OBJECT ILLUSION REALITY

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CONTEMPORARY AMERICAN PHOTOGRAPHY

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INTRODUCTION

OBJECT/ILLUSION/REALITY, an exhibition of contemporary American photography, was conceived and organized for the California State University Fullerton Art Gallery. Eileen Cowin, Darryl Curran and I selected the exhibition's artists, while Dextra Frankel provided the encouragement and expertise necessary to secure funding for the project through the National Endowment for the Arts. As part of the Art Gallery's diverse program, the exhibition and catalogue presented the university and local community with a long overdue opportunity to view a group of innovative photographic artworks.

OBJECT/ILLUSION/REALITY not only served this local audience but also responded to larger regional and national art audiences. Many of the decisions that created OBJECT/ILLUSION/REALITY were informed and influenced by important photography exhibitions that occurred in 1978 and 1979. In Southern California, Security Pacific Bank's *Photographic Definitions: Los Angeles, 1979* and the University of Southern California's *Southern California Photography* documented current photographic activity in Southern California. On a national level, The Museum of Modern Art's *Mirrors and Windows: American Photography Since 1960* and the Santa Barbara Museum of Art's *Attitudes: Photography in the1970's* surveyed American photographic art developments of the last two decades. These large group exhibitions were stimulating and comprehensive; however,

their similarities prompted the curators of OBJECT/ILLUSION/REALITY to present prevalent concerns of contemporary photographic art in an alternative way.

OBJECT/ILLUSION/REALITY did not necessarily intend to comprehensively represent the concerns of contemporary photography/art. Other intentions, including presenting a cohesive body of work by each artist and exposing younger artists or artists not commonly exhibited in Southern California, precluded such a comprehensive approach. Another intention embodied in the OBJECT/ ILLUSION/REALITY theme was representing the energetic diversity evident in current American art. In addition, the exhibition contains direct relationships to nearly all the dominant tendencies in visual art since 1960, while remaining uniquely photographic through the artists' dependence on, and exploitation of, the photographic medium's intrinsic qualities.

On behalf of the artists, curators, and the California State University Fullerton Art Gallery staff, I would like to sincerely thank the United States International Communication Agency for supporting and facilitating the international tour of OBJECT/ILLUSION/REALITY. By traveling the exhibition to art institutions in several foreign countries, the U.S.I.C.A. reaffirms the importance and value of the visual arts: art has the ability to communicate, provoke, and stimulate in languages independent of spoken or written words. Also, by publishing and distributing both this catalogue and translations of the catalogue's written information, the U.S.I.C.A. demonstrates a commendable commitment to art education.

I would also like to acknowledge the support and encouragement provided by California State University, Fullerton and the National Endowment for the Arts, a federal agency in Washington, D.C.; Dr. Ivan Richardson, CSUF Vice President for Administration, and his staff willfully aided the Art Gallery's negotiations for the exhibition's international tour. Jerry Samuelson, CSUF Dean, School of the Arts, and Dextra Frankel, CSUF Art Gallery Director, provided necessary advice and direction. Eileen Cowin and Darryl Curran, CSUF photography professors, brought to this project the same level of enthusiasm that has produced at CSUF one of the western United States' finest photography programs. Finally, without the National Endowment's financial assistance for the original exhibition and catalogue, the project never would have reached such a large audience.

The artists' contribution to this exhibition deserves particular thanks and acknowledgment; they have unselfishly allowed their works to travel abroad for two years. I have enjoyed my involvement and experience with these artists and their art. I am also honored to have played such an integral role in presenting their work to a new audience, which will undoubtedly be affected by the stimulating experiences embodied in OBJECT/ILLUSION/REALITY.

W. Rod Faulds, CSUF Art Gallery

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All dimensions are in centimeters; height precedes width.

PHOTOGRAPHIC DEFINITIONS, OBJECTS, AND IDEAS

W. ROD FAULDS

The development of photography as an art form has been highly influenced by dogmas and definitions created to clarify its role in art. One doctrine or another has always "extolled the beauty of the straight unmanipulated print."[1] Alfred Stieglitz and others championed photography as art. Still other photography advocates believed the medium should be judged by its own aesthetic system and not by established art terms. Other photographic dogmas have argued such disparate issues as truth, purity, tonality, social responsibility, etc. Most definitions have been comparative: "When any interpretation tried to elevate photography to art, it was with the philosophical concepts customary in the definition of painting."[2] One difficulty with the comparative approach is that while some definitions contrast photography and painting as polar extremes, others may compare their similar concerns. Rather than recognizing the aesthetic potential of photography, most of these positions have limited the boundaries of photography. In recent years, the strength and influence of many of these positions have been challenged and rejected.

Lazlo Moholy-Nagy and Man Ray represent artists who challenged existing attitudes and combined their art knowledge, intuition, and sense of adventure with photographic methods. Both recognized photography's potential for expression. They considered

photography a stimulating visual tool providing several avenues of exploration. Their discoveries were significant, and their influence in the visual arts is still evident.

In the late 1960's, photography experienced a significant change in style, motive, and aesthetic attitude. Numerous innovators investigated new image-making possibilities, obsolete processes, and new approaches to light-sensitive materials. These explorations, combined with the influence of painters such as Robert Rauschenberg, predicted new possibilities of how photographs could look. These new approaches also indicated a rich exchange between once segregated art forms. "Photography has contributed considerably to the present situation in which a heterodoxy of artistic styles can exist."[3] While OBJECT/ILLUSION/REALITY reflects these changes, it also reflects other noteworthy changes that occurred in the late 60's: many artists produced art works whose central element was an idea. These ideas or concepts were communicated through language or documentation rather than an art object. The art process itself became an important issue and was investigated. Many of these process artworks also required verbal and/or visual documentation. Documentation gained importance because traditional galleries and museums were unable (and unwilling) to facilitate this art's relationship to time, context, and scale. Still other artists attempted to deal with our visual perception and its nature by creating special environments and reduced painting and sculpture.

The influence and dominance of formalist abstraction in the 1960's has contributed to the development of more diverse attitudes in art. Clement Greenberg, a powerful New York art critic at the time, advocated a philosophy that art should be about art and not about our cultural or human experiences (formalism). Greenberg called on artists to ". . . determine the irreducible working essence of art."[4] The movement's abstract art was logical and unemotional; it stressed objectivity—subjective interpretation was denounced (i.e. "It is what it is.") The formalist movement proved to be strong, intelligent, and innovative, yet its restricting definition yielded further growth as demonstrated by the expression of more personal and subjective viewpoints in art today.

Photography produced an interesting parallel to the formalist tradition in Lewis Baltz. Baltz "pictured" his intellectual, formalist approach in his carefully organized black and white photographs. Although these photographs emphasized form, they contained more content and commentary than the art after which they were modeled. They, perhaps, illustrate an artist's difficulty (or impossibility) in being truly objective.

Bob Brown's photographs (page 34) of various metal plates and surfaces are much more reductive than Baltz's, yet their austere formality opens several levels of interpretation. Without employing deliberate tricks, they question our perception of photographic reality. Simultaneously they are convincing objects and/or convincing photographs of objects. Their "objectness" causes us to "look at the photographs rather than into the photographs."[5] Ambiguity results from their specific form and minute detail in relation to their gallery context. They cause us to question the object's original context and function.

Stanley Mock's work also presents interesting perceptual problems. His work is not reductive, but the photographic detail and tonality is reduced. The works assert a physical presence and often obscure the already weak photographic information. Mock intentionally subdues the photographic figures in his work. It is surprising how much intrusion these images can tolerate without being lost in their synthetic context.[6] Mock contends that photographic information is unique in its ability to stand up to or be recognized under this visual pressure. He feels that ordinary pictures (weddings, parties, portraits) are particularly strong because of their universality. By providing a new environment for these images, Mock presents a somewhat humorous or perverse view of our socialized ritual activities.

Conrad Gleber's previous experience in the graphic arts has shaped his vision and provided the method for his visual exploration. Using offset printing, he investigates our perception of photographic information by presenting it three-dimensionally. He exploits the phenomena of repeated images as they appear and are distorted on the edges of stacked printed paper. He shifts these stacks to produce a variety of stepped, layered, and sculptural paper works that are quite remarkable. Like Stanley Mock's work, they demonstrate the resilience of photographic information and our ability to recognize, resolve, and identify with it.

Art can be a continual investigation of materials, ideas, events, and time. This approach is particularly evident in the work of Vida Freeman and Wanda Hammerbeck. Both artists create archaeologically related art works. Freeman is engaged in a cyclical dialogue with the earth. Her porcelain and toned photographs are chronicles of this relationship. When conjoined with delicate slabs of pressed actual soil, a rich statement results that communicates her constant involvement with the ever-changing earth. Wanda Hammerbeck, in her "Deposition Series," has documented and deposited photographic fossils (of her own making) throughout the United States and abroad. She has insured communication between herself and

potential finders by attaching a self-addressed questionnaire to the fossils. Although their specific concerns differ greatly, both Freeman and Hammerbeck use photography as an integral element to document and to create these new relics.

Steven Cortright uses photography to entertain ideas generated by his continuous interest in books. These "bookworks" form a library that Cortright has altered (visually, physically, linguistically, etc.) to express his own ideas. In his series of exquisitely printed collotypes, book images serve as the catalyst for explicitly stated, sophisticated ideas. These easily accessible images explore a broad range of ideas while maintaining a convincing visual continuity.

In the late 1960's, the art world gained a greater awareness of photography through conceptual art. "Conceptual artists made lively use of photographic imagery, but photography (as a medium) was a peripheral interest within their major concerns." James Hugunin's "phenomenalogical art works" are as conceptual as they are photographic. Much of his work, published in book form, exploits its journalistic nature. Rather than illustrating ideas with photography and language, Hugunin examines, tests, and proposes ideas generated by them. His work causes us to study our perception, and especially our interpretation, of verbal and visual phenomena.

The photographic exploration and experimentation that occurred early this decade presumably helped usher the medium further into the world of art, yet these were changes mostly of material and form. OBJECT/ILLUSION/REALITY reflects these changes, but, more importantly, it reflects the "ideational" changes that have developed and matured during this decade. This exhibition not only demonstrates the concerns, vitality, and potential of the medium, but also examines the exchange of concerns within the art world as a whole. Photography continues to evolve independently while being an integral part of post-modern art.

Footnotes

1. John Upton, *The Photograph as Artifice,* 1978, The Art Galleries, California State University, Long Beach. Upton is referring to Dr. P. H. Emerson's philosophy of "naturalistic photography," which Emerson advocated late in the 19th century (1889).
2. Lazlo Maholy-Nagy, *Vision in Motion,* 1947, Chicago: Paul Theobald
3. Aaron Scharf, *Art and Photography,* 1968, 1974, Penguin Books, Middlesex, England.
4. Clement Greenberg, *After Abstract Expressionism,* Art International, Volume VI, #8, October 1962.

5. From a conversation with Bob Brown, June 7, 1979. It is Bob's contention that the difference between "looking at" a photograph and "looking into" a photograph is considerable. He feels that perspective and scale in photographs (which are usually miniaturizations) lead us into the picture and thus into our own interpretation, while his (photographic) objects give us actual scale and only a surface to deal with. Therefore, it is much more difficult to interpret (or get into) information other than that contained by the object.
6. Stanley Mock's newest work presents more suggestion of place or context for the photographic image which indicates, to me, a slight shift in his concerns. (The context is certainly still synthetic.)

WANDA HAMMERBECK

Wanda Hammerbeck was born in Lincoln, Nebraska in 1945, and currently lives in Berkeley, California. She received both a B.A. degree and an M.A. degree (1973) from the University of North Carolina at Chapel Hill before studying photography and subsequently earning an M.F.A. degree from the San Francisco Art Institute in 1977. Hammerbeck won a National Endowment for the Arts Photographer's Fellowship in 1979 and 1980. Her other professional activities include teaching at Holy Names College in Oakland, California and serving as the Director of the West Coast Visual Arts Archive at Camerawork Gallery in San Francisco, California.

Selected Solo Exhibitions:

1979 O.K. Harris Gallery, New York, New York
1978 San Francisco Museum of Modern Art, California
1977 Orange Coast College, Costa Mesa, California

Selected Group Exhibitions

1980 *Photography: Recent Directions,* DeCordova Museum, Lincoln, Massachusetts
Tyler School of Art, Philadelphia, Pennsylvania
University of Connecticut, Storrs, Connecticut
Friends of Photography, Carmel, California
1979 *The Image Considered,* Visual Studies Workshop, Rochester, New York
Attitudes, Santa Barbara Museum of Art, California
1978 *Contemporary California Photography,* Camerawork Gallery, San Francisco, California
1977 *Recent Photo Sculpture,* Camerawork Gallery, San Francisco, California
1976 *Three Photographers,* Monterey Museum of Art, Monterey, California
1975 *Photography from CCAC & SFAI,* Gallery West, California State University, Hayward, California

Selected Publications

1980 *Untitled,* Friends of Photography, Carmel, California
Afterimage, Rochester, New York, January
1979 *New Times Feminist Review,* November 1979
The Dumb Ox, Los Angeles, California
1978 *Contemporary California Photography,* exhibition catalogue, Camerawork Gallery, San Francisco, California

Selected Collections

Museum of Modern Art, New York•The Fogg Museum, Harvard University•University of California, Los Angeles•Atlantic Richfield Corporation•Houston Museum of Fine Arts•

Works in *OBJECT/ILLUSION/REALITY*

Depositions, 1976, brownline prints with black and white photographs, 71x57: *#76-4 Camera•#76-17 Wine Opener•Reproductions of Reproductions,* 1979, black and white photographs, 76.2x101.6: *Christo's Running Fence•Smithson's Spiral Jetty•Depositions* (book), 1978, 28x20.6

I. EVOLUTIONARY FRAMEWORK

A. ABSTRACT

Title: Depositions
Period: 1976-1977

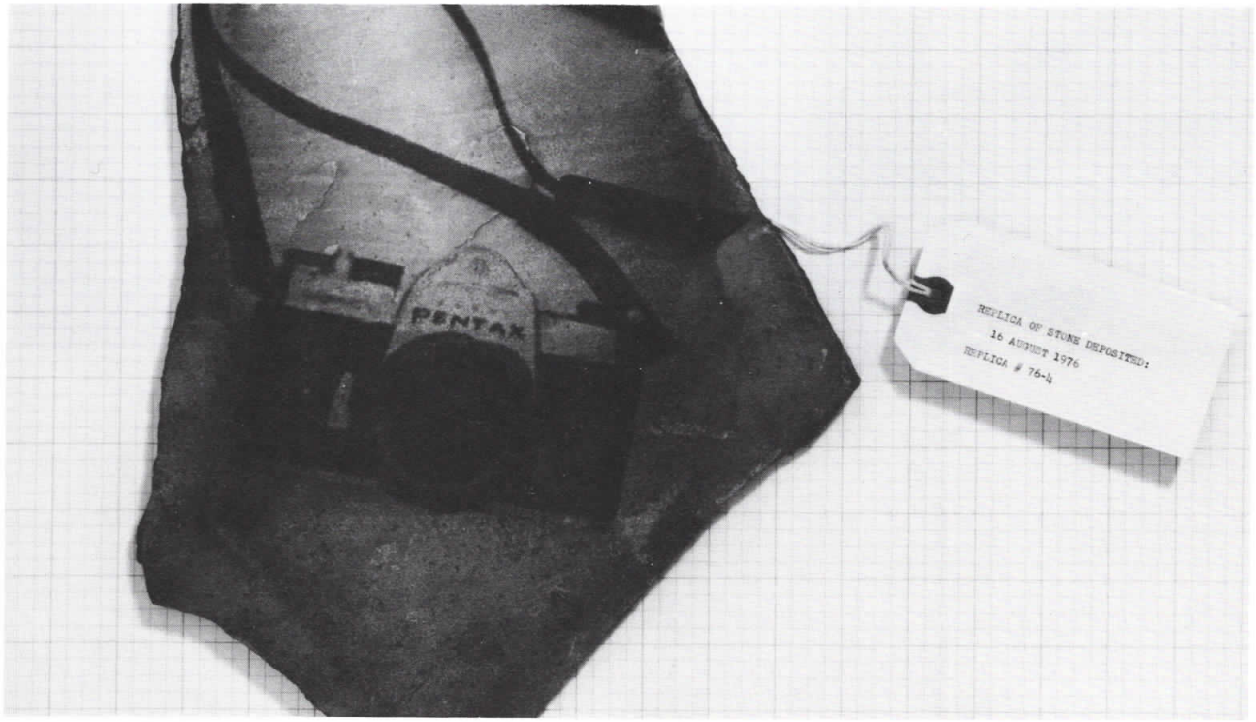
The project began by printing photographs of objects, contemporary cultural references, on pieces of sandstone utilizing a photographic method. With the aid of field assistants each of these stones was deposited at a specific geographic location. A self-addressed, stamped, postcard was placed beneath each stone, which could be returned by the discoverers if they desired additional information. Fieldphotographs were made at each deposition site—the people appearing in the photographs assisted at the time the stone was deposited.

At the time of publication, several of the stones had been found and correspondence had been received from the persons who made the discovery. Each person who found a stone and returned the postcard received a copy of the documentation, fieldnotes and fieldphotographs, made at that particular deposition site.

Principal Investigator: Wanda Matthews Hammerbeck
February 1, 1978

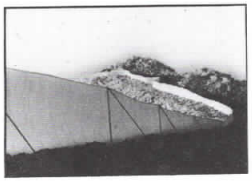
DEPOSITION SITES

# OF STONE	DESCRIPTION	SITE LOCATION
76-1	Processed Dog Food	Puerto Vallarta, Mexico
76-2	Hiking Boot Track	Alameda, California
76-3	Bank Americard	Death Valley, California
76-4	Camera	Kill Devil Hills, North Carolina
77-5	Film Can	Lacock, England
76-6	Bible	Durham, North Carolina
76-7	Tire Track	Raleigh, North Carolina
76-8	Brassiere	Yosemite, California
76-9	Levi Jacket	Rhyolite, Nevada
76-10	Hot Licks	Stonehenge, England
77-11	Calculator	Oakland, California
77-12	Cannabis	Laguna Beach, California
77-13	Shell Logo	Los Angeles, California
77-14	Squash Blossom	Berkeley, California
77-15	Smile Face	Berkeley, California
77-16	Artforum	San Francisco, California
76-17	Wine Opener	Napa Valley, California
76-18	Hair Dryer	Stinson Beach, California
77-19	Swim Fin Track	San Francisco, California
77-20	High Heel Tracks	Berkeley, California



Replica #76-4 (detail): replica of stone deposited in Kill Devil Hills, North Carolina

REPRODUCTIONS of REPRODUCTIONS



INSIDE: Dance on Video, p. 5 • Max Yasno's City Views, p. 13 • Guy Williams, New Work, p. 17

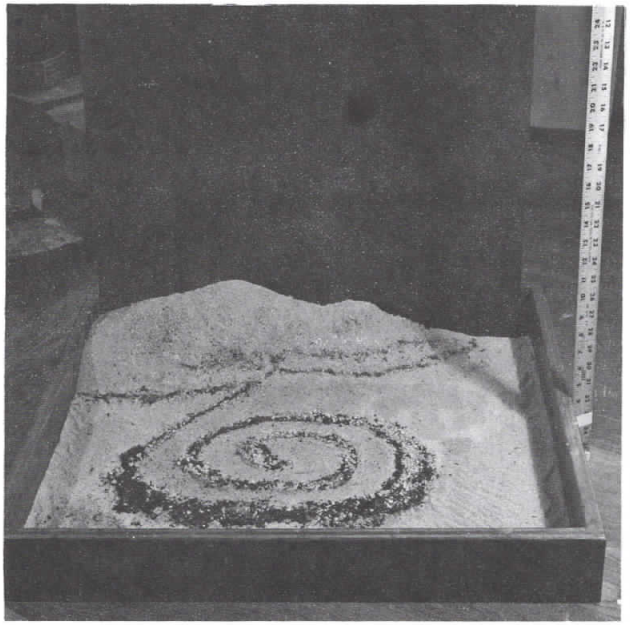
ARTWEEK

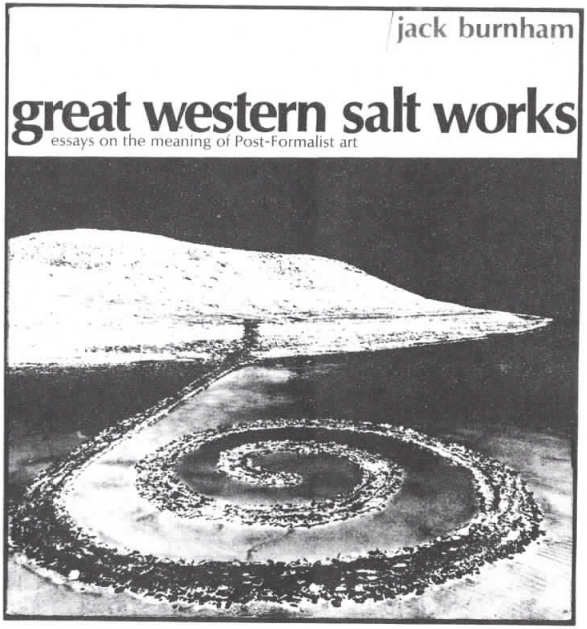
WEST COAST

Pol Bury's Forms in Motion

RUNNING FENCE DOCUMENTED

Reproductions of Reproductions: Christo's Running Fence. (detail) 1979





Reproductions of Reproductions: Smithson's Spiral Jetty, (detail) 1979

CONRAD GLEBER

Conrad Gleber was born in Baton Rouge, Louisiana in 1949, and currently lives in Chicago, Illinois. He earned a B.F.A. degree from Florida State University, Tallahassee, and an M.F.A. degree from The School of the Art Institute of Chicago. In 1976 he co-founded and became director of *Chicago Books,* a non-profit artists' press and workshop. Gleber also teaches courses in offset production and serves the Publications Department as chairperson at The School of the Art Institute of Chicago.

Selected Group Exhibitions

1981 *to be continued,* Visual Studies Workshop, Rochester, New York and International Center of Photography, New York City
1980 *Dark/Light,* Museum of the University of California at Santa Barbara
Chicago: Although Marco Polo Never Heard of Chicago Its Story Really Begins with Him, a collaborative installation at Franklin Furnace, New York City
1978 *Facts, Fictions, Fantasies,* University of Colorado
Books as Original Art, Florida School of the Arts
Artwords and Bookworks, Los Angeles Institute of Contemporary Art
1977 *Photo-Adaptations,* One Illinois Center, Chicago
Recent Acquisitions, Art Institute of Chicago
Time, Philadelphia College of Art
Chicago & Vicinity Exhibition, Art Institute of Chicago
1976 *Contemporary Sculpture,* Hyde Park Art Center, Chicago

Selected Publications

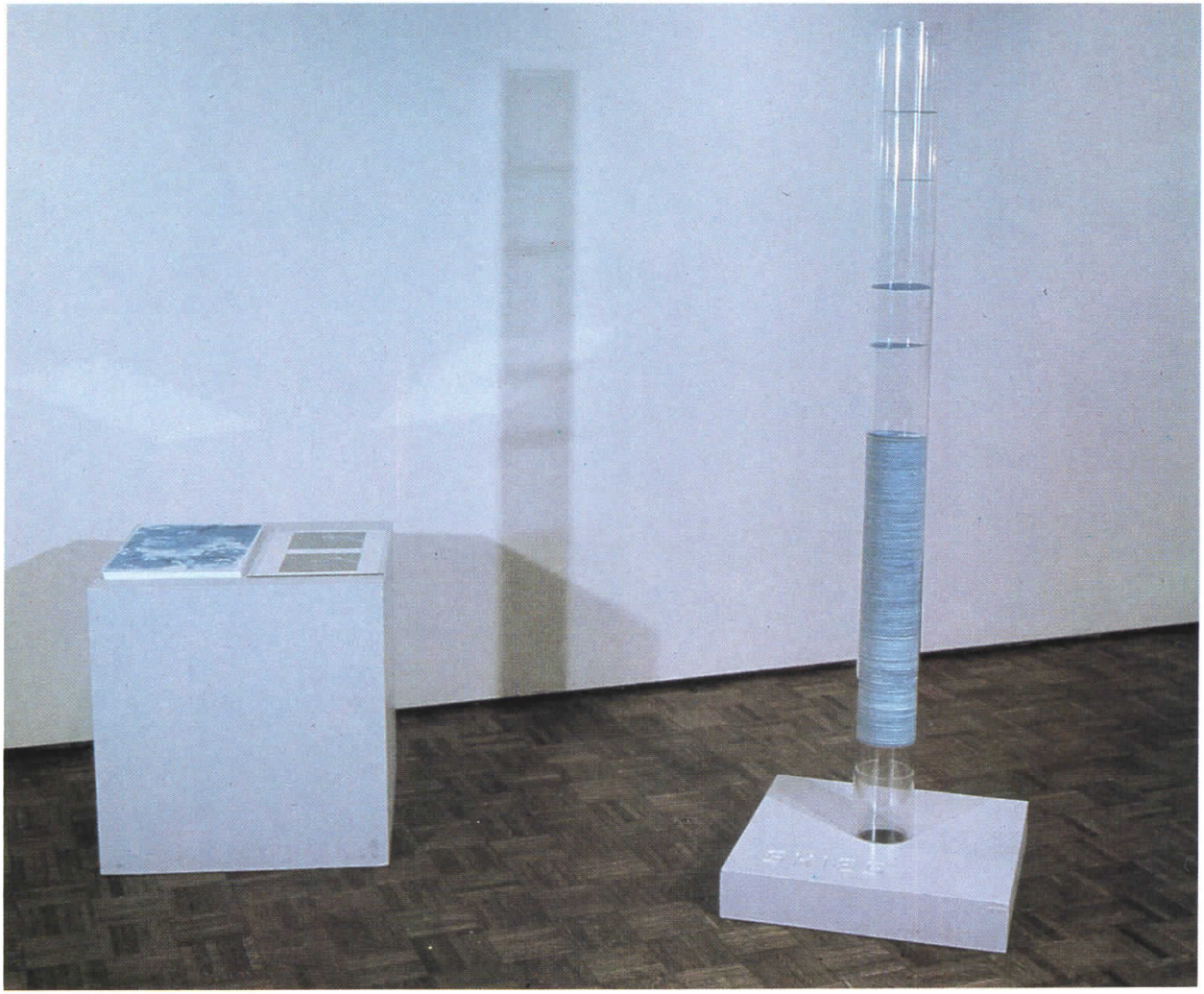
1980 *Los Angeles Times,* December 11
Artweek, "This is Not a Photograph," November 29
Soho News, "Art Pick," October 1
1978 *Boulder Sunday Camera,* March 19
Rocky Mountain News, March 19
Afterimage, "Chicago Books," April
New Art Examiner, "McLuhan's Mistake...," March
1977 *Exposure,* "The Art of Offset Technology," December

Selected Collections

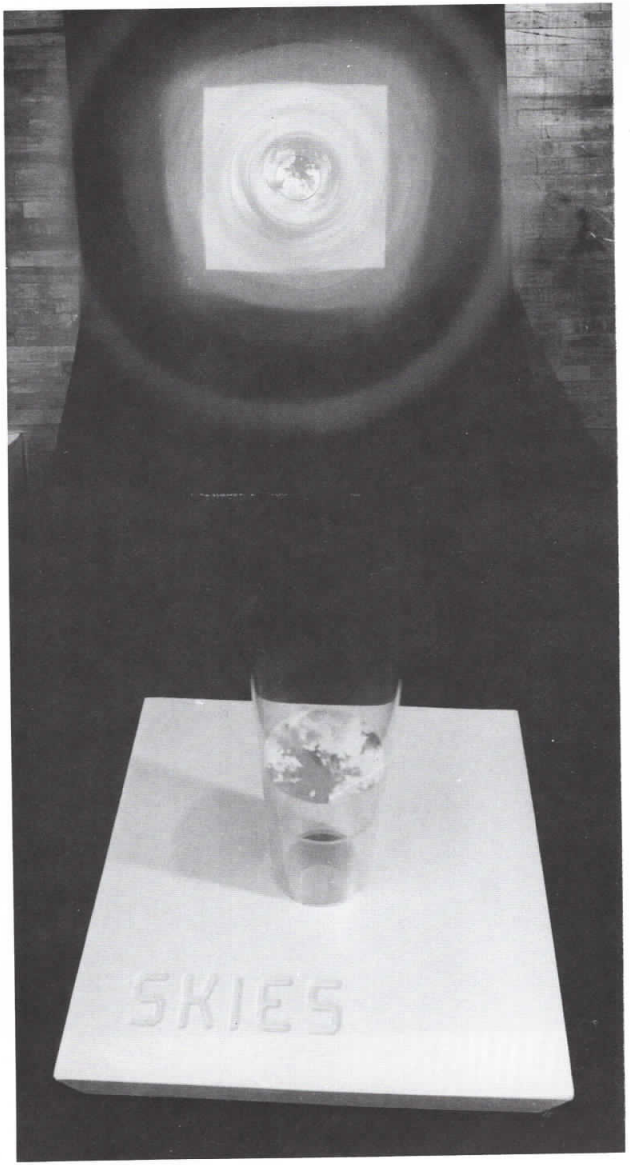
Metropolitan Museum of Art, New York•Museum of Contemporary Art, Chicago•Museum of Modern Art, New York•Northwestern Special Collections, Chicago•Franklin Furnace, New York City•Art Institute of Chicago

Works in *OBJECT/ILLUSION/REALITY*

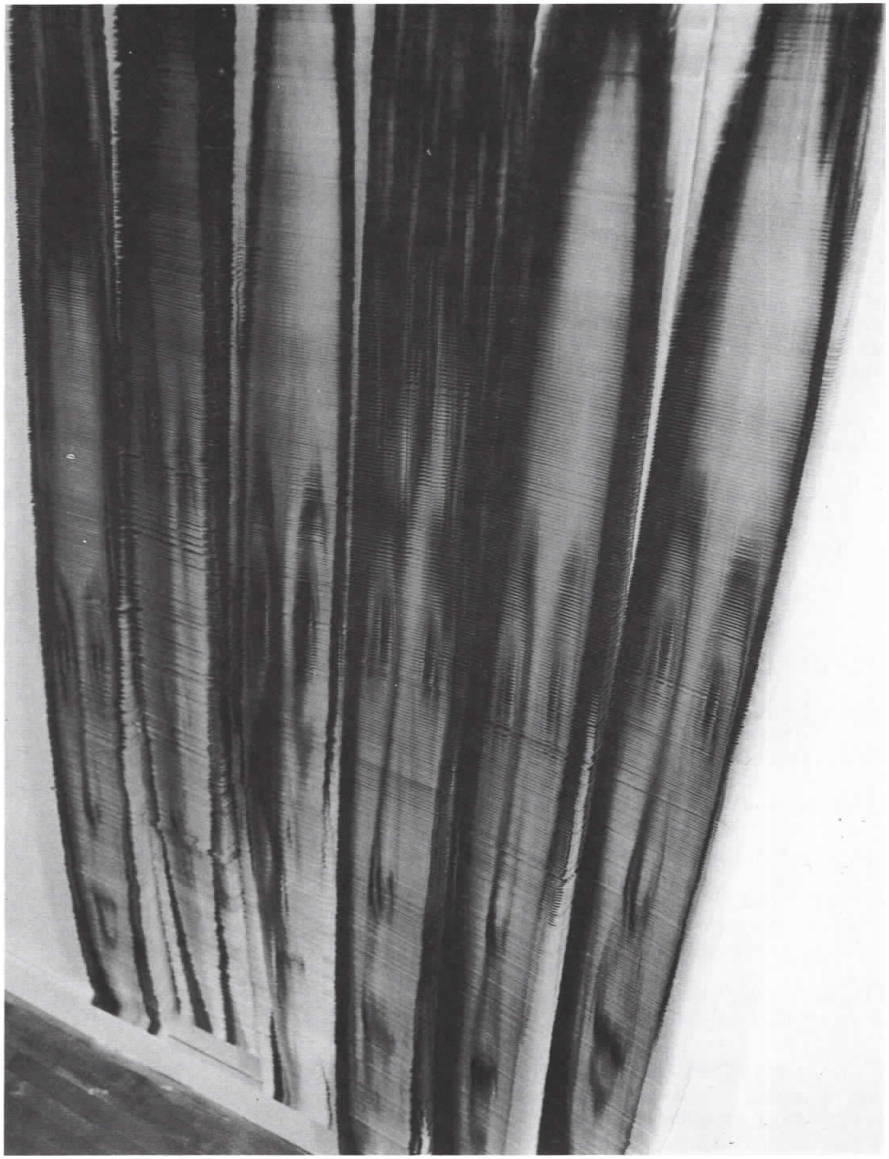
Skies, 1978, 182x61x61, printed paper and plexiglas tube•*Faces,* 1976, 242.8x107, printed/bound paper•*Untitled,* 1979, 91x10x20, printed paper/wood•*Untitled,* 1979, 30.5x10x7.6, printed paper/wood



Skies, 1978 (installation)



Skies, 1978



Faces, (detail), 1976

STANLEY MOCK

Stanley Mock was born in New York City in 1941, and currently lives in Santa Monica, California. He received a B.A. degree in 1964 from the University of California, Santa Barbara and an M.F.A. degree in 1966 from Cranbrook Academy of Art in Bloomfield Hills, Michigan. Mock worked in sculpture until the early 1970's when he began combining photographs with three-dimensional forms. Since then, he has become increasingly interested in photography and has worked primarily with photographs two-dimensionally. Mock teaches at both Santa Monica College (Santa Monica, California) and at the University of California at Los Angeles Extension School.

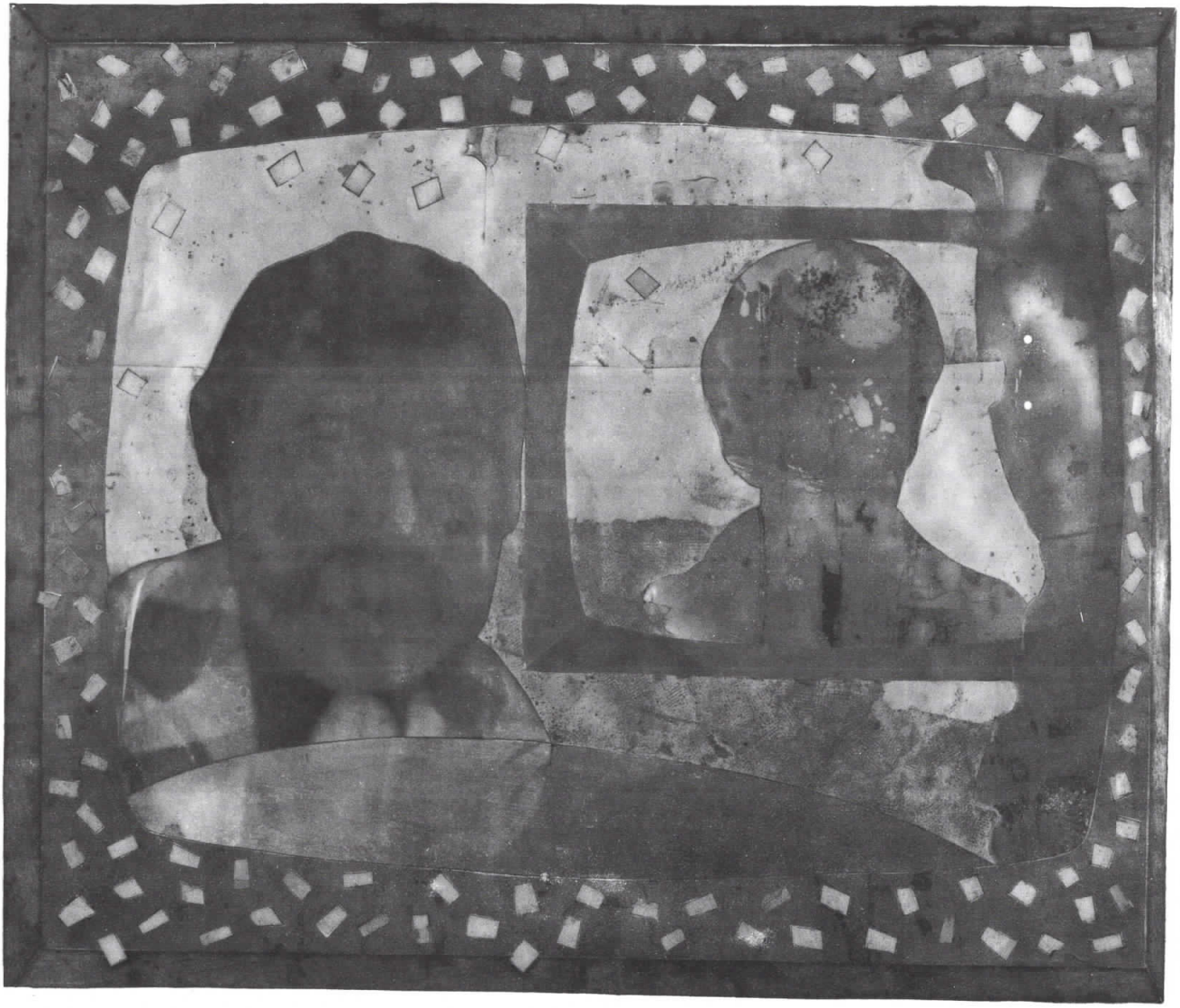
Selected Solo Exhibition
1977 Art Space, Los Angeles
Selected Group Exhibitions
1978 *Interchange,* Mount Saint Mary's College, Fine Arts Gallery, Los Angeles
1976 *Photo/Synthesis,* Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
Imagination, Los Angeles Institute of Contemporary Art, Los Angeles
Newcomers, Los Angeles Municipal Art Gallery
1972 *West of the Rockies,* The Oakland Museum, California
1968 Invitational Sculpture Exhibition, J.B. Speed Art Museum, Louisville, Kentucky
1967 *7 Sculptors,* Spindletop Research Center, Lexington, Kentucky & J.B. Speed Art Museum, Louisville, Kentucky
Michigan Sculpture Show, Bloomfield Art Association, Birmingham
1964 *Society of Scottish Artists Tenth Annual Exhibition,* Royal Scottish Academy Galleries, Edinburgh, Scotland

Works in *OBJECT/ILLUSION/REALITY*
All works photographic emulsion on paper and polyester resin•*Jane F.—Jane G.—Jane H.,* 1979, 142x101.6•*Richard A.—Jane B.,* 1978-79, 124.5x121.9•*Richard C.,* 1979, 99x116.8

Jane F.—Jane G.—Jane H., 1979

Richard A.—Jane B., 1978-79

Jane D., 1979 (not in exhibition)



Richard C., 1979

BOB BROWN

Bob Brown was born in Gouverneur, New York in 1937 and currently lives in Las Vegas, Nevada. He received a B.F.A. degree in 1959 from the Rochester Institute of Technology; he later earned an M.A. degree from San Francisco State University in 1967 and an M.F.A. degree from the San Francisco Art Institute in 1972. Since 1972, Brown has sustained an interest in the "objectness" of photographs. In 1975 Brown was awarded a National Endowment for the Arts Photographer's Fellowship. He has taught at the San Francisco Art Institute, California College of Arts and Crafts, California State University, Northridge, and is currently Associate Professor of Art at the University of Nevada, Las Vegas.

Selected Solo Exhibitions

1981 Los Angeles Institute of Contemporary Art (Downtown)
1979 University of California, Los Angeles, Go Gallery
1977 University of Nevada, Las Vegas
1972 George Eastman House, Rochester, New York

Selected Group Exhibitions

1979 Rochester Institute of Technology, Rochester, New York
Maze, Reed Whipple Cultural Center, Las Vegas, Nevada
National Art Round Up, Las Vegas Art Museum, Nevada
Los Angeles Institute of Contemporary Art, California
1978 University of Nevada, Reno, Nevada
1977 M.H. deYoung Memorial Museum, San Francisco,
University of Nevada, Las Vegas
1976 La Mamelle Gallery, San Francisco, California
1975 Hansen-Fuller Gallery, San Francisco, California
1974 *New Photography: San Francisco and the Bay Area,*
M.H. deYoung Memorial Museum, San Francisco,
Light & Substance, University of New Mexico, Albuquerque

Selected Publications

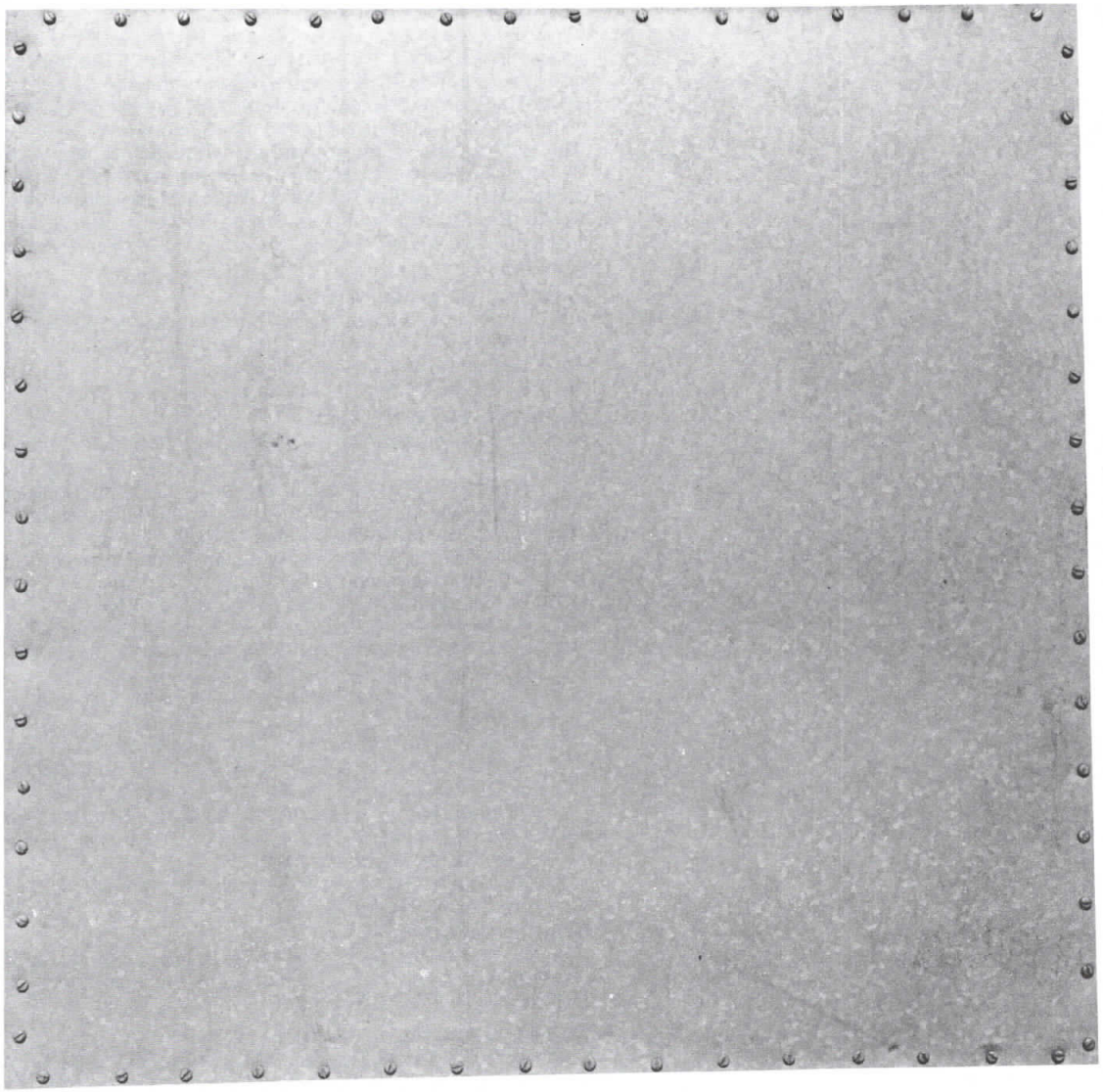
1975 *Artforum,* New York, New York, review, October
Artnews, New York, New York, review, September
1970 *Daisies Daisies Daisies Daisies,* Robert E. Brown
Photography Into Sculpture, The Museum of Modern Art
1969 *Light 7,* Massachusetts Institute of Technology,
Cambridge, Massachusetts
Vision and Expression, George Eastman House,
Rochester, New York

Selected Collections

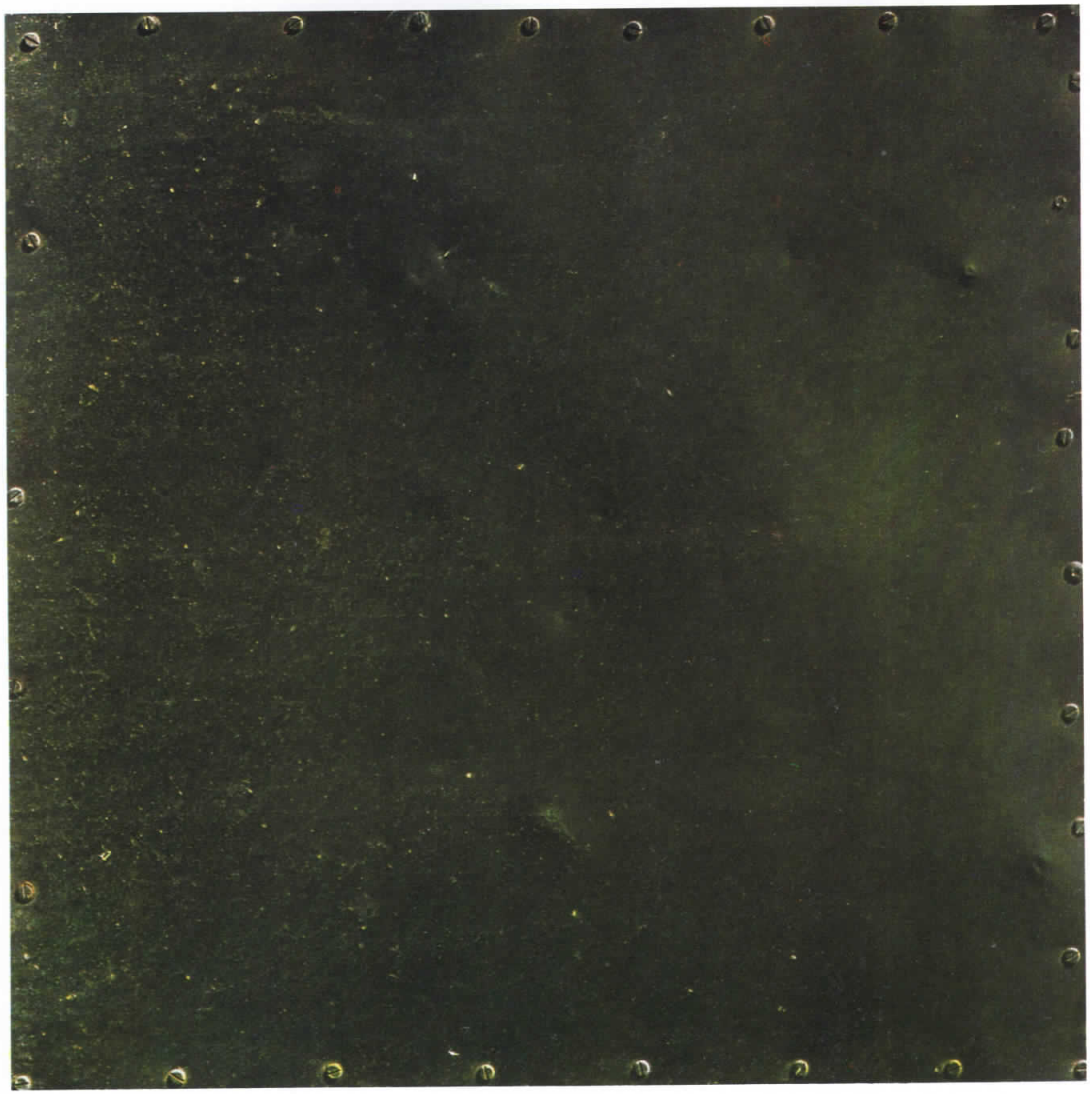
George Eastman House, Rochester, New York•Massachusetts Institute of Technology, Cambridge•The Oakland Museum, California

Works in OBJECT/ILLUSION/REALITY

Color photographs: *Galvanized Metal Plate with Screws,* 1975, 74.9x76.2•*Green Metal Plate with Screws,* 1975, 71.8x72.4•*Ventilator,* 1975, 69.8x74.9•*Industrial Door,* 1972-73, 242.8x485.6, black and white photograph

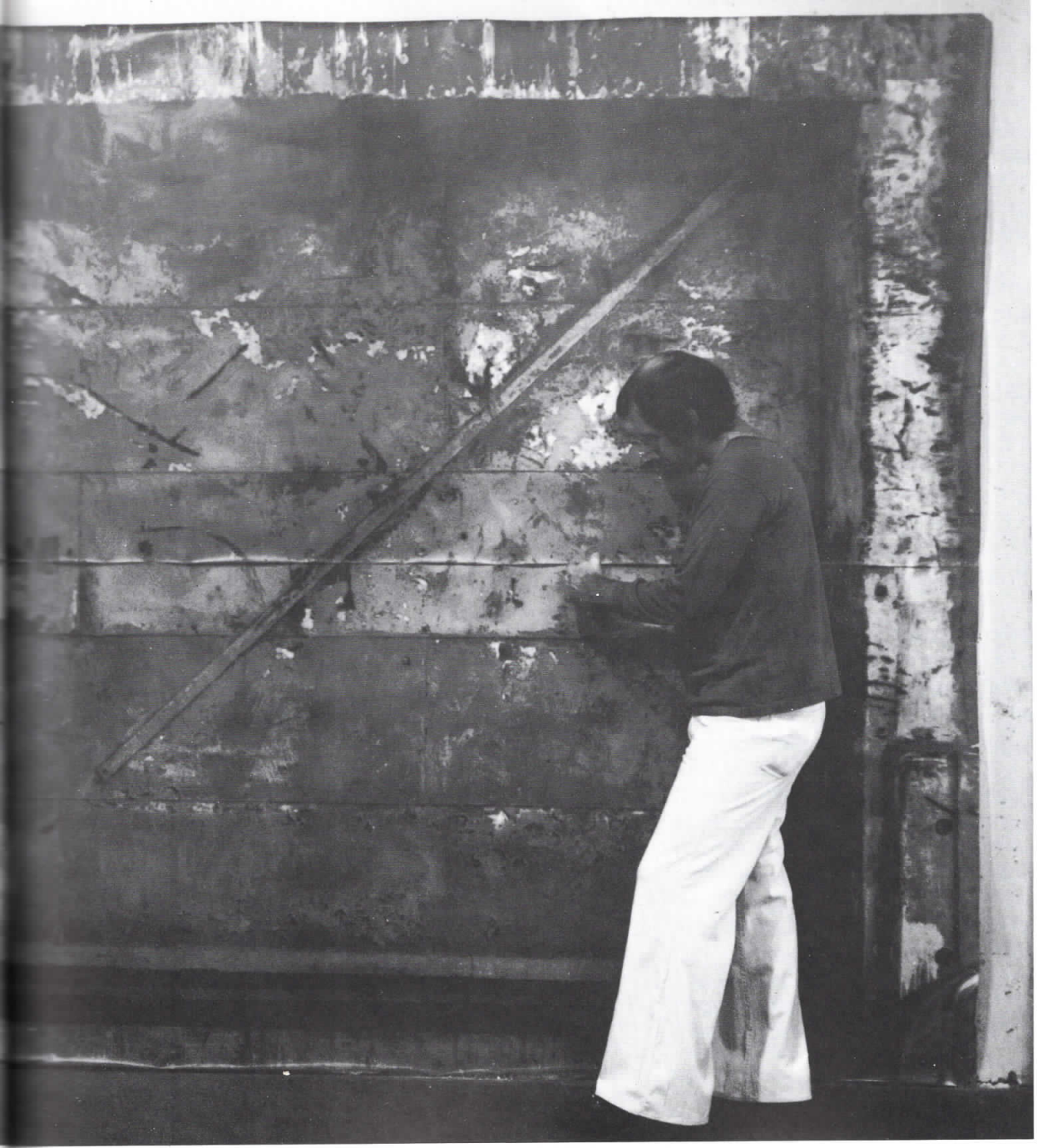


Galvanized Metal Plate with Screws, 1975, color photograph, 74.9x76.2 cm.



Green Metal Plate with Screws, 1975, color photograph, 71.8x72.4 cm.

Industrial Door, 1972-73



OBJECT/ILLUSION/REALITY

DARRYL CURRAN

In recent years, photography has received attention from the public, museums, art collectors, historians, and artists. Most photographers have continued to refine the established traditions of the medium, portraiture, documentation, social landscape, and pictorialism. In the late 1960's and early 70's, "experimentation," "expressionism," and "manipulation" were the catchwords. Approaching the 80's, few photographers are charting new paths. However, in the exhibition OBJECT/ ILLUSION/REALITY, we present vanguards who have pursued ideas common to painting and photography to expand the definition of Art Photography. Several issues appear, though the photographic appearance of "reality" and "illusion," being only apparent, offer arresting similarities.

The earliest innovator of spatial illusionism is Martus Granirer who began his investigation in the mid-1960's. Along with John Pfahl and Leland Rice, he concentrated on the issues of perception and illusion. Granirer's efforts differed from prevailing photographic attitudes such as Minor White's theory of equivalents, or the social landscape observations of Robert Frank and Lee Friedlander. He constructed barren still lifes from banal, neutral, and unevocative objects. He illuminated the stage so that the subject appeared flat, then photographed the setting with precision. The picture didn't adhere to established

compositional rules; the subject placement was central, the edges were often vague, and the tonalities tended toward the middle of the gray scale. A first success, a picture of a wooden clothespin on a weathered plank, demonstrated his art of deception; it seems to be concerned with beautiful qualities of line and texture. However, in discovering the subtle image of the clothespin and the way in which the white paint splotches recede or advance in reference to the picture plane, one becomes aware of the artist's intention. Approaching the next picture, the viewer's expectations change. Each image challenges and rewards. Granirer states, "I became curious about the way the camera transcribes events and the peculiar characteristics of that transcription as well as about the optional information which the camera alone conveys, but which a firsthand observer may ignore. I began to study how visual data became essential and how it became perplexing. Camouflage, surplus data, false leads, and concealment became my subject matter."[1]

Leland Rice, photographic historian, collector, curator, and critic, describes himself as, ". . . an artist with a painter's sensibilities who uses photography as his medium."[2] Viewing his recent work, one would no doubt agree with that definition. Rice constructs his pictures to exploit the illusory characteristics of color. The paint oversprays, scuff marks, and other miscellany provide accents and counterpoints to the color ambiguities. These clues assist the viewer to establish a point of view to the picture; to locate a foreground plane as well as deep space; or to keep all the evidence on the surface. The images are enticing and enigmatic. As well as beautiful.

Photographic reality/illusion concerns John Pfahl also. He examines ideas in a manner similar to Rice and Granirer. To produce a successful illusion, Pfahl first selects a scenic landscape or seascape. He alters the landscape by adding conflicting perspective indicators, such as pegged ropes, reflective tape, dots, or arrows. The alteration, though subtle, creates a startling effect in the resulting photographic print. The bogus geometric devices apper to levitate on the surface of the print, not in the "stage" of the landscape. He uses color to lend credibility to the picture's reality, not as an end in itself. Pfahl states about his work, "I have become increasingly aware of the act of setting up a scene and of being able to experience a specific and extraordinary site over a duration of time. The resulting photograph is not, as in some conceptual art, a record of the activity, but a distillation."[3]

Photographic clarity, detailed rendering, and luxurious color epitomize Harry Bowers' impressive pictures. He seems intent upon illustrating a perceptual dilemma between reality and the illusion of reality. His usual subjects are satin robes

(not Jim Dine robes, but elegant, comfortable ones) or shirts arranged against patterned color backgrounds imprisoned beneath the glass of the frame. The patterning of the negative spaces played against the wrinkled clothing accomplishes an intriguing shifting of planes. The formally organized pictures depict the objects themselves, offering little evidence of the humorous visual paradox.

"If reality before the camera were the touchstone of the medium, only a superb object would be required in order to make a similar photograph."[4] Bart Parker's statement gives us a clue to understanding his rebus-like photographs. He often places ordinary objects in the picture frame as a guide to interpretation. Usually the indicator is a will-o'-the-wisp. Parker enjoys the sparks that fly when several images collide, with adjacent images flavoring each other, each adding shades of meaning. The resulting message, then, may be as innocent or as pungent as the view brought to it. Parker includes flip verbal clues which add to or muddle the scene. He is a brilliant satyrist whose work contains both cunning and humor.

We intend, in this exhibition of these artists' work, to convey their attitudes about the theme, OBJECT/ILLUSION/ REALITY.

Footnotes

1. *Aperture* 13:2, 1967, p. 90.
2. From a lecture, New York, March 1977.
3. *Photo Bulletin,* Volume 1, Number 5, June-July 1978.
4. *Afterimage,* Volume 4, Number 5, November 1976, p. 11.

MARTUS GRANIRER

Martus Granirer attended Harvard College (1950-52) and Columbia School of General Studies (1953-55) where he majored in Philosophy. From 1955-57 he attended Brooklyn Law School while also in the M.F.A. Program in Motion Pictures at Columbia University. Working professionally as a cameraman and editor in 1957 on non-fiction films, Granirer's interest and emphasis gradually shifted to still photography, and in his own studio he practiced both advertising photography and non-commercial, unassigned work. In 1965 Granirer began teaching at the Philadelphia College of Art, followed by teaching posts at Moore College of Art in Philadelphia and Manhattanville College in Purchase, New York. He has lectured at numerous institutions and was Artist in Residence at Wright State College in Dayton, Ohio. Granirer has designed three university film or photography teaching facilities, has designed industrial lighting, and was an editorial consultant for *Time-LIFE Books.* Professional memberships include the Society for Photographic Education, the Society of Motion Picture and Television Engineers, the Society of Photographic Scientists and Engineers, and the Illuminating Engineering Society. In recent years Granirer has devoted a great deal of time to land conservation as president of a public interest corporation. He currently is resuming his career in photography.

Selected Publications

1967 *Aperture*

1972 *Time-LIFE Library of Photography: The Great Themes* and *The Art of Photography*

Selected Collections

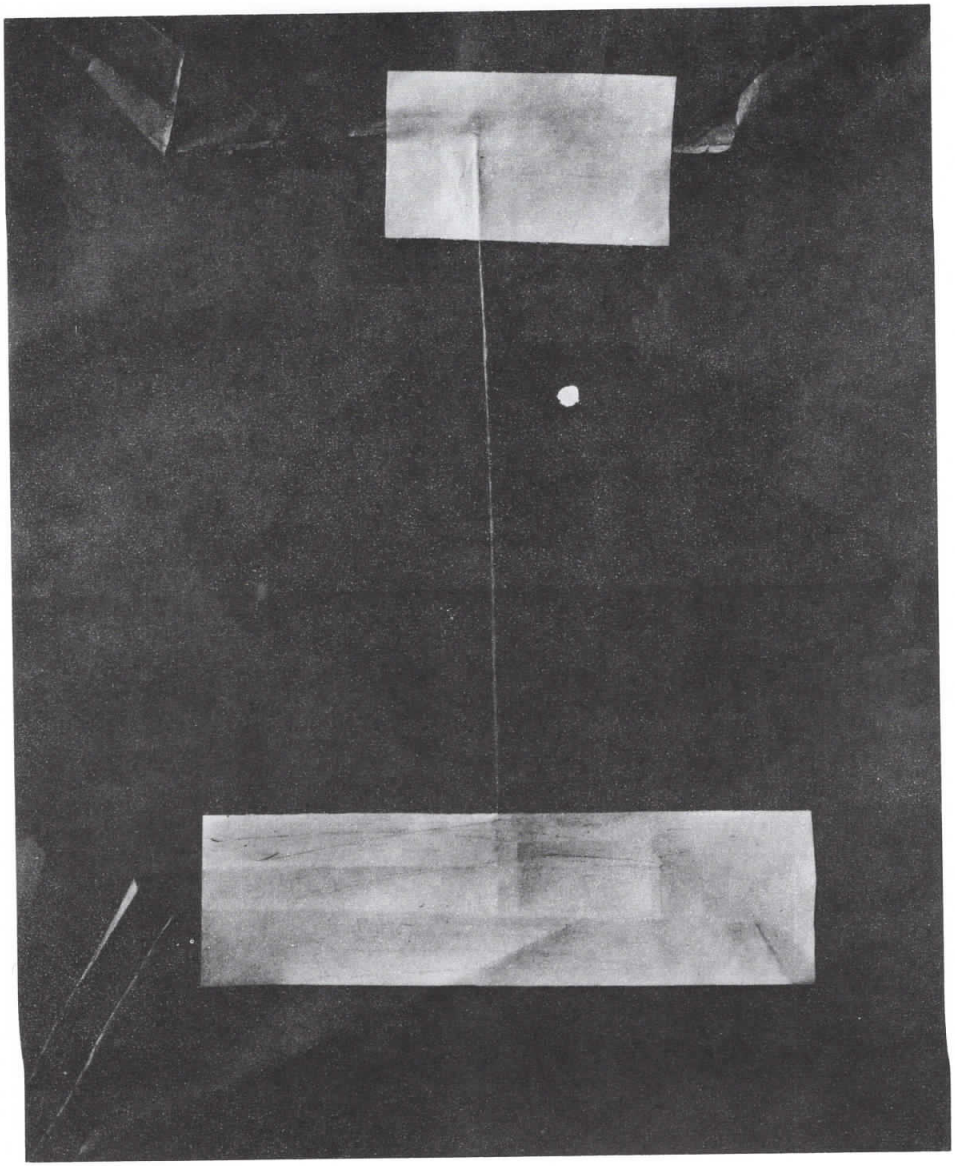
Addison Gallery of American Art, Andover, Massachusetts•Permanent and Study Collections of the Museum of Modern Art, New York

Works in *OBJECT/ILLUSION/REALITY*

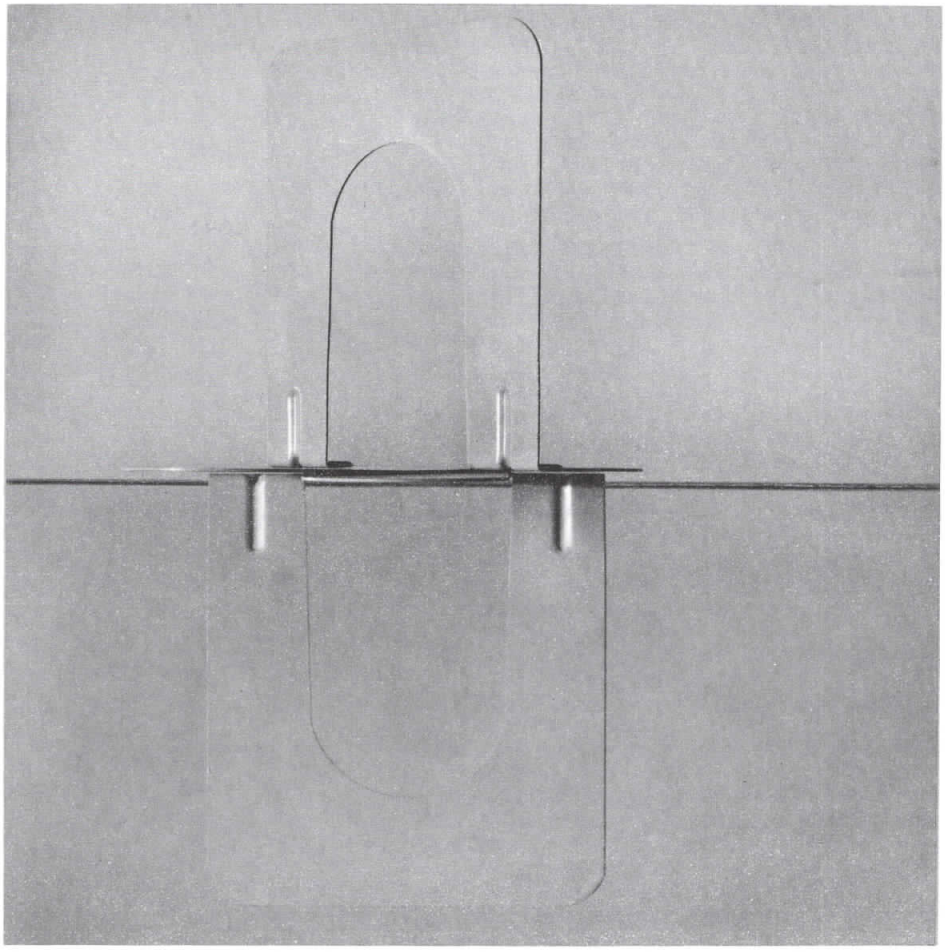
All black and white photographs: *Towel,* 1965, 23x18.5•*Clothespin,* 1964, 23x18.5•*Bookends,* 1964, 19.3x19•*Package,* 1963, 23x18.5•*Push Pin Series,* 1976, three at 35.6x27.9•*Matching Problem,* 1976, three at 35.6x27.9

Towel, 1965

Clothespin, 1964



Package, 1963



Bookends, 1964

HARRY BOWERS

Harry Bowers was born in Los Angeles, California in 1938. He received a B.S. degree in Engineering Physics from the University of California, Berkeley in 1964. Ten years later he earned an M.F.A. degree from the San Francisco Art Institute and subsequently taught there in 1977-78. Bowers has also been a visiting lecturer at University of California, Santa Cruz, California College of Arts and Crafts, and Sun Valley Center for the Arts, Idaho. In 1978 he won a National Endowment for the Arts Photographer's Fellowship and was also presented as a "new discovery" in *Time-LIFE's* photography yearbook.

Selected Solo Exhibitions

1980 Hansen Fuller Goldeen Gallery, San Francisco, California
G. Ray Hawkins Gallery, Los Angeles, California
Thomas Segal Gallery, Boston, Massachusetts
Morgan Gallery, Kansas City, Missouri
1979 Smith Anderson Gallery, Palo Alto, California
Allan Frumkin Gallery, Chicago, Illinois
1978 Linda Farris Gallery, Seattle, Washington
Hansen-Fuller Gallery, San Francisco, California
1976 University of Montana, Missoula, Montana
1973 Extension Gallery, University of California at Berkeley

Selected Group Exhibitions

1981 Mather Gallery, Cleveland, Ohio
1979 *Dangling Dualities,* Linda Farris Gallery, Seattle, WA
Beyond Color, San Francisco Museum of Modern Art, CA
Billboard for Eyes and Ears Foundation, San Francisco, California
1978 *San Francisco Associates Five Photographers,* Optica Gallery, Montreal, Quebec, Canada
1975 Edinburgh Summer Art Festival, Edinburgh, Scotland

Selected Publications

1980 *Modern Photography,* New York, New York, October
Artforum, New York, New York, review, May
Aktvell Fotografi, Stockholm, Sweden, January
1979 *Picture Magazine,* Los Angeles, California, May
1978 *Time Life Photography Year,* New York, New York
Some Twenty Odd Visions..., Blue Sky Gallery, University of Washington, Seattle, Washington
Artforum, New York, New York, review, September

Selected Collections

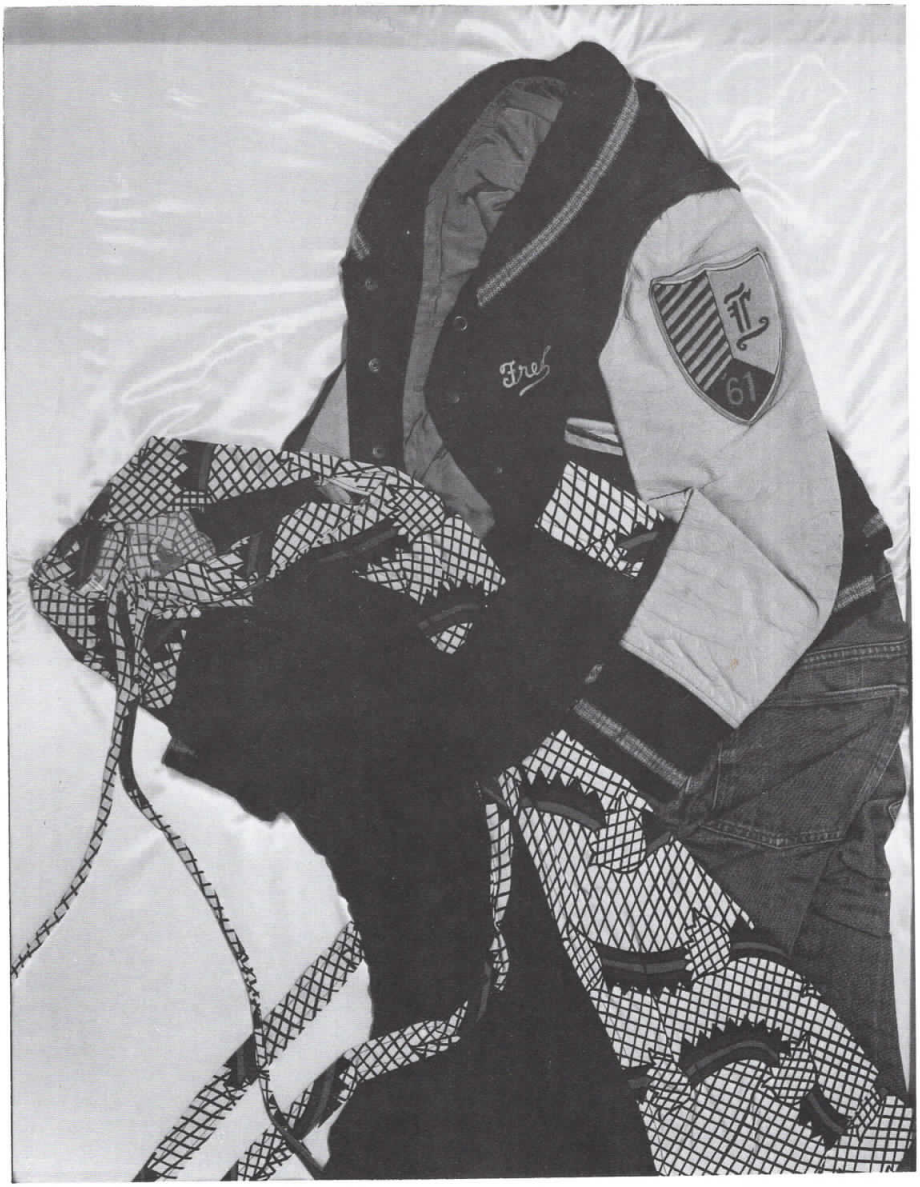
University Art Museum, Berkeley, California,•The Oakland Museum, Oakland, California•The Fort Lauderdale Museum of Art, Florida•Newport Harbor Art Museum, Newport Beach, California

Works in *OBJECT/ILLUSION/REALITY*

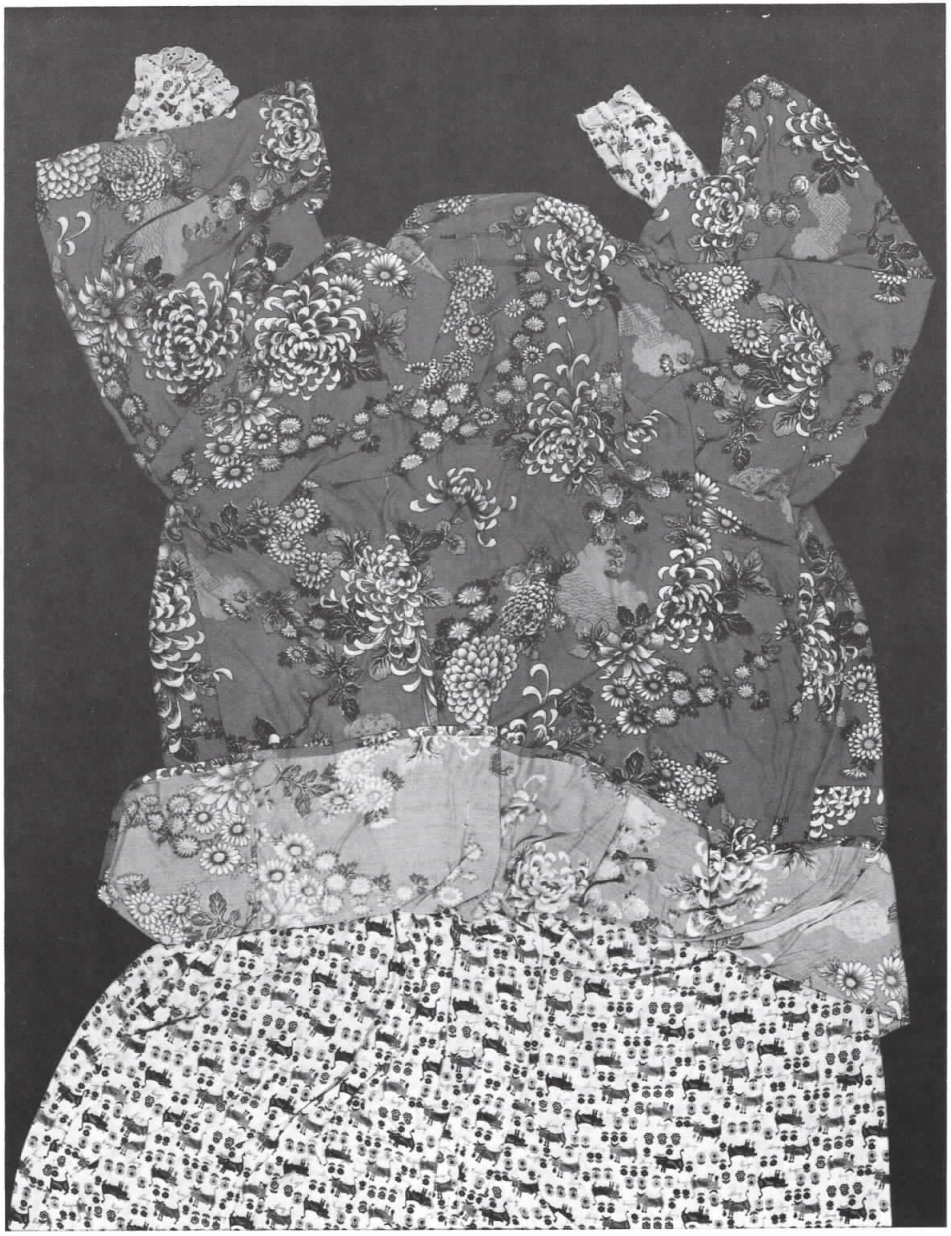
All color photographs 101.6x76.2: *Going Steady at 40 #4,* 1978•*Skirts I've Known...Jane, Berkeley 1973,* 1978•*Irene,* 1978•*If You've Got It, Flaunt It!,* 1978•*If You Know It, But Don't Really Want to Show It,* 1978•*Want, from Dance of Life Series, #4,* 1978

Going Steady at 40 #4, 1978

Skirts I've Known . . . Jane, Berkeley, 1973, 1978



Want #2, from Dance of Life Suite, 1978 (not in exhibition)



Irene, 1978

JOHN PFAHL

John Pfahl was born in New York, New York in 1939 and currently lives in Buffalo, New York. He earned a B.A. degree in 1961 and an M.A. degree in communications in 1968. Pfahl has won grants from the Creative Artists Public Service Program in printmaking 1975, and photography 1979; he was also awarded a National Endowment for the Arts Photographer's Fellowship in 1977. He is currently Associate Professor at the Rochester Institute of Technology, Rochester, New York, where he has taught since 1968.

Selected Solo Exhibitions

1981 Susan Spiritus Gallery, Newport Beach, California
Grapestake Gallery, San Francisco, California
1980 Delahunty Gallery, Dallas, Texas
Robert Friedus Gallery, New York, New York
Visual Studies Workshop, Rochester, New York
1979 Canon Photo Gallery, Geneva, Switzerland
Thomas Segal Gallery, Boston, Massachusetts
1978 Princeton University Art Museum, New Jersey

Selected Group Exhibitions

1980 Rudolf Kicken Gallery, Koln, Germany
1980 *Photography: Recent Directions,* DeCordova Museum, Lincoln, Massachusetts
Philadelphia Academy of Art, Philadelphia, Pennsylvania
1979 Light Gallery, New York, New York (Polaroid exhibition)
Fabricated to be Photographed, San Francisco Museum of Modern Art, San Francisco, California
1977 *Camera Vision & Cultural Consensus,* Massachusetts Institute of Technology, Cambridge, Massachusetts
Locations in Time, International Museum of Photography at George Eastman House, Rochester, New York
1976 *Photography: Rochester, N.Y.,* American Cultural Center, Paris, France
1972 *Photography into Art,* London Arts Council, England

Selected Publications

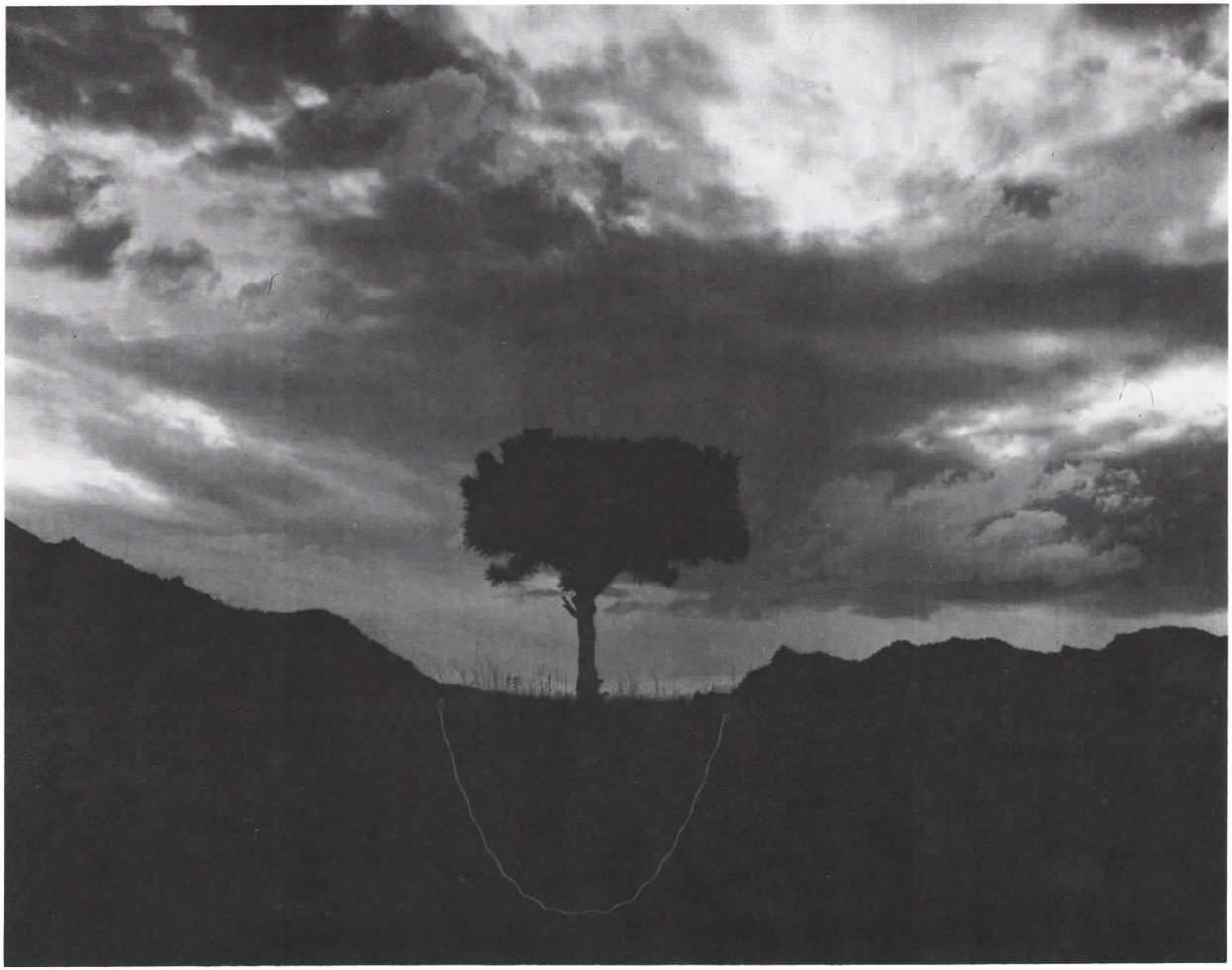
1979 *Time Life Photography Year,* "Discoveries"
Afterimage, Rochester, New York, February
1978 *Village Voice,* New York, New York, review, March 6
Modern Photography, New York, New York, March
1976 *Photo Cinema,* France, December

Selected Collections

University of New Mexico Museum, Albuquerque, New Mexico•George Eastman House, Rochester, New York•National Gallery of Canada•Albright Knox Gallery, Buffalo, New York•Australian National Gallery

Works in *OBJECT/ILLUSION/REALITY*

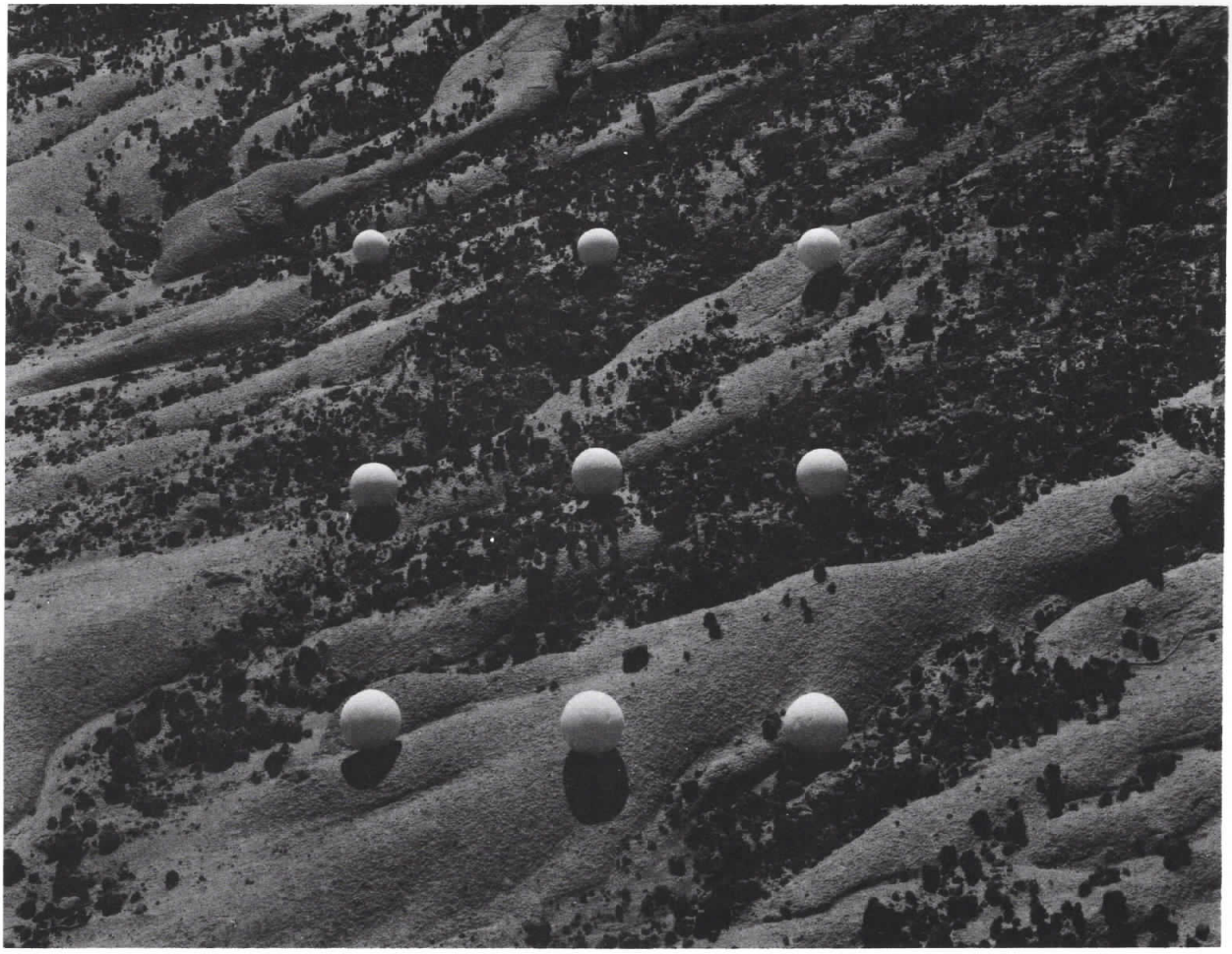
All color photographs 24x19: *Tree and Mountain Cleft,* 1977•*Wave, Lave, Lace,* 1978•*Australian Pines,* 1977•*Nine Desert Snowballs,* 1977•*Continued Horizon,* 1975•*Great Salt Lake Angles,* 1977



Tree and Mountain Cleft, Boulder, Colorado, 1977

Wave, Lave, Lace, Pescadero, California. 1978

Australian Pines, Fort DeSoto, Florida, 1977



Nine Desert Snowballs, Hell's Half Acre, Wyoming, 1977

LELAND RICE

Leland Rice was born in 1940 in Los Angeles, California, where he currently lives. He received a B.S. degree from Arizona State University in 1964 and an M.A. degree from San Francisco State University in 1969. Rice has taught at several colleges and universities including California College of Arts and Crafts in Oakland; University of California at Los Angeles; California Institute of Arts, Valencia; and most recently at the University of Southern California at Los Angeles. Rice serves many California art institutions as a trustee and advisor, and has also been recognized for his critical writing and curatorial abilities. Recently he was awarded fellowships from the National Endowment for the Arts and the John Guggenheim Memorial Foundation.

Selected Solo Exhibitions

1981 Rosamund Felsen Gallery, Los Angeles, California
1980 Art Gallery, University of New Mexico, Las Cruces, New Mexico
1979 Diane Brown Gallery, Washington, D.C.
1978 Fisher Art Gallery, University of Southern California
1977 Hirshhorn Museum & Sculpture Garden, Washington, D.C.
The Witkin Gallery, New York

Selected Group Exhibitions

1981 *Whitney Biennial,* Whitney Museum of American Art, New York
1980 *Long Beach: A Photographic Survey,* The Art Museum and Galleries, California State University, Long Beach
Photography: Recent Directions, DeCordova Museum, Lincoln, Massachusetts
1979 *Four California Photographers,* Light Gallery, New York
1978 *Mirrors & Windows, Photography in America Since 1960,* Museum of Modern Art, New York
1977 *The Light in the Interior,* Boston Museum of Fine Arts
1976 *Exposing Photographic Definitions,* Los Angeles Institute of Contemporary Art
Rooms, Museum of Modern Art, New York

Selected Publications

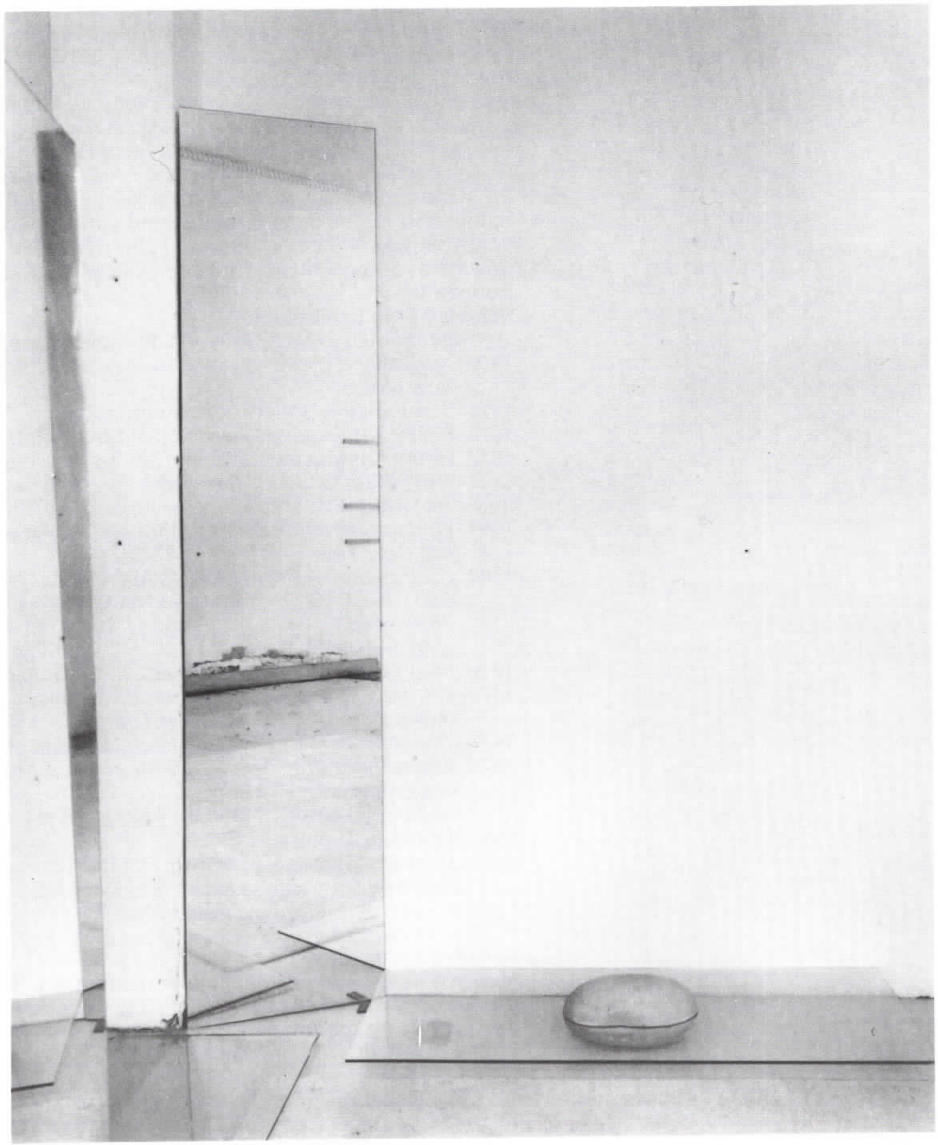
1979 *Journal,* Los Angeles Institute of Contemporary Art, "An Interview with Leland Rice," September-October
1978 *Popular Photography,* "Wall Sites," November
1977 *Smithsonian Torch,* Washington, D.C., July

Selected Collections

Musée d'Arles, France•Museum of Modern Art, New York•San Francisco Museum of Modern Art•The Metropolitan Museum of Art, New York•Los Angeles County Museum of Art

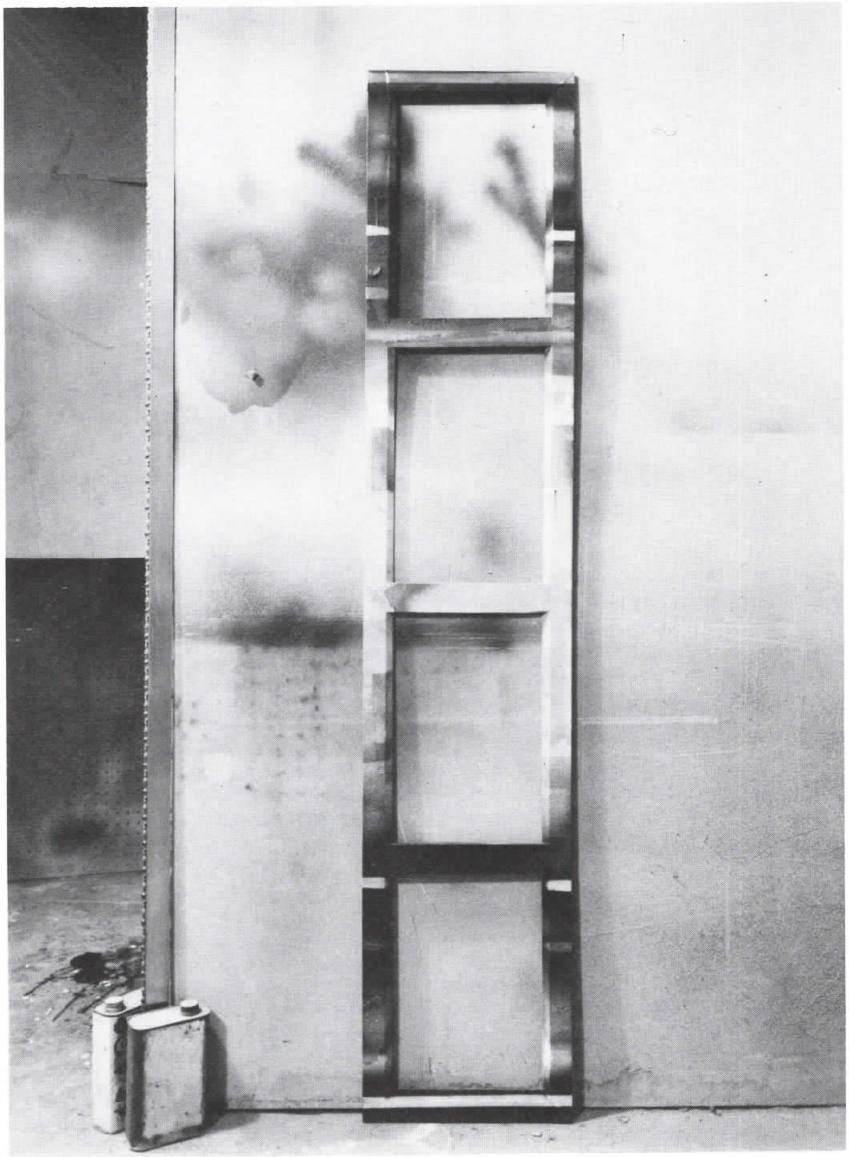
Works in *OBJECT/ILLUSION/REALITY*

All color photographs from the *Wall Sites* series: *Mirror/Rock,* 1978, 61x50.8•*P.S. 1 Blackboard,* 1978-79, 61x50.8•*Yellow Rectangle, Blue Paper Roll,* 1979, 61x50.8•*Black Rectangle,* 1978-79, 76.2x101.6•*Spencer Studio Floor,* 1978, 76.2x101.6

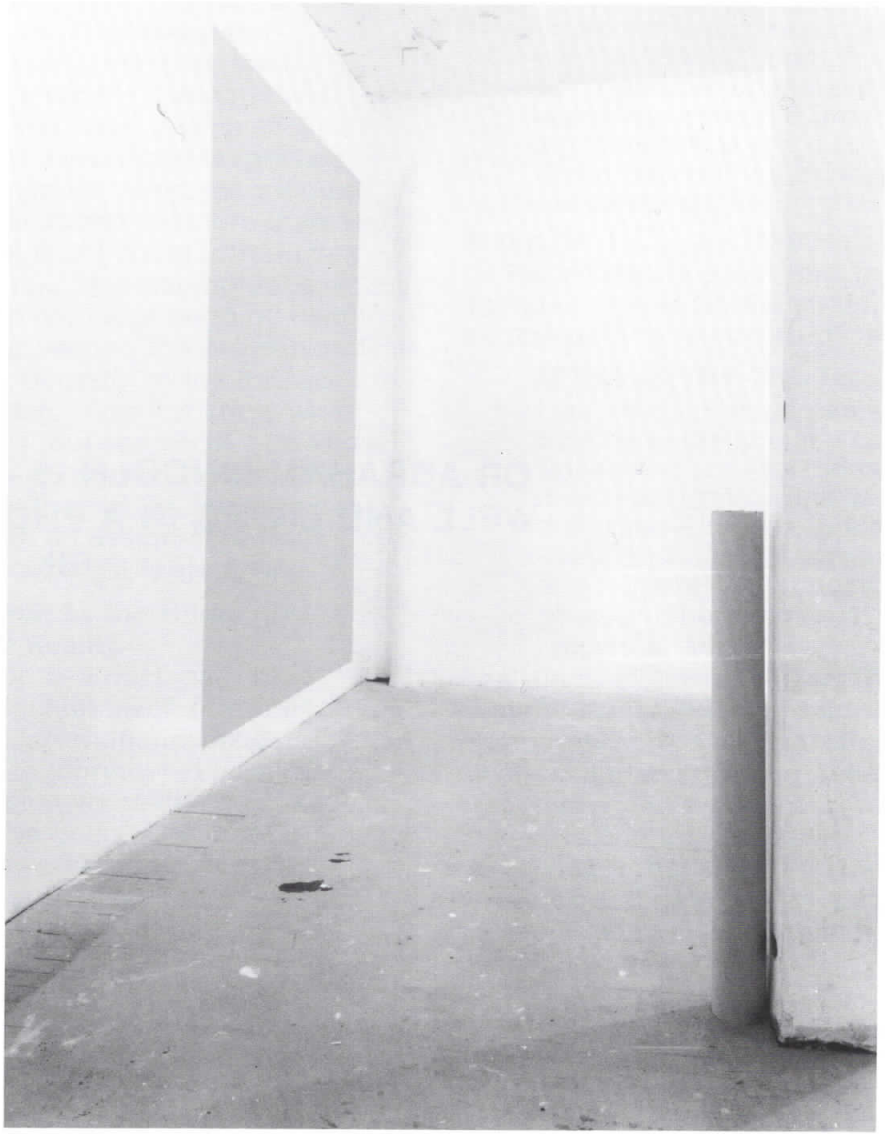


Mirror/Rock, 1978

P.S. 1 Blackboard, 1978-79



Spray Booth Painted Ladder, 1979



Yellow Rectangle, Blue Paper Roll, 1979

REALITY
OR ABRAHAM LINCOLN IS ALIVE AND WELL AND LIVING IN A PHOTOGRAPH

EILEEN COWIN

Writing about reality is a job for a metaphysician; writing about the perception of reality vis-à-vis the photograph is a job for someone who needs to have her head examined. The subject has been examined, explained, exhausted, accepted, rejected, criticized, clarified, and analyzed for more than 140 years. To think that I could introduce a new theory would be presumptuous on my part (not to mention that nagging feeling that I would be beating the proverbial dead horse). Daniel Boorstin in the foreword to *The Image* states, "I do not know what 'reality' really is, but somehow I do know an illusion when I see one."[1] Well, Mr. Boorstin, I'm with you! So, feeling as if I have just gotten an assignment from *Mission Impossible,* I'll forge ahead.

I. Taking the Bull by the Horns: The Photograph as Reality

The photograph is a document of reality. It is a factual piece of evidence used in courts, scientific investigations, etc. We use it to affirm what we already know, to see what we really look like, and where we've been. A photograph never lies. (However, sometimes the photographer stretches the truth—but we'll get to that later.)

> Long before it was ever believed possible to fix its images, the camera was employed first by astronomers, then by artists (by the latter to authenticate their views of nature and as a labor-saving device). The traditional concern with the camera obscura and other implements helped to prepare the way for the acceptance of the photographic image and accommodated the growing conviction that the machine alone could become the final arbiter in questions concerning visual truth.[2]

And now, 140 years later, this recent ad for Hasselblad is proof that we intended to stay on the straight and narrow path to "visual truth."

> **IT TELLS THE TRUTH**
>
> Like all Hasselblad cameras, the SWC is actually many cameras. Because it sees as the human eye does—accurately and without distortion—it is an almost indispensable tool for the architectural and industrial photographer who must have realism at all costs.[3]

Realism at all costs. Whew! The destiny/burden/birthright of photography: to tell the truth, the whole truth, and nothing but the truth. Was it intended that way so you have to keep doing it that way—or perceiving it that way? We know that it always is a photograph of something/someone/someplace—something that actually exists.

> One of my students said in class, "This photograph looks real!" And he was correct: it was a real image on a real piece of paper.

In the book, *Evidence,* actual evidence pictures were collected from the files of

government agencies and businesses by Larry Sultan and Mike Mandel and put together without any written documentation. These pictures originally were made to convey factual information, so we assume they should prove, describe, or demonstrate something. Yet without captions or descriptions as reference, they become absurd, surreal events. Less real? How frustrating! We know these are actual, factual, real evidence pictures, and yet they defy explanation. (If you have not seen this book and want to get the same effect in your own living room, have someone hand you a few photos from the newspaper, leaving off the captions. Then try to figure out what the picture is about.) When they told us the "photograph never lies," they didn't tell us that sometimes you need your secret decoder ring to get the message.

The ability to recognize objects in pictures is taken for granted in most cultures. We think of it as the universal language or universal code. We believe the photograph. We believe in the reality of the photograph. (Someone reading my notes for this essay wanted to know WHY we believe the photograph. Unfortunately, I don't have the answer. Perhaps I will figure it out before I reach the conclusion.)

Keeping in mind our reaction/disorientation with regard to the photographs in *Evidence,* it is interesting to read reports from scientists and anthropologists in which they describe the difficulty by members of remote, non-literate tribes in dealing with pictorial perception:

> Robert Laws, Scottish missionary active in Nyasaland in the 19th century, reported: "Take a picture in black and white, the natives cannot see it, you may tell the natives, 'this is a picture of an ox and a dog,' and the people will look at you and that look says that they consider you a liar. You have to point out things: this is a tail, etc., before they can see it! In another instance, an African woman, when looking at a picture of a human head in profile, could not figure out where the other eye went.[4]

Thinking of the ability of the camera to record a "slice of reality," there were also these reports from Africa:

> ". . . the first picture that flashed on the screen was that of an elephant. The wildest excitement immediately prevailed, many of the people jumping up and shouting, fearing that the beast must be alive. . . . When he (the chief) discovered that the animal's body was only the thickness of the sheet, a great roar broke the stillness of the night."[5]

The articles containing these reports were written six to ten years ago. In my research I was unable to find any recent reports. However, I can't help but think they must have received a shipment of decoder rings by now,

along with billboards, magazines, and television sets. Please do not quote me on this theory—I have no photos for evidence to back it up.

II. The Observer Takes the Ball and Runs with It: Experience of Reality via Images

> Admiring Friend: My, that's a beautiful baby you have there.
> Mother: Oh, that's nothing—you should see his photograph.

We have been conditioned to look at the photograph as the norm for the appearance of everything. Real life pales next to the Kodachrome original. How many times have we heard the phrases: "It looks just like a postcard!" or "Pretty as a picture!" or "It doesn't look as good as the picture!" Maybe the famous church in Italy didn't look as big as you thought, the photograph didn't show all those office buildings around it, and where are those fluffy white clouds against that blue sky? Put a camera around your neck, go out to look at a sunset, and ten to one someone will say to you, "That would make a great photo" instead of, "What a beautiful sunset." Which reminds me of a vacation story:

> Scene: Petrified Forest National Park, Arizona. Wife turns to Husband and says, "I don't feel like walking all the way in there." Husband replies, "That's okay dear, we'll just buy a postcard, say that we saw it, and no one will know the difference."

That's the whole truth, I swear on a Kodak scenic picture spot. After a while they probably believed they *did* see it. The picture becomes the substitute for the experience. It becomes the experience itself. Anyone can produce an "original" photograph. You just stand there and shoot. You've got it. You've taken it. You've captured it.

In anthropology, a field worker or researcher takes a photograph to illustrate a finding that he already has decided is significant. He uses the camera not as a researching technique but as a higher selective confirmation that certain things are so, or as a very selective sample of "reality."[7] Gary Winogrand, photographer, says he makes photographs to see what things look like photographed. Some of us make photographs to see what things look like. There has been much written about photography being the only medium free of personal judgment. Cameras are so automated that pretty soon I'm sure someone will invent one that will walk out and take the picture for you—an image untouched by human hands, minds, and hearts. It is this "take the bus and leave the driving to us" way of advertising cameras that intensifies the role of the camera as a pure recording device. (Although, to be fair, I have noticed a new wave of "express yourself through your

camera" ads.) Even Edward Weston, highly respected artist/photographer is quoted in Susan Sontag's book, *On Photography,* as saying, "Only with effort can the camera be forced to lie—basically it is an honest medium . . . ."[8] Et tu, Edward? Henri Delaborde wrote in 1856 that rather than producing a truthful image, photography gives us brutal reality. In England in 1861, a court case was initiated because provocative and too real photographs were displayed in public places.[9] Two incidents dealing with the reality of the photograph come to mind:

> Once, in the Museum of Modern Art a woman shouted, "There's Abraham Lincoln!" Thinking he was dead, I panicked. I turned around. She was pointing to a photo of Lincoln.

And

> Picasso showed an American soldier through his villa one day, and on completion of the tour, the young man felt compelled to confess that he didn't dig Picasso's "weird" way of painting because nothing on the canvas looked the way it really is. Picasso turned the conversation to more acceptable matters by asking the soldier if he had a girl back in the States. The boy proudly pulled out a wallet photo. As Picasso handed it back he said, "She's an attractive girl, but isn't she awfully small?"[10]

No folks, that was not a George Burns and Gracie Allen routine but a story attributed to Picasso. So where does that leave us at this point in the essay—between a rock and a hard place? Is a photograph not a photograph, but the object photographed? Is it a representation of the object, an explanation of the object, a glorification of the object, an expression of the object, a possession of the object?

III. How Real is Real—The Photographer as Magician

> You may fool all the people some of the time; you can even fool some of the people all the time; but you can't fool all the people all the time.
>
> Abraham Lincoln

Fading Away is a photograph made by Henry Peach Robinson in 1858. It is an image of a dying girl attended to by her grief-stricken parents. Looking at that image, there is no reason to believe the event did not actually take place. However, the whole thing was staged: Robinson posed the models separately and then pieced together the images. There were five separate negatives. Contemporaries were shocked by the subject; it was felt to be in poor taste to represent so painful a scene. Far more painful subjects were painted in those days. The fact that it was a photograph implied that it was a true representation, and so the scene was viewed as literal.[11] Recently I showed my photographs to the director of a gallery in San

Francisco. The routine went like this:

He: Photographs are SUPPOSED to be believeable; these look set up.
Me: They are set up.
He: But they LOOK set up.
Me: They are set up to look set up.

Basically, I believe that even most news photos are "set up." Perhaps even the events themselves are set up, except, of course, national disasters. If, as I used to be told, you can't believe everything you read, can you believe everything you see? Should you WANT to believe everything you see?

I sat in utter amazement at a demonstration of photo retouching as the retoucher took 20 pounds off the model with a masking device and an airbrush. He made a scoop of ice cream look like ten different flavors, photographed a model airplane, superimposed it over a photo of the sky and made it look like a jumbo jet. The hand still may be quicker than the eye.

So if, as I said earlier, the destiny of photography is to show "realism at all costs," then the photographer/magician has his work cut out for him. When he makes the model disappear, we won't even look for the trap door in the floor.

As you remember, I said I would *try* to understand *why* we believe the photograph. I made no promises. There are no neat conclusions except that maybe we've all been taken in more times than we care to admit.

FOOTNOTES

1. Boorstin, Daniel. *The Image: A Guide to the Pseudo Events in America.* Harper Colophon Books, New York, 1961. p. iii.
2. Scharf, Aaron. *Art and Photography.* Penguin Books Ltd., England, 1968. p. 19.
3. Hasselblad advertisement, *American Photographer,* Volume II, No. 5, May 1979.
4. Deregowski, Jan. "Pictorial Perception and Culture." *Image, Object, and Illusion: Readings from Scientific American.* W. H. Freeman and Company, San Francisco. p. 79.
5. Ibid.
6. Boorstin, op. cit., p. 7.
7. Collier, John Jr. *Visual Anthropology: Photography as a Research Method.* Holt, Rinehart, and Winston, 1967. p. x.
8. Sontag, Susan. *On Photography.* Farrar, Straus, and Giroux, New York, 1973. p. 186.
9. Scharf, op. cit., p. 130.
10. Forsdale, Joan and Louis. "Film Literacy." *Teachers College Record,* May 1966. p. 609.
11. Newhall, Beaumont. *History of Photography: From 1893 to the Present Day.* Museum of Modern Art, New York, 1964.

VIDA FREEMAN

Vida Freeman was born in Los Angeles, California in 1937 where she currently lives. She earned a B.A. degree in 1971 and an M.A. degree in 1975 from California State University, Northridge. From 1972-1975 she co-owned and directed the Ross-Freeman Gallery in Northridge, California. Freeman teaches both ceramics and photography at Los Angeles Valley College and California State University, Northridge, and recently won a National Endowment for the Arts Photographer's Fellowship.

Selected Solo Exhibitions

1981 Orange Coast College, Costa Mesa, California
Los Angeles Institute of Contemporary Art (installation)
1980 *Death Valley Portfolio,* ARCO Center for Visual Art, Los Angeles, California
Earthen Images, Palm Springs Desert Museum, Palm Springs, California
Catskill Center for Photography, Woodstock, New York

Selected Group Exhibitions

1981 Art Space, Los Angeles, California (installation)
1980 *Women Image Nature,* Temple University, Philadelphia, Pennsylvania
It's All Called Painting, Los Angeles Municipal Art Gallery, Los Angeles, California
Thirty by 15, Magnes Memorial Museum, Berkeley, CA
1979 *L.A. Issues,* Los Angeles Institute of Contemporary Art
1979 *Photographic Directions: Los Angeles, 1979,* Security Pacific Building, Los Angeles, California
Earth & Water, Women's Building, Los Angeles, California
1978 *Artists Investigate the Environment,* Municipal Art Gallery, Los Angeles, California
Copy Art, The Hansen Gallery, New York, New York
Contemporary California Photography, Camerawork Gallery, San Francisco, California
1977 *Current Directions in Southern California Art,* Los Angeles Institute of Contemporary Art, California

Selected Publications

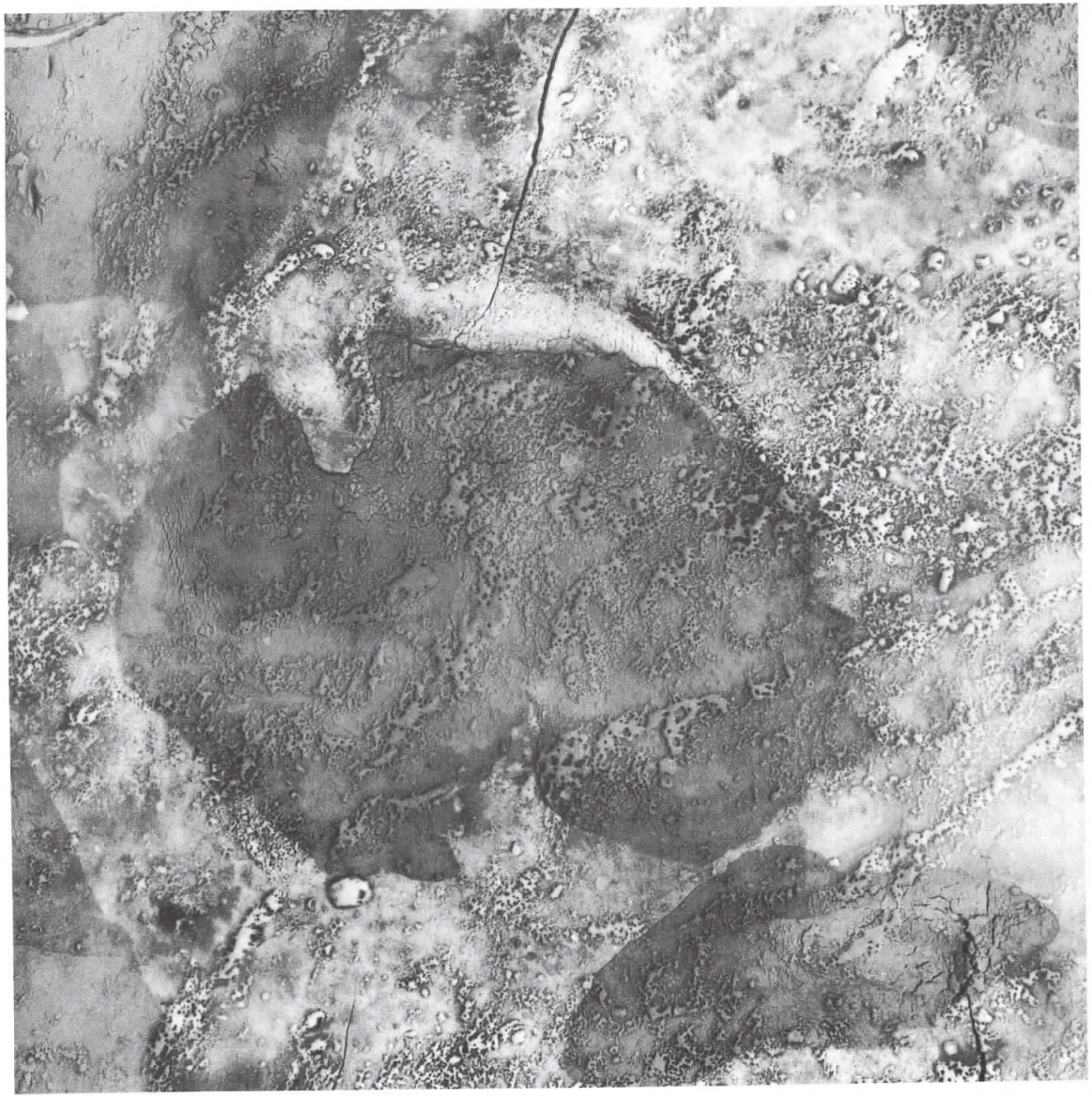
1980 *Afterimage,* Rochester, New York, December
1979 *Death Valley Portfolio,* self-published
L.A. Issues, portfolio published by Los Angeles Center for Photographic Studies, Los Angeles, California
1978 *Copy Art,* Horseguard Lane Productions, New York
Contemporary California Photography, Camerawork Press, San Francisco, California

Selected Collections

George Eastman House, Rochester, New York•University of California, Los Angeles•Minneapolis Institute of Art

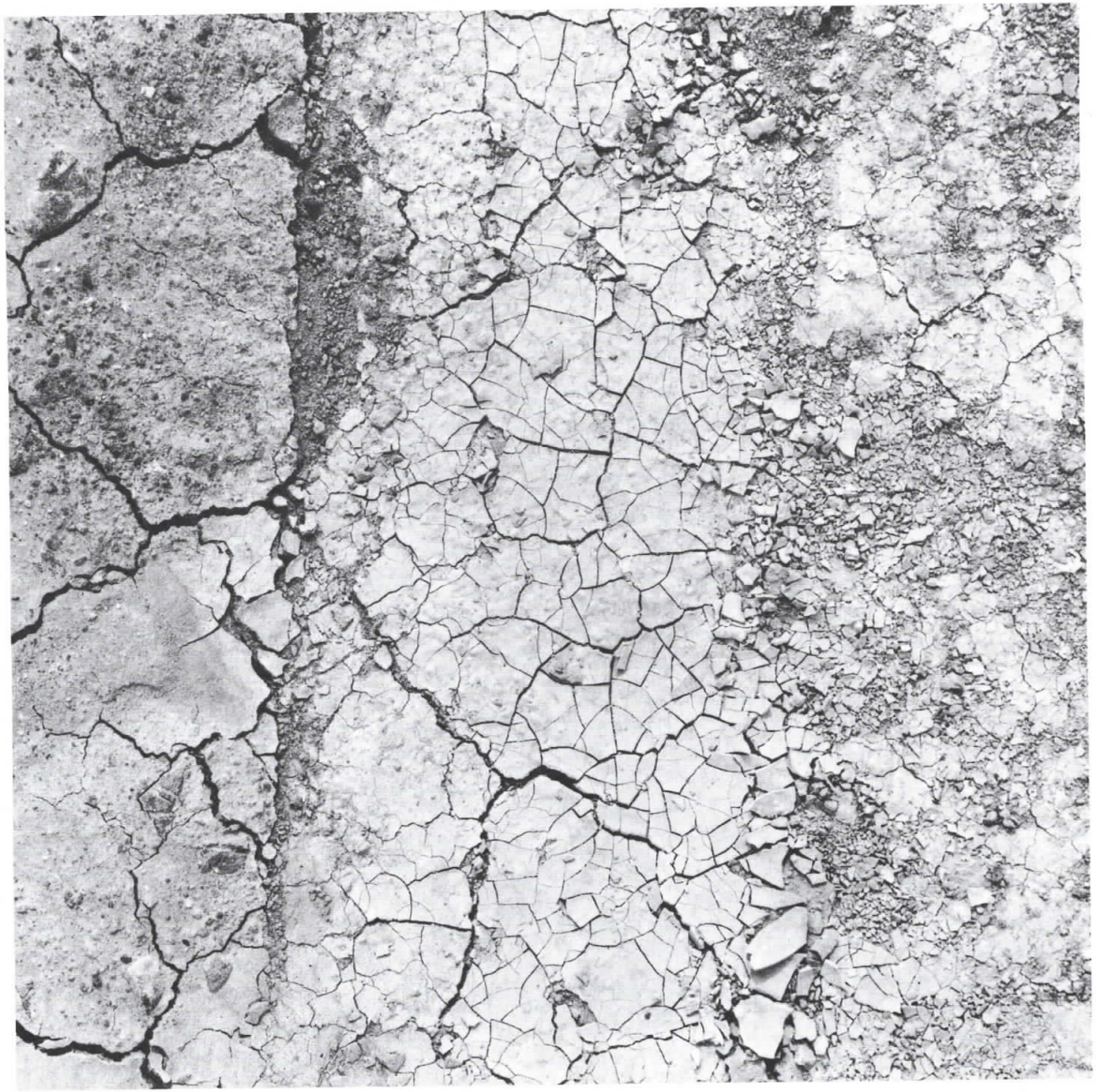
Works in *OBJECT/ILLUSION/REALITY*

Northridge Earth Series, 1978: three 19x19 hand-colored photographs and three 19x19 porcelain photographs.

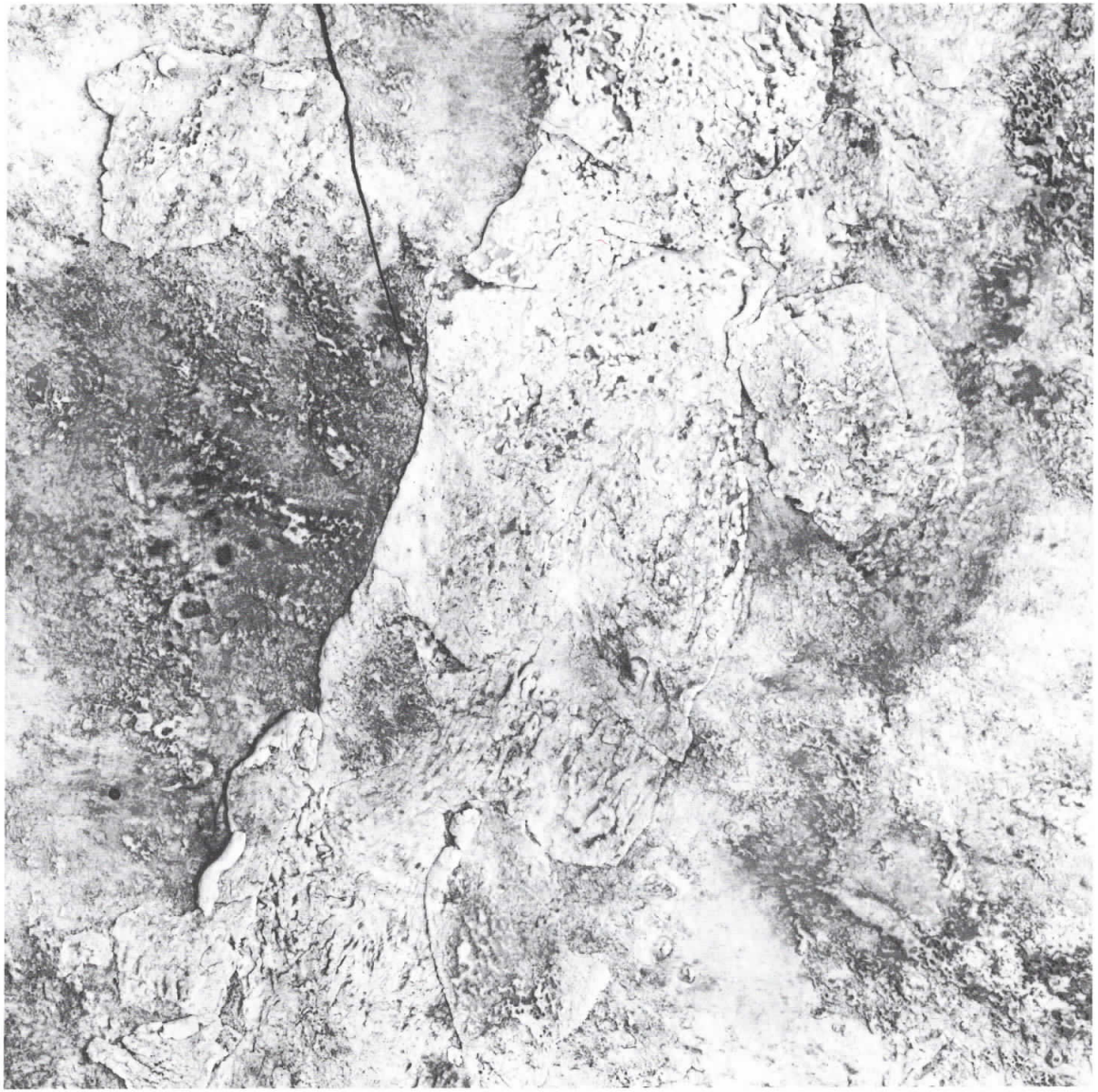


Northridge Earth Series, 1978 (porcelain photograph)

Northridge Earth Series, 1978 (hand-colored photograph)



Northridge Earth Series, 1978 (hand-colored photograph)



Northridge Earth Series, 1978 (porcelain photograph)

BART PARKER

Bart Parker was born in Fort Dodge, Iowa in 1934 and currently lives in Providence, Rhode Island. He earned a B.A. degree in English Literature in 1959, and worked professionally as a photojournalist for some years before earning an M.F.A. degree in 1969 from the Rhode Island School of Design. In 1972, Parker was awarded a National Endowment for the Arts Photographer's Fellowship. Parker has taught and lectured at several American universities and colleges, including Princeton University; University of California, Los Angeles; San Francisco Art Institute; and the Rhode Island School of Design in Kingston, where he is Professor of Art.

Selected Solo Exhibitions

1979 *Handy Fears,* University of Rhode Island, Kingston
1978 *Second Thoughts,* University of Rhode Island, Kingston
1976 Visual Studies Workshop, Rochester, New York
1975 University of Northern Iowa, Cedar Falls, Iowa
1974 Friends of Photography, Carmel, California
1973 *Bart Parker: Recent Work,* School of the Art Institute of Chicago, Illinois

Selected Group Exhibitions

1980 *Manipulated Landscape,* State University College of Arts and Science, Genesco, New York
1979 *Multiple Frame,* Massachusetts Institute of Technology, Cambridge, Massachusetts
Divola, Henkel, Parker, Pfahl, Visual Studies Workshop, Rochester, New York
Attitudes, Santa Barbara Museum of Art, California
1978 The Corcoran Gallery of Art, Washington, D.C.
The Photograph as Artifice, The Art Museum and Galleries, California State University, Long Beach
1977 *Locations in Time,* International Museum of Photography, George Eastman House, New York, New York

Selected Publications

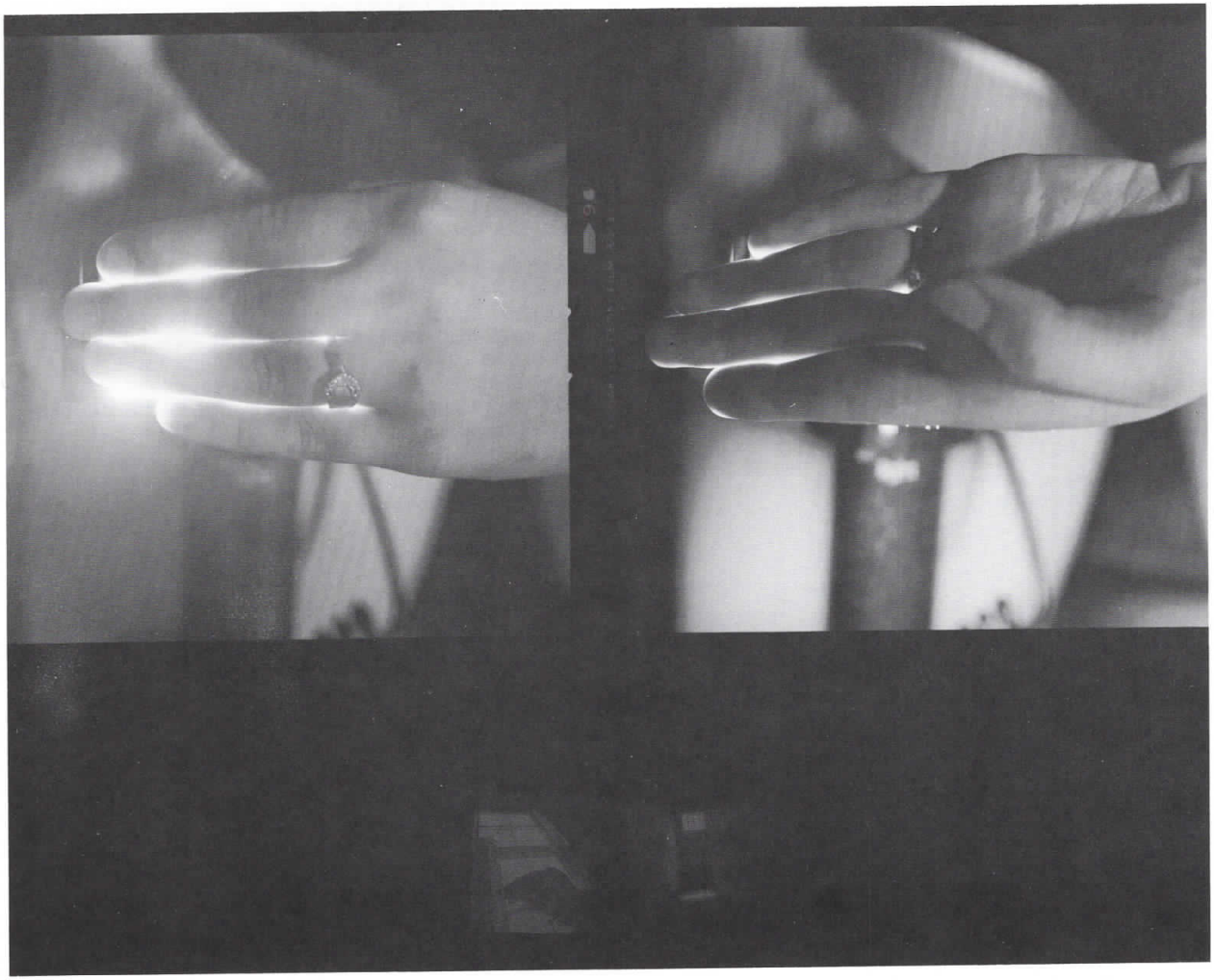
1979 *The Photograph Collector's Guide,* New York Graphic Society
1977 *Newsweek,* "Doctored Images," August 15
1976 *Afterimage,* Rochester, New York, November
1972 *Camera* (Switzerland), "Sequences," October

Selected Collections

Fogg Museum of Art, Harvard University•Art Institute of Chicago•International Museum of Photography, George Eastman House•Minneapolis Institute of Art

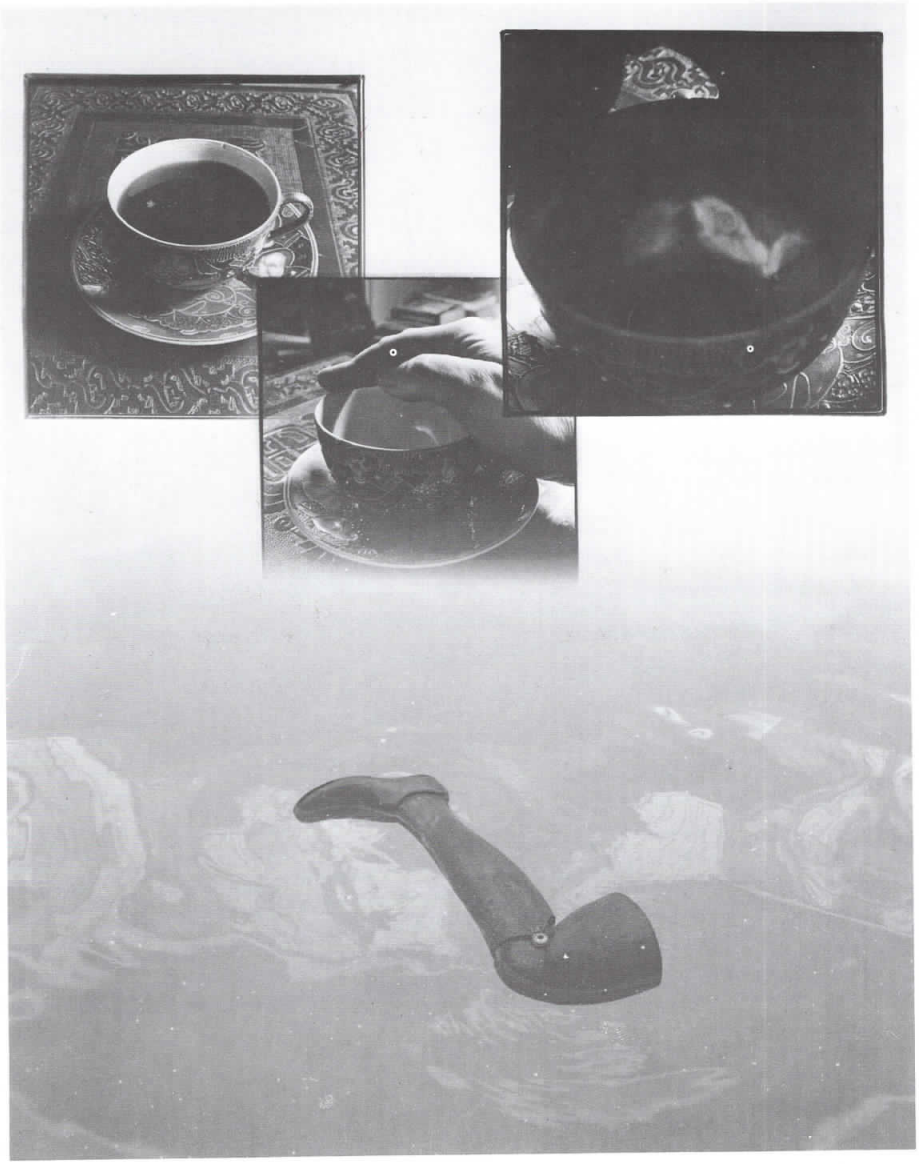
Works in *OBJECT/ILLUSION/REALITY*

All color photographs: *Hand: Transparency/Scrim/Reflector,* 1978, 39.3x49.8•*Untitled,* 1979, 50.8x40.6•*Untitled,* 1978, 50.8x40.6•*Untitled,* 1978, 50.8x40.6•*Tomato Picture,* 1977, 26.7x33.3•*Doctor's Wife,* 1977, 26.7x33.3

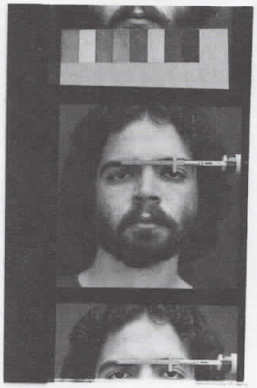


Hand: Transparency/Scrim/Reflector, 1978

Untitled, 1979



Untitled, 1979



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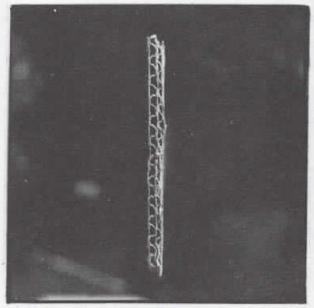

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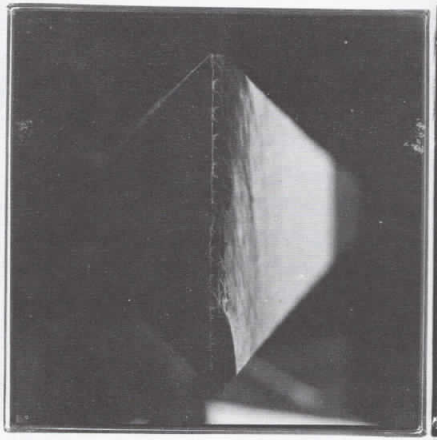

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1. R.Pil to R.Pil · focus for · 2 1/16 m.
2. the Camaro Collects
3. the Eyes Gather · focus front
4. the Mind Sees · focus for
Mined Sees..

Untitled, 1978

STEVEN CORTRIGHT

Steven Cortright was born in Long Beach, California in 1942 and currently lives in Santa Barbara, California. He earned a B.A. degree in 1964 and an M.A. degree in 1966 from Stanford University in Palo Alto, California. Since 1966 he has taught at the University of California, Santa Barbara where he is currently the Art Department Chairman. In 1965 Cortright had a Fellowship at the Tamarind Lithography Workshop, and more recently he received an Artist's Fellowship from the National Endowment for the Arts.

Selected Solo Exhibitions

1981 Japan: Gallery 16, Kyoto; Gallery U, Nagoya; Space 31, Tokyo
1980 SPACE Gallery, Los Angeles, California
1978 Franklin Furnace, New York, New York
1976 SPACE Gallery, Los Angeles, California
1974 The Graphics Gallery, San Francisco, California
Hank Baum Gallery, Los Angeles, California
1973 Santa Barbara Museum of Art, Santa Barbara, California

Selected Group Exhibitions

1981 *IV Bienal Americana de Artes Graficas,* Columbia, South America
1980 *U.S. Eye,* New York State University, Plattsburgh, New York
Invented Images, University of California, Santa Barbara
Artists' Books, Produzenten Gallerie, Munich, Germany
1979 *The Altered Photograph,* P.S.1, Long Island, New York
Attitudes, Santa Barbara Museum of Art, California
1978 *The Object Observed,* Municipal Art Gallery, Los Angeles, California
Artwords & Bookworks, Los Angeles Institute of Contemporary Art, Los Angeles, California
1977 *Books on Display,* Dokumenta VI, Kassel, Germany
International Art Fair, Basel, Switzerland & Cologne, Germany
1976 6th International Print Biennale, Krakow, Poland
1974 19th National Print Exhibition, Brooklyn Museum
1971 San Francisco Art Institute Centennial Exhibition, San Francisco Museum of Art, California

Selected Publications

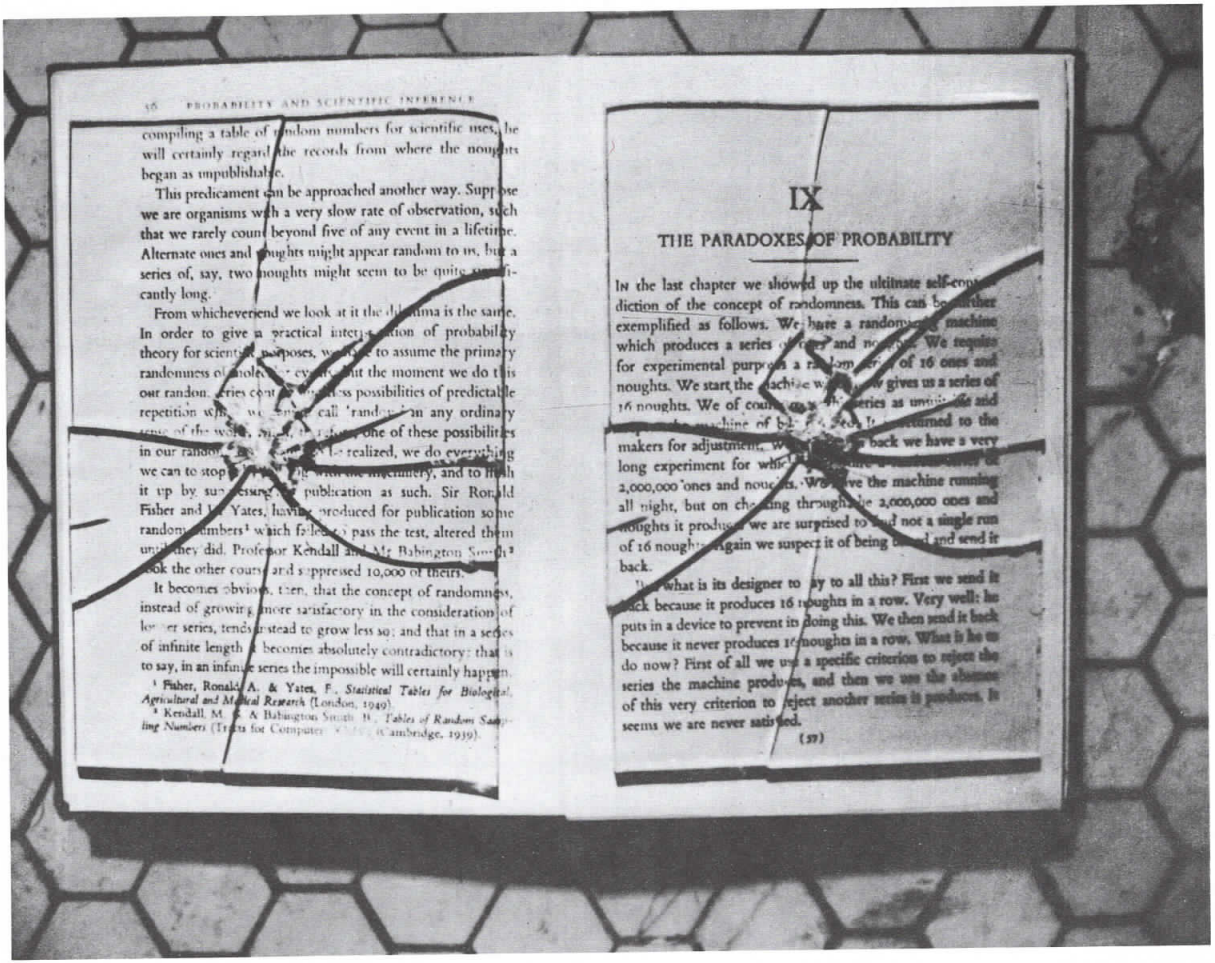
1980 *Invented Images,* University of California, Santa Barbara
Artweek, "Printmaking: Processes/Innovations," June 7
1978 *Interchange,* Mt. St. Mary's College, Los Angeles, California
Village Voice, New York, New York, review, October 2
1977 *Dokumenta VI,* exhibition catalogue, Artists' Books
1976 *Los Angeles Times,* review, November 12

Works in OBJECT/ILLUSION/REALITY

All color collotype images 27.9x35.6 on *Arches* paper (57x76.2):
Japanese, 1978•*Cosmetic Surgery,* 1978•*Probability,* 1978•*Relativity,* 1978•*Flat Space,* 1980•*How to Install Tile,* 1979

Japanese, 1978

Cosmetic Surgery, 1978



56 PROBABILITY AND SCIENTIFIC INFERENCE

compiling a table of random numbers for scientific uses, he will certainly regard the records from where the noughts began as unpublishable.

This predicament can be approached another way. Suppose we are organisms with a very slow rate of observation, such that we rarely count beyond five of any event in a lifetime. Alternate ones and noughts might appear random to us, but a series of, say, two noughts might seem to be quite significantly long.

From whichever end we look at it the dilemma is the same. In order to give a practical interpretation of probability theory for scientific purposes, we have to assume the primary randomness of [illegible] events, but the moment we do this our random series contains [illegible] possibilities of predictable repetition [illegible] call 'random' in any ordinary sense of the word [illegible] one of these possibilities in our random [illegible] be realized, we do everything we can to stop [illegible] with the machinery, and to finish it up by suppressing [illegible] publication as such. Sir Ronald Fisher and Mr Yates, having produced for publication some random numbers[1] which failed to pass the test, altered them until they did. Professor Kendall and Mr Babington Smith[2] took the other course and suppressed 10,000 of theirs.

It becomes obvious, then, that the concept of randomness, instead of growing more satisfactory in the consideration of longer series, tends instead to grow less so; and that in a series of infinite length it becomes absolutely contradictory: that is to say, in an infinite series the impossible will certainly happen.

[1] Fisher, Ronald A. & Yates, F., *Statistical Tables for Biological, Agricultural and Medical Research* (London, 1949).

[2] Kendall, M. G. & Babington Smith, B., *Tables of Random Sampling Numbers* (Tracts for Computers [illegible] Cambridge, 1939).

IX

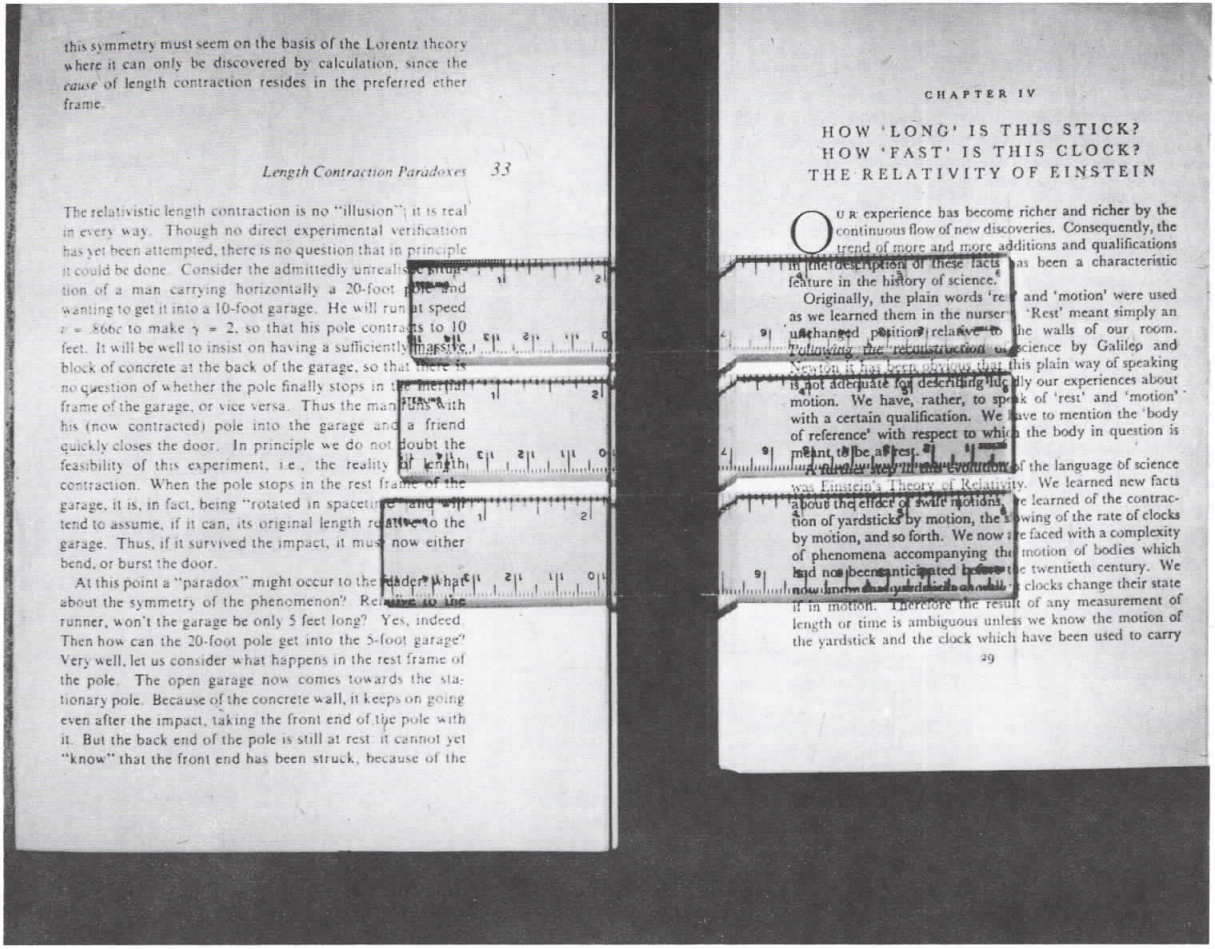
THE PARADOXES OF PROBABILITY

In the last chapter we showed up the ultimate self-contradiction of the concept of randomness. This can be further exemplified as follows. We have a randomizing machine which produces a series of ones and noughts. We require for experimental purposes a random series of 16 ones and noughts. We start the machine which now gives us a series of 16 noughts. We of course [illegible] series as unsuitable and [illegible] machine of [illegible] It is returned to the makers for adjustment. [illegible] back we have a very long experiment for which [illegible] 2,000,000 ones and noughts. We have the machine running all night, but on checking through the 2,000,000 ones and noughts it produces we are surprised to find not a single run of 16 noughts. Again we suspect it of being [illegible] and send it back.

But what is its designer to say to all this? First we send it back because it produces 16 noughts in a row. Very well: he puts in a device to prevent its doing this. We then send it back because it never produces 16 noughts in a row. What is he to do now? First of all we use a specific criterion to reject the series the machine produces, and then we use the absence of this very criterion to reject another series it produces. It seems we are never satisfied.

(57)

Probability, 1978



this symmetry must seem on the basis of the Lorentz theory where it can only be discovered by calculation, since the *cause* of length contraction resides in the preferred ether frame.

Length Contraction Paradoxes 33

The relativistic length contraction is no "illusion"; it is real in every way. Though no direct experimental verification has yet been attempted, there is no question that in principle it could be done. Consider the admittedly unrealistic situation of a man carrying horizontally a 20-foot pole and wanting to get it into a 10-foot garage. He will run at speed $v = .866c$ to make $\gamma = 2$, so that his pole contracts to 10 feet. It will be well to insist on having a sufficiently massive block of concrete at the back of the garage, so that there is no question of whether the pole finally stops in the inertial frame of the garage, or vice versa. Thus the man runs with his (now contracted) pole into the garage and a friend quickly closes the door. In principle we do not doubt the feasibility of this experiment, i.e., the reality of length contraction. When the pole stops in the rest frame of the garage, it is, in fact, being "rotated in spacetime" and will tend to assume, if it can, its original length relative to the garage. Thus, if it survived the impact, it must now either bend, or burst the door.

At this point a "paradox" might occur to the reader. What about the symmetry of the phenomenon? Relative to the runner, won't the garage be only 5 feet long? Yes, indeed. Then how can the 20-foot pole get into the 5-foot garage? Very well, let us consider what happens in the rest frame of the pole. The open garage now comes towards the stationary pole. Because of the concrete wall, it keeps on going even after the impact, taking the front end of the pole with it. But the back end of the pole is still at rest: it cannot yet "know" that the front end has been struck, because of the

CHAPTER IV

HOW 'LONG' IS THIS STICK? HOW 'FAST' IS THIS CLOCK? THE RELATIVITY OF EINSTEIN

OUR experience has become richer and richer by the continuous flow of new discoveries. Consequently, the trend of more and more additions and qualifications in the description of these facts has been a characteristic feature in the history of science.

Originally, the plain words 'rest' and 'motion' were used as we learned them in the nursery. 'Rest' meant simply an unchanged position relative to the walls of our room. Following the reconstruction of science by Galileo and Newton it has been obvious that this plain way of speaking is not adequate for describing judiciously our experiences about motion. We have, rather, to speak of 'rest' and 'motion' with a certain qualification. We have to mention the 'body of reference' with respect to which the body in question is meant to be at rest.

A further step in the evolution of the language of science was Einstein's Theory of Relativity. We learned new facts about the effect of swift motions. We learned of the contraction of yardsticks by motion, the slowing of the rate of clocks by motion, and so forth. We now are faced with a complexity of phenomena accompanying the motion of bodies which had not been anticipated before the twentieth century. We now know that yardsticks and clocks change their state if in motion. Therefore the result of any measurement of length or time is ambiguous unless we know the motion of the yardstick and the clock which have been used to carry

29

Relativity, 1978

JAMES R. HUGUNIN

James Hugunin was born in 1947 in Milwaukee, Wisconsin and currently lives in Los Angeles, California. He received a B.A. degree in 1973 from California State University, Northridge and an M.F.A. degree in 1975 from the University of California at Los Angeles. In 1976, with Theron Kelley, Hugunin co-founded *The Dumb Ox,* a critical art journal, which was self-supported until its last issue (Summer 1980). Hugunin continues to write for other art periodicals, including *Afterimage* and *Obscura,* in addition to working as a graphic arts photographer and consultant.

Selected Group Exhibitions

1980 *The Word Show,* Los Angeles Contemporary Exhibitions
Book Show, Living Art Museum, Reykjavik, Iceland

1979 *Attitudes,* The Art Museum and Galleries, California State University, Long Beach

1978 *La Post Avanguardia,* Napoli, Italy
Contemporary California Photography, Cameraworks, San Francisco, California
Critica O, Terme, Italy
Selected Work, Cable-Vision TV, San Francisco, California
Book Exhibition, The Art Center, Sonja Henie-Niels, Onstad Foundation, Hovikodden, Norway

1977 *C.E.A.C. Video Exhibit,* Toronto, Canada
Language & Image: Dokumenta, Kassel, Germany
Narrative Art: 1967-1976, Contemporary Arts Museum, Houston, Texas

1976 *West Coast Conceptual Photographers,* La Mamelle, San Francisco, California
Photography and Language, La Mamelle, San Francisco, California

Selected Publications

1979 *Spectrum: New Directions in Color Photography,* "Some Ideas That Have Colored My Thinking," University of Hawaii, Honolulu, Hawaii

1978 *LAICA Journal,* "Attack" (On Photography)

1977 *Artweek,* "Robert Cummings' Endless Quantification"

1976 *West Coast Conceptual Photographers,* "Conceptual Photography," catalogue, La Mamelle, San Francisco, CA

1975 *La Mamelle (Art Contemporary),* "Post Partum"
Self-published: *(You) Read This Book,* 1974•*The Artist Shatters His Illusions,* 1974•*Doing Art,* 1975•*Greatest Hits,* 1976

Works in *OBJECT/ILLUSION/REALITY*

Famous Photo Series (verbal translations of), 1975: *Grapata Beach, California,* by Brett Weston•*Edith,* by Emit Gowin•(detail) *Stack of Wheat Murder,* by Les Krims•*Photograph Not Available*•BOOKS, 28x20.6, printed/bound paper: *Re-Treads,* 1974•*Pulp,* 1976•*In Natural Irreversible Process Entropy Increases,* 1974

Verbal Translation of Famous Photograph, 1975

Famous Photos Series

(verbal translations of)

It is hard to follow in your father's footsteps, especially if he is af amous photographer. Brett Weston has had to contend with this dilemma.H e has inherited an 8 X 10 view camera and a Weston meter (which he hasj ust recently traded in for spot meter) from his dad, and is now to be f ound out on California beaches trying to keep the sand and salt spray o ut of his equipment, a monumental task indeed! Brett's a leader of theP urist school and likes to think of himself as an artist-photographer fi nding the use of hyphens an exciting equivalent to his own visual style. Early one foggy morning on a beach near his home in Carmel, California, he was studying close-ups of rock formations with his 8 X 10 view camer a. Suddenly the rising sun topped the coastal hills and burned into the blanket of vapor. Like a print in a tray of developer, the image of the beach began to emerge from the dissipating blanket of mist! Weston, rea lizing that he must work with unaccustomed speed, hurriedly positionedh is tripod and camera as he saw forming on the ground glass viewing scre en the scene he later would print. The faint shapes of distant hills ap peared and grew dark and massive; sharp shadows etched the forms of bea ch rocks and bluffs deeper and deeper against the contrasting white san d. At the precise moment when the three elements- light, mist and shado w- were all exquistely balanced within the format of his ground glass s creen, Weston exposed his sheet of Isopan film.Later he made exactly th e same kind of judgement when working in his darkroom under the dim glo w of a yellow safelight, he seized the moment of perfection to stop the development of the contact print, plunging it into a tray of stop bathj ust as the visual impression he had glimpsed on the beach was reborn on richly toned Azo grade 2 printing paper. Another masterpiece was create d! Good blacks, super highlights, and all those beautiful middle toneswere just where his dad would have approved. It was decisive moment photography with a view camera and a film holder. Really sharp too, none of that camera jiggle stuff or puffy grain either. Garapata Beach never looked better, we might even pass the time counting the grains of sand on the beach if we have to kill time in a gallery someday. F/64 at least I would say. The sharply angular masses of rock and the harsh angular shadows and highlights all "work". That one lone near-spherical rock massj ust off left center balances the whole composition, it is placed where we expect it to be. Thanks Brett for another fine record, but where's th

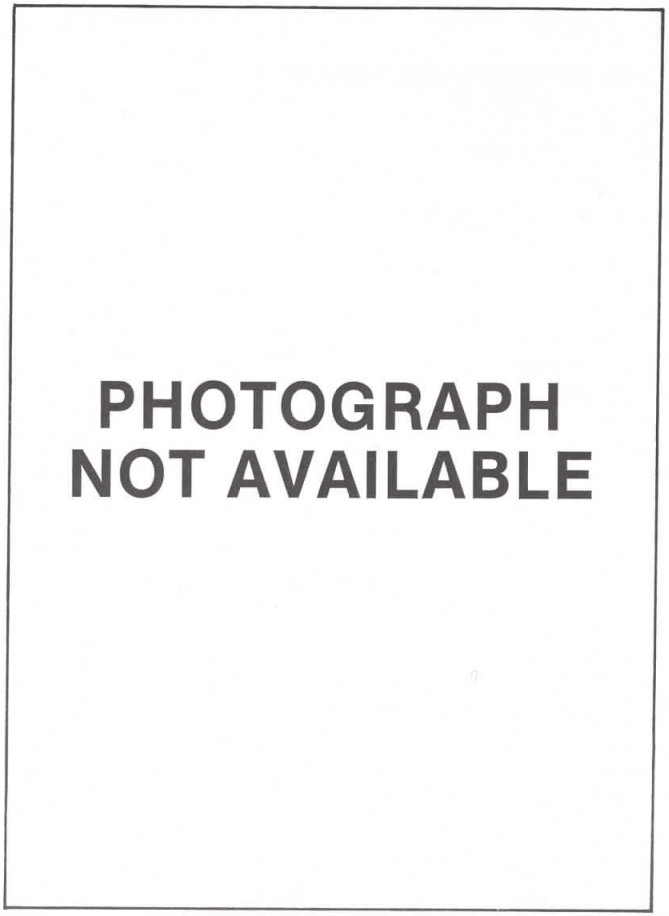
J. Heggum '75

Garapata Beach, Calif.
1954, a contact print
from an 8 X 10 negative

by Brett Weston

Verbal Translation of Famous Photograph, 1975

Famous Photos Series
(verbal translations of)



L. Kuguet '75

Jean Genet, 1955
Brassai

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Bart Parker, John Pfahl
Rochester, New York

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81-332(160)

Cover: Martus Granirer, Towel, © 1965, black and white photograph