 (21 May 1970), pp. 16, 18. [1 b&w by Julio Mitchel. In an exhibition at the Focus Gallery, *Female Impersonators Backstage*, the compassionate shots of transvestites at Club 82—a drag club on the lower East Side of Manhattan—allowed photographer Julio Mitchel to capture the subjects' real selves as well as their public personae. Fredrich Cantor's exhibition *Homo Barbaritas* explores a nether world inhabited by feral, dispassionately cruel beings, along with their helpless victims. Carol and Dean Brown's exhibition at the Witkin Gallery, *The Painted Desert*, juxtaposes dye-transfer color prints with an equally successful group of watercolors, both focusing on the area near Cameron, New Mexico.]

1216. "Bruce Katsiff." LATENT IMAGE in *Village Voice* 15:22 (28 May 1970), p. 18. [1 b&w by Bruce Katsiff. Casey Allen's fourteen female nudes on exhibition at Modernage Gallery are purposeless, and merely exercise the photographer's command of commercial lighting. At the Underground Gallery, Bruce Katsiff presents seventeen black-and-white nudes with a close relation to the work of Bill Brandt, and the same sort of images printed on aluminum and mirrors, occasionally lapsing into decorativeness. Coleman gives a statement of encouragement to some of the fluent young photographers in town.]

1217. "Eye of the '20s." LATENT IMAGE in *Village Voice* 15:24 (11 June 1970), p. 18. [1 b&w by Karen Gilborn. The Museum of Modern Art's exhibition of post-war, pre-Depression-era photography titled *Photo Eye of the '20s* has a clean, uncluttered, witty freshness and an emphasis on the present; included are works by Strand, Weston, Stieglitz, et al. Karen Gilborn's decorative work on display at the Focus Gallery appeals more to the eye than the

feelings. *Still/1* (Yale University), a new annual of work from students and faculty, contains some good work.]

1218. "George Tice." LATENT IMAGE in *Village Voice* 15:25 (18 June 1970), pp. 17, 19. [1 b&w by George A. Tice. Tice's 150 platinum prints (with a text by Millen Brand) in the Witkin Gallery exhibition *Fields of Peace: A Pennsylvania German Album* present a tranquil but not too quaint Pennsylvania. A brief note on the *New York Times* and its report of the phrase "brown out" as used by the Con Edison Power Authority. *Impressions*, a new publication on the work of Canadian photographers, is coming out of Ontario.]

1219. "Delta West." LATENT IMAGE in *Village Voice* 15:26 (25 June 1970), pp. 16–17. [1 b&w by Roger Minick. Reviews of a number of new books being published by Century House, which are mainly reprints of historically important essays by photographers. Roger Minick's *Delta West* (Scrimshaw Press) is a deservedly award-winning monograph on the land and people of the Sacramento–San Joaquin Delta of California. *Reprinted in 5.*]

1220. "Six Photographers." LATENT IMAGE in *Village Voice* 15:28 (9 July 1970), pp. 14–15. [1 b&w by Charles Currier. The Exposure and Underground galleries are closed for the summer, but the Witkin Gallery stays open. The Metropolitan Museum's choice of six photographers with widely divergent concerns and styles forms a purposeful, cohesive, and instructive exhibition simply titled *Six American Documentary Photographers, 1890–1915*. Carol Bloom's exhibition at the Darkroom Gallery of thirty-two prints include somewhat successful portraits and abstractions that lack good-quality printing. "There Is an A. D. Coleman," a paid advertisement in the *Voice* for an exhibition, takes the form of a note to A. D. Coleman.]

1221. "California Dreaming." LATENT IMAGE in *Village Voice* 15:29 (16 July 1970), pp. 13, 15–16. [1 b&w by Dennis Stock. *California Trip* (Grossman), Dennis Stock's book of 100-plus images, explores the surfaces and points up the paradoxes of the permanently weird (physical and mental) state of California. *California Photographers 1970*, the catalog to an exhibition assembled by curator Fred R. Parker (Pasadena Art Museum), examines the younger generation of California photographers who are less influenced by the Adams/Weston tradition, possibly because of their urban roots. Robert Leverant's book *Zen in the Art of Photography* (Images Press) is "a slim treatise dealing with the philosophical implications of the photographic act." Jeff Lovelace's book *A California Landscape* (Scrimshaw) is "a gentle, nostalgic look at a tranquil city being inexorably uglified, physically and spiritually"; the city is Santa Maria, California. *Gift of Place* (Scrimshaw), a book by Margaretta Mitchell, is a delicate, direct, honest, emotional and moving account of childhood and family life. A note from Coleman regarding the "There Is an A. D. Coleman" advertisement in 1220, promising to visit the named exhibition.]

1222. "Images En Couleur." *Village Voice* 15:31 (30 July 1970), p. 12. [1 b&w by Marshall Hall. The group exhibition at Brooklyn Museum's Community Gallery, *Images en Couleur*, contains 100 color prints by four photographers including Peter Fink, U. S. Air Force Captain Donald Burrell, and Murray Alcosser (Alcosser being the only success with his previously exhibited series of flowers). A new gallery opens on a houseboat—the Floating Foundation for Photography—with *21 New York Photographers* presenting four to six prints each; included are Charles Pratt and Arthur Tress. Some notes on those who have left us (i.e., John Rawlings and Gary Renaud.) *A Long Time Ago*, a collection of fifty contemporary prints made by Brian Pelletier from someone else's turn-of-the-century glass-plate negatives made in and around Rhode Island, is displayed at the Witkin Gallery. Excellent portfolios are available from the Rhode Island School of Design involving students and faculty (including originals by Harry Callahan and Marshall Hall.)]

1223. "Digression." LATENT IMAGE in *Village Voice* 15:34 (20 August 1970), pp. 10–11. [A commentary on commercial portrait photography, based on Coleman's experience with photographs taken of his son at home.]

1224. "Competence (For MRK)." LATENT IMAGE in *Village Voice* 15:36 (3 September 1970), pp. 10–11. [A clarification of Coleman's sometimes derogatory use of the word "competence" because of its implication of mere craftsmanship rather than artistry in photography.]

1225. "Saroyan & Ohara." LATENT IMAGE in *Village Voice* 15:38 (17 September 1970), pp. 14, 16. [Aram Saroyan's book *Words and Photographs* (Big Table) consists of forty pleasant pictures based on the snapshot aesthetic, accompanied by brief poems. *One* (Tsukiji Shokan Co., Japan), the book by Ken Ohara, includes 500 life-size portraits (forehead to chin) which are alternately funny and frightening. Coleman is involved with a symposium entitled "Social Responsibility and the Photographer," at the New School for Social Research, and announces that he will teach at the same school.]

1226. "Post-Mortem." LATENT IMAGE in *Village Voice* 15:39 (24 September 1970), pp. 18, 22. [1 b&w by Paul Wigger. A review of the symposium "Social Responsibility and the Photographer," along with thoughts on the definition of a social conscience and reactions to the symposium and the mostly overlooked exhibition that accompanied it. Paul Wigger's one-man show at the Exposure Gallery consists of thirty black-and-white and twelve silk-screen prints of various sizes, all containing the presence of light as a living entity. At the Focus Gallery, Yakov Rosenblatt's various experiments with photography, including black-and-white negatives printed on color paper and a seven-print sequence, "come off as a catalog of effects more than as a unified statement."]

1227. "Primitive Modern." LATENT IMAGE in *Village Voice* 15:40 (1 October 1970), pp. 18, 28. [1 b&w by Philip Trager. Showing at the Pierpont Morgan Library, *French Primitive Photography* is an important historical exhibition of 250 images assembled by Michael Hoffman of *Aperture* and André Jammes. At the Underground Gallery, Philip Trager's thirty-five black-and-white prints deal with all the usual subjects with "technical virtuosity" but fail to make a personal statement. *Pangolin*, from editor-in-chief Robert Rowe, is a new magazine of satire that happens to run a gallery section.]

1228. "Railroad Man." LATENT IMAGE in *Village Voice* 15:42 (15 October 1970), pp. 19, 22. [1 b&w by Robert F. Heineken. Sean Kernan's work in *Railroad Man*, at the Exposure Gallery, is strikingly similar to that of Simpson Kalisher, who photographed railroad workers in his book from a decade previous, *Railroad Men*. Robert Heineken's exhibition at the Witkin Gallery involves his two-dimensional works that use "found" pornographic imagery. They are "sardonic satires of a deranged society whose anti-eroticism and sexual hysteria is a perfect metaphor for its sterility and degeneration."]

1229. "Eakins." LATENT IMAGE in *Village Voice* 15:44 (29 October 1970), pp. 16, 72. [1 b&w by Thomas Eakins. A retrospective exhibition at the Whitney Museum shows Thomas Eakins's paintings; an exhibition at the New York Cultural Center titled *Thomas Eakins: His Photographic Work* involves 200 photographs taken in preparation for paintings, but many have the strength to stand on their own. A Georgia O'Keeffe retrospective at the Whitney Gallery includes 121 watercolors, paintings, and drawings (1916–present). In the book *Self Portrait* (Haywire Press), Lee Friedlander's self-portraits include himself as an "intruder," his presence "registered by fragmented reflections or cast shadows."]

1230. "Duane Michals." LATENT IMAGE in *Village Voice* 15:45 (5 November 1970), pp. 21, 24. [1 b&w by Duane Michals. A controversy develops when W. Eugene Smith photographs to be exhibited in the non-profit Baldwin Street Gallery in Toronto are declared by customs as a non-duty free/manufactured item—not a duty-free artwork. The photographs were on loan from the George Eastman House. The exhibition at the Museum of Modern Art, *Stories*, coincides with *Sequences*, a recent publication of Duane Michals's work (Doubleday) in which he applies the documentary technique to staged events. The works evade literal readings due to their prevailing sense of otherness. An exhibition at Studio 505 Gallery, *Photo-Rhythms*, presents twenty-one of Marc Kaczmarek's "striking and handsome" images of a dancer that are somehow more decorative than affective. An exhibition in the lobby of Cooper Union's Hewitt Building presents Eileen Cowin's work—experiments with dimensionality and the mounting of positive black-and-white negatives over color prints. *Reprinted in 5.*]

1231. "Imogen Cunningham." LATENT IMAGE in *Village Voice* 15:46 (12 November 1970), pp. 20, 23–24. [1 b&w by Imogen Cunningham. An exhibition at the Witkin Gallery and an accompanying monograph from the unstoppable Imogen Cunningham covers portraits, San Francisco street people and her modernist classics, all dating from 1901 to 1970. For the calendar *The Face of California* (Monterey Peninsula Museum of Art), thirty California photographers contribute some images never before reproduced; participants include Adams, Bullock, Gagliani, and Todd Walker. At the Exposure Gallery, Richard Rampell's solid and sound black-and-white prints occasionally touch on a dynamic emotionality and a highly personal weirdness. The group show at the Floating Foundation of Photography titled *The People, Yes* includes sixteen photographers represented by one or two prints each.]

1232. "Von Dem Bussche." LATENT IMAGE in *Village Voice* 15:47 (19 November 1970), pp. 23, 26. [On exhibition at the Underground Gallery are sixty prints by documentary photographer Wolf Von Dem Bussche that deal with three varieties of landscape: uninhabited, inhabited by animals, and then by people. Coleman gives an extensive discussion to one dispassionate but highly affective image of three dead children on a dissecting table. A notice of an illustrated slide lecture presented by the Photographic Historical Society of New York titled "Photographic Arts and the Peep Show Tradition" by Fred Fried. An exhibition at Kodak Gallery of 100 "little-known" photographs by Mathew Brady are mostly modern prints made from negatives held by the Library of Congress and the George Eastman House.]

1233. (No title). LATENT IMAGE in *Village Voice* 15:48 (26 November 1970), pp. 25–26, 28. [A commentary on the third annual Parke-Bernet auction of photography material. New portfolios by Jerry Uelsmann, Leslie Krims, Arthur Freed, and Edward Weston are published by Doubleday as part of a series of photographic projects.]

1234. "New York Then." LATENT IMAGE in *Village Voice* 15:50 (10 December 1970), pp. 27, 38. [1 b&w by John Brook. The exhibition at the New-York Historical Society, *Eye on the City: The Photographer in New York, 1840–1900*, consisting of 400 black-and-white prints by mostly unknown photographers, succeeds in recapturing the many faces of New York over the years. Compared to the previous Friends of Photography portfolio *The Persistence of Beauty, Discovery: Inner and Outer Worlds* contains a healthy percentage of younger, more experimental photographers, including Judy Dater, Ray Metzker, Todd Walker, and Jerry Uelsmann. The "cyclically structured photographic sequence" of John Brook's book *Along the Riverrun* (Scrimshaw) explores the cyclical nature of human existence, specifically the complexities of human sexuality.]

1235. "Christmas List." LATENT IMAGE in *Village Voice* 15:51 (17 December 1970), pp. 24, 26. [1 b&w by Stanley D. Simmons. This Christmas-shopping guide provides

helpful hints for those who enjoy giving photography-related gifts, including a list of recommended books and prints on exhibition at local galleries.]

1236. "Eva Rubinstein." LATENT IMAGE in *Village Voice* 15:53 (31 December 1970), p. 13. [1 b&w by Eva Rubinstein. Ronald Reis's exhibition at the Image Gallery, *Nudes and Other Naked Ladies*, contains thirty-five black-and-white images of women in an undressed state, but with personalities intact. Landscapes, street scenes, male and female nudes, portraits and images of lovemaking evidence Eva Rubinstein's delicate and precise sensibility and the warm interaction she has with her subjects, in an exhibition at the Focus Gallery. Showing at the Exposure Gallery is *Coney Island Register*, a fifteen black-and-white print sequence dealing with Coney Island by the gallery's new part-owner, Michael Emmanuel Cohen.]

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1237. "Bourke-White." LATENT IMAGE in *Village Voice* 16:2 (14 January 1971), pp. 16–17. [1 b&w by Margaret Bourke-White. *The New York Photographer*, a new photography newsletter, looks as though it will be filling several gaps—listing exhibitions, classes, and lectures, and providing editorial space. The exhibition at the Witkin Gallery presents more than three dozen of Margaret Bourke-White's dramatic images of American industry during the thirties, her travels through the rural South, and the Depression.]

1238. "Further Thoughts on Berenice Abbott." LATENT IMAGE in *Village Voice* 16:4 (28 January 1971), pp. 18–19. [3 b&w: 1 by Eugene Atget; 2 by Berenice Abbott. The Berenice Abbott exhibition at the Museum of Modern Art reviews two aspects of her work, her lucid and sensitive Paris portraits and her photographs of New York. *Variant of 825.*]

1239. "W. Eugene Smith." LATENT IMAGE in *Village Voice* 16:6 (11 February 1971), pp. 18, 20. [1 b&w by W. Eugene Smith. Smith's retrospective/photographic essay at the Jewish Museum is a massive autobiographical statement (400 prints), and quite possibly the most overpowering one-man show ever mounted.]

1240. "Dreams." LATENT IMAGE in *Village Voice* 16:7 (18 February 1971), pp. 16, 23. [1 b&w by Jerry N. Uelsmann. *The Somnambulist* (Lustrum Press) is a book of forty-eight hallucinatory images in a sequential presentation by Ralph Gibson. The photographs included in *Ralph Eugene Meatyard* (Gnomon Press) have a weirdness imbedded in their commonplace subjects. *Jerry N. Uelsmann* (Philadelphia Museum of Art/Aperture) is an excellent survey of his work over the past decade. *Portfolio 1: Photographs by Students and Faculty* provides eighteen good reproductions of images on various subjects from the students and teachers of Rice University, Houston, Texas. *Variant of 826.*]

1241. "Poetic Justice (1)." LATENT IMAGE in *Village Voice* 16: 9 (4 March 1971), pp. 15–17. [Reportage and commentary on the controversy over Richard Kirstel's censored *Pas de Deux* and *Karen's Party* exhibition at Baltimore's Towson State College. *See also 822.*]

1242. "Poetic Justice (2)." LATENT IMAGE in *Village Voice* 16:10 (11 March 1971), pp. 26–28. [Further discussion on the controversy over Richard Kirstel's *Pas de Deux* and *Karen's Party* exhibition at Baltimore's Towson State College, and his guilty verdict in a trespassing case. *Article continued from 1241. See also 832.*]

1243. "Filthy Pix." LATENT IMAGE in *Village Voice* 16:11 (18 March 1971), pp. 23–24. [1 b&w by Mike Mitchell. The waterways on Mt. Fuji have been determined to be so polluted that the water can develop photographs. In honor of this discovery, Coleman requests entries for an open exhibition of photographs developed in found water. The exhibition at the Underground Gallery of Mike Mitchell's emotionally composed work has a deceptive calmness that hides a charge of highly controlled energy. At the Focus Gallery, twenty black-and-white prints comprise Donald Greenhaus's somber and harrowing sequence taken in an old-age home. Judith and Nathan Farb's mixed-media exhibition at the Public Theater, *Lockport*, a thirty-minute presentation incorporating film, color slides, and taped sounds, is an in-depth study of middle America and the generation gap. *Variant of 832.*]

1244. "Little Seen, Less Said." LATENT IMAGE in *Village Voice* 16:13 (1 April 1971), pp. 24, 26. [1 b&w by E. Teske. On display at the Witkin Gallery are 100 prints of sensual imagery by Edmund Teske, an unsung master of the manipulated print. Stephen Shore's conceptual photographs are too flimsy to merit a forty-print exhibition at the Metropolitan Museum of Art. At the same museum, Nancy Rudolph's exhibition *Play and Playgrounds* shows "the ways in which kids relate to and involve themselves in whatever environment" surrounds them.]

1245. "Making Drudgery Picturesque." LATENT IMAGE in *Village Voice* 16:15 (15 April 1971), p. 23. [Robert DeGast's *The Oystermen of the Chesapeake* (Ashton-Worthington-Holechek), a photojournalistic project about the sea and those who work on it, sinks into picturesqueness. Some announcements regarding: the address of Lustrum Press (publishers of Ralph Gibson's *The Somnambulist*); Dirty Pix Contest; Nathan and Judith Farb prepare a color-slide-projection event for Ecology Day on April 22nd.]

1246. "Sneaking around the Treacle." LATENT IMAGE in *Village Voice* 16:16 (22 April 1971), pp. 26–27. [1 b&w by F. H. Evans. Coleman struggles to respect Anne Brigman's work, in an exhibition at the Metropolitan Museum, for its historical significance, but cannot bear the weight of its sentimentality. An exhibition at the Witkin Gallery presents the whole range of Frederick Evans's subject matter—

cathedral studies, street scenes, landscapes, and nature studies. At the Neikrug Galleries, Dorothea Kehaya's color photographs of simple things (i.e., landscapes, crinkled cellophane, automobile radiators, etc.) succeed in the "equivalents" sense of Stieglitz, Weston, and White.]

1247. "Far from the Netherworld." LATENT IMAGE in *Village Voice* 16:17 (29 April 1971), pp. 32, 34. [1 b&w by Michael Martone. In the Hewitt Building of Cooper Union, Michael Martone's seventeen prints done on sensitized plastics are often textured, occasionally transparent, and generally silverish in tone, but nevertheless have intensely personal themes. *Mannequin Factory*, an exhibition at the Underground Gallery by Erich Hartmann, is a sequence of thirty black-and-white prints involving mannequins acting out a type of drama about the inhuman nature of society, with nods towards the Holocaust and an Orwellian future. Richard O. Blanchard's exhibition at the Exposure Gallery of three dozen prints concentrate on small details of landscapes and city scenes, and are printed in a rich style.]

1248. "Dixie & Portugal." LATENT IMAGE in *Village Voice* 16:19 (13 May 1971), pp. 29, 34. [1 b&w by Neal Slavin. The Alternate Media Collective is engaged in a project for a book on the "Spring Offensive." A list of recipients of the 1971 Guggenheim fellowship in photography. Henri Cartier-Bresson's "Southern Exposures," a television documentary study of Mississippi broadcast on CBS-TV, was well made but covered territory already well traversed. Ninety-seven black-and-white images of the unrelievedly sad people of Portugal taken by Neil Slavin during a two-year stay in that dictator-ruled country are on display at the Underground Gallery.]

1249. "The Nuances of the Moment." LATENT IMAGE in *Village Voice* 16:20 (20 May 1971), pp. 22-23. [The Studio Museum of Harlem exhibits forty-three black-and-white prints in a straight, "old-fashioned" documentary style from one of the very few black photographers achieving recognition, Billy Abernathy (Fundi). At the Exposure Gallery, the spooky tranquility of Diane Neumaier's three dozen black-and-white prints, primarily employing the snapshot aesthetic, recall Walker Evans. *Reprinted in 5.*]

1250. "Not To Rock the Boat." LATENT IMAGE in *Village Voice* 16:21 (27 May 1971), pp. 21, 23. [1 b&w by Brett Weston. *The Wedding Photograph*, at the Floating Foundation of Photography, is a simple and unpretentious thematic show of wedding photographs involving numerous photographers and styles. Brett Weston's exhibition at the Witkin Gallery covers work from several decades, all of which has a "cold, calculated precision and a most intense sensuality." The group exhibition at the Brooklyn Museum, *Brooklyn People*, contains roughly 200 images in the snapshot aesthetic from students, faculty, and alumni of Pratt Institute.]

1251. "Photofiction: Minnesota Dreamin'." LATENT IMAGE in *Village Voice* 16:22 (3 June 1971), pp. 20, 22. [1 b&w by Mark Haven. Lee Foster's book *Just 25 Cents and Three Wheaties Box Tops* (Pacific Coast Pub.) is a gentle and imaginative exploration and reinvestigation of growing up in the heartlands. Carol Leand has left a desk job at *Modern Photography* to start her own magazine, *The New York Photographer*. Showing at The Darkroom Gallery, Mark Haven's thirty black-and-white images on a diversity of subjects, including several from a European trip, all possess a distinct personal style.]

1252. "The Crest of a Tidal Wave." LATENT IMAGE in *Village Voice* 16:23 (10 June 1971), pp. 29-30, 42. [1 b&w by Mark Antman. In the exhibition at the Hudson Park Branch of the New York Public Library, *Artists in Revolution: A Document, and Other Photos*, Jan Van Raay presents more than 100 prints recording the moral/political/aesthetic upheavals that have stricken the New York art world over the past three years. Mark Antman's approximately three dozen black-and-white prints showing at the Exposure Gallery are tender and revelatory images of children and rich rural/natural landscapes. *Reprinted in 5.*]

1253. "Needed: One Less Stumbling Block." LATENT IMAGE in *Village Voice* 16:24 (17 June 1971), pp. 37-38, 40. [1 b&w by David Vestal. W. Eugene Smith is evicted from his loft before his planned trip to Japan, and needs space. At the Witkin Gallery, David Vestal's sunlit interiors, roadside signs, telephone poles, etc. are all unsatisfyingly derivative. A new gallery called the Discovery Program has three separate branches, at Modernage labs around town; work shown currently includes Victor Friedman and Tabor Chadwick at the Vesey Street branch, and James Nicol at the 48th Street branch. Also, a new monthly magazine from Modernage titled *The Photo Reporter* will cover activity in the New York area. The Brassai exhibition at the Schoelkopf Gallery was postponed. *U.S.A.: Photography* consisted of two two-part films, one on Dorothea Lange and the other on Edward Weston, that were written and directed by Robert Katz and broadcast on WNET-TV (PBS). *See also 846.*]

1254. "Making the Hard-To-Get Easy To Get." LATENT IMAGE in *Village Voice* 16:26 (1 July 1971), pp. 20-21. [Light Impressions is establishing itself as a central point for distributing exhibition catalogs, yearbooks, privately published photography volumes, etc. A group exhibition at Focus Coffee House included work by Alfred Alexander, Malcolm Baker, and Barry Dworkin. Dworkin's dark, serious nudes of women and children were most notable. Baker showed some Robert Frank imitations, and Alexander presented photographic constructions. The exhibition at the Donnell Library, organized by the Floating Foundation of Photography, is based on the three published collaborations between Helen Butfield and Richard Lewis: *The Wind and the Rain, Of This World*, and *The Way of Silence*.

Buttfield provides fresh photographs of clichéd subjects to accompany Japanese poems.]

1255. "Nine Smiles from Lisbon." LATENT IMAGE in *Village Voice* 16:27 (8 July 1971), pp. 25, 48. [1 b&w by Anonymous. A follow-up on Neal Slavin's last exhibition at the Underground Gallery of photographs from Portugal. The lack of smiles that Coleman noted on the faces of the people pictured has been rectified by the Secretaria de Estado da Informaçao e Turismo in Lisbon, who took the liberty of forwarding nine photographs of people smiling to Coleman. A stolen copy of Ralph Gibson's *The Strip* shows up a few blocks east in a bookstore eight months after it was stolen from Coleman's car. Leonard Freed's book *Made in Germany* (Grossman), a raw record of 124 moments of his experience in Germany, offers insight into a country still in moral recovery. In the book *Goodbye, River, Goodbye*, George Tice supplies images of Battenkill River in Vermont to accompany George Mendoza's lament over the recent polluting of the river. At the Underground Gallery, fifty color prints of manipulated imagery by Bob Nesmar and Bill Jordan are clichéd statements on human sexuality. A group exhibition at The Darkroom Gallery organized by Alex Harsley contains black-and-white work by minority photographers.]

1256. "This Opening May Close at the 18th Precinct." LATENT IMAGE in *Village Voice* 16:28 (15 July 1971), pp. 27, 38. [Notes on Harvey Stromberg's "official" opening for his "unofficial" show of photographs blended in and pasted on to the Museum of Modern Art's building itself. The Minority Photographers group is open to those who feel they fit the description (the organization consists now of about forty people). *Life* magazine's 1971 contest winner is Dr. William M. Johannes. He claims first prize (\$5000) for a double exposure of a sunset and dandelion puff.]

1257. "An Astringent Vision That Wears Well." LATENT IMAGE in *Village Voice* 16:30 (29 July 1971), pp. 24–25. [1 b&w by Clarence H. White. In an exhibition at the Museum of Modern Art, Clarence White's seventy-five images are less concerned with the romantic schmaltziness of the other Photo-Secessionists than with exploring light itself, and have a classic purity. At the Public Theater, the Minority Photographers are exhibiting various works by Raymond Chestnut Stuart, Larry Bullard, Winston Vargas, Keith Griffith, Eugene Monroe, Louis Jurado, Reginald Green, Alex Harsley, Soon Yung, and Tony Lepere. Coleman claims the book *Wynn Bullock* (Scrimshaw Press), with a text by Barbara Bullock and notes by the photographer, is the "most beautiful photographic book of the year."]

1258. "Diane Arbus: The Mirror Is Broken." LATENT IMAGE in *Village Voice* 16:31 (5 August 1971), p. 9. [2 b&w: 1 by Diane Arbus; 1 by Fred W. McDarrah. Obituary. Diane Arbus takes her own life. The article includes quotes by and about Arbus. *Reprinted in 5.*]

1259. "Roloff Beny Meets Rod McKuen." LATENT IMAGE in *Village Voice* 16:32 (12 August 1971), p. 22. [*Whispers of Intimate Things* (Viking), a book by Gordon Parks with an introduction by Philip B. Kunhardt, Jr., is full of poems and images "so intensely, prettily vacuous that they seem born from a monumental synthesis of every past, present and future camera mag article on how to get those color effects you've always wanted." The Camera Club of New York revives Stieglitz's publication, *Camera Notes*, under the editorship of Hy Dales, intending to "speak to photographers, of photographs, and for photography . . . to create a dialogue, to offer a forum for new ideas." The images of Hugh P. Grannum, a staff photographer for the *Detroit Free Press*, seem constructed more for the newspaper page than the gallery wall, but they show much promise in the exhibition at the Studio Museum in Harlem.]

1260. "What in Hell Is Going On There?" LATENT IMAGE in *Village Voice* 16:36 (9 September 1971), pp. 27, 40. [1 b&w by Mark Jury. *The Vietnam Photo Book* (Grossman) is a book of pictures taken by Mark Jury (while in the war) of the twisted, hippie-inspired side of life in the New Action Army of Vietnam. Margaret Bourke-White dies of Parkinson's Disease. The Putnam Arts Council announces a newly formed living arts center with studio workshops and a gallery, with an invitation to photographers. The Witkin and Underground Galleries have changed location; the Witkin has moved to 243 E. 60th Street and the Underground moves to 134 5th Avenue between 18th and 19th Streets. The New York Phoenix School of Design is opening a new Photography and Film program in the fall, including a class in photography criticism; Coleman teaches the same at the New School.]

1261. "The Life–Death Drug Paradox." LATENT IMAGE in *Village Voice* 16:37 (16 September 1971), pp. 24–26. [1 b&w by Larry Clark. *Tulsa* (Lustrum Press) is a staggering, poignant, raw, compassionate, and utterly honest sequence on the speed scene in Oklahoma, by a young and relatively unknown photographer named Larry Clark. Also from Lustrum Press comes the book version of Neil Slavin's previously exhibited grim series, *Portugal. The Third Sex*, a group exhibition at the Neikrug Galleries of more than sixty images from three photographers, includes Julio Mitchel, Bud Lee, and George Alpert. Mitchel's pictures of female impersonators backstage are the most durable and the most empathetic. A group exhibition at the Floating Foundation of Photography, *Photographs From Sing Sing*, includes fifty black-and-white prints by Steven Schoen, Maurice Webelman and ten of the inmates, participants in the Foundation's six-week program at the prison. The "Thought for the Day" supplement begins. *Reprinted in 5.*]

1262. "The Whimsicality of Surfaces." LATENT IMAGE in *Village Voice* 16:38 (23 September 1971), p. 29, 42. [1 b&w by Judy Dater. An affable set of eighty black-and-white images from an extensive subway series by Norman Snyder

is showing at the Underground Gallery. Also, work in different veins by Fred Picker, some of which was quite moving. The thematic exhibition at the Museum of Modern Art, *Photographs of Women*, is a small selection of the vast number of photographs of women which have been made during the medium's history. The exhibition failed to answer any of the questions that naturally arise about women's identity.]

1263. "How's Your Old Ecosystem?" LATENT IMAGE in *Village Voice* 16:40 (7 October 1971), pp. 28–29. [1 b&w by Daniel Seymour. A commentary on silver consumption and pollution by photographic chemicals, including a list of ways to recover silver from used chemicals. Danny Seymour's book *A Loud Song* (Lustrum) is "best described as Danny Seymour's family album," yet the images remain entirely open. *Reprinted in 5.*]

1264. "Breakthrough in the Gray Room." LATENT IMAGE in *Village Voice* 16:41 (14 October 1971), pp. 32–33. [1 b&w by Henry E. F. Gordillo. Michael Abramson's *Palante: Young Lords Party* (McGraw-Hill) is a document of significant struggle, "a series of personal testaments and hard-won insights into America." It includes extensive commentary on contemporary photojournalistic practice. A concurrent exhibition at Modernage's Discovery Gallery displays the work. Henry Gordillo's exhibition at Focus, *428 Miles Southwest*, an essay in black and white on a part of West Virginia, captures a lot of the rural atmosphere of that part of the country. On the First Annual "Latent Image" Poll, created by Coleman; an announcement of the Honorary Photographer of the Year Award. The group exhibition at the Public Theater's Cinque Gallery includes works by Martin Schreiber, James Nicol, Ron Tunison, Laura Rubin, and Carl Kravat. *Reprinted in 5.*]

1265. "Loving Color, But Not Blindly." LATENT IMAGE in *Village Voice* 16:42 (21 October 1971), pp. 36–37. [1 b&w by Alan B. Newman. At the Neikrug Galleries, Eliot Porter's fifty color dye-transfers prints of nature and bird studies are enjoyable for the retinal pleasure they stimulate. The exhibition at the Floating Foundation of Photography of Lilo Raymond's photographs of windows and still lifes offer up "calm, sure statements without pomp and circumstance." The thirty black-and-white prints on display at the Exposure Gallery make clear Alan B. Newman's association with Arthur Freed in several ways: through the use of the snapshot aesthetic, and a consistent concentration on one's personal life as the central source of imagery and metaphor.]

1266. "40 Years with the Indians." LATENT IMAGE in *Village Voice* 16:43 (28 October 1971), pp. 35–36. [1 b&w by Frank Gohlke. The seventy gravures on exhibition at the Pierpont Morgan Library offer a good introduction to Edward S. Curtis and his "monumental" study of Indian life in nineteenth-century North America. The series stands as a masterpiece of visual anthropology. Donald Blumberg's portfolio *Daily Photographs 1969–1970* con-

sists of twenty 11x17-inch reproductions of small sections from newspaper stories that drive home the grotesqueness of the Vietnam War. Normand Gregoire's portfolio *Series 4* (National Film Board of Canada) reproduces his "dream sequences in which the life force, symbolized by repeated images of pregnant women, does battle with the sterility of technology." In the show at the Underground Gallery, Frank Gohlke's wife, daughter, and dog appear regularly in his personal 35mm and 4x5-inch imagery.]

1267. "Assorted Anatomical Elements." LATENT IMAGE in *Village Voice* 16:45 (11 November 1971), pp. 25–26. [Ruth Bernhard's exhibition at the Neikrug Gallery is notable for the "superb quality of her prints" of nudes and other subject matter stemming from a Westonian influence. The American Society of Magazine Photographers is opening its membership to students in visual communications. *Carnival*, at the Exposure Gallery, is an exhibition of David Hanson's twenty-four black-and-white prints, made with an 8x10-inch view camera, including "portraits of an amiable gallery of grotesques, along with a few views of the carnival itself." An announcement of the "Women In Photography" symposium to be held at Cooper Union; participants include Naomi Savage, Marie Cosindas, and Anne Tucker.]

1268. "Lights On and Chin Up." LATENT IMAGE in *Village Voice* 16:46 (18 November 1971), pp. 32–33. [1 b&w by Todd Walker. After its official opening on November 4, Light Gallery presents a thirteen-person exhibition involving Bea Nettles, Harry Callahan, Wynn Bullock, Aaron Siskind, Frederick Sommer, Emmet Gowin, and Todd Walker. Between twenty and thirty images out of seventy-eight in Chris Bruno's show at the Educational Alliance display a sense of "chin fetishism." Several strong images pull this top-heavy, insufficiently edited, and poorly mounted show into a reasonably successful one. A notice about the approaching deadline of the First Annual Honorary Photographers Awards Poll.]

1269. "Archetypes, Talismans, & Masks." LATENT IMAGE in *Village Voice* 16:47 (25 November 1971), p. 33. [1 b&w by B. A. King. Eileen Cowin and B. A. King have a two-person exhibition at the Witkin Gallery. King's straight black-and-white images of unmanipulated landscapes and still lifes have highly structured graphic elements. Cowin's extensively manipulated multiple images and hand-colored prints hint at three-dimensionality. Max Waldman's book *Waldman on Theatre* (Doubleday), with an inane introduction by Clive Barnes, is a moving interpretation of some significant theatrical moments, although they are not always trustworthy. Steve Salmieri's photographs at the Underground Gallery deal exclusively with people, and this exhibition shows much growth in his awareness of the problems of portraiture and reportage.]

1270. "Crawling with Concern." LATENT IMAGE in *Village Voice* 16:48 (2 December 1971), pp. 23, 26. [1 b&w by

Roman Vishniac. The group exhibition at the Neikrug Gallery, *Images of Concern*, is a huge (eighty photographers are included) and cluttered benefit show for the International Fund for Concerned Photography. *The Concerns of Dr. Roman Vishniac: Man, Nature, and Science*, a retrospective show at the Jewish Museum, encompasses everything from his documentation of Eastern European Jewish ghettos to microphotography. In *Two Prisons* at Raffi Gallery, Charles Harbutt's record of kids in jail (Quebec Prison and various Illinois juvenile prisons) fails to evoke the agony of incarceration but nonetheless sheds light on the system's archaism.]

1271. "For \$250 a Day, Wouldn't You?" LATENT IMAGE in *Village Voice* 16:49 (9 December 1971), p. 35. [The images by Eurofashion photographer Jean-Loup Sieff in his exhibition at the Underground Gallery find him in a "period of abandon when he goes arty on us." They depict either unpopulated landscapes or landscapes inhabited by lone figures. Peter Roth's two-dozen-print exhibition at Arthur Williams Gallery, of which half are black and white and half color, tries to exude "atmosphere" by using ghost figures derived from multiple exposures, but never reaches the depths found by Uelsmann or Duane Michals. The new photography magazine *Fox* is aimed at the "serious photographer and his discerning public."]

1272. "A Whiff of Anger and an Octave Of Prayer." LATENT IMAGE in *Village Voice* 16:51 (23 December 1971), pp. 30, 32. [1 b&w by David Campbell. Awards Poll nominee results consists of a list of about twenty-five people and the reasons for their nominations. One-half of David Campbell's show at the Exposure Gallery is an assortment of traditional images in different modes and the other half is an essay on an Appalachian family stuck in a societal limbo. An announcement of an exhibition, *Octave of Prayer*, for which work is currently being selected by Minor White for the third of his thematic group shows "about the power of photography . . . to reveal inwardness and the realm of prayer."]

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1273. "Presence Through Absence." LATENT IMAGE in *Village Voice* 17:2 (13 January 1972), pp. 25–26. [1 b&w by Lewis Baltz. The first "straight" photography exhibition at Castelli Graphics contains images of buildings and man-made environments drawn from Lewis Baltz's twenty-five-print portfolio *The Tract Houses*, which are like Walker Evans's work in that they "generates a consciousness of man's presence through his absence" in building an environment. At the Museum of Modern Art, Emmet Gowin's part of a two-man show (Robert Adams the other) displays a lopsided sampling of the tremendously personal series on his own family. Adams presents flat Western landscapes, in a genre that eventually falls flat itself. The Washington Square Outdoor Art Festival refuses to allow photographers to be included.]

1274. "Awesome Now, It Wasn't Even 'Art' Then." LATENT IMAGE in *Village Voice* 17:3 (20 January 1972), pp. 27–28. [1 b&w by William James Earle. The exhibition at the Witkin Gallery of Edward Curtis's documents of North American Indians and Eugene Atget's Paris and environs is an appropriate pairing: "neither had any great concern over whether or not they were considered artists, both spent their lives creating major photographic records and died before their photographic accomplishments received anywhere near the recognition they merited." *Man and Machine*, a book which originally accompanied Henri Cartier-Bresson's IBM exhibition, is issued, and is a forceful essay "worthy of standing next to his volumes on Moscow and China." *New York Magazine* published "The Old Man in the Bronx," an extensive photographic essay by Herb Goro that recaptures the old sense of photojournalism. The subject is the disappearance of the Jewish lifestyle in New York City. Pam McLeod and Laura Jones are curating an exhibition of "photographs by and about women" for a Festival of Women at the University of Toronto. In the two-person show at the Exposure Gallery, William James Earle's simple and uncluttered black-and-white straight photographs often involve children. David Tinley's energetic and strange manipulated images, self-portraits, and Polaroid negatives have an accessible emotional content. *See also* 806.]

1275. "Barred Doors, Bared Mats." LATENT IMAGE in *Village Voice* 17:4 (27 January 1972), pp. 29–30. [1 b&w by Danny Lyon. *Conversations With The Dead* (Holt, Rinehart, and Winston), Danny Lyon's essay on convict life in assorted Texas prisons, "is subsumed into a subconscious recognition that the suffering it records makes good grist for the mill of Art, thus surrendering from the outset all hope of effectiveness as an instrument of change." In his latest book, *Friday Night At The Coliseum* (Allison Press), Geoff Winningham successfully avoids stereotypes and preconceptions by looking thoroughly at the wrestling subculture in Houston, Texas. At the Hunterdon Art Center in Clinton, New Jersey, *Six Photographers: Relative to Reality*, an exhibition of work by six photographers defining the city sensibility, includes a joint effort by Charles Gatewood and George Gardner using a raw, gritty style to document Mardi Gras. Also included are Burk Uzzle, Arthur Tress, Larry Fink, and Matthew Klein. *Reprinted in* 5.]

1276. "A Book of Truth, A Box of Fun." LATENT IMAGE in *Village Voice* 17:5 (3 February 1972), pp. 25, 36. [Ralph Hattersley's book *Discover Your Self Through Photography: A Creative Workbook for Amateur and Professional* (Association Press) is a collation of exciting articles he has written for *Popular Photography* and other publications that creates a coherent and immensely useful approach to the medium. For sale from Coach House Press, Canada, are one hundred curious postcards, illustrated with drawings, cartoons, photo-collages, straight photographs in the snapshot vein, and photographs in the

conceptual-art category from various photographers. Charles Reynolds, Jr.'s introduction to *American Indian Portraits from the Wanamaker Expedition of 1913* (Stephen Greene Press) goes overboard in comparing these photographs favorably to the work of E. S. Curtis and J. M. Cameron—yet they do have a charm of their own, decipherable through the poor reproduction quality.]

1277. “Sombre Girls, Jolly Pigs.” LATENT IMAGE in *Village Voice* 17:6 (10 February 1972), p. 22. [1 b&w by Robert J. Levin. At the Gotham Book Mart, Liza Condon exhibits twenty-eight images with “what seems to be two photographic sensibilities at work,” one straight and one manipulated. Peter Kenner’s book *The Great Murals of Farmer John Brand, Clougherty Meat Packing Co. in Vernon, California* (Hundred Acres, New York) records murals of cheerful pigs painted on the outside walls of a meat-packing plant. Influenced by Stieglitz, Weston, and White, Robert Levin’s images (showing at the Exposure Gallery) are characterized by poise and precision and are obviously concerned with the concept of “equivalents.”]

1278. “Dated Visions, Memory Gaps.” LATENT IMAGE in *Village Voice* 17:7 (17 February 1972), pp. 23–24. [1 b&w by Marc Riboud. Paul Strand’s relatively small exhibition at Light Gallery raises the issue of his lack of artistic evolution over the years. There is a small exhibition at Light Gallery of rarely seen gravures by Alvin Langdon Coburn. Eva Rubinstein’s exhibition at the Underground Gallery contains formal explorations of male and female nudes, interiors, portraits, and a series on Irish school children. In an exhibition in a loft at 98 Greene Street, Bernadette Mayer’s project *Memory* exemplifies the snapshot aesthetic. It involved Mayer shooting one roll of 35mm film every day in July. The 1116 photographs were then mounted chronologically in rows, and accompanied by six hours of taped narration. *Reprinted in 5.*]

1279. “Wincing Laughter at Ourselves.” LATENT IMAGE in *Village Voice* 17:8 (24 February 1972), p. 27. [A disappointing exhibition by Wren DeAntonio at the Gotham Book Mart is comprised of forty prints of snapshot “stuff” and tepid portraits. The Daguerrian Era, a specialty shop, offers Francis Bedford sets of twenty original albumen prints. The Women’s Ad Hoc Group is compiling a registry of women photographers to be used by curators, gallery owners, magazine editors, etc. Showing at the Arthur Williams Gallery, Marvin Newman’s color and black-and-white images of Africa includes series on apartheid and prostitution, among some decorative sunsets. In Lee Friedlander’s slide show at the Museum of Modern Art titled *Gatherings*, flash pictures taken at a variety of parties (where human behavior is naturally strained) are shown as a rapid-fire slide show in dire need of editing.]

1280. “Lesson from the 19th Century.” LATENT IMAGE in *Village Voice* 17:9 (2 March 1972), pp. 20–21. [Coleman lists a roundup of recent reissues of significant photography books.]

1281. “The Uneven Texture of City Life.” LATENT IMAGE in *Village Voice* 17:10 (9 March 1972), pp. 23–24. [1 b&w by Bernd and Hilla Becher. In the Gotham Book Mart exhibition *New York Photographs 1938–1950*, Rudy Burckhardt’s 100 black-and-white prints, accompanied by a dozen poems by Edwin Denby, provide delightful glimpses of city life as it was a few decades ago. The first issue of *Fox* is now available and contains five portfolios, including nine prints by Emmet Gowin, touching on most aspects of his vision. Bernd and Hilla Becher’s book and accompanying exhibition at Sonnabend Gallery, *Anonymous Sculpture*, consists of images of various types of industrial constructions that are only intended to record “the detail of individual constructions in order to examine the differences between these works.” At the Neikrug Gallery, Andreas Feininger’s three dozen (mostly black-and-white) prints convey repellent unemotionality with their cold abstract forms, but are nevertheless a notable achievement.]

1282. “Equal Parts Condescension and Fear.” LATENT IMAGE in *Village Voice* 17:11 (16 March 1972), pp. 23, 26. [A commentary on the lack of sophistication art critics exhibit, in general, in relation to the history and making of photographs. William Vandivert, one of the original *Life* staffers and a founder of Magnum, shows excellent if not distinctive photojournalistic work in a retrospective at the Pace College Gallery. The seventy prints document science and industry. Bard Martin’s “nicely-printed” images, lacking both content and theme, are displayed at the Exposure Gallery.]

1283. Letter to the Editor. “Turd Generation.” *Village Voice* 17:11 (16 March 1972), p. 58. [Fred W. McDarragh of New York writes regarding Emmet Gowin’s and Leonard Freed’s “shit & piss” pictures labeled “tender and moving” by a critic—Coleman.]

1284. “Atrocities Committed on Souls.” LATENT IMAGE in *Village Voice* 17:12 (23 March 1972), pp. 33–34. [1 b&w by Lucien Clergue. In a two-person exhibition at the Witkin Gallery, Leslie Krims’s work is “conceptualized” black humor while Lucien Clergue’s work is “unintellectual,” flamboyant celebration of life. At the Educational Alliance, George Malave’s series of mostly pleasant images that explore the wonder and pain of childhood in New York City (focusing on Puerto Rican kids) is followed by a sequence on the elevated subway that combines tranquility with something close to desolation. A group exhibition at Soho Photo, *Bedrooms*, is a large, unfocused, and uneven show on the theme of bedrooms. Also, three showcase exhibitions by Mike Levin, Jill Freedman, and Harvey Stein.]

1285. “Eggs on the Sunny Side.” LATENT IMAGE in *Village Voice* 17:13 (30 March 1972), pp. 31–32. [1 b&w by Josef Sudek. Jack Hunt is a sculptor looking to exhibit eggs that have been photographically printed on using his patented process. The images used are classical landscapes photographed by Tom Abbott and Lawrence Crawford. Displayed at the Neikrug Gallery, Joseph Sudek’s careful

cityscapes and landscapes, a cross between Frederick Evans's and Eugene Atget's work, are lyrical and beautiful. *The Journey of The Spirit After Death* (Winter House) is another sequence by Duane Michals that is ideally suited for a book because it conveys complex ideas in an extended form. *Reprinted in 5.*]

1286. Letter to the Editor. "Squatter's Rights." *Village Voice* 17:13 (30 March 1972), p. 80. [Coleman makes some clarifications on quotation in Fred McDarrah's "anti-fecal diatribe" in 1283]

1287. "Landscape for Trespassing." LATENT IMAGE in *Village Voice* 17:15 (13 April 1972), p. 33. [*New York* magazine will be devoting more space to photography in a column by Barbara Rose, who has yet to demonstrate any ability to deal with the medium. The Avanti Gallery presents Robert Walch's images of people in the park and other assorted things—all toothless but pleasant enough. Also at the Avanti Gallery, Elliot Rubinstein studies details of natural things, very much as Weston did. The Guggenheim Foundation announces fellowship recipients including Harry Callahan, Liliane DeCock, Ken Josephson, Fred McDarrah, Roger Minick, Tom Porett, Keith Smith, and Geoff Winningham. Mike Mandel's *Myself: Timed Exposures* is a book of self-portraits that are "consistently funny, often surreal," placing the photographer (via his timer) in situations where his presence is anomalous. On exhibition at the Exposure Gallery, Roger Martin's social landscapes and prints from found negatives feel self-contained in their own weirdness but remain ambiguous.]

1288. "The Cosmic Pea Pod Goes Primal." LATENT IMAGE in *Village Voice* 17:16 (20 April 1972), p. 31. [1 b&w by Jerry N. Uelsmann. The Uelsmann exhibition at the Witkin Gallery, which was designed by Uelsmann himself, finds him working in a similar vein to his past efforts yet expanding on imagery recently presented at his retrospective in Philadelphia, grouping images according to their central symbols. Stephanie Dinkins's exhibition at the Underground Gallery consists of travelogue-ish black-and-white and color photographs of the Middle East that are well made but not especially revealing. At the Image Gallery, Don Cyr's *Figure Formations* is an exhibition of twenty large-scale manipulated images of female nudes that are graphically forceful but maintain their human and erotic touches.]

1289. "American Tangibles & Mysteries." LATENT IMAGE in *Village Voice* 17:18 (4 May 1972), pp. 32, 44. [1 b&w by Edward Weston. The group exhibition *11 American Photographers* at the Emily Lowe Gallery of Hofstra University, L.I., is an historical survey organized by Robert Littman that sheds new light on the work of both Callahan and Sullivan, and also rehashes well-known images by Stieglitz, Frank, and Gowin. T. J. Marino's exhibition at the Floating Foundation of Photography consists of two series, one made on Welfare Island and the other in

Lancaster, Pennsylvania (*The Lancaster Album*); both are low-key, moody, and pleasant but undistinguished. At the Exposure Gallery, Harry Wilks presents two serial works with "a streak of comedy . . . as well as a sense of the grotesque"; one is a study of Boss Tweed's courthouse, the other a suite on Cappadocio in Central Turkey.]

1290. "Familiar Visions Revisited." LATENT IMAGE in *Village Voice* 17:19 (11 May 1972), p. 42. [Marcia Keegan's thirty color prints that comprise *Navajo and Pueblo Indians of the Southwest*, at Arthur Williams Gallery, are full of clichés and are too seductive with too much color, but Keegan is an otherwise talented photographer. The Midtown Y Gallery (second floor of the 14th St. YMCA) had for its first exhibition work by W. Eugene Smith, many of which were repeats from his retrospective at the Jewish Museum. Berenice Abbott is the next show. Garry Winogrand's exhibition in the back room of Light Gallery is a limited collection of standard prints chosen by Winogrand. In the front room of Light Gallery, Aaron Siskind exhibits a group of fifty prints done in the last five years. The show includes several series, among them a ten-print sequence: *Terrors and Pleasures of Levitation.*]

1291. "Knotted on Red Sock Memories." LATENT IMAGE in *Village Voice* 17:21 (25 May 1972), pp. 32, 50. [1 b&w by Dennis Stock. The Edward Weston exhibition at the Metropolitan Museum of Art, titled *Edward Weston: 35 Photographs*, is a solid cross-section of Weston's work that avoids the greatest-hits syndrome. The exhibition at the Underground Gallery, *Image Tibet* by Charles Berger, presents a suite of thirty serigraphs "exploring the implications of employing abstract photographic techniques to convey ethnographically sophisticated material." At Joe Portogallo's new custom-lab gallery, Dennis Stock exhibits a group of four eight-print portfolios: *Spacedout*, *Forever Strange*, *Bodies*, and *James Dean/Lost*, of which the *Dean* series is most affecting, although each series works well as a thematic grouping.]

1292. "Beyond the Centerfold Aesthetic." LATENT IMAGE in *Village Voice* 17:23 (8 June 1972), pp. 31–32. [1 b&w by Walt Burton. The group exhibition at the Neikrug Galleries titled *Rated X* presents (mostly female) nudes by artists Arnold Skolnick, Walt Burton, George Alpert, Joe Hunt, Dan McCormack, Nelson Howe, Ruth Bernhard, Ken Heyman, Jorge Guerra, and Stern Price. In *Powder Beach*, *Miami Ridge* at the Exposure Gallery, Fred Gurner exhibits two parallel series, one of old people at Miami Beach and the other of young people at the Powder Ridge rock festival in Florida, seeking to compare these seemingly disparate lifestyles. Also at the Exposure Gallery, Pratt student Lynn Zelevansky's strongest works are her portraits of women, even though the style is a little soft.]

1293. "Cameron: Spontaneous Victorian." LATENT IMAGE in *Village Voice* 17:24 (15 June 1972), pp. 25, 27. [1 b&w by Julia Margaret Cameron. The Julia Margaret Cameron exhibition at Robert Schoelkopf Gallery consists of fifty

images, some of good quality, of tableaux and portraits that are always filled with a romantic emotionality. *The Multiple Image*, an illustrated catalog published by the University of Rhode Island, accompanies an invitational show organized by Frank Martinelli that included works by Meatyard, Cowin, Telberg, Teske, and Todd Walker. Arthur Tress's exhibition at Raffi Gallery, *Daymares*, is a series of black-and-white images based on children's dreams that are evocative and are best judged by children's responses.]

1294. "Confirming Her Fatalism (Q.V)." LATENT IMAGE in *Village Voice* 17:25 (22 June 1972), pp. 30–31. [1 b&w by Neal Slavin. The group exhibition at the Underground Gallery titled *The Market Diner Bash* consists of stills, slides, film, and tapes documenting a gathering of photographers at a diner, of which Coleman was a participant and an originator. *The Photo Newsletter*, published by the James Van Der Zee Institute, is a small magazine with much valuable information on black photographers. *Image Nation*, a magazine from Canada published by Coach House Press, covers a wide range of work from historical to mixed media.]

1295. "Autobiography in Photographs." LATENT IMAGE in *Village Voice* 17:26 (29 June 1972), p. 27. [1 b&w by Thomas Eakins. *The Photographs of Thomas Eakins*, a book by Gordon Hendricks, is an expansion of an exhibition catalog (primarily a tripling of the illustrations, to a total 300), providing a full document of Eakins's use of the camera. Ann Treer's eighty black-and-white prints on exhibition at the Midtown Y Gallery were utterly forgettable. At the Exposure Gallery, Dru Shipman's snapshot style incorporates different images, including animals, and her work displays a consistent streak of humor.]

1296. Letter to the Editor. *Village Voice* 17:27 (6 July 1974), p. 64. [George R. Allen responds to Coleman's slighting, succinct review of Ann Treer's show at the Midtown Y Gallery. In 1295.]

1297. "Death as a Living Reality." LATENT IMAGE in *Village Voice* 17:28 (13 July 1972), pp. 24–25. [1 b&w by George Krause. Krause's death fixation is predominant in two suites of images on exhibition at the Witkin Gallery: *Qui Riposa* and *Saints and Martyrs*. The exhibition is accompanied by his book, *George Krause 1*. Phil Trager's show in Witkin's second Gallery contains all of the careful and durable images from the exhibition's accompanying book, *Echoes of Silence* (Scroll Press), and others. *Paterson*, at the Metropolitan Museum, presents George Tice's vision of the city as a gray and pleasureless place in a strong series made with an 8x10-inch view camera. Also on exhibition are four platinum prints; the exhibition is accompanied by a book with the same title.]

1298. "Not Seeing Atget for the Trees." LATENT IMAGE in *Village Voice* 17:30 (27 July 1972), pp. 23–24. [1 b&w by Arno Rafael Minkkinen. *Atget's Trees*, the first in a series

of exhibitions at Museum of Modern Art exploring various facets of Eugene Atget's work, is misleading in its denial of the photographer's lyrical sensibility. The work in the group exhibition at SoHo Photo ranges from the modest photographs of Gretchen Berg to the complex fantasies of Arno Minkkinen, and is "the most stimulating show the gallery has presented to date." *Reprinted in 5.*]

1299. "Where Death Is at Home." LATENT IMAGE in *Village Voice* 17:32 (10 August 1972), p. 21. [1 b&w by Manuel Alvarez Bravo. Most of the prints in the Manuel Alvarez Bravo exhibition at the Witkin Gallery are repeated from a recent show at the Museum of Modern Art by this astounding Mexican photographer. An announcement from Harold Jones at Light Gallery calls for entries for an exhibition of photographs taken out of New York windows. Robert Frank's book *The Lines of My Hand* (Lustrum Press) is autobiographic in intent, dotted with memorabilia as well as "serious" images. *Reprinted in 5.*]

1300. "A Smattering of Visions." LATENT IMAGE in *Village Voice* 17:33 (17 August 1972), p. 26. [A rambling commentary on recent works by various artists including Duane Michals, Geoff Winningham, Benno Friedman, Steven Shore, Boris Gruenwald, and Joe Deal. The fall 1972 issue of *Popular Photography* "Woman," which is usually rampantly sexist in nature, tries, but fails, to make amends by including a well-written essay on women photographers.]

1301. "A New Son & Other Beginnings." LATENT IMAGE in *Village Voice* 17:34 (24 August 1972), p. 27. [1 b&w by Wolf von dem Bussche. Wolf von dem Bussche's exhibition at Diana Gallery, titled *The First Year: Nicolas von dem Bussche*, is a series of thirty-six portraits of his new son. Reviews of three new publications: the catalog of an exhibition at the Hudson River Museum in Yonkers (Spring '72) of work by the little-known pictorialist Rudolf Eickemeyer; the catalog of a German exhibition titled *Malerei Nach Fotografie*, at the Munchner Stadtmuseum, examining the relationship between painting and photography; and the catalog of an exhibition, *From Today Painting Is Dead: The Beginnings of Photography*, held at the Victoria & Albert Museum (Spring '72).]

1302. "Let Me Make One Thing Perfectly Clear." LATENT IMAGE in *Village Voice* 17:38 (21 September 1972), pp. 36–38. [1 b&w by Todd Walker. Ansel Adams's superbly crafted landscapes, on exhibition at the Witkin Gallery, give more to the viewer than they demand. They are admirable but not inspirational. An upcoming exhibition at the Exposure Gallery by Allen Silberman has a participatory segment open to anyone willing to follow instructions. Mark Reichert's exhibition at 147 Spring St. (fourth floor), *History of Collage*, is a summation of his work over the past five years using found imagery like cabinet cards, postcards, and mugshots that are interesting in that they are "intent on destroying the record aspect of the photographic images he includes." In an exhibition at Light

Gallery, Todd Walker uses silkscreen, solarizations, gum printing, and collotype methods, resulting in “a subtle psychological manipulation, ingenious and entirely effective.” *Reprinted in 5.*]

1303. “The Negative Retired Early.” LATENT IMAGE in *Village Voice* 17:39 (28 September 1972), p. 31. [1 b&w by Wendy E. Lombardi. A promo piece titled: “Abrams Original Editions: Photography,” filled with loaded statements and semi-misrepresentations, is tagged by Coleman as his choice for Tackiness of the Year award. The project consists of three prints each by “10 Great Photographers.” Carl Serbell’s show at Gallery West contains “antiseptic subway photographs.” Some notes about happenings at the Neikrug Gallery: *America: Photographic Statements* is based on an annual of the same title containing thirteen photographic essays by photographers like Danny Lyon, Martin Schneider, and Robert Frank. Also at the Neikrug, a one-person show of Holly Bower’s *Convention Contrasts, 1972*, is amusing interpretive documentation of the Republican Convention.]

1304. “American Yawn, Irish Wail.” LATENT IMAGE in *Village Voice* 17:40 (5 October 1972), p. 31. [1 b&w by Julio Mitchel. Stephen Shore’s exhibition at Light Gallery, titled *American Surfaces*, is a group of 174 Kodacolor drugstore-type prints of assorted Americana that are a conceptual bore. Diana Gallery presents *Derry-Northern Ireland* by Julio Mitchel, a document of the current troubles in Ireland, with children as a central symbol, addressing the futility of war.]

1305. “Through a Glass Queerly.” LATENT IMAGE in *Village Voice* 17:41 (12 October 1972), p. 29. [1 b&w by Arthur Tress. Duane Michals: *Fotos by Duane Michals*, at the Visual Arts Gallery of the School of Visual Arts, is an intelligent survey of the best of Michals’s output since *Sequences*. Nell Dorr’s book *Mother and Child* has been reprinted by Scrimshaw. The Midtown Y Gallery is interested in photographs made by women for a show called *Women Photographers*. Coleman announces that he has decided to list “free” lectures. The first entry is a lecture by Thomas Barrow on “Victorian Object Fascination in Photographs.” Arthur Tress’s book *The Dream Collector* (Westover) is a good collection of sixty multi-level dream images (with introduction and captions by John Minahan) that are interpretations of actual children’s dreams, and are informative about the fears felt by this younger generation, as well as being personal statements from Tress.]

1306. “New York’s Funky Epiphanies.” LATENT IMAGE in *Village Voice* 17:42 (19 October 1972), pp. 30–31. [1 b&w by Bob D’Alessandro. An announcement (in the form of a notice to Coleman) of the “official opening” of Harvey Stromberg’s *Portraits of the American Cockroach*, an unauthorized one-man show at the White House. *The Wind That Swept Mexico: The History of the Mexican Revolution of 1910–1942*, originally published in 1943, has been reissued. It contains 184 photographs from various sources

and an excellent text by Anita Brenner. In Robert D’Alessandro’s exhibition at the Floating Foundation of Photography, *The Life Fantastic*, “The city becomes the setting for a series of peculiarly funky epiphanies.” *Reprinted in 5.*]

1307. “Be Sure To Hide the Roaches.” LATENT IMAGE in *Village Voice* 17:43 (26 October 1972), pp. 31–33. [1 b&w by Harvey Stromberg. A report on the “opening” of Harvey Stromberg’s unauthorized exhibition at the White House, titled *Portraits of the American Cockroach*, which Coleman attended.]

1308. “History Surveyed, Genius Distilled.” LATENT IMAGE in *Village Voice* 17:44 (2 November 1972), pp. 35, 92. [Arnold Gassan’s book *A Chronology of Photography* is a stimulating tour through the conceptual development of the medium. Richard Rudisill’s insightful book *Mirror Image: The Influence of the Daguerreotype on American Society* (University of New Mexico Press) has for its thesis the idea that America and the daguerrotype were ideally suited to each other (200-plus images are included). *André Kertész: 60 Years of Photography, 1912–1972* (Grossman) is possibly the best book of photographs ever published; it is an homage to someone to whom recognition has been slow in coming. Sheer effortlessness and tenderness abound in the 200-plus images.]

1309. “Ominous Vines, Shifty Trees.” LATENT IMAGE in *Village Voice* 17:46 (16 November 1972), p. 37. [1 b&w by Henry Wessel. Henry Wessel’s exhibition at the Museum of Modern Art of plants, trees, bushes, cacti, and man-made structures combine into an ominous and grotesque personal vision of nature. Isaac Bashevis Singer’s *A Day of Pleasure: Stories of a Boy Growing Up in Warsaw* is extraordinary in that he had the inspiration of illustrating the stories with a selection of Roman Vishniac’s superb photographs of the Warsaw ghetto. A free-lecture notice that Arnold Newman will deliver a speech, “In Search of a Portrait.” Two new journals are coming out: *Untitled* from the Friends of Photography (quarterly), the first issue of which contains twenty-four pages with excellent reproductions of Edward Weston’s work. *Afterimage* from Visual Studies Workshop, Rochester New York, is tabloid in format and gives generous room to its writers.]

1310. “Artists, Nudes, and Technocrats.” LATENT IMAGE in *Village Voice* 17:47 (23 November 1972), pp. 39–40. [1 b&w by Arnold Newman. The photographers included in the group exhibition at Gotham Book Mart Gallery, *One-of-a-Kind Polaroids*, all work within a vernacular tradition in photography rather than a formalist approach; participants include Brigid Polk and Robert Mapplethorpe, while the show contains images from Warhol’s Factory. The sixty-plus portraits by Arnold Newman on exhibition at Light Gallery are predominantly of graphic artists and their works. On exhibition in the back room of Light Gallery are sympathetic and funny images by Steve Liebman; the work shares the same subjects as that of Diane Arbus and

Geoff Winningham. A notice about the Second Annual Latent Image Honorary Photographers Poll.]

1311. "Rooted Plants, Uprooted People." LATENT IMAGE in *Village Voice* 17:50 (14 December 1972), pp. 35, 38, 43. [1 b&w by Elliot Erwit. Erwit's book *Photographs and Anti-Photographs* (New York Graphic Society) can be described as "one man's definition of his own sense of humor"; the book is full of images with spare yet distinctive wit. Stanley D. Simmons's exhibition at the Midtown Y Gallery, titled *The Personal Journal of a War Photographer: The Mediterranean Theater, 1942-1945*, contains 134 black-and-white images made during his stint as a Signal Corps photographer that are interesting as a "legitimately prosaic exploration of what the average GI must have seen when he was not fighting." Currently featured at the Castelli Gallery is a group of fifteen color photographs from Ed Ruscha's book *Colored People* (Heavy Industry Pub.); the images are of assorted cacti and palm trees whose titles tend to transform the plants depicted into sentient organisms with distinct personalities. The small book *Making Chicken Soup* contains twenty-eight humorous photographs by Les Krims of his mother making chicken soup while wearing only white cotton panties.]

1312. "Coded Sermons, Empty Pairs." LATENT IMAGE in *Village Voice* 17:51 (21 December 1972), pp. 33-34. [1 b&w by Eve Sonneman. Bob Adelman and Susan Hall's *Down Home* (Prairie House/McGraw-Hill) is "a structured work involving a lucid combination of words and images to present the texture of present-day life in a small Alabama town." In an exhibition at the Whitney Art Resources Center, Eve Sonneman's single and paired images fail, as do Friedlander's, in their over dependence on the easy iconography of urban life. The Awards Poll deadline is extended because of light response. *Reprinted in 5.*]

1973

1313. "A Smorgasbord of Delectability." LATENT IMAGE in *Village Voice* 18:1 (4 January 1973), p. 19. [1 b&w by Larry Clark. The group exhibition *Christmas Show* at the Floating Foundation of Photography represents several photographers by only three or four prints each, but the show coheres by virtue of the energy level of the contributors. "To show one's work solely on the basis of gender is to exploit one's sex," and the group show *Women Photographers* at the Midtown Y Gallery has no other purpose. The film program at the Straus Auditorium of the Educational Alliance is presenting "Photographers on Photographers," movies by and about photographers. *Freedom From Fear*, at the Neikrug Gallery, is a 500-print multimedia exhibition on the theme of crime in the city.]

1314. "Honors Conferred and Deferred." LATENT IMAGE in *Village Voice* 18:2 (11 January 1973), p. 27. [Awards Poll results are in, tabulated from the five nominations that were received. In *Moving On/Holding Still* (Grossman),

Peter Simon (brother of Carly) is joined in his images by friends Raymond Mungo, Stephen Davis, and Richard Wizansky, producing a sappy flower-power work that is excessively self-congratulatory. A free lecture by Peter Bunnell titled "Observations on the Photograph as Object" is part of the Cooper Union Lecture Series, 17 January at Community Church of New York.]

1315. "At Sea and on the Back Waters." LATENT IMAGE in *Village Voice* 18:4 (25 January 1973), pp. 35-36, 38. [1 b&w by Louis Stettner. Bill Brandt's exhibition at the Witkin Gallery is a standard show of his portraits, images of London, surrealist nudes, etc. Most of Louis Stettner's images in the Witkin's companion exhibition to the Brandt show have to do with the sea, boats, or beaches, and have a casual, unstudied quality. *New Orleans and Bayou County* (edited by Lester Burbank Bridaham; Barre Publishers) is a collection of work by the little-known photographer George Francois Mugnier, who documented his surroundings in New Orleans at the turn of the century. *The Painterly Photograph, 1890-1914*, on view at the Metropolitan Museum of Art, consists of sixty-five prints, mostly from the Metropolitan Museum of Art's Alfred Stieglitz collection, that were influenced by the moody, anti-realist painting of the time.]

1316. "Women in a Cannibalizing Arena." LATENT IMAGE in *Village Voice* 18:5 (1 February 1973), pp. 28, 32. [A response from Coleman to letters referring to his comments on the lack of sexism in art photography in the *Village Voice* (4 January 1973), p. 19. The second part of the *Women Photographers* exhibition at the Midtown Y Gallery is "more to the point as a collective body of work . . . thematic and informative without being didactic," than was the first part. Roy DeCarava will give a free lecture as part of the Cooper Union Lecture Series, 7 February at Community Church of New York.]

1317. "Abandoned and Reborn Places." LATENT IMAGE in *Village Voice* 18:6 (8 February 1973), pp. 29-30. [1 b&w by John Thomson. On *The Photography of Rock* (Bobbs-Merrill), Coleman notes, "a good book on rock [and roll] photography is needed . . . but this ain't it." The reprint edition of *The Inhabitants* (Da Capo Press) by Wright Morris, a photographer who has yet to receive the recognition he deserves, is identical to the first except for the replacement of two photographs. The bulk of the excellent exhibition catalog *Behind the Great Wall of China* (Metropolitan Museum of Art) is made up of portfolios of work by John Thomson, Edgar Snow, Nym Wales, Robert Capa, Henri Cartier-Bresson, Marc Riboud, and René Burri, spanning the past century in China's history. Martin Fishman, director of the Focus II Gallery, is looking for persons interested in creating a photography exhibition on the spot in front of a live audience. Eric Chaffee has published a satirical calendar on the subject of the crucifixion, "The Year of Our Lord MCMLXXIII" or "The Penny a Day Calendar," priced at \$3.65. *Variant of 858.*]

1318. "Oh Beautiful for Specious Skies." LATENT IMAGE in *Village Voice* 18:7 (15 February 1973), pp. 27, 30. [1 b&w by Enrico Natali. *New American People* (Morgan & Morgan) by Enrico Natali contains styleless images of Detroit's "social landscape," made to document the reality of ordinary life for future generations. The new monograph *Ansel Adams* (Morgan & Morgan), edited by Liliane De Cock, contains a well-chosen group of Adams's images, suggesting a diversified oeuvre with humanistic concerns. The long overdue *Barbara Morgan* monograph (Morgan & Morgan) examines her dance photography, montage, portraiture, etc., illuminating the visual bravura which is essential to her style but also revealing the dated (thirties-forties) sensibility at work.]

1319. Letter to the Editor. *Village Voice* 18:8 (22 February 1973), p. 77. [A response to Coleman's negative review of *The Photography of Rock* from Claudia Dreifus, who found the work "marvelously precise because it records the actuality of the rock/youth scene."]

1320. "Scattered Shot & Gathered Prints." LATENT IMAGE in *Village Voice* 18:9 (1 March 1973), pp. 20–21. [A small and disappointing show (a few dozen prints) at Light Gallery from Wynn Bullock fails to illuminate any particular facet of his work. The *History of Photography Calendar, 1973* (edited by Harold Jones; published by Light Impressions) contains thirteen "excellent" reproductions of work by Sommer, Callahan, Gowin, Kertész, Bullock, and others, with notes on important dates in photography history marked on the calendar. Richard Link's *Fossils* (Light Impressions) is a small book containing a funny and funky sequence of twenty-four images that are lit by flashlight to record an "archeological expedition" into a natural-science museum. Donna-Lee Phillips's first publication, *Dog*, is a small hand-made book of seven snapshots of dogs. The book *Christmas in Houston* collects color photographs of twelve Houston buildings decorated for Christmas; the photographs are by Michael McKee but the concept is attributed to Peter C. Papademetriou. Athena Tacha's dry and scientific *10 Projects for Staircases*, *Heredity Study I*, and *Heredity Study II* (Wittenborn) are strangely affecting little works that, while giving statistic-like details, also suggest the absolute uselessness of such data as a way of "knowing" anyone. Minor White is looking for work to help materialize a new exhibition called *Celebrations*, to be an extension of his *Octave of Prayer* exhibition.]

1321. "Sticky-Sweet Hour Of Prayer." LATENT IMAGE in *Village Voice* 18:11 (15 March 1973), p. 24. [The group exhibition *Landscape and Discovery* at Hofstra University has for its premise "that photographers in the twentieth century have gradually turned from external to internal documentation of all subjects," but the concept is flawed because it compares these contemporary artists to nineteenth-century commercial photographers. *Octave of*

Prayer (Aperture) is "the book version of Minor White's latest anthology/sequence of other people's images." This is the first of two scathing articles on White's self-ordained "priesthood of a peculiar new religion." The second article was refused for publication by the *Village Voice's* editorial board. An edition of 100 copies of Paul Caponigro's *Portfolio II* containing eight prints each is being issued. Henry Holmes Smith's *Portfolio Two* (ten original prints), with an introduction by Frederick Sommer, is being offered by The Center for Photographic Studies. An Emmet Gowin lecture given at the Community Church of New York is sponsored by Cooper Union. *Reprinted in 5. See also 136.*]

1976

1322. "Remember: The Seduction of Narcissus Was Visual," in "The New Photojournalism" (special section) in *Village Voice* 21:48 (29 November 1976), pp. 59–60. [3 b&w: 1 by James Hamilton; 2 by Anonymous. On consequences resulting from responding "to a pictographic language form on a 'purely visual' basis, without attempting to decipher its other messages." *Reprinted in 11.*]

1977

1323. "Visual Recycling at the Met." *Village Voice* 22:22 (30 May 1977), p. 79. [1 b&w by Irving Penn. An exhibition titled *Street Material*, consisting of twenty-eight platinum-palladium prints on Rives and Arches paper by Irving Penn, is at the Metropolitan Museum of Art. Penn's visual recycling of urban detritus—tin cans, cigarette packs, etc.—"is amusing, and there is some irony in his creating larger-than-life icons from it and manufacturing them in multiples so lavishly"; oddly, this work is having its premiere at the Metropolitan Museum of Art, rather than a gallery, even though it is not part of their collection. *Reprinted in 5.*]

1980

1324. Letter to the Editor. "Lust and Found." *Village Voice* 25:45 (5–11 November 1980), p. 29. [Letter from Coleman to the editor, regarding a reproduction of a Larry Clark photograph in 1313, to which Guy Trebay referred as "a little postage stamp-sized thing."]

The World & I (USA)

1992

1325. "Jasem Behbehani: Apocalyptic Images." *The World & I* 7:12 (December 1992), pp. 220–25. [1 b&w, 4 color by Jasem Behbehani. Kuwaiti photojournalist Jasem Behbehani's coverage of the destruction remaining after Iraq's occupation of Kuwait and the burning of its oil wells illustrates—without exaggeration—the infernal terrain of the fires, smoke, and greasy soot that obscure the light of day. Presented in New York City in its only

exhibition in the United States at the National Arts Club, before an extensive tour of Europe. *Variant of 989.*]

1993

1326. “Elijah Cobb: ‘Nature Morte.’” *The World & I* 8:2 (February 1993), pp. 190–95. [6 color: 5 by Elijah Cobb; 1 by Alexi Alfonin. Working from the constant reminders of death provided by nature—namely, skeletal remains and skulls, detritus in varying states of decay—and painting them with vivid colors outdoors at night and in a darkened studio, Elijah Cobb produces work that is presented with an appreciation by Coleman.]

1327. “Ken Matsubara: Dramas of the Inanimate.” *The World & I* 8:10 (October 1993), pp. 144–49. [5 color by Ken Matsubara. Detailed profile of this photographer who, through his simple objects photographed against a painted backdrop, plays subtle perceptual tricks on the eye. *See also* 314.]

1994

1328. “Poems in Black and White: The Photography of Ernst Haas.” *The World & I* 9:1 (January 1994), pp. 130–35. [5 b&w by Ernst Haas. Critique of the book *Ernst Haas in Black and White*, by Jim Hughes and Alexander Haas (Bulfinch Press); Coleman proposes that the many unredacted images included do not qualify as part of Haas’s authentic oeuvre. *Expanded from* 995 and 1065.]

Periodical Articles, Assorted

1969

1329. "Out of the Album Onto the Wall." *Rapport* 2:4 (August 1969), pp. 47–49. [2 b&w: 1 by George Krause; 1 by Burk Uzzle. On the photographic medium, and on the concept of the photography collection—suggestions, etc.]

1970

1330. "Karen Tweedy-Holmes." *Infinity* 19:6 (June 1970), pp. 6, 10–13. [7 b&w, cover by Karen Tweedy-Holmes. Coleman on Tweedy-Holmes, and a review of her work as a whole, as solicited by guest editor Ralph Hattersley. Also, a message from Hattersley as an introduction to the issue and Coleman's article on Tweedy-Holmes.]

1971

1331. "Street Photography: A Question of Direction." *New York Photographer* No. 2 (1971), pp. 2–3. [On the phenomenon that is coming to be called "street photography." See also 496.]

1332. Leand, Carol. "Allan Coleman: The Fourth Persona." *New York Photographer* No. 3 (August 1971), pp. 4–7. [1 b&w illustration by Overing. June 1971 interview. Discusses Coleman's start as a critic, his relationships to the periodicals he writes for and the differences in audiences for which he allows.]

1333. "A Manifesto for Photographic Education: The Illiterates of the Future." *The Paper* (Baltimore) 2:33 (21 October–4 November 1971), p. 6. ["Photography in Baltimore" issue. On photography, "the most profound and energizing innovation in communication since the invention of the printing press," and on methods for alleviating the widespread photographic illiteracy of our time. Reprinted in 5.]

1972

1334. "Harry Callahan: An Interview." *New York Photographer* No. 4 (January 1972), pp. 3–6. [1 b&w by Carol Leand. Interview from July of 1971; Coleman collates portions of the discussion under various subject headings: "On himself," "On his own work," "On teaching," "On photography."]

1335. "The Painter and the Photograph." *Art in America* 60:5 (September–October 1972), pp. 88–89. [5 b&w: 2 by Edvard Munch; 2 by Eugène Durieu; 1 by Eugène Delacroix. Book review of Van Deren Coke's *The Painter and the Photograph: from Delacroix to Warhol* (Albuquerque: University of New Mexico Press, 1972). Reprinted in 5.]

1336. "A Manifesto for Photographic Education." *Untitled* No. 2–3 (double issue) (1972–73), pp. 17–19. [Reprinted from 1333.]

1973

1337. "New York Reviews: Nineteenth- and Twentieth-Century Landscape Photography at Schoelkopf." *Art in America* 61:2 (March–April 1973), pp. 98–99. [1 b&w by H. F. Nielson. Exhibition review. "The chunk of photographic history at which this exhibition chips away is so vast and formless that even a group of seventy prints can only begin to hint at its size."]

1974

1338. "Why Must They 'Progress' So Fast?/Pourquoi Aller Si Vite?" *OVO Photo* (Canada) 15 (1974), pp. 7–8. [English and French. Cover. Commentary inspired by an article written by Peter Schjeldahl. Coleman directs his attention to "an increasingly pressing problem in photography: the tyranny of pressure for premature recognition." Reprinted from 902.]

1975

1339. "My Camera in the Olive Grove: Prolegomena to the Legitimization of Photography by the Academy." *Creative Camera International Year Book 1975* (England), pp. 162–65. [On the new and surprising increase in the academic acceptance of "photography as a serious field of creative and scholarly inquiry." Reprinted in 5, 29 and 1446.]

1340. "A Manifesto for Photographic Education." *The Photo Instructor* 1:1 (Fall 1975), no page. [Reprinted from 1333.]

1976

1341. "The Indigenous Vision of Manuel Alvarez Bravo." *Artforum* 14:8 (April 1976) pp. 60–66. [4 b&w by

Manuel Alvarez Bravo. On Alvarez Bravo and his work. *Revised in 75. Reprinted in 5.*

1342. "The Directorial Mode: Notes toward a Definition." *Artforum*, 15:1 (September 1976), pp. 55–61. [12 b&w: 1 by O. G. Rejlander; 1 by Clarence John Laughlin; 1 by Julia Margaret Cameron; 1 by Gertrude Käsebier; 1 by Judy Dater; 1 by Arthur Tress; 1 by Ralph Eugene Meatyard; 1 by Les Krims; 1 by Duane Michals; 1 by Ralph Gibson; 2 by Robert Cumming. On two recurrent controversies that have had strong influence on the evolution of photography into a graphic medium with a full range of expressive potential. The article was conceived as an examination of connections between certain photographers and things they have in common. *See also 42. Reprinted in 5.*]

1343. "Steichen and the Bunch at 291." *Photograph* 1:2 (November 1976), pp. 1–3. [2 b&w by Edward Steichen. An interview with Steichen that took place at his West Redding, Connecticut, home on 7 July 1969. He was then ninety years old. *Revised and expanded in 1057.*]

1977

1344. "Harry Callahan." *Creative Camera International Year Book 1977* (England), pp. 74–76. [Interview from July of 1971; Coleman collates portions of the discussion under various subject headings: "On himself," "On his own work," "On teaching," "On photography." *Variant of 1334.*]

1345. "Humanizing History: Michael Lesy's Real Life." *Photogram* 1:1 (March 1977), pp. 4–5. [1 b&w by Caufield and Shook. Book review of Michael Lesy's *Wisconsin Death Trip and Real Life: Louisville in the Twenties*. "Both books have aroused considerable controversy, centering around Lesy's stance and methodology." *Reprinted in 5.*]

1346. "A Modest Proposal: Open Snug Harbor to Photographers." *Staten Island Sunday Advance* (30 October 1977), Section 8 (Arts), p. A6. [On the controversy over the exclusion of photography from the Staten Island Museum's upcoming annual art shows.]

1978

1347. "On the Subject of John Szarkowski: An Open Letter to the Directors and Trustees of the Museum of Modern Art." *Picture Magazine* Vol. 2, No. 2, issue 8 (1978), no page. [An open letter from Coleman regarding John Szarkowski and evidence Coleman cites as proof that a "state of terminal hyperbole has been reached" by this man. Suggests restructuring of the Museum of Modern Art Department of Photography. *Reprinted in 5, second edition, and 166.*]

1348. "The Grotesque." *Photograph* No. 5 (April 1978), pp. 26–27. [4 b&w: 1 by Allen A. Dutton; 1 by Erwin Blumenfeld; 1 by Arthur Tress; 1 by Lucas Samaras. On Coleman's encounters with certain images that left him

disturbed and uneasy: "In searching for a means of describing, interpreting, evaluating and explaining these images, I came finally to the concept of the 'grotesque.'" *Variant of Introduction to 3.*]

1349. Tim Clark. "Tim Clark in Conversation with A. D. Coleman." *Impressions* No. 19 (June 1978), pp. 8 ff. [7 b&w: 4 by George Whiteside; 2 by Gary Greenwood; 1 by Raphael Bendahan. Interview. A discussion of the directorial mode of photography and the ignorance of many art and photography critics about photography's history and the influence upon it of directorial image-making.]

1350. "Speculations on the Next Decade in Photography Education." *G. Ray Hawkins Gallery: PHOTOBulletin* 1:7 (September–October 1978), no page. [Considers the ten years ahead in photography and what they are likely to bring. *Reprinted from 421.*]

1351. "'I Think, Therefore I'm Art' (. . . and Other Aesthetic Fallacies)." *Boston Phoenix* (28 November 1978), Section 3, p. 11. [In part, a response to Robert Taylor's "At Large" column, a few months before this publication, "a gratuitous and not particularly cogent attack on contemporary photography." Coleman talks about two recent exhibitions in Boston (*Jerry Berndt and Roswell Angier* exhibition at the Voices Gallery; and *Jerry Burchard and Neal Rantoul* exhibition at the Addison Gallery) to counterpoint Robert Taylor's statement, "Photographs can't think."]

1979

1352. "Kertész in New York—A Continuing Vision." *L'Officiel USA* (August 1979). [4 b&w by André Kertész. On Kertész, his views of New York, and his current exhibition in the Midwest.]

1353. "A State-of-the-Craft Report." *Camera Lucida: The Journal of Photographic Criticism* 1:1 (Fall 1979), pp. 1–4. [A paper originally presented at the Photographers Forum Symposium, "Contemporary Trends in Photographic Criticism," New School for Social Research, New York City. Back in 1974, Coleman described the state of photography criticism as "pre-critical mass." In this article he says, "This no longer holds true," and expands on his new views. *Reprinted in 9.*]

1980

1354. "Cashing In on Photographs (Looking for an investment? You ought to be in pictures)." *Boston Magazine* 72:3 (March 1980). [Aimed at the beginning collector, with helpful suggestions and advice on how to collect photographs out of love for the medium.]

1355. "One-of-a-Kind (Recent Polaroid Color Photography)." *Polaroid Close-Up* 11:1 (Spring 1980), pp. 30–32. [4 color: 1 by Benno Friedman; 1 by Sharon Smith; 1 by Lucas Samaras; 1 by Arnold Newman. On the traveling group exhibition and book *One of a Kind*, edited

by Belinda Rathbone (Boston: David R. Godine). What *One of a Kind* offers is “an occasion to question and explore the extent to which the medium affects the artist, and the artist the medium, and what this reciprocal union might yield.” (Belinda Rathbone). Coleman argues with this proposition, suggesting that the project reveals more about the effect of corporate sponsorship on artmaking. *Revised and expanded in 1058.*]

1356. Letter to the Editor. “In Focus.” *Boston Magazine* 72:5 (May 1980). [Letter from Coleman concerning headline of “Cashing In on Photographs . . .” *Boston Magazine* 72:3 (March 1980) and its misrepresentation of the article’s tone and content. A short reply from the editor accompanies this letter.]

1357. “Form Follows the Family Album.” *SoHo News* (21 May 1980). [1 b&w by Anonymous. Coleman writes on color photography and its challenges to the standard written histories of the photographic medium. *Variant in 193. Reprinted in 9.*]

1358. “Symposium on Photography Criticism in Vienna/ Symposium über Photokritik in Wien.” *Print Letter* No. 28 5:4 (July/August 1980), p. 3. [English and German. Excerpts a lecture Coleman delivered in conjunction with the Fifth International Symposium of the Fotografis Landerbank in Vienna on 22 June 1980. The lecture centers on an examination of the recent past and present state of photography and its criticism in the United States.]

1981

1359. Mark Alexander and James Megargee (unsigned). “Interview: A. D. Coleman.” *Art Visions: A Publication for the Visual Arts* (Winter Park, Florida) 1:2 (Spring 1981). [1 b&w portrait of Coleman by Anonymous. Interview conducted 2 February 1981. Discussion of Coleman’s start and evolution of his role as a critic, and the relationship that criticism has and should have to the audience.]

1360. Mark Alexander and James Megargee (unsigned). “A. D. Coleman Interview (Continued from Edition 2).” *Art Visions: A Publication for the Visual Arts* (Winter Park, Florida) 1:4 (Fall 1981), pp. 16–17. [1 b&w portrait of Coleman by Anonymous. Interview conducted 2 February 1981. Discussion of the impacts of technology and education on visual communication and the history of photography. Also, on the work of William Ivins and Marshall McLuhan. And, finally, on the *A-V Program Directory* (see 6) and its origins.]

1361. Claire Moos Schuster. “Comments on the Me Generation: Excerpts from an Interview with A. D. Coleman.” *PWP (Professional Women Photographers) Times* 1:3 (Fall/Winter 1981), pp. 6–7. [Discussion focusing on a group exhibition of women photographers centered on the theme of “The Me Generation.” Conversation includes problems with curating exhibitions, the loss of individual voices in

group exhibitions, and the role of the audience in presenting an exhibition that is intended to comment on an issue.]

1362. “Silverplating the Dandelion: The Cannonization [sic] of Father Flye’s Snapshots.” *Views: The Journal of Photography in New England* 2:2 (Winter 1981), p. 32. [2 b&w by Father James Harold Flye. Reviews the exhibition *Through the Eyes of a Teacher: Photographs by Father James Harold Flye*. Examines the work itself and the problems inherent when one attempts to legitimize art via resurrection—in this case, the reprinting of work to “modern” standards. *Reprinted in 9.*]

1363. Letter to the Editor. “Candid Camera.” *SoHo News* (24 November 1981), p. 32. [Concerns a Pepe Karmel comment on Coleman’s article on John Szarkowski in 1347. Coleman’s letter dismisses Karmel in no uncertain terms.]

1364. “Weegee: A Biographical Note.” *Art Express* 1:3 (November/December 1981), p. 13. [2 b&w by Weegee. A brief biography of Weegee (Arthur Fellig). Concerns both his work and his life. *Revised and expanded in 246. Reprinted in 9.*]

1982

1365. “Is Criticism of Color Photography Possible?” *Camera Lucida* No. 5 (1982), pp. 24–29. [An amended version of a lecture delivered at an International Center of Photography symposium in 1980. *Revised from 210. Reprinted in 9.*]

1366. “Experts List Books for Collectors.” *Photographs: A Collectors (sic) Newsletter* 1:5 (September 1982), p. 9. [1 b&w by John Gruen. Coleman presents a list of recommended readings for the beginning collector. Lists the books with a brief description. *Revised from 192.*]

1367. Ted Hedgpeth and Craig Morey. “Interview with A. D. Coleman.” *San Francisco Camerawork Newsletter* 9:3 (October 1982), pp. 3–6, 11, 12. [The nuts and bolts of working as a critic: income, sources for work; Coleman’s evaluation of his stature and issues that affect it, including his vocal criticism of John Szarkowski; Coleman’s evaluation of his own style of writing and taste patterns, and the limitations imposed by them.]

1983

1368. “Clear Light: The Nudes of Chris Enos.” *Contact Sheet* No. 36 (Spring 1983). [Broadside. 8 b&w by Chris Enos. An analysis of the work of photographer Chris Enos. *Reprinted from 68.*]

1369. Thomas Gartside. “A Talk with A. D. Coleman.” *New Art Examiner* (Summer 1983). [1 b&w portrait of Coleman by Barbara Alper. 16 March 1983. Interview. Discussion of the excitement over photography as a form of art and of communication that initiated Coleman into his role as a critic; discussion of that role in terms of photography’s development as a visual language. *See also 249 and 1025.*]

1370. "In the Tradition." *Views: The New England Journal of Photography* 4:4 (Summer 1983). [4 b&w: 2 by Roger Minick; 1 by Reesa Tansey; 1 by Ken Light. Book review; *In the Fields*, by photographers Ken Light, Roger Minick, and Reesa Tansey. *Reprinted from* 944.]

1984

1371. Daniel Kazimierski. "Lens, Culture, Art." *Contact: The Education Newsletter of the International Center of Photography* 6:1 (Winter 1984), pp. 2–3. [Interview. A discussion of photography's history in terms of its grounding in lens technology.]

1372. Daniel Kazimierski. "Lens, Culture, Art." *Cinema Studies: A Newsletter of the Department of Cinema Studies, New York University* 1:3 (Summer 1984), pp. 1–2. [1 b&w portrait of Coleman by Daniel Kazimierski. Interview. *Variant of* 1371. *Reprinted in* 11.]

1985

1373. "A Manifesto for Photography Education." *Texas Photographic Society* 6:1 (Summer 1985), pp. 2–4. [*Reprinted from* 1333.]

1374. Letter to the Editor. *Views: The Journal of Photography in New England* 7:1 (Fall 1985), p. 4. [Coleman corrects Colin Westerbeck, Jr.; Wright Morris's *The Inhabitants* was reprinted in 1972; mentions two reviews of his in 153 and 1166 based on this second printing.]

1375. "Hybridization: A Photographic Tradition/La Photographie Dans Tous Ses Etats: Les Développements Récents de la Création Multimédias." *Photographies (France)* No. 8 (September 1985), pp. 98–100, 119–20. [English and French. 6 b&w: 4 by Lucas Samaras; 1 by Max Ernst; 1 by Frederick Sommer. Discussion of multimedia artists in whose work photography is used; the problems of classifying them in established photographic categories is raised. *Reprinted from* 32.]

1986

1376. "Marleen Pennison and Paul Owen: Photography in the Dance." *The Polaroid Newsletter for Photographic Education* 3:2 (Spring 1986), pp. 6–9. [4 b&w: 1 by Paul Owen; 3 by Anonymous. Analysis of the working relationship between photographer Paul Owen and dancer/choreographer Marleen Pennison. *Revised in* 1387.]

1377. "Who Profits from Photojournalism and Documentary?" *Creative Camera (England)* No. 8 (August 1986), pp. 9, 32. [Analysis of the current state of documentary/photojournalism in the world today. *Revised from* 509.]

1378. "Documentary and Photojournalism Now: Notes and Questions/Bemerkungen und Fragen Zur Dokumentarfotografie und Zum Fotojournalismus Heute." *Fotokritik (Germany)* No. 20 (December 1986), pp. 12–21. [English and German. First publication of unified version of essay published as a three-part series

in 507, 508, and 509. One section is developed from the text of a lecture given at Hampshire College, Amherst, Massachusetts. Coleman discusses the changes documentary photography and photojournalism have gone through, and our evolving perceptions of them. *Reprinted in* 10.]

1379. "The Vanishing Borderline: Sketch for a Manifesto on the Democratization of Art." *The Structurist (Canada)* No. 25/26 (Winter 1986/87), pp. 109–14.

[Reviewing the production and consumption of art since the Middle Ages, Coleman seeks to focus on photography's central defining position in our culture and, consequently, the importance of a thorough understanding of the technology's use and its potential for abuse. *Expanded version of* 517 and 518. *Reprinted in* 10.]

1380. "'Porn,' Polls and Polemics: The State of Research on the Social Consequences of Sexually Explicit Material." *Women Artists News* 11:5 (Winter 1986/87), pp. 8–9.

[Criticizing the social research on pornography in this first part of a two-part essay, Coleman centers this essay on the lack of consensus in finding a neutral definition of what constitutes pornography. *Reprinted in* 9.]

1987

1381. "'Porn,' Polls and Polemics: Part 2, Research and Consequences." *Women Artists News* 12:1 (February / March 1987), pp. 15–16, 38. [By addressing the question of whether social science is actually a scientific endeavor, Coleman points out the very limited vision and scope of contemporary research on pornography and its effects. *Reprinted in* 9.]

1382. "Photography Critics Lead Discussion." *AICA (International Association of Art Critics) Newsletter* 4:1 (Spring 1987), pp. 3–4. [Coleman's ten summarized points on writing photography criticism.]

1383. "The Lens: Notes for a Cultural History." *Frame/Work* 1:1 (Spring 1987), pp. 40–46. [An attempt to trace several aspects of how our culture developed and was influenced by the invention of the lens as a device for, originally, the control of light and, subsequently, the aid and extension of sight.]

1384. "Private Lives, Public Places: Street Photography Ethics." *Journal of Mass Media Ethics* 2:2 (Spring/Summer 1987), pp. 60–66. [An investigation of the problematic ethical relations of street photographers to their subject matter. *Revised from* 496 and 497. *Reprinted in* 10.]

1385. "Critic Upbraids Board and Women's Caucus of Society for Photographic Education." *Women Artists' News* 12:3 (Summer 1987), p. 35. [A news brief citing Coleman's protest of a report on a theatrical presentation organized by Richard Kirstel at a Society for Photographic Education conference in Baltimore, 1986.]

1386. "Outsider, Insider: Henry Gordillo." *Review: Latin American Arts and Literature* No. 38 (July/December 1987,

twentieth-anniversary issue), pp. 74–81. [5 b&w by Henry Gordillo. Gordillo's images of Canada and Nicaragua present clean, spacious views of two countries with a curious kinship—they share borders with the United States.]

1387. “Marleen Pennison and Paul Owen: Photography and the Dance.” *Dance Pages* 5:3 (Fall 1987), pp. 27–31. [5 b&w by Paul Owen. Analysis of the working relationship between photographer Paul Owen and dancer/choreographer Marleen Pennison. *Revised from 1376.*]

1988

1388. Letter to the Editor. *Michigan Photography Journal* No. 2 (Fall 1988), p. 20. [A brief, supportive letter to the editor from Coleman regarding the high quality of the inaugural issue of this regional publication.]

1389. “Lonny Shavelson: Portraits from the Blast Zone.” *Visual Sociology Review* 3:2 (Fall 1988), pp. 27–29. [Shavelson steps back and presents his subjects—the mentally ill—as idiosyncratic individuals for us to attend to as such, rather than as patients. *Reprinted from 74.*]

1390. “Arnold Newman.” *Tzelum Miktzoe (Professional Photography)* (Israel) No. 11 (December 1988), pp. 36–38. [Hebrew. 5 b&w by Arnold Newman. The complete development of Arnold Newman's famous style of portraiture is shown over a 50-year period in a traveling exhibition of 150 prints. *Reprinted from 538.*]

1989

1391. “Spridning, Tack!” *F (Fotografisk Tidskrift)* (Sweden) No. 4 (1989), pp. 6–8. [Swedish. 1 b&w portrait of Coleman by *f*-stop Fitzgerald. A discussion of the prevalent misconceptions about the history of photojournalism and documentary photography. Coleman hopes that new information technologies will lead to a broader dissemination of work of this type. *Reprinted from 507.*]

1392. “Beginning at Home.” *Satori* 1:3 (Winter 1989), pp. 6–9. [4 b&w by Les Krims. Myth and ritual are sarcastically seen by Les Krims in collaboration with his mother in the “Please” portfolio, a series of large-format depictions of a blind beggar woman. Krims's enigmatic photographs—actually pictures of his able-eyed mother—demonstrate a closeness and mutual understanding that has been lost in our larger society of individuals.]

1393. “Theater of the Forbidden: Duane Michals/Joel-Peter Witkin.” *Photo/Design* (January/February 1989), pp. 68–74. [9 b&w: 2 by Lee Berman; 2 by Duane Michals; 3 by Joel-Peter Witkin; 2 by Tomas Muscionico. Discussion between the two photographers and Coleman. Topics include the methodology and processes involved in their work, and the influences of themes such as death, grotesquery, and spirituality/religion. Held at the International

Photography Congress of the Maine Photographic Workshops, August 1980.]

1394. “150 Years.” *SHOTS* No. 15 (May/June 1989), p. 43. [Unauthorized reproduction of an extensive two-page history of the evolution of still photography by Coleman from *New Columbia Encyclopedia* (1975), reprinted in facsimile from 17.]

1395. “Joel-Peter Witkin et Duane Michals face à l'interdit.” *Art Press* (France) No. 137 (June 1989), pp. 42–44. [French. 3 b&w: 1 by Duane Michals; 1 by Joel-Peter Witkin; 1 by Anonymous. *Translation of 1393.*]

1396. “Modern Eye: American Photographs by Walker Evans.” *Modern Photography* 53:7 (July 1989), p. 25. [1 b&w by Walker Evans. The reconstruction of the seminal exhibition by Evans, accompanied by a well-done reprint of the original catalog, has limitations that impede full understanding of the impact the exhibition and book have had on the history of photography. *Variant of 946.*]

1397. Editor's Note. *SHOTS* No. 16 (July/August 1989). [Notice incorporating letter from Coleman regarding the authorship of the encyclopedia entry published without authorization in 1394.]

1398. “Brief Aus Arles.” *der Alltag* (Switzerland) No. 2 (1989), pp. 160–63. [German. Detailed reportage of events at the annual Arles festival of photography in France, including reviews of work by Elisabeth Sunday, Julio Mitchel, Denis Roche, Lucien Clergue, etc. *Reprinted from 955.*]

1399. “Brief Aus New York/Washington/Rockport.” *der Alltag* (Switzerland) No. 3 (1989), pp. 126–30. [German. A passage describing a debate at the Rockport Photography Congress involving Andres Serrano, Coleman, and a number of contemporary photography figures on the subject of censorship and public funding for the arts. *Reprinted from 957.*]

1400. “Awarding the Prix D'Arles: A Book Contest Judge Tells All.” *Author's Guild Bulletin* (Fall/Winter 1989), pp. 29–30. [An in-depth examination of the process of deciding the best photography book at the 1989 Arles photography festival in France. *Variant of 955.*]

1990

1401. “Foto-Brief Aus New York.” *der Alltag* (Switzerland) No. 2 (1990), pp. 144–48. [German. *In Our Time: The World as seen by Magnum Photographers*, poorly planned and executed mammoth exhibition of beautiful and iconic photographs by photojournalistic superheroes, the Magnum photography agency, occupying both branches of the International Center of Photography; *Image World: Art and Media Culture*, dabbling in the world of mass media at the Whitney museum. *Translated from 960.*]

1402. "Bilden i fråga." *F (Fotografisk Tidskrift)* (Sweden) No. 5 (1990), pp. 28–32. [Swedish. 2 b&w: 1 by Les Krims; 1 by Joel-Peter Witkin. The directorial mode of image-making has enjoyed a long history—one that has been repressed in favor of "straight" photography—and it has only been in the past twenty-five years that photographers have fruitfully explored and been accepted in this vein. *Translated from 42.*]

1403. "Desde N.Y. . . ." *Visual* (Spain) 2:9 (1990), pp. 51–55. [Spanish. 4 b&w: 2 by Eugene Richards; 1 by Gilbert and George; 1 by Carlotta Corpron. Translations of three articles from the *New York Observer* discussing the work of Eugene Richards, Gilbert and George, and Carlotta Corpron. Eugene Richards presents photographs and interviews of people who have been living under the poverty line. *Translated from 674.* Discussing the collaborators' ongoing exploration of approaches to image-making that integrate found and created graphic imagery. *Translated from 676.* A large exhibition of work by Carlotta Corpron positioning her in the medium's history is not merited, due to the lack of diversity in her work. *Translated from 670.*]

1404. "Fotografie Na Rozcestí?" *Fotografie* (Czech Republic) (15 June 1990), pp. 396–397. [Czech. Side-by-side article by Coleman and Jason Schneider explores the impact on image-making that technology and automation might have. *Translated from 1140.*]

1405. "Minestra Di Lenticchie: Una Meditazione Sulla Cultura Della Lente." *Fotologia* (Italy) No. 12 (Spring/Summer 1990), pp. 6–11. [Italian. 4 illustrations: 2 by Anonymous; 2 of Arcibo messages. The history and development of the lens and its effect on Western culture. First publication of this essay in full and footnoted form. *Translated from 385.*]

1406. "The Psychoids of Oppression and a Faith in Healing: The Life and Work of W. Eugene Smith." *Aperture* No. 119 (Early Summer 1990), pp. 73–75. [1 b&w by W. Eugene Smith. A new biography of W. Eugene Smith, by Jim Hughes, excavates the phantoms in a life full of the stuff that stokes the gossip mills in *W. Eugene Smith: Shadow and Substance* (New York: McGraw-Hill, 1989). *Variant of 961.*]

1991

1407. "Fotografie: Kritiek en Cultuur." *P/F* (Netherlands) No. 3 (1991), pp. 10–14. [Dutch. 5 b&w: 1 by René Burri; 1 by Gilles Peress; 1 by Sebastião Salgado; 1 by Henri Cartier-Bresson; 1 by Leonard Freed. Interview with Coleman.]

1408. "Interview with Manuel Alvarez Bravo." *Photographic Insight* 2:3 (1991), pp. 20–23. [2 b&w by Manuel Alvarez Bravo. Interview deals with Bravo's work methods, thoughts on his work, education, and motivations behind his work.]

1409. "Linda Troeller: TB–AIDS Diary." *Photographia* (Greece) No. 12 (March–April 1991), pp. 66–67. [Greek. 5 b&w by Linda Troeller. Feature article on a collage project by Linda Troeller that draws parallels between the social responses to tuberculosis and to AIDS through the use of autobiographical and historical materials, in order to make "an art that is not panic-stricken, not accusatory, and not limited to certain population groups." *Reprinted from 404.*]

1410. "Joan Fontcuberta: A Vast Dialogue between Nature and Culture." *Journal of Contemporary Art* 4:1 (Spring/Summer 1991), pp. 34–48. [Interview with the Spanish photographer known for his toying with the credibility of the photograph as a document in scientific research. *See also 312.*]

1992

1411. "La Lente. Appunti Di Storia Culturale." *Fotologia* (Italy) #14/15 (Spring–Summer 1992), pp. 30–37. [Italian. 2 illustrations by Anonymous. An attempt to trace several aspects of how our culture developed and was influenced by the invention of the lens as a device for, originally, the control of light and, subsequently, the aid and extension of sight. *Translated from 1383.*]

1412. "William Eggleston: 1976 and 1992." *Creative Camera* (April/May 1992), pp. 12–15. [5 color by Eggleston. Comments by Coleman on Eggleston's work and his sponsorship by John Szarkowski at the Museum of Modern Art, transcribed from an interview with Coleman that formed part of a BBC-TV program about Eggleston.]

1413. "Metaphors of Metamorphosis: The Photographs of Jock Sturges." *TO: A Journal of Poetry, Prose, and the Visual Arts* 1:1 (Summer 1992), pp. 95–100. [Extensive discussion of the case of Jock Sturges's harassment by the FBI and of his approach to photography, his relation to his subjects, and the implications of such a relationship presented in photographs when shown in our society. *Variant of 986. Revised in 85.*]

1414. "Arnold Newman's 'First Showing.'" *Photo District News* 12:9 (August 1992), pp. 74–76. [5 b&w by Arnold Newman. Actively exploring his negative archive and reconsidering earlier choices for photographs, Newman has assembled an exhibition of photographs that presents alternative shots from the same photography sessions of some archetypal Newman portraits and altogether new views of prominent public figures. *See also 538.*]

1415. "Todd Walker: Representation and Transformation." *PhotoEducation* 8:2 (Fall 1992), pp. 1–8. [1 b&w, 7 color by Todd Walker. Profile of the career of Todd Walker and his experiments with photo-lithography, collotypes, and digital imaging. *See also 955.*]

1993

1416. "Gordon Parks: Soulscapes." *American Visions* 8:1 (February/March 1993), pp. 14–19. [1 b&w, 6 color, cover:

1 by Toni Parks; 7 color by Gordon Parks. An interview with Gordon Parks, at eighty years old, that discusses his latest experiment in photography: an intricate series of macro-landscapes that utilize organic fragments and painting. *Expanded from 784.*]

1417. "Strategies of Staging Photography: The Image, The Space." *AICA-USA Newsletter* (Spring 1993), pp. 11–14. [Text of a presentation given at the College Art Association Conference, Seattle, Washington, on February 6, 1993. Discusses alternative methods used in the presentation of photographs and historical antecedents for this practice as a rebellion against the idea that there is only one way to present photography respectfully as high art in public display spaces. *See also 1453.*]

1418. "The Media Centre Acquires the Fonds Gérin-Lajoie. Guerra/OVO/La Médiathèque acquiert Le Fonds Gérin-Lajoie. Guerra/OVO." *Le Journal du Musée D'Art Contemporain De Montréal* (Canada) 3:4 (March–May 1993), p. 3. [English and French. A laudatory recognition of the Media Centre's acquisition of archives from the important Canadian journal of photography, *OVO*, now defunct. The archive consists of books, journals, correspondence, and miscellaneous paraphernalia from its seventeen-year history. *Revised and expanded in 353. Reprinted in 12.*]

1419. "Joel-Peter Witkin and Duane Michals." *Journal of Contemporary Art* 6:1 (Summer 1993), pp. 109–20. [Discussion between the two photographers and Coleman. Topics include the methodology and processes involved in their work, and the influences of themes such as death, grotesquery, and spirituality/religion. *Reprinted from 1393.*]

1420. "Ralph Eugene Meatyard: Mysteries on the Verge of the Vernacular." *Portfolio* (Scotland) No. 17 (Summer 1993), pp. 17–24. [9 b&w by Ralph Eugene Meatyard. An appreciation of Ralph Eugene Meatyard's work that probes his concerns as a photographer, his means for expressing these motivations, and historical reactions to his work. *Variant of 997.*]

1421. "Breda Fotografica, tweede editie." *FOTO* (Netherlands) No. 10 (October 1993), pp. 30–32. [Dutch. 2 b&w by Anonymous. Discussion of photography festival in Breda, Netherlands.]

1994

1422. "Una Tradición Que Se Desborda: La Naturaleza Muerta En La Fotografía." *Luna Córnea* (Mexico) No. 5 (1994), pp. 35–41 [Spanish. 6 b&w: 1 by Jean B. Léon Foucault; 1 by Pieter Aertsen; 1 by Jerry Uelsmann; 2 by Lyly Sverner; 1 by Edward Steichen. A brief history of the still life in art followed by an analysis of how photography has changed these concepts. Essay explores the path taken

by contemporary still-life photographers. Starts with a paraphrase of Sir Kenneth Clark, continues with a discussion of Vermeer, and then attempts to define the still life from a historical view. Ends with a discussion of color copy machine art, and the "choice" in black & white and other conventional forms of the medium. *Translated from 457.*]

1423. "The Destruction Business: Some Thoughts on Criticism." *B* (Sweden) (Spring 1994), no page. [Swedish. A short essay that defines the primary role of the critic as that of a radical—"one who insists on examining things from the root up," and is most likely unpopular because his or her nonconformist views are threatening to society. *Variant of 289.*]

1424. "Widely Known Artists, Both Staten Islanders, Exhibit Here at Last." *North Shore Star* 30:3 (September 1994), p. 22. [A news article covering the exhibition *Two Views: Photographs by Michael Hanulak and Raeanne Rubenstein*, reproduces Coleman's essay "Public Faces," which appears in the exhibition catalog. *Reprint of 52.*]

1995

1425. "Visiones Del Ojo De Dios, Del Ojo Del Pajaro Y Del Ojo Del Gusano." *Luna Córnea* (Mexico) No. 6 (1995), pp. 39–43. [Spanish. 6 b&w: 1 by Michael Collins; 1 by Charles Conrad; 1 by Emmet Gowin; 1 by Lewis Baltz; 2 by Richard Misrach. Translation of previously unpublished essay, "God's-Eye, Bird's-Eye and Worm's Eye Views: Some Recent U.S. Landscape Photography." Coleman states that curator Robert Sobieszek uses the work of several photographers to attempt a demonstration of *Landscape Photography in the Age of Questioning*, at the Whitney Museum Branch at Equitable Center, even though the photographers' work is more neutral than accusatory. *Variant of 685.*]

1426. "Mud Pie." *Urban Desires* <http://desires.com/1.4/Art/Docs/glaser.html> (1995), no page. [A short fictional interactive text (accompanying a portfolio of photographs by Nina Glaser) explores the nature of man as animal and suggests a return to the primordial ooze.]

1427. "Al norte de la frontera: Fotografos Latino Americanos en Nueva York y estados unidos." *Extra Camara* (Venezuela) No. 3 (April/May/June 1995), pp. 65–68. [Spanish. 4 b&w: 1 by Colette Alvarez Urbajtel; 1 by Manuel Alvarez Bravo; 1 by Martina Lopez; 1 by Mario Cravo Neto. A reprint of a speech given as an introduction at the National Arts Club of New York's awards ceremony honoring Manuel Alvarez Bravo. *Translated from 1429.*]

1428. "The Hypothetical History of an Actual Photograph/De Hypothetische Geschiedenis van een Werkelijk Bestaande Foto." *Perspektief* (Netherlands)

No. 49 (Spring 1995), pp. 48–50. [English and Dutch. An engaging story of a photograph, found in 1973 and subsequently lost twenty years later. *Translation of 360.*]

1429. “Crossing the Border: Latin American Photographers in New York and the U.S.” *Contact* (Washington D.C.)4:4 (Summer 1995), pp. 2–7. [2 b&w. The text of a speech given as an introduction at the National Arts Club of New York’s awards ceremony honoring Manuel Alvarez Bravo.]

1430. “Luminosité Française.” *France* No. 35 (Summer 1995), pp. 18–25. [French. 7 b&w, 7 color by Ralph Gibson. Coleman’s introduction to the magazine’s layout of fourteen Ralph Gibson images focuses on the importance of light—specifically French light—to this American master’s oeuvre.]

1431. “On Redaction: Heaps and Wholes, or, Who Empties the Circular File?” *LensWork Quarterly* No. 11 (Fall 1995), pp. 18–30 (also published as a CD-ROM). [This essay is a slightly revised version of the text of a lecture delivered during the panel “Creating the Canon: Writing History,” on Saturday, 17 October 1987 at the Ontario College of Art in Ontario, Canada, as part of the “Talking Pictures” conference. Coleman discusses the issue of the posthumous evaluation of an artist’s work. *Variant of 943.*]

1432. “La pesadilla de todo el mundo: *cocaine true, cocaine blue.*” *Extra Camara* (Venezuela) No. 5 (October/November/December 1995), pp. 52–55. [Spanish. 4 b&w by Eugene Richards. *Cocaine True, Cocaine Blue*, Eugene Richards’s newest book, “is a plunge into the communities most ravaged” by the increase in cocaine use. The book

is divided by the three predominantly black and Latino inner-city ghettos where the ninety-three images were shot, providing a “mosaic of glimpses” into these neighborhoods rather than an overview of the national epidemic. Richards’s images evoke a hallucinatory, nightmarish microcosm characterized by a ghastly amorality. *Translated from 777.*]

1433. “Muj pohled na fotografie” (The Way I Look at a Photograph). *Fotografie* (Czech Republic) (November 1995), p. 7. [Czech. 3 b&w: 1 portrait of Coleman by *f*-stop Fitzgerald; 2 by Robert Mapplethorpe. A commentary on the personality and work of Robert Mapplethorpe. *Translated from 98.*]

1434. “Muj pohled na fotografie” (The Way I Look at a Photograph). *Fotografie* (Czech Republic) (December 1995), p. 8. [Czech. 3 b&w: 1 portrait of Coleman by *f*-stop Fitzgerald; 2 by Graham Nash. A commentary on the photographic work of the popular singer and composer Graham Nash. *Translated from 666.*]

1435. “On Plagiarism.” *LensWork Quarterly* No. 12 (Winter 1995), pp. 44–55 (also published as a CD-ROM). [Coleman details what he considers to be plagiaristic activity in photographic image-making. *Reprinted from 148 and 149.*]

1436. Marc Silverman. “An Interview with Photography Critic A. D. Coleman.” *PHOTOpaper* (Winter 1995), pp. 10–14. [Interview touches on numerous topics. Coleman states: “I think I have a capacity to take complex ideas and make them accessible to a broad general audience, and in that way to enlarge the dialogue around photography, which has always been one of my goals.”]

Reprints in Anthologies

1976

1437. “Because It Feels So Good When I Stop,” in Richard Kostelanetz, ed., *Younger Critics of North America: Essays on Literature and the Arts*. Fairwater, Wisconsin: Margins Press, 1976, pp. 104–108. [“This is the complete text of a speech delivered at New York University on 10 December 1974. It was presented as part of NYU’s 4th Annual Art-Critics-in-Residence Program, which is sponsored in part by a grant from the National Endowment for the Arts. A few minor revisions, additions, and updates have been made in the interim, but the statement stands essentially unaltered.” *Reprinted from 139.*]

1979

1438. “Interview,” in Thomas Dugan, ed., *Photography between Covers: Interviews with Photo-Bookmakers*. Rochester, New York: Light Impressions Press, 1979, pp. 197–208. [Discussion of Coleman’s experience as a photo-bookmaker and publisher of his own work, and about the photography book as a viable form of expression. Discussion of various bookmakers and their approaches. Comments on the dissemination of books, their acceptance and rejection by the market and critics, and the common perception of photography books. Previously unpublished interview. *See also 226.*]

1981

1439. “A Manifesto for Photography Education,” in Tony Frederick and Thomas Neff, eds., *Teaching Photography*. Denver, Colorado: University of Colorado Press & SPE, 1981, pp. 14–16. [Illiterates of the future; Coleman makes a new definition of the photographic community—virtually everyone in society—and notes that without widespread photographic education, there will be a new breed of “photographic illiterates” in the future. *Variant of 850.*]

1440. “The Directorial Mode: Notes toward a Definition: 1976,” in Vicki Goldberg, ed. *Photography in Print: Writings from 1816 to the Present*. New York: Touchstone/Simon and Schuster, 1981, pp. 480–491. Second edition, Albuquerque: University of New Mexico Press, 1998.

[A further exploration of the historical ancestors of the “directorial mode” of photographic image-making and the antagonists who worked to have it discredited for not adhering to “straight” or “pure” approaches to the medium. *Reprinted from 1342.*]

1983

1441. “Inszenierende Fotografie: Annäherungen An Eine Definition (1976),” in *Wolfgang Kemp: Theorie Der Fotografie III 1945–1980*. München, Germany: Schirmer/Mosel, GmbH, 1983, pp. 239–43. [German. On two recurrent controversies that have had strong influence on the evolution of photography into a graphic medium with a full range of expressive potential. The article was conceived as an examination of connections between certain photographers and things they have in common. *Translated from 1342.*]

1442. “Tuntuu Niin Hyvältä Kun Pysähdyn—Jatkuvasta Henkilökohtaisesta Suhteestani Valokuvak-ritiikkiin,” in Martti Lintunen, ed., *Kuvista Sanoin*. Finland: Finnish Museum of Photography, Helsinki, 1984, pp. 209–25. [Finnish. Self-published. *Translated from 139.*]

1443. “Beyond Peppers and Cabbages,” in Beaumont Newhall and Amy Conger, eds., *Edward Weston Omnibus: A Critical Anthology*. Salt Lake City, Utah: Gibbs M. Smith, Inc./Peregrine Smith Books, 1984, pp. 152–54. [The importance of evaluating the bulk of an artist’s work, not simply the “greatest hits,” is something that is often overlooked in favor of a simpler, easier pigeonholing according to a few “major” works. *Reprinted from 845.*]

1987

1444. “Collaborations through the Lens: Photography and Performance Art,” in *f-stop Fitzgerald*, ed., *DOC*U* MEN*TIA*. New York: Post Contemporary Productions, 1987, no page. [The “cross-fertilization” between the performing arts and the photography of *f-stop Fitzgerald* demonstrates a developing awareness of the camera lens as an active viewer rather than a simple documentary device. *Portions reprinted from 42. Revised in 1030.*]

1989

1445. "The Image in Question: Further Notes on the Directorial Mode," in Richard Kostelanetz, ed. *Esthetics Contemporary*. Buffalo, New York: Prometheus Books, 1989, pp. 339–44. [The directorial mode of image-making has enjoyed a long history—one that has been repressed in favor of "straight" photography—and it has only been in the past twenty-five years that photographers have fruitfully explored and been accepted in this vein. *Reprinted from 42.*]

1994

1446. "My Camera in the Olive Grove: Prolegomena to the Legitimization of Photography by the Academy," in Jeffrey Carroll, ed., *DIALOGS: Reading and Writing in the Disciplines*. New York: MacMillan Publishing Co., 1994, pp. 119–125. [On the new and surprising increase in the academic acceptance of "photography as a serious field of creative and scholarly inquiry." *Reprinted from 1339.*]

1981

1447. "Analyse und Vokabular in der Fotokritik." *Zusammenfassung von Vorträgen der Sammlung Fotografis von 1979–80* (January 1981), pp. 35–39. [German. Transcription of a lecture delivered in conjunction with the Fifth International Symposium of the Sammlung Fotografis Landerbank in Vienna on 22 June 1980. Lecture centers on an examination of the recent past and present state of photography and its criticism in the United States. *See also 1358.*]

1982

1448. "Fiche and Chips: Technological Premonitions / Fiche and Chips: Technologische Vorzeichen." *Camera Austria* (October 1982), pp. 37–39. [English and German. 1 b&w portrait of Coleman by Barbara Alper. This issue of *Camera Austria* is devoted to the 6. Internationales Symposium der Sammlung Fotografis Landerbank, Wien, 23–25 October 1981. Discusses photography as information and charts recent developments, such as electronic cameras, information storage. *Reprinted in 11, 233, and 390.*]

Symposia and Conference Proceedings

1989

1449. “Le Rationalisme et Les Lentilles.” *Les Multiples Inventions De La Photographie*. France: Ministère de la Culture de la Communication des Grands Travaux et du Bicentenaire, 1989, pp. 31–38. [French. 2 line drawings; 1 b&w portrait of Coleman by Thierry Arditti. Colloquium held in Cerisy-la-Salle, France, 29 September–1 October 1988. The history and development of the lens and its effect on Western culture. First publication of this essay in full and footnoted form. *Translated from 385.*]

1450. “Identity Crisis: The State of Photography Education.” *The Other Side of Photography: Profiles of Education*. Amsterdam, Holland: Gerrit Rietveld Academy, 1989, pp. 14–17. [Conference, 28–31 August 1989. The distinction between training and education—the university, the art school, and the polytechnic institute—and the importance of maintaining this distinction in obtaining/providing a quality education. *Variant in 1032.*]

1990

1451. “Lentil Soup,” in Sari Thomas, ed., *Studies in Communication, Volume 4: Communication and Culture: Language, Performance, Technology and Media, Selected Proceedings from the Sixth International Conference on Culture and Communication, Temple University, 1986*. Norwood, New Jersey: Ablex Publishing Corp., 1990, pp. 198–207. [The history and development of the lens and its effect on Western culture. *Variant of 385.*]

1995

1452. “A Imaxe en Cuestión: Novas Notas Sobre o Xeito Directorial,” in Manuel Vilariño, ed., *A Fotografía na Arte Contemporánea*. Portugal, *Photography in Contemporary Art*, Galicia, Spain: Xunta de Galicia/Consellería de Cultura, 1995, pp. 149–67. [2 b&w: 1 by Cindy Sherman; 1 by Mario Cravo Neto. English and Portuguese. From a conference in Santiago de Compostela, Spain, in September 1994. *Translated from 252.*]

1453. “Inszenierungsstrategien III: Das Bild, Der Raum.” *Kunstforum International* (January–April 1995), pp. 120–39. [German. 42 b&w: 2 from *Family of Man* installations; 2 by Ralph Gibson; 1 by Robert Frank; 3 by Nan Goldin; 1 by Harvey Stromberg; 1 by Robert Brown and James Pennuto; 1 by Benedict S. Fernandez; 1 by David (Chim) Seymour; 1 by Garry Winogrand; 1 by Alfredo Jaar; 4 by Robert Heinecken; 1 by Doug and Mike Starn; 1 by Les Krims; 2 by Andy Warhol; 1 by Zindman/Fremont; 3 by Richard Prince; 1 by Robert Mapplethorpe; 1 by James Casebere; 1 by Robert Longo; 2 by Hans Haacke; 1 by Sandy Skoglund; 2 by Jenny Holzer; 1 by Laurie Simmons; 1 by Cindy Sherman; 1 by Volker Döhne; 1 by Wyn Geleynse; 1 by Christian Boltanski; 1 by Les Levine; 1 by Gran Fury; 1 by Philip Greenberg. Translation of a lecture titled “Strategies of Staging: The Image, The Space,” presented by Coleman at a 1992 Foto Arco conference in Madrid called “The Photographic Dimension.” It concerns ways in which, beginning with Steichen’s *Family of Man*, photographers and artists have sought ways of expanding beyond the limits of traditional presentation of photography as framed prints. *See also 983.*]

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