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Through the Lens: Studies in Photography

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THROUGH THE LENS
Studies in Photography

THE TROUT GALLERY
Dickinson College
Carlisle, Pennsylvania
THROUGH THE LENS

Studies in Photography

March 4 – March 28, 2009

Curated by:
Tess Arntsen
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THE TROUT GALLERY • Dickinson College • Carlisle, Pennsylvania
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Members of the Art Historical Methods Seminar
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Phillip Earenfight

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During the last decades of the eighteenth century, Thomas Wedgwood, son of the famed Staffordshire potter, experimented with various optical devices and chemicals in an effort to make images through the effects of light. Using a camera obscura and a solution of silver nitrate on paper, Thomas Wedgwood made what were to be among the first known photographs. Although he was unable to “fix” the image—prevent the light-sensitive materials from turning entirely dark—his work laid the foundation for Joseph Nicéphore Niépce who, by 1825, developed a fixing process and paved the way for the defining work of William Fox Talbot and Louis-Jacques-Mandé Daguerre a decade later. However, it was not until Daguerre’s work was published in 1839 that related experiments were conducted in the United States.

Photography arrived at Dickinson College, as it did at many American colleges in the mid-nineteenth century, in the hands of faculty, administrators, and incoming students, carrying daguerreotypes, tintypes, cabinet cards, and cartes-de-visits of family and loved ones (fig. 1). Such imagery was supplemented by the efforts of local photographers, who made portraits of the college administrators, faculty, staff, and students. Study of the scientific principles of photography was introduced to the campus in 1863, with the appointment of Charles Francis Himes as Professor of Natural Science. Like many scientists of his day, Himes was interested in photography and experimented with many of the latest advancements in glass plate negatives. Himes’s work combined an interest in the physical properties of light sensitive materials with an appreciation for the fine arts. Among the more than four-hundred specimens of Himes’s photographic work in the Archives and Special Collections at Dickinson College, of particular importance are his photograms made from leaves (fig. 2) and an album of prints.
that he made of the architecture and fairgrounds at the 1893 Columbian Exposition in Chicago (fig. 3).6

As Himes conducted his work at Dickinson, Carlisle became the focus of national attention through the creation of the Carlisle Indian School in 1879. The school, located on the grounds of the old army barracks, was designed to assimilate young Native American boys and girls into white society through a military-style education. Ct. Richard Henry Pratt, the school’s superintendent, directed Carlisle photographer John N. Choate to make photographs of the Indian children upon arrival (dressed in their traditional blankets and long hair) and several months later (in military uniforms and combed short hair) to document the supposed efficacy of the school’s educational methods. Such “before and after” photographs, several of which are in the Dickinson College Archives and Special Collections, represent a sophisticated use of photographs as evidence for cultural and ethnic “cleansing” (fig. 4).7

As Ct. Pratt pioneered the use of photography to document forced cultural change over a span of months and years, Eadweard Muybridge developed techniques and equipment to document the motion of animals over a span of seconds. The results of his groundbreaking work was published in his extensive study Animal Locomotion, which included 781 separate plates representing a wide range of human and animal movement. The Trout Gallery at Dickinson College acquired 114 of the collotype prints from the rare original 1887 edition through the generosity of Samuel Moyerman (cat. 34–38). Muybridge’s work on Animal Locomotion provided a view of the world unseen by the human eye and prepared the basis for the development of motion pictures.8
As technological and commercial developments paved the way for portable, hand-held cameras and mail order processing, photography entered more fully into the fabric of twentieth-century life, and college campuses were no exception. Indeed, much of the early photographic material preserved in the Dickinson College archives was made with portable cameras operated by amateur photographers. These photographs document the people and places associated with the college. Parallel with these developments was the continuing evolution of photography as a media with its own artistic and expressive characteristics, distinct from that of the other pictorial arts. While The Trout Gallery lacks works from this vital period in the history of photography, efforts are underway to build this aspect of the museum's collection.

In contrast, the museum's holdings are considerably stronger in photographs from the second half of the twentieth century, with portfolios and single works by a number of important artists. Among them are portfolios by Elliot Erwitt and Manuel Álvarez Bravo. Both portfolios came to The Trout Gallery shortly after the museum's founding in 1983, as part of a gift from Lawrence and Carol Zicklin. Erwitt's photographs capture curious and humorous juxtapositions found in every day life and read much like editorial cartoons (cat. 14–18). In contrast to the light-hearted work of Erwitt, Álvarez Bravo's photographs consider the aesthetic and visual aspects of his native Mexico, where he is regarded as the father of Mexican photography (cat. 1–4).

Works from the 1970s include the surrealist-inspired photographs of Allan Ludwig, which rely on distorted optics to create images that challenge the traditional veracity of the photographic image (fig. 5). The prints are a gift of Jeffrey Baron. In contrast to Ludwig's imagery, which works against the original aims of photography, Rick Smolan's series of photographs taken at Dickinson while he was a student, document activities and events along the lines of a photojournalist (fig. 6).

The largest growth in the museum's collection of contemporary photographs has come through a series of portfolios given by Mark W. Connelly. This group of portfolios provides a wide range of approaches to the medium, from Tom Baril's classic, large format still life and architectural views (fig. 7) to the manipulated color prints of Pete Turner (cat. 41–45). It also features Kristin Capp's sensitive documentary photographs of the Hutterite community in the Pacific Northwest (cat. 5–8) and the conceptually oriented works of Jill Mathis (cat. 32) and David Seltzer (cat. 39–40). The black-and-white studies by Lucien Clergue (cat. 9–13) and Ralph Gibson (cat. 19–24) consider the human body as compositional form, while the prints of Erica Lennard (fig. 8) and Caleb Cain Marcus represent poetic...
Figure 6. Rick Smolan, Untitled, n.d. Gelatin silver print, 6 1/2 x 9 3/4 in. The Trout Gallery, Dickinson College, Gift of the artist, 1994.2.1.


A diffused, blurry photograph which creates a haunting effect, Interim Portrait #378, concerns issues of dreams and the afterlife. In 1996, The Trout Gallery acquired a large series of Polaroid photographs and gelatin silver prints by Andy Warhol. These works are part of a series given to The Trout Gallery by the Andy Warhol Foundation (cat. 46–64). Most of the Polaroid photographs were made as working studies for painting and screen print projects and include images of sports heroes Wayne Gretzky and Sylvester Stallone (cat. 46, 47). The collection also includes two of Warhol’s photographs of an Absolut vodka bottle, which were made as part of his work on Absolut Warhol, the artist’s project for the beverage company’s popular advertisement campaign (cat. 63, 64).

As this introduction suggests, the photographic collection of The Trout Gallery and Archives and Special Collections represents an important and growing resource for the Dickinson College community. On the occasion of The Trout Gallery’s twenty-fifth anniversary, Through the Lens: Studies in Photography provides an opportunity to highlight and develop further the museum’s photographic collection.

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4 An album from 1871 includes photographs of administrators and students by H. P. Chapman, Archives and Special Collections, Waidner-Spahr Library, Dickinson College, uncatalogued album.

5 For the Himes material in the Dickinson College Archives and Special Collections, see: http://chronicles.dickinson.edu/studentwork/himes/register.htm.

6 Charles F. Himes, Leaf prints; or, Glimpses at Photography (Philadelphia: Bennerman & Wilson, 1868). For the images of the Columbian Exposition, see Archives and Special Collections, Dickinson College, Waidner-Spahr Library, Charles Francis Himes Papers, Box 27–MC 2000.1, Folder 03: Souvenir images of Columbian Exposition, Chicago, 1893.


11 Allan Ludwig (1976).


Ralph Gibson’s *Overtones: Diptychs and Proportions* is one of the photographer’s more than thirty books.1 Among the works featured in *Overtones* is an untitled black-and-white photograph which features a woman standing in an interior space (fig. 11; cat. 20). The background is dark, almost black, so the viewer cannot make out any details, only shapes. The woman’s body is long and thin and is shown from her left side. The image is tightly framed and captures only the area of her body from her neck to her mid thigh. Light through a window casts contrasting diagonal stripes across the front side of her body. As the light hits her body, it curves and shapes to the surface of her skin. The light shows the delicate movement and shape of the nude body. The stripes fade down her body to her backside, which is completely black and blends into the background.

Another photograph in *Overtones* is *Venetian Blinds*, which as the title suggests represents a window blind (fig. 12).2 In the image, Gibson has cropped the sides of the window frame while the cloth strip divides the image vertically. The bottom of the composition is dominated by a space of pure darkness. Due to the contrast of the white blinds against the dark background, the resulting pattern flattens the negative space.

Although the two images function independently, a “third effect” is produced when two images are viewed side by side.3 Together the photographs expand their possibilities,
which Wilson Hicks calls the “principle of the third effect,” because alone each one creates its own separate effect but together they develop a third effect. In this pair, the viewer associates the blinds with light cast on the nude body. It is possible that the nude is standing in the same room where Gibson photographed *Venetian Blinds*, but this is not certain. Gibson developed this approach to his photographs and book projects over the course of his career. He starts with each individual photograph then places them on his studio walls to see if any images make connections. The images are only placed together if they produce a strong third effect.

Gibson’s interest in series of images and portfolio projects began with his work as Dorothea Lange’s assistant. Best known for her document photographs in the 1930s for the Farm Security Administration, Gibson worked with Lange on *Damaged Child*, which introduced Gibson to the power of photographs as independent images and as a part of a larger group of images. After two years with Lange, Gibson launched his freelance career.

In 1966, Gibson released his first book of photographs *The Strip: A Graphic Portrait of Sunset Boulevard*, which documents Los Angeles. While working on the book, he recalled his time with Dorothea Lange and the effort she put into every image. Although not his most successful project, it encouraged him to pursue further publication projects.

Gibson continued to take documentary photographs and in 1967 he met Robert Frank, who invited him to work on the film *Me and My Brother*. This led to other projects, including freelance offers from Magnum. Frank said, “I’m always doing the same images. I’m always looking outside trying to look inside. Trying to tell something that’s true. But maybe nothing is really true. Except what’s out there. And what’s out there is always different.” Frank’s influence on Gibson was significant and can be seen in each of his photographs, series, and books. Stylistically, both Frank and Gibson concentrate on visual studies of people, they make extensive use of close-ups and tightly framed compositions, and they experiment with the expressive potential of texture and film grain.

In 1968, Gibson founded Lustrum Press in order to publish his own photographs as well as those of other photographers Robert Frank and Mary Ellen Mark. Since then, Gibson has published over thirty books on photography. Their subject matter vary and include nudes, fashion, landscape, and portraiture. Gibson is concerned with the rhythm of the book; he considers his own photographs individually, how they speak alone and in juxtaposition with others and with text. Gibson likes to control how the spectator views the images, which is what he develops in his books with thematic sequences. When designing books, Gibson puts up all the photographs on his studio walls for weeks so he can interact with the images and construct their order and placement. As his colleague and co-editor Ray Merritt states, “A book however imposes its own grid. Within its four corners, the artist controls the field of sight, firmly cementing his own sensibilities by dictating the order and distance at which the work is to be observed. It is perhaps for this reason that photographers’ reputations have been made from the strength of their books.”

In addition to his black-and-white photographs, Gibson also works in color. Like his black-and-white work, his colored photographs are composed of tightly cropped, contrasting forms and an emphasis on texture. In *Blue Vine*, which is part of the series “France Near and Far” and the book *L’histoire de France*, Gibson focuses on a vine growing up against a stone wall (fig. 13). The vine is dark colored vary-
ing from black to brown. A cool blue color emerges directly underneath the vine. The color contrast works well, especially as the blue fades away and the natural tones of pink, coral, and tan are picked up from the bare wall. The texture of the wall and vine appear sharp in some areas but are blurry in others and all have a grainy quality. Alone, the image stands as a carefully formed composition; but within “France Near and Far,” it is but one passage in a visual study of France and its colonies. Through his pioneering work on the “third effect,” Ralph Gibson has shaped a generation of photographers and photo editors and, as Claire Sykes notes, captures “the extraordinary in the ordinary.”


2 Venetian Blinds is part of Gibson’s Black Series (1977).

3 Gibson and Merritt, Overtones, 2.

4 Gibson and Merritt, Overtones, 2.

5 Damaged Child (1936) represents a child living in Oklahoma City during the Depression.


8 Gibson and Merritt, Overtones, 2.

9 L’histoire de France (New York: Aperture, 1991) was Gibson’s fifteenth book and the first of his to feature color photographs.

Three nude women lie prone side-by-side, stretching laterally across the foreground (fig. 14; cat. 13). None of the figures appears in its entirety. Tightly cropped at both ends, the image limits its exposure to mid-body regions: breasts, rib cages, abdomens, and thighs. Each figure remains its own entity, yet they read as one rolling landscape. In creating *Three Nude Women*, Lucien Clergue studies the spatial interaction among forms and how they unify to become part of a larger whole. The two outer figures face upward, but the middle figure faces downward; she acts as the lynchpin, connecting all three and holding the image together. This role becomes evident as the viewer’s eyes are drawn to the image’s focal point, the small of her back. Its relatively light shade of gray is encircled by darker shadows cast by her rear and her neighbor’s thigh. The deep shadow in the cleft of her back echoes the larger shadow of the far model’s thigh and the smaller shadow of the front model’s rib cage. This repetition of form, defined by shadows, helps to structure the image compositionally.

*Three Nude Women* represents a detailed view of the bodies, bringing into sharp focus the surface of their skin and the texture of its hair and follicles. The closest examination reveals impressions left by blades of grass on the middle woman’s backside, as if she were previously facing up. Together, these figures complete one another. Clergue has captured in each a different body part, which identifies her as a woman, be it breast, curvaceous lower body, or pudenda.¹ The interplay of form, highlighted by shadows, brings into sharp focus the details of the feminine figure. Although the viewer recognizes these elements as parts of female anatomy, they are sufficiently divorced from the whole and abstracted as to make the image more than a mere reproduction of reality.

Clergue’s representation of the nude as “landscape” fits into a tradition which developed significantly in southern California during the early twentieth century. The American pictorialist-turned-straight photographer Edward Weston pioneered this genre. Based in Carmel, Weston often photographed nearby deserts, struck by the dunes’ undulating forms. He incorporated formal elements gleaned from landscapes, such as strong horizontality, into his nude photographs. In *Nude*, Weston investigates the possibilities created by a figure stretched laterally across the image (fig. 15). She lies on her back, her upper body receding at a slight angle. The image provides few clues as to her surroundings; instead, it emphasizes the solidity and horizontality of the body, stretching like a mountain range across a horizon. Such an approach reflects Weston’s quest for what he called “significant representation,” which he characterized in this way: “To photograph a rock, have it look like a rock, but be more than a rock.”² Both Clergue and Weston photograph nudes so that they are more than nudes—they are panoramas of the human form.

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The monumental figure of Weston’s Nude fills the foreground in a way similar to Clergue’s Three Nude Women. However, by framing the torso and upper thigh, Weston eliminates anatomical clues such as breasts or a bellybutton that would enable a viewer to orient the body’s spatial position. The distribution of space is sufficiently ambiguous in this work that at first glance the viewer could perceive the woman as lying stomach-down, raising her upper body in a sort of cobra-like pose. A closer study reveals the slightest of shadows cast upon the rib cage and the protruding pelvic bone, which clarify her physical position. The light source from above traces the contour of her abdomen and upper thigh, giving volume to her form and separating it from the background. These details render her image human in a representation which otherwise emphasizes her body as a plastic form.

Clergue’s Three Nude Women requires less scrutiny to know the subject matter, since the downward view incorporates anatomical characteristics such as a nipple and pubic hair, which are instantly humanizing. The image causes one to wonder whether all of the bodies belong to a single woman, photographed from three different angles. The bodies appear similar in stature and proportion. Even the title of the work is no guarantee, given the possibilities of creating composite images that can represent a single person from several points of view. However, in this case, the title is just.

Clergue’s nudes follow a recognizable type: youthful, robust, and dark-featured. He believed that this characteristically Mediterranean appearance fulfilled his goal of celebrating “woman at her best.” In his native region of Southeastern France, olive skin and dark hair signaled health and vitality. Clergue considered Mediterranean people, including himself, to be irrevocably attached to the region’s defining geographical element: the sea. In searching for photographic material, the sea’s proximity and exaltation proved irresistible and inexhaustible for him. His lifelong home in Arles, situated at the confluence of the Rhône River and the Mediterranean Sea, contributed to his interest in photographing coastal features. It also shaped his choice of models. Clergue explains that Mediterranean models are “capable of receiving and channeling a wave, molding it to their body, and exalting in it.” For him, Provençal women evoked the spirit of his native region.

Scholars have speculated that this regionalism plays a role in the nostalgic character of Clergue’s images. In reference to the style of his nude photography, Jori Finkel remarked that “Clergue is an overly sentimental Edward Weston…without the ruggedness.” Weston’s work does have a harsher feel, perhaps because of the importance of texture and physicality to his photographs. Weston commented that through photography, “the physical quality of things can be rendered with utmost exactness: stone is hard, bark is rough, flesh is alive.” Weston was particularly concerned with representing and, at times, amplifying the appearance of texture. Contrast this to the sensuality of Clergue’s photographs, his consciousness of geometry, and his taste for altering texture through light and shadow. In addition to these aesthetic choices, the photographs’ site can help to explain their nostalgic nature. Although Weston became quite attached to the American Southwest, where he lived since the age of twenty, he did not grow up there. Thus, unlike Clergue, he did not have lifelong associations with the region where he was doing the majority of his work. Furthermore, Tom Beck argues that photographing nudes became important for Clergue as a result of his mother’s ailing condition throughout his teenage years. She died when he was eighteen, and Beck speculates that “photographing nudes became…[Clergue’s] source of emotional renewal.” Thus he has interpreted Clergue’s fascination with beautiful, healthy women as a reaction to seeing his mother so gravely ill. The combination of these factors has imbued Clergue’s photographs with a softness that contrasts Weston’s style, even when their subject matter is similar.

Clergue also differs from Weston in the incorporation of the sea into his images. Although Weston photographed on beaches, he tended to isolate his nudes on the sand, providing a monochromatic background and curtailing any allusions that the water’s inclusion would bring. In Clergue’s photographs, water is a prevalent force to the extent that the images are generally referred to as “sea nudes.” Waves crash, the tide rises and recedes, droplets of sea spray flicker like gems on the women’s skin. Michel Tournier has stated that Clergue’s nudes rest on the affinity between three fundamental notions: mother, matter, and sea. Such an observation opens up the possibility of a mythological interpretation of his work. Indeed, the reference to “mother” implies that the models represent an incarnation of a primordial earth goddess. Yet even more popular is the notion that these images are a representation of that most heavily idolized goddess in Mediterranean mythology: Venus.

Jean Cocteau first discussed Clergue’s sea nudes in terms of the Venus metaphor, and it is an interpretation that the artist easily employs in discussing his work. “Since I was twenty-five years old, not a year has gone by in which I have not watched the birth of Venus,” wrote Clergue, referring to his habitual photographing of nudes at various shores around the world. His earliest images of this type were photographed on the sandy beaches of southeastern France’s Camargue. In the series Born of the Wave (1968), the black-and-white images take on a mythic quality, perhaps due to the monumentality of the figure and its domination of the
foreground. In one particularly striking image, a nude lies prone on the shore, parallel to a receding wave. She elevates her upper body by her elbows, arching her back and deepening the cleft in her collarbone, as she tilts her head back as if to bask in the Mediterranean sunlight which shimmers on the wet sand. This position denies viewers the sight of her face but emphasizes the beauty of her hourglass shape. The sand forms a smooth surface under the model and is free of footprints, as if she has emerged from the surf. The title of the series and the image combine to achieve a narrative effect and suggest the passage of time: the wave has come and gone, leaving a golden Venus in its wake, her skin still slippery with water.

By casting women in the role of Venus, Clergue references not only the goddess, but all of her attributes. Greek and Roman mythology extolled her beauty, and for centuries artists have idolized her in sculpture and in painting. Although Venus also symbolizes fertility and sexuality, Clergue’s nudes are not overtly sexual. Sexuality, or what is perceived as sexually inviting, is often displayed in the gaze, and as a rule, the models’ faces are cropped out of Clergue’s images. In rare instances where expression is visible, it seems frank, honest, and steady—as if she is watching and scrutinizing the photographer as intensely as she herself is being watched. Even body language, which can insinuate sexuality, has no such effect in these images. The models’ poses are stiff and self-contained; all of their energy seems directed toward holding their position. If they have sexuality, it is latent, and stems from the viewer’s imagination rather than direct engagement on the model’s part.

To some extent, the models’ elusiveness has generated criticism for supposedly resulting in an image devoid of emotion. Clergue’s nudes are “as beautiful as his portraits of rock formations at Point Lobos, but equally soulless,” wrote Devorah Knaff. This criticism is, in my opinion, harsh and unjustified. While these women lack a strong individuality, they do possess vitality, and even more so given the context of the photographs. In a static environment, Clergue believes that “the model must provide the dynamism.” They do so in Clergue’s photographic series from Point Lobos, published in 1981. These images rebound with contrast: the primordial sea and rock form a dramatic backdrop for women precariously posed on the outcropping, their lives ephemeral in comparison to that of their surroundings. Moreover, the sea and rock are held in place by gravitational forces, while the human is free to stand, move toward the safety of land, or even fling herself into the ocean. All of these possibilities distinguish her from her surroundings, simultaneously demonstrating the power and vulnerability of humans.

This question of vulnerability is particularly applicable to Clergue’s images of female nudes. Do images of nude women reinforce the objectification and fetishization of the feminine form? This has long been a concern of feminist art critics, and male photographers of female nudes are particularly subject to accusations of, at the very least, desiring their models. Susan Sontag addresses this issue: “If professional photographers often have sexual fantasies when they are behind the camera, perhaps the perversion lies in the fact that these fantasies are both plausible and so inappropriate.”

Sontag accepts that photographers sexually desire their subjects, not because they hold the camera and are, in a sense, in control of the situation, but because they are human. She addresses accusations of licentiousness by responding that there is an issue if the photographer is not cognizant of a nude’s sexuality. Kenneth Clark makes a similar argument in stating that the desire to be united with another human body is fundamental to human nature. If this is the case, then the image of a nude would naturally arouse in the spectator some “vestige of erotic feeling.”

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Eugene Mirabelli argues that this feeling is heightened with a photograph as opposed to other forms of graphic art, due to the awareness that “the photograph referred to a specific, unique individual who lived and breathed and shared the world and its passions” with the viewer.

When Clergue began to photograph nudes in the 1950s, he was still learning the rudiments of photography. His eagerness was matched by his shyness, which he attributes partly to the time period; he believes that contemporary photographers have fewer inhibitions. Clergue’s experience vis-à-vis nude models began in an abandoned farmhouse on the outskirts of Arles. Finding the rooms too small and awkward, he suggested to models that they go to the wide open spaces of the Camargue beaches. When working with local models, which he preferred because they seemed more natural to him, he was careful not to show their faces in the photograph, lest they face chiding from conservative community members.

Thus, two hallmarks of his style—the sea nude and framing which excludes the face—originally stemmed from teenage shyness and concerns about propriety.

Another element of Clergue’s work involves a certain fascination for the effects of light and shadows on the human body. His studies on Mediterranean beaches enabled him to hone skills in capturing these effects, which he brought to New York City during the late 1970s. There, he worked on photos that dealt with the interaction of models and filtered light in urban apartments. The effect created by light streaming through Venetian blinds transformed his figures into patterns of repetitive contrast. He created a series of “zebra nudes,” thus entitled for the light which, when reflected on their skin, resembled a zebra’s stripes. One such image, Zebra Nude, Italy (fig. 16; cat. 12), is cropped so dramatically that viewers struggle with the spatial organization of the figures’ bodies. The image requires viewers to reconcile their knowledge of the human form with the twisting, striped masses portrayed in the image. Rendered mysterious by the black background, which contributes to the enigmatic environment, the forms are further isolated by a deep shadow cutting across the image diagonally. Working in black and white enabled Clergue to maximize the potential for contrast in his images. A close look at Zebra Nude, Italy reveals the inclusion of details relating to the texture of the models’ skin. The bristling goose flesh has a humanizing effect on these forms, which at first glance do not necessarily appear corporal.

Clergue’s “zebra nudes” also represent his interest in nature’s “writing.” He is fascinated by nature’s ability to inscribe surfaces. Whether cast by venetian blinds or a plant’s vines, the light patterns on the models’ skin are perhaps the most fleeting of this sort. The images relate to his work on inscriptions in the Earth which, depending on the stability of their environment, are also fragile. For his book Languages of the Sands, he photographed tracks and impressions made in the Camargue littoral.

The early years of his career were marked by an interest in more permanent graphic phenomena. Before he began his work with nudes, he photographed animal carcasses trapped in the mire of Rhône River marshes. Thus, from the transience of shadow upon skin to the enduring nature of animals cemented into the landscape, the concept of inscription remained significant for Clergue over the years. His choice of medium is appropriate to this theme, since photography, or “light writing,” is in of itself a process involving nature’s inscription.

According to Michel Tournier, this range of projects indicates Clergue’s tendency to work through “thesis and antithesis” to portray both beauty and horror, with subsequent photographic series opposing one another in theme and elicited emotion. Yet it is through the female nude that Clergue’s work has been the most prolific. He explains his preference for the female nude in this way: “women’s bodies are more complex, and the possibilities entailed in photographing them are more abundant.” I have taken “complex” to refer to the curvilinear lines of his models’ hips, buttocks, and breasts—areas which feature prominently in his images and which typically distinguish female anatomy from male. Clergue’s preference for a certain body type was more than aesthetic; it was rooted in childhood impressions. As a young child he lived with his mother above her small grocery store, situated near the town’s red-light district. Prostitutes who appeared “superbe” to him frequently bought groceries from the shop, and they usually had a kind word to spare for the shopkeeper’s timid son. Furthermore, Arles afforded many opportunities to learn about Classical beauty. From a young age, Clergue was exposed to the Antique sculpture collection in the Musée d’Arles. Both sensuality and classical beauty have found their way into Clergue’s photographs.

Despite this preference, Clergue was open to the idea of photographing men and has done so successfully. However, a noticeable difference between his male and female nudes is his approach to framing the composition. Men are nearly always shown in their entirety, suggesting individuality and
presence, while women’s bodies are usually tightly cropped. Even if the woman’s entire body fits within the frame, her face is often turned away, and some models wear an African mask. Certain scholars would argue that by concealing or cropping her face, Clergue renders his subjects powerless. That is to say, he incorporates his nude models into the traditional role of female passivity, denying them a “consciousness” and offering them as “vessels to be inhabited by male desire.”

This interpretation, which assumes women’s subjugation in a traditional patriarchal system, fails to accurately describe Clergue’s objective. It presupposes the women’s deference and receptivity to the viewer when neither can be affirmed in the absence of a facial expression. Furthermore, this reading does not take into account the model’s complicity in her representation. Patricia Matthews contends that there are “multiple ways in which a woman may experience her own body under the male gaze,” and undoubtedly some of these ways are positive. Clergue has referenced his models’ need or desire for expression in stating, “They did everything they could to help me express myself. I only hope that I have been successful in expressing them.” In a sense, the models did become “vessels” for the expression of his artistic vision, yet Clergue implies that they too benefited from the posing process. One clear benefit from their “decapitation” is that it enables Clergue to represent a larger idea than that of an individual. By not showing a model’s face, her essence can be generalized and made representative of all women. What the women in Clergue’s photographs sacrifice in individuality, they gain in universality. In this way, Clergue achieves a “significant” representation of women through images rich in metaphor, alluding to the origin, history, and present of Womankind.

10 This representation was particularly striking for a Dominican monk who, upon seeing the sea nudes, remarked, “Le sperme de Dieu, voilà ce qu’est la mer,” in Bernede, “Lucien Clergue, la mer à nu.”
11 “Depuis l’âge de vingt-cinq ans, il ne s’est pas écoulé un an sans que je m’assois à la naissance de Venus,” in Marquet, “Lettre,” 6.
12 The Camargue is located southwest of the city of Arles, in the marshy expanse where the Rhône River delta meets the Mediterranean Sea.
13 Clergue compared such a figure to a violin, a theme taken up by Man Ray.
Lucien Clergue’s photograph *Zebra Nude* presents a narrowly cropped composition that extracts one section of the human body as if it were a landscape (fig. 17; cat. 12). By carefully cropping the subject, Clergue transforms a part of the body into a design element and formulates a new way of understanding the female body. This image of the body as a landscape concentrates on the curves, shadows, and contours of the body and heightens the subject’s lack of identity. Clergue focuses on the form, not the figure as the whole. However, Clergue’s severe cropping of the body and its fragmentation creates ambiguity and curiosity in the viewer’s mind and requires the viewer to mentally complete the form and physically “finish” her.¹

Jenny Lynn’s *Two Faces* highlights another example of fragmentation in photography (fig. 18; cat. 29). Like many of Lynn’s photographs, *Two Faces* presents a provocative coupling of elements in a tight compositional space. By focusing on a narrow vision and cropping off all but parts of the face, Lynn presents fragments of two people drawn together. Virginia Heckert explains that the main goal in Lynn’s work is to portray a sense of closeness. She notes that the “context in which the image is integrated—both physically and as processed in the viewer’s mind—the nature of those images is very much rooted in sensuality and desire.”² In the photograph, the viewer sees only contrasting parts of the faces, which create the suggestion of two bodies in an intimate setting. While the viewer sees only halves of two individuals, the electricity that runs between them is palpable, heightened by the viewers’ compulsion to “complete” the image in their mind. Lynn accentuates moments such as this one in order to provoke the viewer’s response. This is important because the lack of completion demands the viewer’s involvement in the work.

Lynn, like Clergue, truncates forms through selective cropping to convey the idea that a photograph is not a self-contained entity, but a suggestion, a beginning that continues outside the space of the image. In these photographs, the full context can only be grasped by associating the parts to a larger whole. This compositional technique is inherent to photography and has its roots in the late nineteenth century.

Traditionally, much of Western pictorial art aims to create a self-contained composition—that all of the essential elements are balanced and fully represented within the boundary of the frame. Such an approach is rooted in the preoccupation with completeness, which contributes to a sense of classical harmony, balance, and ideal beauty. Since
many early photographers aimed to make images that conformed to the artistic standards of paintings, much of their compositions exhibit a similar degree of balance and completeness. Photographers did not aim to leave viewers with any question about the construction of the image, or what might exist beyond the frame. Due to the influence of the pictorial tradition, early photographers rarely reflected on how to compose a scene that was not balanced and the subject centrally positioned. For these photographers, the frame acted as a metaphor for closure, that the final image was a finished product. The tendency to center objects in the middle of the composition—in portraiture, landscapes, and architectural views—showed this compulsion to produce a complete image.

Through a variety of technological innovations that led to the development of the portable camera (better lenses and more responsive photo-emulsions), photographers were able to take photographs with little or no preparation, which resulted in more informal compositions that more often than not cropped elements that were not in the center of the viewfinder. The portability of the new cameras made it difficult to compose and center every element within the camera’s viewfinder and photographers came to regard the frame as the beginning to the space beyond the image. This emerging aesthetic influenced painters as well. As is well known, Manet and Degas adopted the arbitrary cropping found in photography—as well as the pictorial arts of Japan—and translated these sensibilities into painting.

Edgar Degas in particular made extensive use of arbitrary cropping in his compositions. The works that best display this new sensibility are his series of ballet paintings from the 1880s. Degas remarked on these works, “I want to show things as they have never been seen before.” His ballet paintings illustrate how selective cropping extends the sense of space beyond the edge of the canvas and introduces a subtle shift in spectatorship—how the viewer relates to the image. Linda Nochlin notes that the figures seem to be “connected only through the relation of specularity—and it is really our position of spectatorship, reiterating the original viewing position of the artist, that holds the elements together.” The idea of liberating the image from the space within the frame to a space that includes the viewer heightens the power and directness of the image.

Although deliberate cropping in painting was well established by the 1880s, its use in photography was most pronounced with the advent of Surrealism in 1924. Originating in France and chartered by André Breton, this group valued distortion in photography. The group’s images achieve “far greater power than most of what was done in the remorsely labored paintings and drawings.” What resulted was purposeful delineation of composition where the pieces fall out of traditional place; they are under the influence of “displacement and condensation.” In a similar way, the Futurists found that the cropped image suggested movement outside of the frame. Thus, “thanks to the progress in technology, photography had begun an evolution of its own, becoming a means for formulating images of active motion.” The Futurists, including Boccioni, “used optical distortions” in order to capture the idea of motion on paper. The depiction of reverberations of motion on paper and the “curvature of the visual field was thus seen as a means for overcoming the restrictions of the linear perspective systems.” This is significant because it represented an overall forward thinking that encompassed the entire Futurist movement.

The camera, with its tendency to arbitrarily crop elements on the margins of the frame, brought about major changes in the reception of art and the aesthetics of the pictorial image. After all, the photographic image is the result of a mental fixation on accuracy. Cropping, and the resulting fragmentation of forms, proved to be a sensibility that transcended social boundaries because it played on a universal human response. Fragmented objects isolate the viewer’s senses and question the contrast between what is known and what is visually present. Fragmentation plays on the viewer’s...
uncertainties about visual cues that may not make sense. This modern mode of thought surpasses the purely concrete representational works of both early painting and photography and remains a major feature in contemporary photography, as indicated in the works under discussion.

Returning to the photographs of Jenny Lynn, we encounter once again this desire to complete the image. In *Hand and Foot* (fig. 19; cat. 30), the provocative image continues well beyond the frame, creating a level of uncertainty while it raises the question of “what is real?” The viewer is curious not only about what extends beyond the frame, but if the foot is in fact not a real foot, but plaster. But despite the ambiguity, the composition is nevertheless balanced and contained, even though the elements stray beyond the borders. However, as a finished print with its white margins calls the viewer to accept the image in full, the photograph as such legitimizes the fragments as an independent entity.

We see the same type of cropping in the works of Ralph Gibson, such as the hands that are cut off in the margins of his work *Antiquities Dealer, Rome* (fig. 20; cat. 22). However, this image includes a second means by which fragmentation can occur in photographs—obscuring parts of things through shadow. In this example we see the body of the dealer minus his head, which is “decapitated” by darkness. What results is a type of fragmentation that is caused by the lack of light. The dealer is framed by the surrounding environment and his identity is hidden by the darkness that envelopes his face. The darkness of the background pushes the subject forward, while at the same time, his lack of facial features pulls it back. Gibson’s photograph is particularly

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interesting because of this push and pull within the picture. A final example, one that parallels Antiquities Dealer, Rome, is Manuel Álvarez Bravo’s, Temptations in the House of Anthony (Tentaciones en Casa de Antonio) (fig. 21; cat. 4). While all other details in the picture are clear to the viewer, the nude woman’s identity is obscured by the sheet hanging on the line. This gap in knowledge frustrates the viewer. The image presents the option of accepting that the figure is without a face, just as one accepts the Venus di Milo without her arms, or one wonders without resolution about her appearance. Moreover, her otherwise full disclosure is contradicted by not revealing that which one normally sees.

Photography is a means of capturing an image, and for much of its early history, it focused on the subject itself. However, as a consequence of the camera’s particular framing qualities, that which was not included became as important as the whole. The fragments ultimately came to stand for themselves as complete statements.

4 Nochlin, The Body in Pieces, 43.
6 Krauss, Livingston, and Ades, L’Amour Fou, 49.
7 Krauss, Livingston, and Ades, L’Amour Fou, 49.
A hand is shown to correspond to a foot, a plant to a phallus, a womb to a butterfly, a veiled head to a cloud.

Richard Burgin

Jenny Lynn’s photograph Hand and Foot reveals her provocative, surrealist-inspired style through its incorporation of techniques such as the fragmentation of the human form, the bizarre juxtaposition of unrelated objects, and contrasts between the real and the artificial (fig. 22; cat. 30). The image was made for Little Rituals, one of Lynn’s ongoing series, which she began in 1974. Hand and Foot connects four different elements in an unexpected context leaving the viewer disoriented and searching for meaning. An outstretched man’s foot extends from the right side of the frame, while an elbow-length gloved hand reaches in from the left in a delicate, mannequin-like gesture. The hand and foot occupy a space in front of a backdrop of leopard-print fur and tree bark. The variations in texture (cloth, plaster, fur, bark) and light-and-dark heighten the effect of the contrasting imagery. Although the foot initially appears to be real, upon closer examination the slightly chipped surface reveals that it is made of plaster. This realization causes one to question whether the gloved hand is real as well. As Virginia Heckert suggests, these extremities are “intensely articulate in the expressiveness of their gesture, yet oddly disorienting and ambiguous in their detached states.” The juxtaposition of disconnected and unrelated body parts demonstrates Lynn’s affinity for the irrational and the unexpected, which has clearly evolved into a more conceptual ideology in her contemporary photography. The visual connections and contradictions in the image both create and define her body of work.

In her recent monograph PhotoPlay, which is a collection of images from several different series such as Little Rituals, Personal Myths, and Extrapolations, Lynn considers the whimsical manner in which she approaches and creates her imagery. “I think of my work as visual poems—realms in which I explore the interplay between dream and reality, chance and design, word and image, and collective and personal consciousness.” Although there may be discontinuity between the various themes, the images are never random; Lynn balances ideas of chance with conscious planning. Moreover, she often repeats motifs throughout the various collections, which suggest that they carry a certain value albeit unknown to the viewer.

Lynn uses several photographic techniques to heighten the provocative and surreal qualities of her photographs. In particular, fragments her subjects through the selective and abrupt cropping so that the viewer sees only part of what we assume to be a larger whole. Lynn heightens the effect by focusing on a specific detail and thus encourages the viewer to create his or her own associations. Two examples that demonstrate this approach are Lynn’s photographs Dog Ears (fig. 23; cat. 31) and Two Faces (fig. 24; cat. 29). In Dog Ears, the picture has been cropped so severely as to show only the top area of the dog’s head and ears, which eclipse the majority of the sky behind it. At first impression, it is difficult to discern the subject; the space within the photograph is dominated by a large, dark, curvy yet angular figure, which is disorienting. However, the title of the image resolves the ambiguity.

In Two Faces, a woman rests her head on a man’s chest. All that is seen of the woman’s face is her forehead, eyes, and nose and all that is seen of the man’s face is the nose, mouth, and chin. The narrow cropping forces the viewer to imagine what lies beyond the abruptly cut off edge of the photograph.
This close-up of the couple works as a single image and also as part of the photomontage *Riddle*—a grid-like structure of twelve of Lynn’s prints. In this context, *Two Faces* provokes even more curiosity from the viewer. When in a larger group, one is led to consider whether the image is meant to relate to or counterbalance another.

Jenny Lynn’s photographs have an enigmatic quality that is emphasized through a provocative juxtaposition of seemingly unrelated subject matter. Her images are based on a union between the mundane and the unexpected and they tend to display the objects from a different or even unusual perspective, especially when placed into contexts of larger groupings. Lynn’s work exemplifies David Bate’s definition of “enigmatic” surrealism in that it is the artistic viewpoint of the photographer who uses the camera to construct the surreal image and not the inherent qualities of the subject. This idea of the enigma appears in Lynn’s photography because she makes illogical connections between objects which result in provocative yet disorienting imagery. The juxtapositions hinder the viewer’s ability to make a clear connection between the subject and a meaning. Lynn states, “My intention is to spark the viewer’s mind and challenge automatic assumptions and to make his or her own connections.” She aims to raise questions in the mind of the viewer and challenge him or her to abandon previous associations.

Although the unexplained connections in her photographs cause the viewer to struggle to find a precise meaning within the imagery, her carefully balanced compositions tend to resolve ambiguities, if only visually. The photographs have a fantastic quality to them; some are more realistic while some have an ineffable yet highly provocative quality. Just as when one tries to recollect and interpret the meaning of a dream, her photographs leave the viewer demanding what lies beyond the parameters of the frame both physically and conceptually and therefore her images provoke the viewer’s imagination. Of her work, Lynn says “Sometimes my pictures don’t explain themselves to me completely; I come away with a different interpretation each time I see them.” Because the meaning of the images is subject to change for the artist, it is also expected to vary in the mind of the viewer.

*Woman on Rooftop* represents a young woman lying on a bed on the top of a roof, which incites the initial curiosity of the viewer (fig. 25; cat. 26). The short wall around her creates an artificial horizon that splits the area between the rooftop and the surrounding cityscape. The woman is propped up resting her chin on her cocked right elbow. Her body is stretched out and slightly twisted; she looks comfortable despite the fact that she is lying on uncovered mattress springs. She looks in the direction of the viewer; however, her eyes are covered with a sleep mask. Such contradictions and
oddities confuse the viewer and raise many unanswered ques-
tions regarding the image and what it seems to capture. The
strange juxtapositions cause us to abandon our previous
assumptions and desires for a narrative as we search to find a
conceptual meaning.

Richard Burgin attributes our inability to locate connec-
tions between image and meaning in Lynn’s photographs
because she “presents the paradoxes and symbols and then
abandons them to their fate as icons of mystery.”16 We are
unable to distinguish any confluence among the images due
to their provocative and puzzling nature. Although there may
not appear to be a single unifying element or theme among
the photographs, which makes them seem completely ran-
dom, Lynn constructs her imagery in a highly calculated
manner in order to make visual connections between the dif-
ferent objects.17 These connections frequently result in com-
positional similarities that prompt the viewer to focus on
specific visual details of the image and to disregard the desire
to figure them out conceptually.18 Lynn then recreates these
connections in other images by reusing similar elements in
different photographs and series, which result in a personal
vocabulary of images that are represented throughout her
body of work. Recurrent motifs that the artist uses vary from
fragmented body parts of nudes and disconnected extremi-
ties, to animals, insects, and pyramids.19 Heckert suggests
that:

The recurring motifs constitute a basic vocabulary
of figures and forms that might be the characters
of an ongoing narrative, components of a rebus,
or symbols of personal yet universal nature.
Whether viewing a single work or the entirety of
her oeuvre, it is difficult to resist the temptation
to create a narrative, to solve the rebus, to assign
meaning to the symbols. Narratives…will be non-
linear, layered, based more on simultaneity and
prescience of memory than on probability of
plot.20

Lynn’s work tempts the viewer to make contextual connec-
tions; however, without more information to construct a nar-
rative, we try in vain and therefore must focus on their
compositional qualities. One becomes frustrated with the
inability to find linearity or rational meaning behind the
recurring themes.

An example of an image that Lynn reuses throughout
her collections is the pyramid. It appears in Pyramid and
Palms (fig. 26; cat. 27) as a single image and again without
the flanking palm trees in Riddle. As a single image, the pyra-
mid may appear isolated and random yet when we see the
form in context among other images we notice the visual play that Lynn creates by placing it underneath a fragmented close-up image of a woman's pubic area. The angular lines created by the contours of the model's pubic bone form a triangular shape that is an obvious inversion of the geometric form of the pyramid in the photograph placed directly below it. Even the title of this grouping of photographs, *Riddle*, emphasizes her affinity to play with the images and their variation in meanings and associations when placed in different contexts.

[While arranging the parts, I try to stay open to chance and allow “accidents” to occur. I see the process as an active collaboration between myself and the image.]

This approach to her work results in a balanced composition of forms, especially in *Riddle*. Lynn describes that her process functions on two levels.

On the one hand, I’m balancing and combining imagery based on meaning or theme; at the same time I’m composing the overall piece purely visually, juxtaposing shapes, and lights against darks to make a dynamic whole in which the individual parts relate to each other.

Therefore, the collage of photographs results in a visual puzzle; as suggested by the title, the viewer must study the images both thematically and compositionally in order to connect them.

Jenny Lynn’s photographs affect the viewer both visually and intellectually. Her various techniques such as bizarre and nonlinear juxtaposition of objects achieve an enigmatic and surrealist effect that leaves the viewer grasping for contextual information or connections between the various elements. Although many of these connections may seem random, we can also see traces of her deliberate attempt to create visual links between the various compositions of the images. Lynn sets up her photographs in a calculated manner using a visual or sometimes even physical “play” with the objects in order to allow the viewer to see them from a new perspective. The resulting images appear dream-like because they demonstrate contradictions between the real and the surreal; a mundane object is placed into an unexpected context, or a bizarre subject is placed into an ordinary context. Heckert adds, “Her images remind us that we often learn more during the abandonment of play than the structure of work, that the visual provides a point of entry for the intellectual, that superficial relationships encourage us to probe deeper, and that the search for meaning is open-ended.” Our response to Lynn’s provocative imagery, compositional associations, and abandonment of logical connections move us to uninhibited contemplation.

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2 “While each image can stand on its own,” Lynn notes, “I often arrange the work in various configurations…to create a dramatic visual statement for site-specific spaces.” Jenny Lynn, e-mail message to author, November 11, 2008. Full text of the correspondence is on file in The Trout Gallery’s collection files.
3 Virginia Heckert, “(S)elective Affinities,” in *PhotoPlay*, 4.
4 “Surrealism” was originally a term used to describe a modernist movement in the early 1920s that was based on artists’ affinities for the irrational and the unexpected. See Rosalind Krauss, Jane Livingston, and Dawn Ades, *L’Amour Fou: Photography and Surrealism* (New York: Abbeville, 1985).
5 Jenny Lynn was born in Tampa, Florida and moved at a young age to Pennsylvania with her parents and two sisters. She spent part of her childhood growing up on a farm in Bucks County and then eventually moved again to a Philadelphia suburb. As the daughter of two painters, Lynn gained a natural appreciation for art at a young age. After graduating from high school, she attended the Tyler School of Art at Temple University and eventually found her niche in photography and has worked with it ever since. See “Biography,” in *PhotoPlay*, 46. “The moment I held a camera,” Lynn states, “I knew I’d finally found the medium I’d been searching for. Photography’s unique and innate capacity to simultaneously embrace ‘fact’ and ‘fiction’ fascinated me...” See Tom Beck, “Paradoxes of the Real,” in *Beyond Narrative: Photographs of Jenny Lynn and Jill Mattis* (Ridgefield, CT: Aldrich Museum of Contemporary Art, 1997). 6. This fascination with the relationship between fact and fiction drove her to consider aspects of the surreal, which is a thread that runs throughout her body of work.
7 Lynn, e-mail to author.
8 Heckert, “(S)elective Affinities,” 4.
9 Lynn, e-mail to author.
10 Jean Laplanche, *Essays on Obscenity* (London: Routelage, 1999), 254, compares an enigma to a riddle in saying “an enigma, on the contrary, can only be proposed by someone who does not master the answer, because his message is a compromise—formation in which his unconscious takes part.”
12 Enigmatic images such as Jenny Lynn’s often fall under semiotic analysis in which the signifier (the image) has been altered or constructed in a manner by the artist in order to create disconnect with the signified or the subject. See Bate, *Photography and Surrealism*, 29. This disconnect can be achieved through manipulation of the photograph itself when the artist makes conscious decisions as to what she would like to convey in the image. Some of these choices may seem very minimal, including the use of black-and-white film (after the availability of color), or the enlargement or distortion of the image; these options tend to create a photograph that is more conceptual than documentary.
13 Lynn, e-mail to author.
14 Lynn, e-mail to author.
Elliott Erwitt’s photographs are very straightforward. Comedy, one might say. The recognition of his subjects is swift—dogs, women, trees, birds, buildings, cannons, chairs, gourds. The recognition of juxtapositioning is equally swift, and this is critical. The viewer who places himself into one of Erwitt’s pictures will not be protected from experience, but he will be safe from outrage. He will recognize that the expression of this artist is nothing less than our humanness.1

Peter Bunnell

For Elliott Erwitt, a work is produced in one moment at the snap of his camera, never to be repeated. In Erwitt’s Bearded Man with Tree, Venice, U.S.A., the slight humor comes from the shapes and juxtaposition between the bearded man and the tree to the right (fig. 27; cat. 16). According to Erwitt, when framing a photograph, “There are two compositions. There’s the composition framed by the viewfinder, and there’s the composition in the picture, the dynamics of it.”2 The dynamic of this image and the relationship between the man and the tree are what make this picture so intriguing to the eye and bring out the humanness that Bunnell recognizes in Erwitt’s works. The connection that Erwitt makes between the shape of the man’s head and his beard gives the work energy, as if the viewer has taken the place of Erwitt sitting across the way, watching this man walk by and experiencing the sight for the first and only time. Many of the moments that Erwitt captures do not have a lot of time to be captured; they happen so fast that he only has a second to freeze them. Most of Erwitt’s images operate in this way because his “pictures are a comedy so charming that in order to enjoy it we need not think about how it was accomplished” but rather appreciate the end result.3 Erwitt has the ability to capture the moment the man walks by so quickly, without time to even think of what the end result might be.

For Elliott Erwitt photography is “simple.” It is about finding the perfect shot and taking it. He believes that “when the photograph happens, it comes easily as a gift that should not be questioned or analyzed.”4 Erwitt recognizes the importance in his work and that making people laugh is his greatest achievement. “[To] make someone laugh and cry, alternately, as Chaplin does, now that’s the highest of all possible achievements. I don’t know that I aim for it, but I recognize it as the supreme goal.”5 But if he does not consciously create a comical image, how do we see the same humor that he did at that moment? He believes himself to be an amateur—someone who is in love with what he does—but yet he is about finding the distinct difference between understanding “what humor is and [being] able to produce it at will” in a clearly composed work that others would understand instantly.6 Erwitt has achieved his goal in many ways and has been able to transform those moments into an image that most would find witty and comical.

Elliott Erwitt was born in Paris in 1928 to Russian parents as Elio Romano Ervitz. After having spent most of his childhood in Italy the Ervitz family was forced to leave because of the rapid rise of fascism.7 In 1939, the family
made their way to New York City and eventually to Los Angeles. Upon arrival in the United States, Ervitz did not speak English, but eventually he learned the language and changed his name to Elliott Erwitt. In Los Angeles, Erwitt attended Hollywood High School where, as he admits, he was not the most outgoing student. According to Erwitt, “shyness helped to make me a photographer. In high school I discovered that a camera gets you into situations where you don’t really belong.” For the young Erwitt, photography quickly became his interest, a hobby to get him through the normal day to day.

After high school, Erwitt continued his hobby and desired to make it an important part of his life. In 1951, Erwitt was stationed in Germany where he was given the opportunity to document army officials and the events around him. Of the many photographs Erwitt took for the army, Bed and Boredom won second prize in a photo competition for Life magazine. In the image, a private lounges on his bed with a look of something between annoyance and boredom. With such exposure and the connections made in the military, Erwitt met Robert Capa, who introduced him to Magnum, a cooperative group of international documentary photographers. As a Russian born in Paris who was raised in Italy and the United States, Erwitt recognized how complicated, so I stick to black and white. It’s enough. Black and white is what you boil down to get the essentials; it’s much more difficult to get right. Color works best for information.

However important media may be, Erwitt admits that “content is the most important thing. If the content is there, controlling what happens to the print is no problem.” The most important aspect of Erwitt’s work is his ability to notice humor and irony in a passing moment. When questioned about being able to find the “comedy and keen sense of the ridiculous” as an important part of his works, Erwitt replied, “I once wanted to be a clown and I once wanted to be a comedy writer. Also I’m attracted to emotional situations, and I’m bored by serious people.” Avoiding, and yet answering the question, Erwitt describes the way his mind works as a photographer. As if it were a three-part process, Erwitt sees, feels, and snaps.

Often, capturing that comical ordinary moment happens in the most ordinary of places. For Erwitt, Legs On A Wall, New York, U.S.A. was just such a moment (fig. 28; cat. 15). In this image, Erwitt understands the comedy that could be missed if not paying attention. It is as if a giant woman is lying on the roof and Erwitt just happened to walk by with his camera ready. The most significant quality that sets Erwitt apart from other photographers is that “his comic touch, like the magic touch of any photographer, is one that helps us through our realities and our illusions.” Sometimes his work is simply a process of seeing things that others miss, and nothing more.

In Coke Machine & Missiles, Alabama, U.S.A., Erwitt leaves the viewer to wonder why the two objects appear in the same setting (fig. 29; cat. 14). The juxtaposition of the coke machine with the large rockets playfully questions which is more powerful. John Szarkowski compares a photographer to a political spy, “the artist-spy presents in some ways even more difficult problems, for he is an agent without a master, a player who has refused to choose sides.” Perhaps what is so striking is that he finds these scenarios. His view helps people to see the unexpected and perhaps otherwise unseen. Erwitt believes that if his “pictures help some people to see things in a certain way, it’s probably to look at serious
things non-seriously. Everything’s serious. Everything’s not serious.”

Photographer, Heart, Afghanistan represents a photographer with one of his subjects and his pictures (fig. 30; cat. 18). It is a picture within a picture—a favorite theme among photographers. The Afghan photographer displays his work as if advertising for business so that he may take other people’s portraits. In this reversal of roles, Erwitt shows his strong point at taking “visual accounts of people and places”; simply put, he is interested in documenting life. Although just a photo of two men, it’s as if Erwitt is taking a picture of himself.

Although much of Erwitt’s personal works are of a humorous nature, his commercial and commissioned projects show a more serious, editorial side of his work. In 1959, Erwitt was sent on assignment to the Soviet Union to take photos at an exhibition on industry. While there, Erwitt photographed Vice-President Richard Nixon and Premier Nikita Khrushchev in the middle of a heated argument (fig. 31). Erwitt’s “photograph delighted the Nixon crowd” because it portrayed him “as the one guy ‘tough’ enough to stand up to the Russians.” In comparison to works such as his Bearded Man with Tree, the image of Nixon and Khrushchev is more raw and closer to the work of a photojournalist. Although such assignments provide Erwitt with a “handsome living,” it enables him to do the more personal photography that he prefers.”21 Photography allows Erwitt the opportunity of “shooting the professional for others and the personal for sheer love,” which is what makes his works so honest. However, what shows through all of his work is Erwitt’s
“sixth sense” of being able to catch people at just the right moment. Is the picture of Nixon and Khrushchev entertaining or a dramatic political moment? Regardless, Erwitt brought us into that moment.

Along similar photojournalist lines, Erwitt took a series of photographs at a train station in Budapest. The most famous image from this series shows an emotional woman in the foreground of the picture (fig. 32). In an interview for Contacts, a collection of short films about contemporary photography, Erwitt recounts what it was like to take this image. He describes it as chaotic and dangerous because of the laws against taking photographs in Hungary at that time. But the real story in this image is the emotion expressed through the woman’s hand gesture. Erwitt notes, “facial expressions can give away our emotional state, but hands reveal how we respond to these, how we choose to physically act and react upon the whims and caprice of ourselves and others.”

In the prologue Personal Exposures, Erwitt writes that “at all points, the public should be able to understand what you’ve done even if they don’t understand how you’ve done it.” For Erwitt photography is simple; it’s a matter of taking “things very seriously but do not be deadly serious” and not necessarily making an editorial. He takes great delight and pride in both his personal and professional works, all the while conceding that “photography is a lazy man’s profession.” In Erwitt’s opinion, the key elements to achieving a good picture are order, composition, and the right balance of mood and emotion. He believes that if all of these elements come into place, people will understand what it is that he does and possibly find meaning in his work.

3 Bunnell, Inside the Photograph, 178.
4 Erwitt, Personal Exposure, 7.
5 Erwitt, Personal Exposure, 7.
6 Erwitt, Personal Exposure, 7.
9 Erwitt, Personal Exposure, 13.
10 Elliott Erwitt, John Szarkowski, and Sam Holmes, Photographs and Anti-Photographs (Greenwich, CT: New York Graphic Society, 1972), 127.
11 Erwitt, Personal Exposure, 12.
12 Erwitt, Szarkowski, and Holmes, Photographs and Anti-Photographs, 125.

14 Erwitt, Personal Exposure, 20.


16 Booth, Master Photographers, 98.

17 Bunnell, Inside the Photograph, 180.

18 Erwitt, Szarkowski, and Holmes, Photographs and Anti-Photographs, 1.

19 Erwitt, Personal Exposure, 18.

20 Erwitt, Szarkowski, and Holmes, Photographs and Anti-Photographs, 125.

21 Erwitt, Personal Exposure, 23.


24 Erwitt, Personal Exposure, 21.

25 Erwitt, Szarkowski, and Holmes, Photographs and Anti-Photographs, 127.

26 Erwitt, Personal Exposure, 9.
Rolling Ball was one of Pete Turner’s first significant images (fig. 33). The photograph was taken on assignment for the Airstream Trailer Company and National Geographic magazine. Turner, who had been recently discharged from the U.S. Army, was sent to Africa in 1959 for a little over six months to document the use of forty-three Airstreams on a journey from Capetown to Cairo. Taken in the middle of the Nubian Desert, Rolling Ball is an image of a triangular rooftop slightly off-center, with the setting sun abutting the left side of the roof. Turner explains, “[A]s I started walking around the hut with a medium telephoto lens, I noticed that I could line up the sun anywhere along the side of the roof, bottom, middle, or top. It was a breakthrough for me, really a seminal image. I realized I didn’t need to use only what I found. I could make pictures instead of just taking them.”1 For Turner this was an important discovery, which enabled him to arrange the composition prior to taking the shot.

Another breakthrough for Turner occurred on his return trip to Africa five years later. While traveling via caravan, photographing landscapes, Turner captured the image of a giraffe (fig. 34). The image is compositionally striking in that the sky takes up two-thirds of the photograph, the desert one-third, and the giraffe only a small fraction. According to Turner, the image “sort of developed out of a mistake. I came back from Africa and I had this great shot but it was a little overexposed and washed out.”2 Turner’s solution for this problem was to manipulate the print in order to make the sky a vibrant red in contrast to a purple desert horizon. The Giraffe was not only significant to Turner’s career but an important step in the manipulation of color photography. For Turner, “The Giraffe…is important because it broke a ton of rules, and it also said something to me. It said you don’t need to be afraid to experiment. Playing things safe is often a mistake.”3 His manipulation of color through the use of color filters, both in the camera and in the darkroom, revealed Turner’s interest and fascination in color as a graphic element. Although he acknowledges that his images could hold their own if printed straight, Turner’s reputation grew out of his manipulation of color.

But for Turner, color is not an end in itself. His images also explore how emotion is evoked through color and composition. Turner states, “Color photography to me is about mood and feeling. If you can control the colors, you can create the mood.”4 Turner’s photograph, Road Song (fig. 35; cat. 43), presents an image of a running fence receding from the right side of the photograph to the center left. At the end of
the fence, barely visible, are a car’s taillights, red against the striking blue of the sky. The entire image is a vibrant blue, save for the darkness of the ground and the brightness of the taillights. This intense use of color is characteristic of all of Turner’s photographs. The retreating fence and barely visible taillights of the car create a sense of eternity, lingering like the car on the verge of the unknown.

It seems to evoke an emotion. Is it loneliness? It is a kind of song of the road, though I only show the road symbolically…You’re always looking forward to seeing what’s around the next bend. What was the reality… What was the feeling? The mood? The answer seems to be different for each viewer. Maybe there are no answers for images like this, which is subtle compared to much of my work.5

A good photograph takes time and persistence. Turner explains the process of capturing the shot for Road Song.

I knew that graphically this was the beginning of a good picture. So I set up there, hung out there and waited for the day to finish, the colors to get rich. The cars were going back and forth. And I figured I’ll get a car to get some interest, you know, along the road. The funny thing is you don’t really see the road anymore but you do see the taillights of the car.6

Another photograph that reflects Turner’s patience and intent is Ibiza Woman (fig. 36; cat. 41). While framing the shot for a different photograph, he realized that one of the women dressed in black would make a good contrast to the background.

[While] framing the scene in the viewfinder, I became intrigued by the image of the women all dressed in black against the whitewashed walls. I waited until a woman crossed the street. When she hit the curb with her foot, the composition felt just right.7

Turner’s works have all pursued a single, passionate, even obsessive goal: to have everything in place. His purpose is to cozen the noisy, random, inelegant universe into flawless visual vignettes. By waiting until the streets were completely void of any other women in black and until the right moment where the woman’s foot touched the curb, Turner captured a timeless moment. The intense color saturation in the image contributes to a sense of isolation.
Esquire, Holiday, Twen, Sports Illustrated, and National Geographic. Turner thoroughly embraced his commercial and fine art career. Combining the two, he continued to “delve ever deeper into his chromatic fantasies, unconcerned about whether what he was doing was art, or commerce, or some disrespectful combination of the two.”

He was also working closely with music producer, Creed Taylor, designing more than one hundred jazz album covers. This experience with Taylor inspired and influenced Turner’s work. He developed a style that focuses on color to create mood, shooting from low angles, selective focus, blurry extreme close-ups, and in-camera double exposures. The images have an “absolute lack of nuance, the constant presence of strong and decisive hues. It is basically the sublimation of what is required in a commercial picture.”

Turner’s work in music was a natural outgrowth of his interest in color. His photographs have been described as being a close visual match to music: “In Turner’s highly graphic, super-saturated images, color and form are analogous to pitch and meter, and almost disembodied from physical substance—like music, pure wavelengths of energy.”

One photograph that reflects his awareness of and fascination with music is *Boat Wake* (fig. 37). For this image, Turner noticed how wave patterns made by a boat in water are similar to sound waves in music. Turner describes how:

> this boat made a sound. Its engine was going putt, putt, putt, putt, and I’m looking out the back and I’m seeing, visually, the sound of the engine in the water making these wonderful little ripples, you know parallel tracks of ripples.

The result is an image that suggests the engine’s pulsations, a combination between the sound waves and water waves reflected in the light of the water. The photograph is an example of Turner’s combined interest in color, shape, and sound. *Boat Wake* is saturated in various shades of blue emphasized not only by a filter, but also by the subdued lighting of the location, which heightened the color saturation. The boat’s receding wake travels from the lower right-hand corner of the photograph off to the upper left-hand side, forming cylindrical shapes on the water’s surface. The reflection of the sky in the shapes of the ripples as well as the angle of the wake capture the viewer’s attention. Turner creates the illusion that instead of ripples in the water, there are lily pads that linger on the water’s surface like musical notes in the air.

To achieve the high degree of color-saturation in his photographs, Turner uses a combination of color film and filters. For example, if Turner wants to turn skies orange and grass blue he not only uses filters, but also “faded films, material for daylight exposed with studio lamps, films for artificial light used outdoors, utilizing the overall orange mask of a colour negative, mixing two types of brightness…. He always measures exposure with great precision and then usually underexposes a stop, to increase colour saturation.”

He also uses an optical printer and slide duplicates to achieve a higher color saturation in the final image. The optical printer enables colors to “be enhanced or new colors introduced; contrast can be increased or subdued, and different images or elements can be constructed…. The optical printer allows precise alignment of the final image regardless of the number of original elements used in production.” When duplicating a slide and manipulating the color saturation with an optical printer, Turner adds a color correction filter between the light source and original slide. Eventually he made his own optical printer for his darkroom:

> I took a Repronar [slide duplicator] and put a Nikon camera on it and a real strobe light underneath it. Nobody else was doing this in the early 1960s…. In trying that little experiment, I developed a whole new way of changing the look of color photographs. This became a part of my trademark style.

Today, Turner manipulates his original images digitally and prints his work with an archival ink jet printer to achieve the desired saturation and hue.

Turner’s photographic process begins with the original exposure of the camera. “When I am at work making pictures
I first try to photograph the subject from the best point of view.”21 Typically Turner limits himself to two lenses—wide-angle and telephoto to limit his thinking. Otherwise:

I’m asking myself a question every few seconds…usually it’s good to say, all right, we’ll do landscapes today and use a long lens, a 300 or 400 mm. This will concentrate your attention, discipline it. If you try to think of every lens in the book you’ll drive yourself crazy.22

*Doorway to Nowhere I* (fig. 38; cat. 42) and *Sand Dune and Tree* (fig. 39; cat. 45) are two photographs taken with a telephoto lens. In *Doorway to Nowhere I* the lens flattens the depth of field of the image into one plane. There is no apparent foreground or background, just a wall of saturated orange. A polarizing filter diffused the light, prevented glare, and washed the image with a vibrant orange. The use of a telephoto lens has allowed Turner to frame and flatten the basic geometric shapes of the architecture in a two-dimensional composition. The diagonal line of the wall leads up towards the strong rectangular shape of the window, which helps divide the wall of orange while the darkness of the window is complemented by the dark rectangular shape alongside the image. The lone bird standing on the steps is framed by the archway of the door, and the viewer’s eye is led straight to it by the diagonal of the wall.

In *Sand Dune and Tree*, the image is flattened by the use of a telephoto lens. Taken during one of his several trips to Africa, this image captures the effects of the Danebia sand dunes against the vastness of the sky and land. The photograph places the horizon line on the lower quarter of the image, guiding the viewer’s gaze to the intense orange hue of the sky and the contrasting size of the dunes against a small green tree in the middle. By using a telephoto lens, the sky, land, tree, and sand dunes all appear on the same plane. Turner adds:

The contours of the sand dunes are in continual change. It’s a little hard to articulate this because in nature the change is kind of slow…But I think to see the biggest change, you have to go away and then come back. Like you go away maybe shoot some place in the morning and come back in late afternoon you really can remember big changes. But those sand dunes…they’re always changing because as the light moves you get different shadows and forms and different texture.23

The effect of the telephoto lens emphasizes the vibrancy of...
the colors as well as the differences in scale of the objects within the frame, which intensifies the forms created by the sand dunes.

Turner’s approach to photography was shaped by his studies at the Rochester Institute of Technology (RIT). RIT was located in the home of Kodak and other American photographic technologies, which provided Turner with a strong grasp of fine art photography techniques and concepts. Turner and his fellow classmates, Paul Caponigro, Bruce Davidson, and Jerry Uelsmann, studied under Ralph Hattersley, Robert Bagby, Les Strobel, and Minor White. According to Turner, his peers influenced his photography by helping him shape his own style.

I looked over at what Bruce was doing and went on to do, and I liked it very much but it really wasn’t my style. Jerry Uelsmann was photographing very subliminal type of images that were about things we dream of, kind of surreal stuff, and that wasn’t really where I was going. Everyone was a little different.24

As a student, Turner visited museums and galleries with Hattersley and studied the work of the Surrealists including Magritte and Tanguy. Turner explains, “I just loved his [Tanguy’s] paintings of these very weird and exciting shapes on the beach and things. Some of my composite work definitely drew from his arena I would think.”25 Although Uelsmann’s photography focused on surrealist-inspired black-and-white composites, Turner’s work was drastically different. His composites were influenced by Tanguy in color palette, abstract shape, form, and dedication to an alien landscape. Turner’s surrealist influence also correlates to his fascination with science fiction. He states that his “method of making photographs resembles science fiction. I am an extraterrestrial being who lands on a planet that he does not know…perhaps we will witness the birth of a new system, in which hitherto unknown pigments will give to picture hues that are unexpected, rich, stable, and long lasting.”26

Pete Turner’s exploration of color photography began with his work with films and chemistry and continues well into the digital age. His work has covered everything from composites to portraiture, consistently emphasizing the importance of color as creative tool. Turner continues to broaden the nature of photography through his use of color, seldom afraid to manipulate reality.

3 Corcoran, Empowered by Color, 7.
5 Morton, Pete Turner Photographs, 126.
7 Morton, Pete Turner Photographs, 127.
11 Morton, Pete Turner Photographs, 11.
14 Cipnic, “Pete Turner,” 38.
15 This image was taken in the Geiranger Fjord of Scandinavia.
17 The filters that Turner uses to manipulate the color saturation in his photographs are known as CC filters, or color compensating filters. They come in varying densities of blue, cyan, green, magenta, red, and yellow, and they change color in certain areas of the image without altering the overall color balance. When Turner aims to create more drastic alterations, he uses conversion or light-balancing filters. All filters can be used not only for color correction but also for artistic control.
18 Colombo, Pete Turner, 59.
20 Corcoran, Empowered by Color, 9.
21 Colombo, Pete Turner, 60.
22 Morton, Pete Turner Photographs, 119.
25 Morton, Pete Turner Photographs, 11.
26 Colombo, Pete Turner, 59.
Bicycles track their way across an arid, otherwise deserted landscape. Girls caught in the awkward years between childhood and adulthood gaze at the viewer. Curious religious objects are placed side by side with seemingly no rhyme or reason. A partially obscured nude woman stands behind a laundry line. The eyes on a broken statue’s head stare eerily. These photos are the world of Manuel Álvarez Bravo, Mexico’s best-known photographer. Born on February 4, 1902 in Mexico City, Álvarez Bravo enjoyed a long, varied, and celebrated career, lasting until his death in 2002. He spent nearly all of his life in his home country, remaining devoted to Mexico and creating images based on it in many ways, from actually photographing Mexican landmarks to using the symbols and ideals of Mexican society in his photography.

Álvarez Bravo was one of several twentieth-century Mexican artists who played a major role in breaking away from European artistic influences and forging a distinct, modern Mexican aesthetic. Like Diego Rivera, whose early work was also based on European models, Álvarez Bravo’s first photographs reveal the influence of Cubism and formal constructions. It was not until the 1930s that Álvarez Bravo broke from his initial European influences and developed his own distinctly Mexican style. Making this break, however, was challenging since Mexico did not have an established modern style of photography to follow. Consequently, Álvarez Bravo studied works by master printmaker José Guadalupe Posada. Though Posada’s sharp satire did not carry over into Álvarez Bravo’s work, Álvarez Bravo employed Posada’s complex political ideas, yet presented them in a more nuanced manner. Álvarez Bravo also participated in the vanguard movements in Mexico City, his lifelong home, where he remained friendly with the artistic leaders and saw how they developed and learned from them.

Apart from fellow artists, Mexico City was vital to Álvarez Bravo, who grew up by the Catedral Metropolitana near the main square, El Zócalo. This area was flanked by the ruins of one of Montezuma’s pyramids and a pair of volcanoes, Ixtaccíhuatl and Popocatépetl. Thus, his immediate surroundings included a mixture of the modern with the ancient and natural—a theme that emerges in many of his photographs.

The combination of modern society and nature appears in several of Álvarez Bravo’s photographs, specifically Reed and Television (Carrizo y tele) (fig. 40; cat. 2), Bicycles on Sunday (Bicicletas en domingo) (fig. 41), How Small the World Is (Que chiquito es el mundo) (fig. 42), and Huichol Violin (fig. 43). Bicycles on Sunday combines a striking Mexican desert with bicycles and their riders; How Small the World Is shows nature, as represented by the tree, in conjunction with human life via the wall and the hung laundry; and, finally, Huichol Violin combines twisted natural wood and a man-made violin in such a way that they become indistinguishable.

Of these photographs, Reed and Television is particularly noteworthy. The image relies on the visual similarity of the leaves of a fern, which one would assume represents the natural world, and a television antenna, which we take as a symbol of the modern world of humans and technology. This contrasting pair of elements recalls Jane Livingston’s analysis of symbols in Álvarez Bravo’s photographs. But the precise meaning of these symbols remains tenuous. As in Álvarez Bravo’s other photographs, there is the question of whether the elements in Reed and Television possess specific meaning. On one hand, the photograph could be a statement about mankind invading nature and destroying its beauty. On the other, it could simply be a curious visual similarity. It is this ambiguity that gives Álvarez Bravo’s work such beauty and power. Highlighting his ambivalence, Álvarez Bravo’s adds: “Technology develops and the individual is given more possibilities. But he is neither better nor worse because of these possibilities.” The photographer neither damn nor supports technology, a viewpoint that is suggested in Reed and Television. Indeed, the photograph insinuates that man has started to move into the territory of nature. Nevertheless, the fronds dominate the picture, not the man-made technology, suggesting perhaps that nature will, in the end, outlast human society. Either way, the natural world must acknowledge human technology, and vice versa.

In light of Álvarez Bravo’s interest in nature, it is fitting that he concentrates on death, an important part of both the natural order and traditional Mexican spirituality. Fred R. Parker points out that “the mythology of Mexico—its collective dream—has always rested upon an acute awareness of death…a…companion that sits next to each man, woman, and child.” Broadly speaking, Mexicans do not view death as something terrifying, but as an inevitable part of life, not unlike living itself. In Day of All Dead (Día de todos muertos), a girl offers up a traditional Día de Los Muertos skull, a reference to a traditional holiday in which families celebrate the spirits of the deceased (fig. 44; cat. 1). Death, as offered by this young woman, is appealing. The viewer looks into a face
of death and is invited to accept and even embrace it. As Parker writes, “Time softens and becomes irrelevant. You are, and have always been, part of eternity.” This notion of death ties into Catholicism as well, suggested by the cross worn by the young woman. If the viewer believes that death is simply part of a process because everyone is a “part of eternity,” the viewer must then believe in some higher power that unites all in this eternity.13

Álvarez Bravo was raised among constant reminders of mortality: “Deaths occurred in battles in the very center of the city, near people’s homes…occasionally, shots would be fired and people would go running in all directions…sometimes, on my way to school, I would suddenly run across a dead soldier.”12 The image of death as presented in *Day of All Dead* is perhaps the softest view of death possible, especially as it is presented by a young woman. The skull is inscribed “AMOR” which melds death with love, encouraging viewers to embrace death as this woman has done.13 The jeweled skull also implies that the skull may be meant as a symbol of vanitas.14

Álvarez Bravo also combined the sacred with the profane, as in *Temptations in the House of Anthony* (*Tentaciones en
casa de Antonio) (fig. 45; cat. 4). The title is drawn from the life of St. Anthony, an Early Christian hermit who was tormented and tempted by bizarre visions. However, the photograph not only draws on an established religious subject, it subverts it. The photograph’s title is not Temptations in the House of St. Anthony; it is merely Temptations in the House of Anthony. The title suggests religious content, but the casual reference to “Anthony” and the domestic nature of the scene brings it down to an everyday level. Moreover, as the one standing before the nude women and holding the camera, Álvarez Bravo casts himself (and his viewer?) as the tempted. While Temptations in the House of Anthony subverts religion, it does the same to the classical nude, which, in this photograph assumes the pose of the Venus pudica. The nude’s “missing” head even suggests so many fragmentary nude marble statues. In this, as in other works, Álvarez Bravo interprets and subverts his sources in an innovative and interesting manner.15

The commonplace presentation of Temptations in the House of Anthony also points to the influence of magical realism on the work of Álvarez Bravo. A literary genre popular among Mexican writers of the first half of the twentieth century, magical realism aimed to integrate supernatural events or objects in everyday situations, making the real and imaginary indistinguishable. This is perhaps best shown in Álvarez Bravo’s The Visit, which blurs the boundary between reality and fiction (fig. 46). The three painted statues in The Visit lead the viewer to question why they are grouped together and whether they are real. Frederick Kaufman asserted that the photographer was “always…fascinated with unlocking the riddles of iconography.”16 Kaufman also points out that the house across from Álvarez Bravo’s childhood home was a knick knack store, selling trinkets ranging from posters of celebrities to icons of the Virgin to glass ojos de santos, or saints’ eyes. In light of Álvarez Bravo’s interest in magical realism, such a casual assortment provided a ready example for
combining otherworldly religious icons with common items.

Arthur Ollman asserts that Álvarez Bravo’s imagery makes sense, as his photographs were meant to be their own worlds with their own logic and symbolism, mirroring the very typical Latin American idea of mixed symbols without, necessarily, one fixed meaning. The mix of figures and setting in The Visit is especially poignant, considering what Álvarez Bravo himself said was his introduction to the world of imagery: “My first sensations of visual pleasure came from the little illustrations of religious scenes sold to us at school. I liked those devotional prints very much.” The religious imagery and figures assembled in The Visit draw on Álvarez Bravo’s Mexican experience.

Along with the people of his native Mexico, the land itself remained a key subject in Álvarez Bravo’s photographs. Chamula Landscape (Paisaje chamula) exemplifies Álvarez Bravo’s response to his native terrain with its ancient remains (fig. 47). While Álvarez Bravo’s “primitivism” paralleled similar artistic movements among his European contemporaries, his approach was rooted in a genuine interest in the Maya and other indigenous Mexican peoples. Many of his photographs, among them Burial in Metepec (Enterramiento en Metepec), Salt Worker (Salinero), and Grandmother, Our Grandmother (La abuela, nuestra abuela), are as much images of the land as they are portraits of its native peoples, and their modern day equivalents, the peasants. While other Mexican artists such as José Clemente Orozco and Diego Rivera included images of Mexican natives and peasants in their paintings, they frequently appear as symbols of social injustice. But in Álvarez Bravo photographs, they represent themselves next to their land.

In the photos, these peasants seem serene and unaffected by their surroundings, and yet integral to the land. They are meant to be like the Mayans and Aztecs; even though one day these people will be gone from the earth, their legacy will, nevertheless, live on through the very land of Mexico, like nature itself. This connection to ancient tribes is even more direct in some of Álvarez Bravo’s other works with titles calling directly on Mayan books, such as The Creators (Los creadores). These works have a literary dimension to them, indicating a significance far beyond what is portrayed in the photo.

Like Reed and Television, Chamula Landscape blends the natural world with the modern and calls to mind Álvarez Bravo’s words: “The question of technology has nothing to do with new or old apparatus or methods. The question is only about the capacity of man to acquire culture and to express it.” As in his previous quote, Álvarez Bravo neither condemns nor celebrates technology, but he appreciates its ability to portray his culture, an inescapable part of his photographs. After all, Chamula Landscape was taken from a car.

Álvarez Bravo’s exact birth location was a place where modern society met both the ancient Mayan and natural Mexican worlds, and this influence stands out in his photography. Indeed, in one of very few self-portraits, Álvarez Bravo portrays himself with a quite similar mix of human and natural influences; he clutches at an iron fence while surrounded by plants. He portrays his existence as being a mix between both the natural and man-made world.
Mexican art since the Revolution draws much of its power from specific aspects of Mexican culture and history. But some ask whether this strength can actually be a disadvantage, because the works may have limited appeal outside of the country. Álvarez Bravo made a point to avoid this insularity in his art. He even chose to begin his 1945 catalogue with an inscription about a race of humans who were destroyed because they served no purpose outside of maintaining their own society. However, as Paul Strand put it:

[Álvarez Bravo’s] work is rooted firmly in his love and compassionate understanding of his own country [and] its people….He has never ceased to explore and to know [them] intimately. He is a man who has mastered a medium which he respects meticulously and which he uses to speak with warmth about Mexico.

Álvarez Bravo did not aim to make photographs that were meaningless outside of Mexico, but he could not and did not want to escape his Mexican heritage entirely, so he acknowledged it by creating photographs that portray the many facets of his home land. His images of Mexico appeal to a variety of viewers: to those unfamiliar with Mexico, they are striking images that read on many levels; for the Mexicans, they glorify what actually existed, while acknowledging the culture’s many inherent ambiguities regarding religion and its status at a crossroad between the natural and modern worlds. Through his photographs, Álvarez Bravo came to terms with the complicated kaleidoscope that was his native culture.
In August 1977, Andy Warhol went to Muhammad Ali’s training camp near Dear Lake, Pennsylvania to take photographs of the boxer (fig. 48). The photographs were the first step in Warhol’s working process for a series of portraits of famous athletes. Although admitting to not knowing many of the athletes, Warhol was certainly attracted to their fame, particularly Ali’s. By working with “the biggest star in the world,” Warhol satisfied his desire to be in a circle of celebrities. Warhol marveled at Ali’s beauty, writing that he has, “the most beautiful voice, the most beautiful hands, the most beautiful face.” In his memoir of the day he photographed Ali, Warhol notes the boxer’s reaction to the projected sale price for one of the portraits: “People gonna pay $25,000 for my picture!” Warhol continues: “I thought it best not to mention that people were paying $25,000 for my picture of him.” In essence they were both right.

Warhol used ten cartridges of Polaroid film to photograph Muhammad Ali. He took Polaroids of Ali in varying poses, many with his hand under his chin. Warhol used the Polaroid Big Shot™ camera for most of his portraits. Made exclusively for candid photographs, the Big Shot™ was Warhol’s camera of choice in the 1970s and he continued to use it even after it went out of production. The Big Shot™ featured a long, plastic, rectangular lens attached to the body of the camera that was permanently focused on a predetermined distance. To achieve the desired sharpness, the photographer positioned the subject and then stepped back to the appropriate distance. Centered above the lens was the camera’s electronic flash, which provided a burst of light that was flat and harsh. It reduced tone and form, cast harsh shadows, and often washed out the figure’s face.

Warhol’s use of the Polaroid camera complemented his working methods. First, it was fast and allowed him to take a series of photographs in rapid succession. And second, the Polaroid itself was a popular commodity, which appealed to the artist’s sensibilities. Warhol embraced these aspects of the camera and made them work to his advantage. The repetition and speed of the Polaroid was important, and the finished prints were fast, cold, and uniform. Although striking in their starkness, the Polaroids were not necessarily final images. They were often a means to an end, the first step in Warhol’s working process.

Typically, the Polaroids would be enlarged into 8” x 10” images, which Warhol would “doctor…cosmetically to make the subject appear as attractive as possible—he’d elongate necks, trim noses, enlarge lips.” The manipulated image
could then be used as the basis for a painting or for an edition of prints. If it was to be used for a painting, Warhol would transfer the image onto a pre-primed canvas and add bold, solid blocks of color to the over accentuated areas of the face, hair, and lips as well as the background. If it were to serve as the basis for a print, the manipulated image would be used to make the stencils for a multicolor screen print edition (fig. 49). It was through this process that the face of the celebrity, although immediately recognizable, became a Warhol image.

Warhol’s Polaroids and resulting painting and screen prints of Muhammad Ali provide an interesting case study in his portraits. Seated facing the camera with his right hand propped up under his chin, Ali strikes Warhol’s favorite pose for his male sitters, with their chin resting on their hand in an attempt to draw attention to the face. Ali stares out from the image, meeting the viewer’s gaze. Through the harsh effects of the Polaroid photographs and subsequent manipulation of the image, Warhol simplified and abstracted Ali’s physical attributes. The boxer’s face lacks defining physical features like cheekbones, clavicles, and eye sockets and the harsh flat background emphasizes his black hair and dark skin. Although he is still recognizable as Muhammad Ali, Warhol has reduced him to his essentials features. It is no longer Ali the person but Ali the image.

Warhol’s working methods for the portrait of Ali were used for a number of other projects, including portraits of Sylvester Stallone and Wayne Gretzky (figs. 50, 51; cat. 46, 47). The Polaroids of Stallone share many of the same characteristics of those of Ali. His right hand, resting on his cheek, accentuates the face. He stares at the camera and is photographed from the waist up. Once again the Big Shot does its job by washing out Stallone’s facial features and leaving the essential, identifiable features of the sitter. Likewise, in Warhol’s Polaroids of Wayne Gretzky, the sitter’s face is washed out and flat, almost without cheekbones or eye sockets, similar to the photographs of Ali. To reduce subtle tones and modeling and to heighten the already flattening effects of
the Big Shot™, Warhol applied white makeup to Gretzky’s face. This caused the hockey star’s face to recede into the light background space, washing him out further. Although Warhol did not use the specific Polaroids of Stallone and Gretzky illustrated here in subsequent prints or paintings, they are important documents for the study of Warhol’s working methods.

In a series of Polaroids of artist Rodney Ripps (figs. 52–58; cat. 56–62), we see how little Warhol varied his working methods for these portraits. Ripps looks over his left shoulder to face the camera in every photograph. Shirtless and posing in a fashion similar to many other photographs of this type, Warhol reduces his sitters to their basic features and exaggerates them, knowing that their essential characteristics will remain recognizable.

Warhol’s Polaroids and the resulting prints and painted portraits exist in a “constant state of tension” between a recognizable likeness and Warhol’s interpretation of it. For Warhol, the face was an object to be constructed, embellished, and abstracted in order to create an image of fame. Like most portraits, Warhol’s do not represent the sitters as they appear before the artist. Instead, he represents them so as to be remembered. Warhol made idealized images of his sitters. He eased wrinkles, removed double chins, cleared acne, and gave them bright eyes and full lips. Warhol’s portraits rarely show the person; instead, they portray the idea of a celebrity. Warhol’s style and working methods allow viewers to recognize the sitter as well as Warhol’s style within the portrait.

Themes of repetition run through Warhol’s work, and this is particularly true of his Polaroids and related finished portraits. Warhol submitted every sitter to the same techniques and his manipulation of his canvases and screen prints were consistent. This emphasis on repetition was part of Warhol’s fascination with consumerism and commodity obsession in American culture. Instead of decrying consumerism, Warhol celebrated it by defining him and others by it. By showing Campbell’s soup can after Campbell’s soup can, Warhol reintroduced viewers to a society that had learned to overlook.

Warhol underscored his interest in consumerism by adopting working methods that relied on a detached system of mass production. Photography separated Warhol from his sitters; he looked at them through a camera, not directly at them in person. Moreover, the process he used to turn a Polaroid into a finished portrait was equally as detached. Warhol employed many different middlemen, from screen printers to workers in his studio—The Factory—to help him create the final portrait. The interference of the machine between Warhol and the finished work was a form of self-

destruction that he wholeheartedly embraced. The misalignment of colors, accidental or intended, caused by the machine suggested that they were products of an assembly line and not those of Warhol himself. Warhol credited the machine for a style that became his aesthetic. Ironically, this faceless approach later gave him a very recognizable face.

Warhol was drawn to portraiture in part to align himself with society from which he felt isolated. A gay son of an immigrant Catholic family, Warhol sought to attach himself to others, particularly celebrities, which he did through portraiture. Through his celebrity portraits, Warhol became identified with his sitters and their fame. They were a bridge to fame because he became the subject as much as the sitter.

Despite Warhol’s obsession with fame, he also made portraits of non-celebrities. According to Pat Hackett, the artist’s colleague and close friend, Warhol relied heavily on such commissions, which help support the Factory as well as Warhol’s publishing projects. Hackett recalls:

> It was a natural evolution to do portraits of private...people...in the 60s...[and ] Andy had done some commissioned portraits of non-star subjects...The art establishment found the idea of Andy doing commissioned portraits very unconventional...but Andy was always unconventional. And the fact is, he liked doing them—after we got the first few commissions he said to me, “Oh get some more.”

A series of Polaroids of an unidentified woman with spiky hair was made as part of these non-celebrity portraits (figs. 59–66; cat. 48–55). Compositionally, the photographs are interchangeable with those he made of Ali, Stallone, Gretzky, and others. The woman looks over her shoulder directly at the camera and strikes eight different poses: turned once to the right and seven times to the left. The white makeup used by Warhol is most visible in this series. While the non-celebrity commissions provided much welcomed
income for Warhol, the opportunity offered non-celebrities entrance into the artist’s star-studded world and provided them with “a refined, public self.”

By the time that Warhol had started producing non-celebrity portraits, he had reached a point in his career where he could confer an air of fame to those who were not famous. He was granting the fifteen minutes of fame that he claimed everyone would achieve. Through portraiture, Warhol fostered complex relationships with his sitters in which fame was the central issue. Warhol relied on fame and consumerism to catapult him to fame, and in the process, he made himself a commodity, like a can of soup that he could then sell to everyone. Warhol was a producer as much as he was a product.

2 Colacello and Warhol, 213.
3 Colacello and Warhol, 212.
4 Colacello and Warhol, 212.
5 Colacello and Warhol, 212.
8 Grundberg, Andy Warhol Polaroids, 6.
9 Warhol used face makeup on most of his sitters, particularly women.
11 Baume, About Face, 109.
13 Hackett, Andy Warhol Diaries, xvi.
14 Hackett, Andy Warhol Diaries, xvi.
In Kristin Capp’s portrait, *Darius Walter with Photograph of Himself* (fig. 67; cat. 7), the figure of Darius fills the majority of the composition and he holds an earlier photograph of himself in his hands. His surroundings, a barn with worn wooden sides and shingles and a patch of some prickly plant provide a frame for Darius. This setting fits a figure like Darius Walter, as both the setting and the figure express a certain frank practicality and knowingness through age. Darius is dressed in a comfortable and practical fashion. Despite his straw hat, the sun hits his eyes and causes him to squint slightly, yet Darius’s straightforward gaze conveys an attitude of self-assurance. Darius is not shy and uncomfortable in front of the camera and in fact includes proof of his past experience with photography by holding the earlier photograph of himself. When examining the photograph, the viewer asks what the photograph within the photograph means to Darius Walter and how the photograph functions within his life, his community, and his world view. He obviously values the photograph to a certain degree as he has kept this photograph for many years and presents it in a careful manner. *Darius Walter with Photograph of Himself* is part of a larger project by Capp, in which she photographed the Hutterites, an Anabaptist people with communities throughout the Pacific Northwest.1 Her photographs can be understood in various contexts including social documentation, portraiture, and even visual anthropology. Within this series, Kristin Capp provides the viewer with a rare glimpse into the lives of this insular society.

The Hutterian Brethren or Hutterites are an Anabaptist sect of Christianity that originated in South Tyrol and Moravia in 1528, during the Protestant Reformation, and immigrated to the United States in 1874. The Hutterites settled in the Dakota Territory and now have colonies throughout Washington, Montana, Minnesota, Oregon, North and South Dakota, and Canada. Similar to the collective farming communities of the Amish and the Mennonites, the Hutterites are often overlooked by people outside the community. Most believe that these groups are against photography and consider it to be idolatrous.2 However, as Capp’s photographs make clear, the Hutterites do not place such strong restrictions on photography. A Hutterite scholar and minister, Paul S. Gross, explains in his book *The Hutterite Way* that while “graven images can lead the heart aside into idolatry,” photographs in general are not something to fear or forbid.3 Photographs in which the truth has been presented, meaning that, the Hutterites are documented at work or in the context of the community, are allowed.4

The Hutterites’ strong sense of community stems from their belief that the maintenance of communal living is equated with the will of God. They live according to the divine order, which is established through God’s will. Part of this divine order is living in a proper social relationship within a Christian community and submitting one’s self to the will of God, which is explicitly manifested in the community; so in their view, communal living is essential to the process of salvation.5 The community is the center of the universe and comparable to Noah’s ark in that those who live there are preparing to escape the judgment of God and receive eternal life. Hutterites view the world as dualistic, composed of both a spiritual and physical nature.6 The physical nature is worldly and material and brings death to man whereas man’s spiritual nature is eternal. The separation of these two worlds is part of the divine order and God’s will and is manifested in the great distance between Hutterites and outsiders.

Kristin Capp first encountered the Hutterites in 1994 when Rebecca Walter invited her in for a cup of coffee. Capp
soon became fascinated with the Hutterite people and began work, spanning four years, on her series of photographs documenting the life within such a community. She was struck by their great sense of humor, curiosity about the lives of others—such as myself—and their humility. They are deeply grounded and honest people, and although they live according to the dress and religious beliefs of their German ancestors, they are remarkably adaptable and tolerant of other ways of life and cultures.7

Over these four years she created strong friendships and was given access to various intimate occasions, including a wedding. Capp explains her experience, “Through the process of spending long days observing their lifestyle, I entered into the rhythm of their daily rituals and photographed along the way.”8

In Janet and Carol Walter Beside Their House (fig. 68; cat. 5), the viewer’s attention cannot help but to be drawn to Janet Walter, the figure in the foreground as she stares into the camera’s lens. Just as in the portrait of Darius Walter, the viewer is faced with a strong and straightforward gaze. The eye then leads down the diagonal of the fence she is leaning on, which is interrupted by the second figure, Carol Walter, who looks to the side, outside the frame of the photograph. Her slightly blurred form falls outside the depth of field and adds an interesting contrast to the figure of Janet. Although the two share a similar position, leaning on the same fence, their contrasting gazes create a sense of quiet detachment within the frame of the photograph. Not only does a separation occur between Janet and Carol within the photograph but also between the viewer and Janet Walter. The gaze of Janet Walter in this photograph creates a feeling somewhat of unease in the viewer. Both the overall mood of the image and the powerful gaze of Janet Walter in this photograph make it one of the most striking of the series.

However, in the photograph Carol, Janet, and Deborah Walter (fig. 69), the subjects seem shy or even uncomfortable in the presence of Capp and her camera. The viewer sees three figures composed in a strong diagonal from the foreground through the middleground all the way to the background. The figure in the foreground, Carol, stands barefoot on a dirt road, kicking some pebbles and dirt. She looks down at her feet and plays with her skirt almost in a bashful way. Behind her is a fenced yard and the corners of houses. Leaning on the fence in the middle ground is another figure, Janet; her head and gaze are fixed on something outside the frame of the photograph, which creates a slight sense of drama or interest. Janet also lies outside the depth of field.
and is less clear than Carol in the foreground. Behind her is another figure, Deborah, who holds open the gate yet looks away from it and the camera. Through the photograph, Capp is able to capture the reserved nature of the Hutterites; no one figure gazes directly into the camera or even acknowledges the camera’s presence at all. But perhaps the most interesting element of this composition is the shadow of a figure in the foreground. It is the shadow of Kristin Capp herself; by including herself in the photograph, the viewer is reminded that both the subject and the viewer are outsiders, the Hutterites to Capp and Capp to the Hutterites.

There has always been a fascination for and a desire by photographers and image-makers to document “the other” or “the outsider.” Photographs place the viewer in the role of the voyeur, sneaking a peek of another people, or even another world. In particular, works of social documentation often deal with “outsider” or “the other” as subject matter. One such photographer is Dorothea Lange. Lange is most famous for her work with the Farm Security Administration during the Great Depression. However, during the summer of 1941, Lange began a photographic study of several religious cooperative communities, including the Amana colonies, the Shakers, and the Hutterites. The study was part of a Guggenheim Fellowship in which Lange hoped “to determine the reasons for stability and continuity in communities that had tried radical social experiments. She was also curious about the quality of life in communities where people worked collectively for the good of the whole.” However, unlike Capp who attempted to integrate somewhat within the Hutterite society, Lange’s photographs reveal a lack of trust between the artist and the subject. Most of the photographs depict only objects, as the Hutterites were so reluctant to be photographed.10 Lange describes the Hutterites as, “prosperous but quite rigid—very stark and bleak and very degrading of their people.”11 Lange and Capp, however, did have somewhat of a similar experience documenting the Hutterites, in that both seem to focus on women. In these photographs, Capp may have wanted to show, to some degree, the place of women within the Hutterite society. This may have been a conscious choice but it is also possible that because they, themselves, are women they were granted more access to the women rather than the men of the community. Capp accepts or at least tries to understand the restrictions on the advancement of women within the community, though her works often reveal her frustration with this idea.12 Although Dorothea Lange and Kristin Capp deal with similar subject matter and work in a documentary style, their images served different purposes. Lange’s photographs of religious communities were mainly used as further research on ideas she had developed during her years working for the Farm Security Administration. Whereas, Capp’s photographs provide the viewer with a better understanding of the culture and lifestyle of the Hutterite community.

Documentary photography is concerned mostly with providing informational or representational images; it is an idea that is hard for the photograph and the photographer to escape. A photographic description of an object, person, or event provides the viewer with qualitative and quantitative information and is the basis of the photograph as a document. Documentary photography encompasses imagery that deals with events external to the photographer or is not primarily concerned with the private life of the photographer. Also inherent in documentary photography is extended form meaning that a work is comprised of many different images, as in a series, and although a single image can be particularly interesting or moving, it is but one part of a larger whole.13

The power and impact of the documentary photograph results from its acceptance as pictorial evidence of the eyewitness photographer. It presents facts, information, and proof emphasized by those inherent characteristics of the medium—sharpness, detail, full gradation of tone, and stopped action.14

Capp’s works provide the viewer with photographic evidence and a visual description of a social group, they depict events and people outside of herself and her personal life, and they exist within a series. In this context, Capp’s photographs of the Hutterite communities can be understood as social documentation.15 Her choice of black and white also creates a sense of document and suggests an earlier age. Through Capp’s use of black and white, the images retain their strength. The photographs would lose the reserved feeling of the community and due to the Hutterites’ strict belief against unnecessary embellishment or ordainment, to use color would be contradictory if not disrespectful.

Capp commands respect for her subjects by depicting people large in the frame, yet in some photographs it seems as if Capp has captured the image without the knowledge of the subject; either their back is to the camera or they are focusing on another task. Rebecca in Backyard (fig. 70) conveys this feeling of intrusion that social documentary photography often embodies. The lone figure stands with her back to the camera, either not knowing the picture is being taken or turned away purposely from the camera. The viewer has the feeling of a voyeur, that they are getting a glimpse of a very private moment. The idea of this being an image of a private moment is emphasized by the title of the work, which lets the viewer know this was in a backyard, a private space.
Because this and other photographs in this series can be understood as social documentation, does that make the invasion of privacy acceptable? If we look again at the photograph Carol, Janet, and Deborah Walter in the context of social documentation, we are again confronted with this problem of trespassing. Are the figures acting in a shy or bashful way not because of their reserved nature but because they are uncomfortable and the photographer has trespassed both literally and figuratively on their privacy? Even in works like Janet and Carol Walter Beside Their House, where the subjects look directly at the viewer, there is still a sense of interrupting or intruding on a private moment. Capp describes her respect and admiration for the Hutterites:

My immediate response to the Hutterites was one of amazement and respect. I could sense from the first encounter that these were not ordinary folks who watch TV and endure the complexities of modern day America or urban stress. My curiosity and attraction to the Hutterites were initially visual ones, and as the photographs unfolded over several years, I came to understand the complexities of their history and the layers of experience they had endured as an insular, self-sufficient and highly tolerant community….I aim to convey the gesturing and movement of a people who strike me as elegant in their connectedness to the earth, but who regard their worldly life as a transition and preparation for the next.

Capp seeks to document this group whom she has come to admire, a group outside the reaches of modern society. It is this combination of the feeling of a voyeur and yet a feeling of respect and admiration for the subjects that cause a sense of unease in the viewer.

Capp’s close observation of the Hutterites and their lifestyle over such a long period of time also invites the viewer to see these photographs as a form of cultural or visual anthropology. Just as an anthropologist conducts field studies and lives among her subjects, the photographer, in this case Capp, lives and studies a remote group through her series of photographs. Key to the idea of visual anthropology is ethnographic photography, which Joanna Cohan Scherer defines as “the use of photographs for the recording and understanding of cultures, both those of the subjects and the photographers.” She adds, “What makes a photograph ethnographic is not necessarily the intention of its production but how it is used to inform viewers ethnographically.” This is slightly different from social documentation in that the intent of the photograph within a social documentary context is only to bear witness to an event or person, not to explain or understand a culture or society. If we look at Kristin Capp’s photographs in an ethnographical context, we can learn a great deal about both the Hutterites and Capp herself. An analysis of a photograph such as Janet and Carol Walter Beside Their House reveals a great deal about the culture in which its subjects live. If we first focus on the background of this photograph, we notice that there is a truck parked within this community and directly left of the largest figure’s head is an electricity meter. These details tell us a great deal about the Hutterites, mostly that they use electricity and are allowed to operate automobiles. This may lead us to infer that perhaps they have more interaction with the outside world than other similarly structured communities. Although it is unlikely that Capp knowingly framed them in such a way to include these two details, the image still provides us with important information to better understand the Hutterite communities.

The viewer can also quickly recognize that both figures in this photograph are women in similar dress, a long skirt with a short-sleeved top, one with a vest, one without. The viewer also notices that there are no men in this photograph, which is interesting to note as one looks through Capp’s series, since only children are depicted in groups of both sexes. This separation of men and women throughout the photographs can be read ethnographically and relates to the
idea that perhaps within the Hutterite community the men and women are often separate from each other. Capp’s images have qualities of ethnographic photography but a purely ethnographic reading is not without its limitations.

The images of the Hutterites by Kristin Capp capture the earnest and quiet nature of this group. They provide the viewer with the rare glance into a society of outsiders, a society that lives outside our modern society. In these photographs this idea of the outsider is very much apparent. In certain photographs it seems as if the Hutterites are represented as the outsider, whereas in others it is apparent that the outsider is the photographer and therefore ourselves. Whether Capp’s photographs are understood as social documentation, visual anthropology, or purely candid and portraiture, there is no escaping the quiet yet powerful beauty of this community.

1 The photographs mentioned in this essay are all part of a larger portfolio by Kristin Capp titled “Hutterite: A World of Grace.” It includes fifty-two photographs of five Hutterite communities throughout eastern Washington State (Warden, Stahl, Espanola, Marlin, and Lamona colonies), taken by Capp between 1994 and 1998.

2 Rod Slemmons, “Looking In, Looking Out,” in Hutterite: World of Grace (Glasgow: Edition Stemmlé, 1998), 9, points out that this second idea must come from photographs, at least for those who have never seen such communities in person.


7 Kristin Capp, e-mail message to author, November 25, 2008.


15 When asked whether Capp would categorize her works as documentary she responds in an e-mail to the author on November 25, 2008, “I find that I have tried to avoid categorizing myself as a documentarian, but there is no question that the Hutterite work is based in a documentary tradition. I believe it is an intensely personal perspective, albeit documentary, and reveals as much about the fact of this community at a very specific time in their lives, as it does about my relationship with them and my own personal process of discovery over the years of photographing them. This project has afforded me the insight into the value of documentary record. Initial curiosity evolved into friendship, which then evolved into a very in-depth study of their cultural history. The layers of this process were extremely rewarding for me as a photographer, and it is this experience that I hope will continue to touch the viewer.”

16 Capp discusses the subtle dilemmas in her photographs in an e-mail to the author on November 25, 2008, “Because the situations I encountered were not ones of civil unrest or violence, I never faced the dilemma that many great photojournalists working in war zones or volatile situations may face. In my case, the dilemmas were based more on the fragility of my friendships with the Hutterites.”


Plate after plate shows the muscles of a man swelling and stretching as his every action slows to a standstill (fig. 71; cat. 34). Twenty individual photographic plates capture a select millisecond of time as the man runs. Each plate shows a frozen image, each a moment in time arranged and printed consecutively on a single sheet. The plates show a man as his body moves, machinelike, in its forward motion. The print is only one of hundreds from Eadweard Muybridge’s photographic study *Animal Locomotion*. A pioneer in the field of motion photography, Muybridge not only devised much of the technology needed to capture select moments in time, but he also discovered how to use such images to create the effect of a “moving picture.” Flipbooks, animation, and motion picture are among the results of Muybridge’s extensive work.

Edward James Muggeridge was born in the small town of Kingston upon Thames, England on April 9, 1830. At the age of twenty-one, Muggeridge, later Eadweard Muybridge, decided to follow the family trade and become a bookseller. In 1852, he immigrated to the United States and settled in San Francisco. Muybridge quickly gained notoriety for his bookselling business and began to delve into the city’s art and publishing circles. He worked with the engraver and lithographer, W. H. Oakes and became good friends with the

Figure 71. Eadweard Muybridge, Plate 63 from *Animal Locomotion*, 1887. Collotype from dry plate negatives, 9 ¾ x 12 ¾ in. The Trout Gallery, Dickinson College, Gift of Samuel Moyerman, 1987.4.3.
photographer Silas Selleck. Seeking to expand his business, Muybridge planned a trip back to England in search of new merchandise. Unfortunately, Muybridge missed his ship at San Francisco and was forced to take a stagecoach to the Eastern seaboard. As he was passing through St. Louis, the driver lost control of the horses sending the stagecoach soaring over a mountainside. Muybridge survived, but sustained a head injury, which many historians suspect to be the cause of his erratic behavior throughout his life.

Muybridge eventually reached New York and later England, where he planned to recuperate from his injury. During his recuperation, doctors urged Muybridge to occupy himself with photography as a means to calm his nerves. After his lengthy recovery in England, Muybridge returned to San Francisco. Soon after his arrival, he traveled to Yosemite Valley on his first photography expedition. Muybridge’s trip to Yosemite resulted in 260 images of the surrounding landscape, tourist attractions, and activities of American Indians living in the valley. He signed the prints “Helios,” for the sun god. His Yosemite photographs were well received. One newspaper noted that:

The views surpass, in artistic excellence, anything that has yet been published in San Francisco, combining, as they do, the absolute correctness of a good sun picture after nature, with the judicious selection of time, atmospheric conditions and fortunate points of view. In some of the series we have just cloud effects as we see in nature of oil painting, but almost never in a photograph…

Over the next few years, Muybridge built on the success of the Yosemite images by taking photographs in Alaska, San Francisco, and elsewhere. It is through these ventures that Muybridge met Leland Stanford, the former governor and industrialist. In 1872, Muybridge traveled to Stanford’s home to photograph the family and mansion. After this initial meeting, Stanford hired Muybridge to photograph his collection of prized racing horses, in particular one named “Occident.” During their conversations, Stanford asserted that there was a point in a horse’s gait when all four hooves lifted off the ground at the same time. Apart from wanting to resolve this trivial matter, Stanford believed that studying a horse’s movement would lead to advanced machine design. Between 1872 and 1877, Muybridge took pictures of Stanford’s horses in Palo Alto. Stanford provided not only financial backing but also engineers to help Muybridge determine the best way to photograph the animals’ motion.

As the horse ran past the line of cameras, the threads would trip the shutter mechanisms and expose each plate for one-thousandth of a second.

In the studio are arranged 24 photographing cameras; at a distance of 12 inches from the centre of each lens an electro-exposor is securely fixed in front of each camera. Threads 12 inches apart are stretched across the track at a suitable height to strike the breast of the animal experimented with, one end of the thread being fastened to the background, the other to the spring, which is drawn almost to the point of contact.

Scientists and artists alike began to study the images in order to better understand how animals move and Muybridge soon became known as a “chronophotographer.” The public was both captured and horrified by the images that were produced since they were not accustomed to seeing people or animals recorded in distorted positions. The technology used in this series, let alone the images that were produced, opened a door to research in science and art. Due to the importance of his work, Muybridge began to lecture on his images and what they revealed. He focused on the photographic techniques used in capturing the gait of the horse, as well as the specific scientific findings revealed in the images. Traveling throughout Europe and the United States, Muybridge lectured on the “posture” of the animals.

While speaking at a meeting with the President and Council of the Royal Society of London, Muybridge was surprised and angered when he was asked about a book entitled...
The Horse in Motion: As Shown by Instantaneous Photography by J. D. Stillman. Evidently, Leland Stanford published the book without consulting Muybridge and included drawings based on Muybridge’s photographs. Muybridge attempted to sue Stanford and Stillman, but was unsuccessful since the images were not a direct reproduction of his photographs. In fury, Muybridge severed all ties with Stanford.21

After a five-year photographic project in Central and North America, Muybridge returned to his work in motion photography.22 Capitalizing on the opportunities to lecture, Muybridge began to tour the United States and abroad. One of the many invitations to lecture was extended by Étienne-Jules Marey and Ernest Meissonier. Marey and Meissonier were both interested in motion study.23 Marey was known for his innovative method of capturing successive moments on a single plate through a series of rapid exposures. The prints were similar to those of Muybridge in that they recorded motion through a series of separate short exposures, but unlike Muybridge’s series of independent images, Marey used only one camera and superimposed all of the exposures onto a single negative (fig. 72). Meissonier, on the other hand, was a painter who was interested in how the photographs could be used by artists. Meissonier’s invitation to lecture was “an important early endorsement from the artistic community.”24

These lectures led Muybridge back to the United States and Philadelphia, where he was asked to lecture at the Franklin Institute and the Pennsylvania Academy of the Fine Arts. At the Academy, he met the American painter Thomas
Eakins, who already knew Muybridge through prior correspondence while Eakins worked on his painting *A May Morning in the Park*, which featured aspects from Muybridge’s photographs. In 1883, Eakins urged the Provost at the University of Pennsylvania to invite Muybridge to continue his research at the Veterinary Department of the school. It was here that Muybridge completed the photographic work he had begun under Stanford and the research that later resulted in his book *Animal Locomotion*.

The University of Pennsylvania provided Muybridge the opportunity to work with both scientists and artists on campus, including Eakins. As at Palo Alto, Muybridge set up a battery of cameras with threads that would trip the shutter mechanisms as the animal ran by. The cameras were set up in an outdoor shed behind the veterinary wing. This allowed the sun to enter, but kept enough privacy for the nude models as they moved past the cameras. The shed walls were painted with white grid lines, which provided a scientific unit of measure to study the motion. The resulting images were numbered and arranged according to sequence for the finished print.

Muybridge’s *Animal Locomotion* was published in 1887 by the University of Pennsylvania, and consisted of 781 prints, 561 of which featured human motion. Animals of all kinds were photographed including lions, birds, dogs, and camels. They were photographed walking, running, fighting, pushing objects, and performing other more complicated tricks. Human models walked, ran, flipped, danced, jumped, and performed all kinds of movement imaginable. While many of the models were in good physical condition, Muybridge included in his study men and women of all ages, sizes, heights, and agility. Some of the models were dressed in plain clothing and asked to complete the same movements as the nude models. Muybridge himself appears in Plate 519, throwing a discus and walking up stairs (fig. 73; cat. 37).

The University of Pennsylvania was pleased to have Muybridge working on campus and as a result many of the male student athletes volunteered to be photographed by him. The outpouring of willing models from the university “corroborates the perceived propriety of Muybridge’s research.” *The Pennsylvanian* boasted of the students’ participation: “Nearly every well-known University athlete of the past two or three years has served as a model in the nude.”

In addition to these male student athletes, Muybridge needed
female models, and so he looked to artist’s models, professional dancers, and other local residents. Although most of what Muybridge photographed would be considered as normal animal movement, he also recorded models with defects and other physical problems that affected their mobility. Plate 541 of the study shows a woman with multiple cerebral-spinal sclerosis walking in front of the cameras with an assistant (fig. 74; cat. 36). It is obvious from the images that the girl must swing her legs and arms in order to walk.

While working on the motion studies, it occurred to Muybridge that the images could be placed in a zoptoepe and the images animated. The zoetrope led to Muybridge’s zoopraxiscope, which allowed the viewer to see a series of Muybridge’s stills in rapid succession, creating the effect of motion. He then transferred the images to glass wheels, which would rotate in front of a lantern that projected the moving image onto a wall. After Muybridge invented this rudimentary projector, he showed it in 1893 at the World’s Columbian Exposition in Chicago. Visitors gathered to watch the discs animate the motion recorded in the stills from Animal Locomotion. The zoopraxiscope created a surge of inventions that led ultimately to Thomas Edison’s work on the development of motion pictures. Through his work on motion, Muybridge effectively stopped the world around us and showed us what was always there, had we the ability to see it.

2 Hendricks, Eadweard Muybridge, 8.
3 Hendricks, Eadweard Muybridge, 5.
4 Arthur P. Shimamura, “Muybridge in Motion: Travels in Art, Psychology, and Neurology,” History of Photography 26, no. 4 (Winter 2002): 343, concluded that Muybridge’s head injury was a cause of severe psychological and emotional injury that led to his transition from bookseller to photographer.
5 Shimamura, “Muybridge in Motion,” 347, contends that Gull (his physician in England) suggested photography to Muybridge as a new profession as a way to remove him from the social interactions he was accustomed to in the bookselling business.
6 Muybridge received patents for “an improved method of and apparatus for plate printing,” and for “machinery or apparatus for washing clothes and other textile articles.” Shimamura, “Muybridge in Motion,” 343.
7 Hendricks, Eadweard Muybridge, 17.
8 Hendricks, Eadweard Muybridge, 17.
10 Hendricks, Eadweard Muybridge, 18.
12 Hendricks, Eadweard Muybridge, 45.
13 Haas, Muybridge, 46.
15 In 1874, his wife, Flora Muybridge, gave birth to a son. Soon after the child’s birth Muybridge discovered that Flora had been cheating on her husband with Major Harry Larkyns who was thus presumed to be the boy’s real father. Muybridge went into a rage and tracked down the whereabouts of Larkyns where he traveled to and murdered him. Muybridge was arrested and charged, but he entered an insanity plea (which was rejected) and the jury returned a not guilty verdict. “A Startling Tragedy,” Daily Evening Bulletin (San Francisco), October 19, 1874.
16 Ott, “Iron Horses,” 408.
21 Shimamura, “Muybridge in Motion,” 346.
22 Hendricks, Eadweard Muybridge, 81.
23 Janine A. Mileaf, “Poses for the Camera: Eadweard Muybridge’s Studies of the Human Figure,” American Art 16, no. 3 (Autumn 2002): 32.
24 Mileaf, “Poses for the Camera,” 32.
26 Mileaf, “Poses for the Camera,” 35.
28 Mileaf, “Poses for the Camera,” 36.
29 Mileaf, “Poses for the Camera,” 37.
30 Hendricks, Eadweard Muybridge, 200.
31 Haas, Muybridge, 116.
The photograph shows a room that seems peaceful and untouched. Nothing seems out of place or disorganized, clean as if a visitor was expected (fig. 75; cat. 33). Two end tables adorned with lamps are the only furniture present. A mantle appears in the left portion of the image but without a fireplace underneath it. On the mantle rests a framed picture and a candlestick. The room is illuminated only by the natural light entering through the window. After glancing over the entire photograph, the viewer’s gaze begins to focus on the text written on the margin of the print.

It was on an afternoon very much like this afternoon, that something terrible happened in this innocent room. A woman returned home from work and was killed by a stranger. The room watched. Her dresser and lamps watched. Everything stopped. Silence! Before that moment, a dog barked and the sun was shining. After that moment, a dog barked and the sun was shining. Nobody noticed that the world had come to an end.

Known for handwriting a story or poem onto the margins of his photographs, Michals gives the viewer information about what may have occurred in this otherwise serene room. In *The Room Where the World Ended*, the text inserts itself in the viewer’s mind, shaping its meaning. Michals interrupts the viewer’s first impulse to read the image by including a story that the viewer cannot easily displace. By writing on the photograph, Michals precludes all attempts at independent interpretation. Instead Michals interjects his own reading of the image before the viewer has an opportunity to interpret the image on his/her own terms. This inscription leads the viewer to see the image in a specific way. Not only does Michals describe the event that might have occurred in the room, but he also highlights how the only witness to it was the woman’s surroundings, which the photograph, like a bit of evidence, documents. The narrative text reveals what might have occurred before and after this event by discussing the dog and the sun. It mentions how nobody was aware of the murder; they kept going about their business during the day. No matter how the viewer may try to forget the event described in the margins, it is difficult to clear the slate and interpret the image free of Michals’s text. The text also opens up the idea of time, allowing the viewer to see an event over a period of time, rather than just a singular moment in one photograph. “[T]he work I do is invented. I preconceive
much in the way that a writer would make up a story. I like

to tell stories. My stories are all based on specific ideas in my

head, not something I found in the street.”3

Earlier in his career, before adding text to his works,
Michals was one of the few photographers who created
sequence photographs (fig. 76). Similar to film reels and
storyboards, these “photo-stories” as Michals called them,
play a significant role in shaping how audiences view his
works. While the individual images in the sequence are able
to stand alone, placing them together in succession creates a
story with an underlying theme.4 Critics felt that this tech-
nique was too cinematic and removed from the aesthetic of
true photography. Michals, on the other hand, felt that his
work highlighted exactly what he was striving for.5

My work is always outside of that kind of think-
ing…I seem to be avoiding what photography
does best, which is just a straight picture. I do
other things because I don’t trust single photo-
graphs.6

Through the use of photo-stories, Michals introduced a
different way of experiencing photography. Together the
images tell a story and, placed in sequence, provide their own
narrative. The same can be said of the words he wrote on
almost all of his works, starting in the mid-1970s.7 With text,
Michals opened up the idea of time and space within his
images, while at the same time producing a narrative. He
provided information to his viewer about when the image
might have occurred. Each of these techniques has become a
signature part of Michals’s work.

Born in 1932 in McKeesport, Pennsylvania, Michals
grew up in a working class family with parents of Slovak ori-
gin.8 After graduating from the University of Denver and
serving in the military, Michals moved to New York and
began taking classes at Parsons School for Design.9 He dis-
covered photography in 1958 while traveling as a tourist
through the Soviet Union. Working with a borrowed Argus
C3 camera, Michals made a variety of portraits of sailors and
children.10 Upon his return to New York, Michals landed a
job as a commercial photographer, taking publicity stills for
the musical The Fantasticks. This job resulted in subsequent
fashion and commercial projects for magazines such as Vogue,
Life, and Esquire.11

Lacking formal academic training in photography,
Michals was free to experiment with the medium. As Michals
admits, “My saving grace was I knew nothing about photog-
raphy. I thank God I never went to photography school.”12
This intuitive approach to the medium led him to experi-
ment with images that “construct an alternative reality.”13

Michals has spoken frequently about artists who have
inspired his photographs, including Balthus Klossowski de
Rola (Balthus), Jean-Baptiste-Siméon Chardin, Antoine
Watteau, and Pierre Bonnard. Regarding Balthus, he notes,

He was very important to me. He did two paint-
ings which were street scenes. There are people on
these streets. He painted them realistically, but
you know they are fake, the gestures are fake, it is
very posed. And I love those paintings.14

Michals admires the work of Bonnard, particularly the strength
of his interior views. There is a type of silence and intensity in
these paintings that is reminiscent of Michals’s work. He also
likes the paintings of Watteau, whose painted conversation
pieces indicate how to suggest a story within a single image.
Photographers did not influence Michals in the same way as painters did, except for one, Robert Frank. As Michals states, “[H]e’s my great photo hero of the twentieth century. Although I’ve never taken anything from him, I have enormous respect for the poetry of his reality. It was a hard poetry…very hard and eloquent.”15 Many of Frank’s works, like that of Michals, are autobiographical. Frank, like Michals, shapes the image through added text.

Over the past forty years, Michals has produced a number of books about his photographs. They highlight the type of works that Michals creates, including his dream sequences and visions of death. Many of his books are similar to a photo album in which he shares his images with others. As in family photo albums or scrapbooks where one adds text to describe the photograph and the scene depicted, Michals produces a similar effect with the pages in his books. Whereas some artists have little involvement with a publication of their work, Michals makes a point of producing these personally.

Although many of his works deal with the notion of time, memory, relationships, and mortality, Michals has also been adamant about having the ability to photograph what he likes.

I try to deal with all the other things that are being experienced, the things you could never see. The temperature, my thirst, the music, watching a roach, a panhandler coming towards me and having to pee. That was the real experience.16

For Michals, these experiences force the viewer to ponder what is visible and what is not. The themes chosen by Michals have personal connections to him. “When you look at my photographs you are looking at my thoughts…I only photograph what I know about, my life…”17 Michals reflects on how “everybody has a person they never became. Our lives are filled with crossroads and intersections and we have two choices, so there’s always a road not taken.”18 For Michals, the person he never became was Stefan Michal, his alter ego. He has talked and written about Michal often, saying that he was the person Michals was supposed to become: “a factory worker married and with children, living modestly on a suburban housing estate, prompting curiosity rather than scorn.”19 Michals has included Michal in many of his works in homage to his alter ego.

A common theme in Michals’s work is death and the spirit after. “I am compulsive in my preoccupation with death. In some way I am preparing myself for my own death.”20 From an image of a young man holding a skull, to the photograph of an angel coming to collect the spirit, Michals considers death in a variety of ways. Michals regards death as the equivalent to time and change as seen in *The Room Where the World Ended*. In this photograph the viewer sees how Michals addresses this association with time and death by writing how time continued even after the woman was murdered. “I’m very interested in the nature of time. We are constantly changing and I’m fascinated by the nature of change itself.”21

Michals also makes the invisible and the emotional real through his images.22 “I would not photograph a corpse, but I’m much more interested in the metaphysical idea of what happens when you die rather than what does death look like.”23 Part of this obsession with death was heightened in the 1980s, when many of his friends died from AIDS-related illnesses.24 In *The Spirit Leaves the Body* (1968), Michals illustrates death through the use of multiple exposures.25 In the first of seven images, we see a male body lying on a bed, illuminated only by the natural light seeping through the blinds. In the next image, a shadow rises from the body, as if the spirit of the lifeless person has sat up. The sequence continues with the spirit rising from the body and walking towards the audience and out of the room. By the last frame, the spirit is no longer present and all that remains is the single image that began the series, a man lying lifeless on a bed. Michals uses this technique in many of his works to suggest the presence of the invisible and the passage of time.

Human relationships also play a significant role in Michals’s photographs. Relationship exists in many of his works, whether it is between two lovers or between people and their dreams. In these relationships, Michals draws on aspects of his family upbringing and sexual orientation. The familial theme stems from his relationship with his father to whom Michals was never very close. Many of his works highlight the fact that Michals longed in vain for a closer relationship with his father. As David B. Boyce states, “Michals is most interested in a spectrum of relationships between men, whether fathers and sons, friends, strangers, or lovers.”26

Michals’s work often incorporates dream-like sequences. To him, dreams are the best thing about sleep and constitute many of the images he creates. “As I write I now know too, that the universe is a great dream room, imagined by our senses in its womb. It is our enigmatic fate that we must dream in time and wait.”27 By imagining dreams, Michals compels viewers to lose themselves in their own dreams.28 Many of Michals’s ideas about dreams reflect the influence of Surrealism. Michals notes that René Magritte’s works have shaped his idea of photography and how he creates his images. The two met in 1965 in Brussels, where Michals made photographs of Magritte, capturing the painter as himself and also as a ghost within his easel.29

While the camera provides the image, it does not go far enough for Michals in explaining what he wants to address. It was for this reason that he adds text to his works. “The sight
of these words on a page, please me. It’s like some sort of trail I’ve left behind, clues, strange marks made, that prove I was once here.”30 By providing a narrative, Michals points the viewers to experience the same feelings that he felt when looking at his work.31

I found writing very liberating, because I could deal with all sorts of issues that you can’t see. For me, the problem was always that in photography, it was all about seeing and describing something, and I needed to transcend those limitations… I found that the language begins where the photography stops. The language gives a voice to the silence of a photograph. And that’s wonderful.32

These imperfections show his vulnerability, which allows him to fail if need be.33 “I am not interested in the perfect print. I am interested in a perfect idea. Perfect ideas survive bad prints and cheap reproductions.”34

Michals takes the conceptual element to its most complete form in *A Failed Attempt to Photograph Reality* (1975), a photograph which has no image on the paper, only Michals’s handwritten words.35 By providing no image with the text, Michals allows the viewer to create their own image in their mind. With words scratched out and slanted lines, Michals makes no attempt to make this “image” perfect. He abandons the image entirely.

How foolish of me to believe that it would be that easy. I had confused the appearance of trees and automobiles, and people with reality itself, and believed that a photograph of these appearances to be a photograph of it. It is a melancholy truth that I will never be able to photograph it and can only fail. I am a reflection photographing other reflections within a reflection. To photograph reality is to photograph nothing.36

Michals expresses his view of what photography is and how, as much as it resembles the truth, it never is.

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In 1985, Andy Warhol had dinner with Michael Roux, President and CEO of Carillon Importers, the U.S. distributor for Absolut Vodka. Warhol told Roux that he liked the design of the Absolut bottle and that although he was not a drinker, he enjoyed dousing himself with the vodka as perfume. Seeking to promote the Absolut label in America, Roux invited Warhol to design an advertisement for the brand. As a result of this invitation, Warhol created Absolut Warhol (fig. 77), a painting that ignited Absolut’s fine art advertising campaign as well as influenced the relationship between fine art and commercial advertising (fig. 78).

As part of the project, Warhol created several images with the Absolut Vodka bottle as its subject matter. These include photographs, which served as the basis for a finished painting, Absolut Warhol, and other related paintings and prints. Among the photographs is a color Polaroid and a black-and-white print, both of which are now in the collection of The Trout Gallery (figs. 79, 80; cat. 63, 64). In both photographs, the bottle appears against a monochrome background.

Warhol used photographs as part of his working process for his paintings and prints. He liked how photography was systematized, mechanical, and quick, and he liked its crude, reproducible qualities. Moreover, the technical process of photography tended to eliminate traces of individual artistry, expression, and invention. It allowed him to produce images that could be reproduced or created quickly and easily, without straying too far from reality. It seemed to take away the last remnants of artistic vision, something that had always interested him.

Warhol often worked with the simple and easy-to-use Polaroid camera, which appealed to him because of the ease and speed of the process. It did not require any negatives, printing, delays—it produced an instant image. Warhol was not interested in taking professional quality photographs; in fact, he usually had others print his photographs for him, or he just used a Polaroid camera.

Typically, Warhol would shoot numerous Polaroid or black-and-white photographs of the object in question, from which he would select one for enlargement. This enlarged

Figure 77. Andy Warhol, Absolut Warhol, 1985. Acrylic on canvas. The Andy Warhol Foundation.

Figure 78. Andy Warhol, Absolut Warhol, print advertisement, Art News 85, no. 4 (April 1986).
image could then be manipulated in any number of ways so that it provided the basis for the finished image, which could be transferred to canvas where it would serve as the basis for a painting or to screen stencil, where it would be used to produce editioned screen prints.

The two photographs mentioned here resemble the appearance of the bottle in the finished painting and prints and seem at first glance that they served as working studies for Warhol’s works. However, closer inspection reveals that two photographs do not align exactly with the finished works, which include the original painting that was used for the Absolut advertisement, a gouache and ink drawing, as well as two different serigraphs. Because the two photographs in question represent different views of the bottle, presumably they were studies that were not used for the finished works. Taken together, the photographs, the paintings, the advertisement, and the prints reveal Warhol’s interest in popular culture, consumerism, and advertising.

The title Absolut Warhol, like all of the works in the campaign, implies that the image is the essential, “absolute” statement. In this case, the “absolute” style of Warhol. The approach to the image and its Pop style reflects Warhol’s work during the 60s, which includes his work on the Campbell’s soup cans, the Chanel bottle, and portraits of Marilyn Monroe, Elvis Presley, and Mao Zedong. All of these works share a similar style, with the principal object set boldly against a solid background color.

Like much of his work at this time, Absolut Warhol emphasizes the spectacle of consumer culture. It stands for the triumph of mass culture over high culture, the shift from visionary to conformism in art. His approach to art was that it should be inspired from the outside, not from deep within the artist’s psyche. By using such mechanical processes as screen-printing, Warhol distanced himself from the work. He stayed from the hand-made and the idea of the importance of the artist interacting with the work.10

The Absolut advertising campaign was handled by TBWA, an advertising agency formed by renegades of one of the leading advertising agencies, Young and Rubicam.11 Andy Warhol was an obvious choice to initiate the advertising campaign. He started out his career in advertising and later switched to fine art, where he was a pioneering figure in the Pop Art movement which integrated consumer culture and art. Absolut Warhol represents the intersection of his advertising and fine art careers.12 He produced other works of consumer products (e.g. Campbell’s Soup), but Absolut was the only subject that was made explicitly as an advertisement for the commercial realm as well.

Young trendsetters responded to the different interpretations of the Absolut bottle by contemporary artists.13 With
the success of Warhol’s work, Absolut began to commission other artists as well, such as Keith Haring, Kenny Scharf, and Robert Indiana, many of whom, like Warhol, had backgrounds in graphics and Pop Art. These artists, like Warhol, were natural picks because they were already addressing the connection between art and consumer culture in their works. To date, over three hundred artists have been commissioned for the campaign to design advertisements based on the bottle’s signature shape. Fees for the advertisement designs varied. However, no commissioned artist was paid more than Warhol’s $65,000 for the original Absolut Warhol. The average honorarium for each artist was modest—between $2,500 and $5,000.

The success of the Absolut advertising campaign has had a significant impact on the relationship between art and advertising. Prior to Andy Warhol, established contemporary painters rarely worked in advertising. As Anne Pasternak notes, “the taboo against creative people being involved with corporate culture is much less prevalent.” Andy Warhol is very much responsible for this, having started in advertising, moving to fine art, and then returning back to advertising, coming full-circle. The Absolut advertising campaign blurred the separation between art and life, making fine art seem more accessible to the general public. Because of the success of this campaign, the world of art and the world of advertising are well intertwined. In the words of Marshall McLuhan, advertising is “the greatest art form of the twentieth century.” Other companies have commissioned artists to promote their products as well, such as Coca-Cola and Phillip Morris (Altria), but without the same degree of success as Absolut. According to Kaelen Wilson-Goldie, “Today the question is no longer whether an artist should go to work for corporate America, but rather: which brand, which designer, which beer?”

1 Absolut vodka was first introduced in Sweden in 1879 where it is still made today. It was brought to the United States market in 1979. It is part of the V&S Absolut Spirits line, which is a business area within V&S Vin & Sprit AB, which was purchased in 2008 by the French firm Pernod Ricard.

2 The bottle’s signature shape was created by a design team led by Gunnar Browman and Lars Boje Carlsson, who were inspired by the shape of traditional Swedish medicine bottles. See Richard W. Lewis, Absolut Book. The Absolut Vodka Advertising Story (Boston: Charles E. Tuttle, Co., 1996), 5, 65.


8 Buchloh et al., Andy Warhol, 21, 27.

9 Smith, Andy Warhol’s Art and Films, 398.

10 Buchloh et al., Andy Warhol, 4, 24–25.


15 Camnitzer, “Absolut Art,” 60.


17 Camnitzer, “Absolut Relativity,” 89.


MANUEL ÁLVAREZ BRAVO (1902–2002), MEXICAN

1
Day of All Dead (Dia de todos muertos), 1933
Gelatin silver print
Paper: 10 x 8 in. (25.4 x 20.3 cm)
Image: 9 ½ x 7 in. (24.2 x 17.8 cm)
Graphite inscription, back, l.r.: M. Alvarez Bravo. Mexico.
Gift of Lawrence and Carol Zicklin
1986.1.2.8

2
Reed and Television (Carrizo y tele), 1942
Gelatin silver print
Paper: 8 x 10 in. (20.1 x 25.3 cm)
Image: 6 ¾ x 9 in. (17.4 x 23.0 cm)
Graphite inscription, back, l.r.: M. Alvarez Bravo. Mexico.
Gift of Lawrence and Carol Zicklin
1986.1.2.1

3
Angel of the Earthquake (Angel del tremblor), 1957
Gelatin silver print
Paper: 8 x 10 in. (20.2 x 25.4 cm)
Image: 6 ½ x 9 ½ in. (16.6 x 24.2 cm)
Graphite inscription, back, l.r.: M. Alvarez Bravo. Mexico.
Gift of Lawrence and Carol Zicklin
1986.1.2.9
4
*Temptations in the House of Anthony (Tentaciones en casa de Antonio),* 1970
Gelatin silver print
Paper: 10 x 8 in. (25.4 x 20.3 cm)
Image: 9 ½ x 7 ¾ in. (24.3 x 19.5 cm)
Graphite inscription, back, l.r.: M. Alvarez Bravo. Mexico.
Gift of Lawrence and Carol Zicklin
1986.1.2.10

Kristen Capp (b. 1964), American

5
*Janet and Carol Walter Beside Their House,* 1994
Gelatin silver print
Paper: 19 ⅝ x 15 ⅜ in. (50.5 x 40.5 cm)
Image: 8 ⅞ x 8 ⅞ in. (22.7 x 22.7 cm)
Graphite inscription, back, l.r.: Kristin Capp, 1994
Gift of Mark W. Connelly
2002.16.6

6
*Janet Walter on Evening Walk above Lamona Colony,* 1995
Gelatin silver print
Paper: 19 ⅝ x 15 ⅜ in. (50.5 x 40.5 cm)
Image: 9 x 9 ⅛ in. (22.9 x 23.2 cm)
Graphite inscription, back, l.r.: Kristin Capp, 1995
Gift of Mark W. Connelly
2002.16.9

7
*Darius Walter with Photograph of Himself,* 1996
Gelatin silver print
Paper: 19 ⅝ x 15 ⅜ in. (50.5 x 40.5 cm)
Image: 8 ⅞ x 8 ⅞ in. (22.7 x 22.7 cm)
Graphite inscription, back, l.r.: Kristin Capp, 1996
Gift of Mark W. Connelly
2002.16.7
8
Schoolroom, 1996
Gelatin silver print
Paper: 19 ¾ x 15 ¾ in. (50.5 x 40.5 cm)
Image: 8 ¾ x 8 ¼ in. (22.7 x 22.7 cm)
Graphite inscription, back, l.r.: Kristin Capp, 1996
Gift of Mark W. Connelly
2002.16.13

Lucien Clergue (b. 1934), French

9
Pablo Picasso, Cannes, 1955
Gelatin silver print
Paper: 11 ¾ x 9 ¼ in. (30.0 x 23.7 cm)
Image: 8 ½ x 8 ½ in. (21.5 x 21.5 cm)
Ink inscription, back, l.l.: © 1955 by Lucien Clergue;
l.c.: Pablo Picasso Cannes 1955;
l.r.: Printed 1998 by Stéphanie Mariet
Gift of Mark W. Connelly
1999.8.11

10
Gypsy Family, Saintes-Maries-de-la-Mer, 1955
Gelatin silver print
Paper: 11 ¾ x 9 ¼ in. (29.9 x 23.2 cm)
Image: 8 ½ x 8 ¾ in. (21.3 x 21.0 cm)
Ink inscription, back, l.l.: © 1955 by Lucien Clergue;
l.c.: Printed 1998 by Stéphanie Mariet;
l.r.: Gypsy Family Stes. Maries 1955
Gift of Mark W. Connelly
1999.8.12

11
Raul Aranda, Matador, Arles, 1978
Gelatin silver print
Paper: 11 ¾ x 9 ¼ in. (30.1 x 23.2 cm)
Image: 11 x 7 ¾ in. (27.9 x 18.2 cm)
Ink inscription, back, l.l.: © 1987 by Lucien Clergue;
l.c.: Raul Aranda Matador Arles 1978;
l.r.: Printed 1998 by Stéphanie Mariet
Gift of Mark W. Connelly
1999.8.14
12

_Zebra Nude, New York, 1997_

Gelatin silver print
Paper: 9 ¼ x 11 ¾ in. (23.3 x 29.8 cm)
Image: 7 ½ x 11 ¾ in. (18.9 x 28.4 cm)
Ink inscription, back, l.l.: © 1997 by Lucien Clergue;
l.c.: Zebra Nude New York 1997;
l.r.: Printed 1998 by Stéphanie Mariet
Gift of Mark W. Connelly
1999.8.8

13

_Three Nude Women, Italy, 1993_

Gelatin silver print
Paper: 9 ¼ x 11 ¾ in. (23.2 x 29.8 cm)
Image: 7 ½ x 11 ¾ in. (19.0 x 28.1 cm)
Ink inscription, back, l.l.: © 1993 by Lucien Clergue;
l.c.: Printed 1998 by Stéphanie Mariet;
l.r.: Three Nude Women Italy 1993
Gift of Mark W. Connelly
1999.8.9

**Elliott Erwitt (b. 1928), French/American**

14

_Coke Machine & Missiles, Alabama, U.S.A., 1974_

Gelatin silver print
Paper: 13 ¾ x 11 in. (35.3 x 28.0 cm)
Image: 12 ¾ x 8 ¾ in. (30.8 x 21.1 cm)
Graphite inscription, back, l.r.: Elliott Erwitt
Gift of Lawrence and Carol Zicklin
1986.1.1.2

15


Gelatin silver print
Paper: 13 ¾ x 11 in. (35.3 x 27.8 cm)
Image: 11 ¾ x 8 in. (29.9 x 20.2 cm)
Graphite inscription, back, l.r.: Elliott Erwitt
Gift of Lawrence and Carol Zicklin
1986.1.1.6
16
Bearded Man With Tree, Venice, U.S.A., 1976
Gelatin silver print
Paper: 13 ⅞ x 11 in. (35.3 x 28.0 cm)
Image: 11 ¾ x 8 in. (29.8 x 20.2 cm)
Graphite inscription, back, l.r.: Elliott Erwitt
Gift of Lawrence and Carol Zicklin
1986.1.1.10

17
Mt. Fuji & Sign, Mt. Fuji, Japan, 1977
Gelatin silver print
Paper: 14 x 11 in. (35.4 x 28.0 cm)
Image: 12 x 8 in. (30.3 x 20.3 cm)
Graphite inscription, back, l.r.: Elliott Erwitt
Gift of Lawrence and Carol Zicklin
1986.1.1.1

18
Photographer, Heart, Afghanistan, 1977
Gelatin silver print
Paper: 11 x 13 ¾ in. (28.0 x 35.3 cm)
Image: 8 x 11 ¼ in. (20.2 x 29.8 cm)
Graphite inscription, back, l.r.: Elliott Erwitt
Gift of Lawrence and Carol Zicklin
1986.1.1.8
Ralph Gibson (b. 1937), American

19
Untitled, 1988
Photogravure
Paper size: 15 x 11 ½ in. (38.2 x 28.3 cm)
Image size: 8 ¾ x 5 ¾ in. (22.0 x 15.2 cm)
Graphite inscription, front, l.l.: 1988; l.r.: Ralph Gibson
Gift of Mark W. Connelly
2001.5.1

20
Untitled, 1981
Photogravure
Paper size: 15 x 11 ½ in. (38.2 x 28.3 cm)
Plate size: 8 ¾ x 6 in. (22.1 x 15.2 cm)
Graphite inscription, front, l.l.: 1981; l.r.: Ralph Gibson
Gift of Mark W. Connelly
2001.5.13

21
Untitled, 1979
Photogravure
Paper size: 15 x 11 ½ in. (38.2 x 28.3 cm)
Image size: 8 ¾ x 5 ¾ in. (22.3 x 14.8 cm)
Graphite inscription, front, l.l.: 1979; l.r.: Ralph Gibson
Gift of Mark W. Connelly
2001.5.4
22

*Antiquities Dealer, Rome*, 1984
Gelatin silver print
Paper Size: 14 x 10 ¾ in. (35.4 x 27.7 cm)
Image size: 12 ½ x 8 ¾ in. (31.6 x 20.8 cm)
Graphite inscription, back, l.c.: Ralph Gibson 1984
Gift of Mark W. Connelly
2002.16.32

23

*Philodendron on Porch, Les Saintes*, 1992
From the portfolio “France Near and Far”
Chromogenic print
Paper size: 20 x 16 in. (51.0 x 40.7 cm)
Image size: 17 x 11 ¼ in. (43.2 x 29.1 cm)
Ink inscription, front, l.l.: 1992; l.r.: Ralph Gibson
Gift of Mark W. Connelly
2002.16.34

24

*Blue Vine, Bourgogne*, 1992
From the portfolio “France Near and Far”
Chromogenic print
Paper size: 20 x 16 in. (50.9 x 40.6 cm)
Image size: 17 x 11 ¾ in. (43.2 x 29.0 cm)
Ink inscription, front, l.l.: 1992; l.r.: Ralph Gibson
Gift of Mark W. Connelly
2002.16.38
Bill Jacobson (b. 1955), American

25
*Interim Portrait, #378*, 1992
Gelatin silver print, 2/5
25 ¾ x 29 ¾ in. (90.8 x 75.5 cm)
Museum Purchase
1996.6

Jenny Lynn (b. 1953), American

26
*Woman on Rooftop*, 1979
Gelatin silver print
Paper: 17 ⅝ x 13 ¾ in. (44.7 x 34.7 cm)
Image: 12 ⅛ x 12⅞ in. (31.1 x 31.1 cm)
Graphite inscription, back, l.c.: Jenny Lynn 1979
Gift of Mark W. Connelly
2005.5.16

27
*Pyramid and Palms*, 1983
Gelatin silver print
Paper: 17 ½ x 13 ½ in. (44.4 x 34.5 cm)
Image: 12 ¾ x 12 ¼ in. (31.1 x 31.1 cm)
Graphite inscription, back, l.c.: Jenny Lynn 1983
Gift of Mark W. Connelly
2005.5.15

28
*The Antelopes*, 1988
Gelatin silver print
Paper: 17 ¾ x 13 ½ in. (45.0 x 34.4 cm)
Image: 12 ¼ x 12 ⅜ in. (31.1 x 31.1 cm)
Graphite inscription, back, l.c.: Jenny Lynn 1988
Gift of Mark W. Connelly
2005.5.19
29  
*Two Faces*, 1988  
Gelatin silver print  
Paper: 17 ½ x 13 ½ in. (44.6 x 34.5 cm)  
Image: 12 ¼ x 12 ¼ in. (31.1 x 31.1 cm)  
Graphite inscription, back, l.c.: Jenny Lynn 1988  
Gift of Mark W. Connelly  
2005.5.21

30  
*Hand and Foot*, 1999  
Gelatin silver print  
Paper: 17 ¾ x 13 ¾ in. (44.8 x 34.5 cm)  
Image: 12 ¼ x 12 ¼ in. (31.1 x 31.1 cm)  
Graphite inscription, back, l.c.: Jenny Lynn 1999  
Gift of Mark W. Connelly  
2005.5.22

31  
*Dog Ears*, 2000  
Gelatin silver print  
Paper: 17 ¾ x 13 ¾ in. (44.7 x 34.9 cm)  
Image: 12 ¼ x 12 ¼ in. (31.1 x 31.1 cm)  
Graphite inscription, back, l.c.: Jenny Lynn 2000  
Gift of Mark W. Connelly  
2005.5.20

**Jill Mathis (b. 1964), American**

32  
*Shore/Coast*, 2004  
Gelatin silver print  
Paper: 16 x 20 in. (40.7 x 50.8 cm)  
Image: 12 x 16 in. (30.7 x 40.8 cm)  
Ink inscription, back, l.r.: J Mathis 2004  
Gift of Mark W. Connelly  
2007.9.20
**Duane Michals (b. 1932), American**

**33**

*The Room Where the World Ended*, n.d.
Gelatin silver print
Paper: 8 x 10 in. (20.2 x 25.2 cm)
Ink inscription, l.c.: It was on an afternoon very much like this afternoon, that something terrible happened in this innocent room. A woman returned home from work and was killed by a stranger. The room watched. Her dresser and lamps watched. Everything stopped. Silence! Before that moment, a dog barked and the sun was shining. After that moment, a dog barked and the sun was shining. Nobody noticed that the world had come to an end.
I.r.: Duane Michals 4/25
Gift of the Dickinson Club of Washington
1986.5

**Eadweard Muybridge (1830–1904), English/American**

**34**

*Animal Locomotion, Plate 63*, 1887
Collotype
Paper: 19 x 24 ¼ in. (48.4 x 61.4 cm)
Image: 9 ¾ x 12 ¾ in. (23.4 x 31.1 cm)
Imprinting: Animal Locomotion. Plate 63; Copyright 1887, by Eadweard Muybridge. All rights reserved.
Gift of Samuel Moyerman
1987.4.3

**35**

*Animal Locomotion, Plate 459*, 1887
Collotype
Paper: 19 x 24 ¼ in. (48.4 x 61.4 cm)
Image: 8 ¾ x 14 ¾ in. (21.0 x 36.7 cm)
Imprinting: Animal Locomotion. Plate 459; Copyright 1887, by Eadweard Muybridge. All rights reserved.
Gift of Samuel Moyerman
1987.4.38

**36**

*Animal Locomotion, Plate 541*, 1887
Collotype
Paper: 19 x 24 ¼ in. (48.4 x 61.4 cm)
Image: 8 ¾ x 14 ¾ in. (21.4 x 36.2 cm)
Imprinting: Animal Locomotion. Plate 541; Copyright 1887, by Eadweard Muybridge. All rights reserved.
Gift of Samuel Moyerman
1987.4.51
37
Animal Locomotion, Plate 519, 1887
Collotype
Paper: 19 x 24 ¾ in. (48.4 x 61.4 cm)
Image: 9 ¾ x 12 ¼ in. (24.0 x 31.0 cm)
Imprinting: Animal Locomotion. Plate 519; Copyright 1887, by
Eadweard Muybridge. All rights reserved.
Gift of Samuel Moyerman
1987.4.45

38
Animal Locomotion, Plate 633, 1887
Collotype
Paper: 19 x 24 ¾ in. (48.4 x 61.4 cm)
Image: 7 ¼ x 16 ½ in. (18.4 x 41.7 cm)
Imprinting: Animal Locomotion. Plate 633; Copyright 1887, by
Eadweard Muybridge. All rights reserved.
Gift of Samuel Moyerman
1987.4.77

David Seltzer (b. 1937), American

39
Untitled (Nobody), 10/30
Gelatin silver print
29 ¾ x 20 in. (75.7 x 50.7 cm)
Graphite inscription, back, l.r.: David Seltzer 1990-1998
Gift of Mark W. Connelly
2001.5.10

40
Untitled (Accidental Lovers), 10/30
Gelatin silver print
29 ¾ x 20 in. (75.7 x 50.7 cm)
Graphite inscription, back, l.r.: David Seltzer 1988-1998
Gift of Mark W. Connelly
2001.5.12
Pete Turner (b. 1934), American

41
*Ibiza Woman*, 1961
Digital pigment print
Paper: 13 x 19 in. (32.9 x 48.3 cm)
Image: 11 ¼ x 17 in. (28.6 x 43.1 cm)
Ink inscription, l.r.: Pete Turner 2003
Gift of Mark W. Connelly
2007.9.1

42
*Doorway to Nowhere I*, 1963
Digital pigment print
Paper: 19 x 13 in. (48.3 x 32.9 cm)
Image: 17 x 11 ¼ in. (43.1 x 28.6 cm)
Ink inscription, l.r.: Pete Turner 2003
Gift of Mark W. Connelly
2007.9.7

43
*Road Song*, 1967
Digital pigment print
Paper: 13 x 19 in. (32.9 x 48.4 cm)
Image: 11 ¼ x 17 in. (28.7 x 43.2 cm)
Ink inscription, l.r.: Pete Turner 2003
Gift of Mark W. Connelly
2007.9.3

44
*Dust Storm*, 1970
Digital pigment print
Paper: 13 x 19 in. (32.9 x 48.3 cm)
Image: 11 ¼ x 17 in. (28.6 x 43.1 cm)
Ink inscription, l.r.: Pete Turner 2003
Gift of Mark W. Connelly
2007.9.2
45

*Sand Dune and Tree*, 1995
Digital pigment print
Paper: 13 x 19 in. (32.9 x 48.4 cm)
Image: 11 3⁄4 x 17 in. (29.0 x 43.2 cm)
Ink inscription, l.r.: Pete Turner 2003
Gift of Mark W. Connelly
2007.9.5

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**Andy Warhol (1928–1987), American**

46

*Stallone, Sylvester*, 1980
Polacolor Type 108
Paper: 4 ¼ x 3 ¼ in. (10.9 x 8.6 cm)
Image: 3 ¾ x 2 ¾ in. (9.5 x 7.4 cm)
Blind emboss, l.r.: © ANDY WARHOL
Ink stamp, back, l.l.: Authorized by the Andy Warhol Foundation for the Visual Arts; l.r.: The Estate of Andy Warhol
Gift of the Andy Warhol Foundation
2008.6.61

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47

*Gretzky, Wayne*, 1983/4
Polacolor ER
Paper: 4 ¼ x 3 ¼ in. (10.9 x 8.6 cm)
Image: 3 ¾ x 2 ¾ in. (9.5 x 7.4 cm)
Blind emboss, l.r.: © ANDY WARHOL
Ink stamp, back, l.l.: Authorized by the Andy Warhol Foundation for the Visual Arts; l.r.: The Estate of Andy Warhol
Gift of the Andy Warhol Foundation
2008.6.51
Unidentified Woman (Short Spikey [sic] Hair) (1–8), 1985
Polacolor ER
Paper: 4 ¼ x 3 ¾ in. (10.9 x 8.6 cm)
Image: 3 ¾ x 2 ¼ in. (9.5 x 7.4 cm)
Ink stamp, back, l.l.: Authorized by the Andy Warhol Foundation
for the Visual Arts; l.r.: The Estate of Andy Warhol
Gift of the Andy Warhol Foundation
2008.6.43–50
Ripps, Rodney (1–7), 1980
Polacolor Type 108
Paper: 4 ¼ x 3 ¾ in. (10.9 x 8.6 cm)
Image: 3 ¾ x 2 ¾ in. (9.5 x 7.4 cm)
Blind emboss, l.r.: © ANDY WARHOL
Ink stamp, back, l.l.: Authorized by the Andy Warhol Foundation for the Visual Arts; l.r.: The Estate of Andy Warhol
Gift of the Andy Warhol Foundation
2008.6.54–60
63
Absolut Vodka, 1985
Polacolor ER
Paper: 4 ¼ x 3 ⅛ in. (10.9 x 8.6 cm)
Image: 3 ¾ x 2 ⅜ in. (9.5 x 7.4 cm)
Ink stamp, back, l.l.: Authorized by the Andy Warhol Foundation for the Visual Arts; l.r.: The Estate of Andy Warhol
Gift of the Andy Warhol Foundation
2008.6.94

64
Absolut, c. 1985
Gelatin silver print
10 x 8 in. (25.4 x 20.3 cm)
Ink stamp, back, u.l.: Authorized by the Andy Warhol Foundation for the Visual Arts; The Estate of Andy Warhol
Gift of the Andy Warhol Foundation
2008.6.134