His big didactic shows—especially "The Family of Man"—were basically Steichen's own works of art, rather than exhibitions of art works in the traditional sense. He was under no illusion about the quality of the individual parts from which he wove these tapestries.

John Szarkowski

Born 1925 in Milwaukee, WI
B.A. in Art History, UW, Madison
Staff photog. at the Walker Art Center, MN
Taught art history at the Albright Art School, Buffalo, NY
Wins Guggenheim Fellowship in 1954 to do a
photo project on architecture of Louis Sullivan
The Idea of Louis Sullivan published in 1956
Another book, *The Face of Minnesota* done in 1958.
Curator of photography at MoMa, NYC (1962 - 91)

Conti
Conti
Conti
SHAMPOO

Szarkowski on being an artist

"An artist is a man who seeks new structures in which to order and simplify his sense of the reality of life."

The subjectivists saw the artist or the viewer as the source of a photograph's meaning. Szarkowski, however, was both a realist and a formalist. Although never denying the presence of artists' insights in their work, he consistently emphasized the importance of external subject matter and, above all, the photograph itself and the medium of photography as the sources of meaning.

Photographs, Szarkowski insisted, cannot narrate either singly or in groups because they cannot explain what they show. They are very specific in terms of showing appearances but utterly ambiguous with regard to saying what those appearances mean. As Szarkowski put it, "the photograph may suggest, but cannot define, intellectual or philosophical or political values."

In both cases, however, we can say that something of the property of the photograph (its surface), the way it is framed (indicating an agency), and the context of its creation (a subject and a historical period), can turn certain photographs, in hindsight, into objects of contemplation that embody certain testimonies, indices of cultural dreams and aspirations, as well as other factors that are not always discernible but are still able to trigger us into realizing that the meaning of certain images goes far beyond the information presented within the limits of their frames.

Responding in part to George Kubler's idea that the evolution of form may be studied in all areas of material culture and not just art, Szarkowski reasoned that if the history of photography lies in the discovery of the medium's innate characteristics, then a proper historian will recognize those discoveries in any kind of photograph no matter who has made it or in what context. Furthermore, he thought, the vernacular practitioner was actually better equipped to discover the reality of photography than the artist-photographer. Free of both the knowledge of art and self-conscious artistic motives, naive photographers would not impose their preconceptions on the medium and could let it lead them.

It was many years before sophisticated photographers began to pursue with intention the clues that the casual amateur had provided by accident. When the attempt was finally made, it meant the beginning of a new adventure for photography. Characteristics of the medium that had formerly been only problems to avoid were now potential plastic controls, adding a new richness to the ways in which a photographer could describe the look and feel of experience.

This was the idea that a tradition of primitive photography, founded on the genius of naive photographers, had come to enlighten the work of a few attentive artists and had thus produced a great, independent, and quintessential American photographic tradition. Using this historical structure as a foundation, he designed a curatorial policy meant to encourage and celebrate the continuation of photographic art based on the vernacular tradition. Diane Arbus, Garry Winogrand, Lee Friedlander, and William Eggleston all figured prominently in this project.

Thornton explained the snapshot aesthetic of photographers admired by Szarkowski—Garry Winogrand, William Eggleston, Lee Friedlander, Mark Cohen, Stephen Shore—as a new kind of formalism unlike the older formalism of Strand, Stieglitz, and Siskind. The new work avoided the abstract look borrowed from painting, which marked the older work, and looked instead to snapshots and "functional" photographs for a uniquely photographic vocabulary of "distorted scale, artificial lighting, tilted horizons, blurred or out-of-focus images, information overload as a result of congested detail, random framing and unexplained fragments of arms and legs at the edges of pictures." The use and development of this vocabulary was the central purpose of the new formalist photographers, said Thornton.

Key Exhibitions Curated

1962 -- Five Unrelated Photographers
1966 -- The Photographer's Eye
1967 -- New Documents
1973 -- Looking at Photographs
1976 -- William Eggelston's Guide
1978 -- Mirrors and Windows: Photography Since 1960

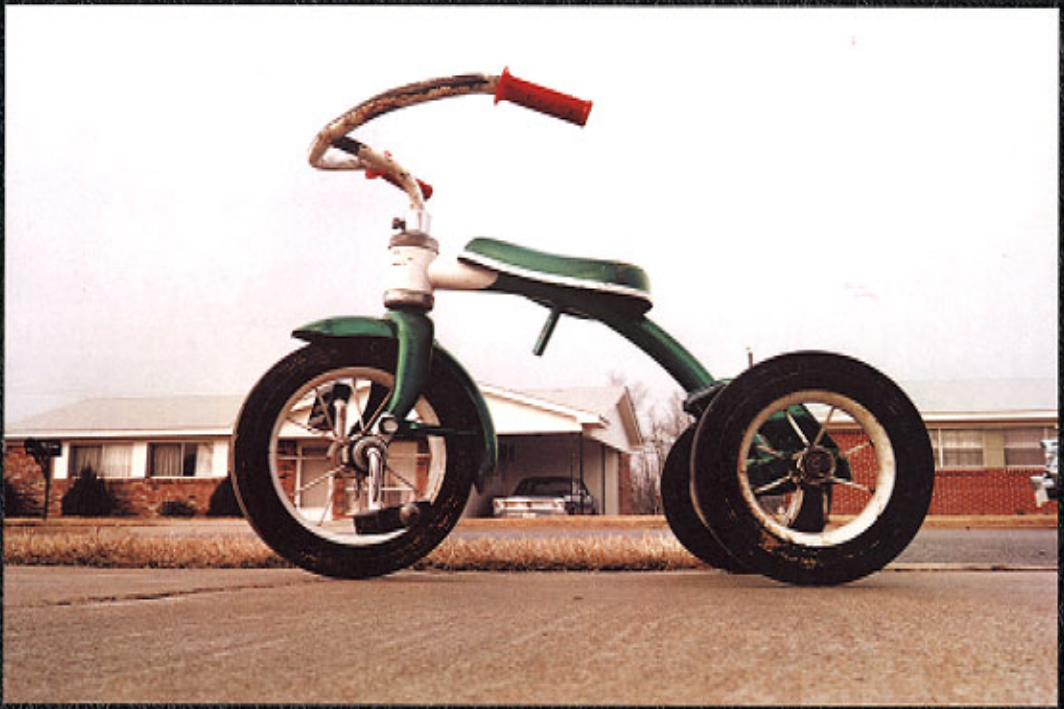
Szarkowski's Influence in England

Photography as Art was slow to take in England until three events that closely coincided:

1) the founding of *Creative Camera* magazine in 1968 by Colin Osman with Bill Jay and later Peter Turner as editor.

2) the founding of the Photographer's Gallery by Sue Davis in 1970.

3) Szarkowski's "Bill Brandt" exhibition shipped to the Hayward Gallery re-invigorated interest in British photography in 1970..



William Eggleston's Guide

Five Inherent Aspects of Photography

1) The thing itself
2) The Vantage Point
3) The Frame
4) Time (decisive moment & shutter speed)
5) The Detail

Clement Greenberg's Formalism applied to photography.

Key Aspects of Szarkowski's Connoisseurship

Szarkowski commends two modernist conceits:

1) the nominal (trifling) subject

2) profoundly banal subject matter

This approach diminishes the importance of the subject matter per se and emphasizes the formal treatment of the subject by the intelligent eye of the photographer (who could even be an anony-snapshooter).

Subtractive vs. Additive Media

According to Szarkowski, Photography is a *subtractive* medium, while printmaking, painting, drawing are all *additive* media. This is what makes photography (read straight photography!) unique and why Szarkowski is critical of manipulated photography.

Taking vs. Making

Straight Photo vs. Manipulative

Pure Photography vs. Synthetic

Having explicitly stated that photography is a selective (analytical) medium and not a synthetic one, Szarkowski proceeded to ignore or disparage, with the exception of in-camera multiple exposures, all synthetic procedures: any kind of sequencing of photographs, the creation of something specifically to be photographed, all color processes, multinegative printing, photograms, and photomontage, the latter two of which he thought of as standing in a "halfway house between photography and painting." In effect, what photographs look like and why, turned out to apply only to a narrow range of black-and-white camera images.

Photo Formalism: Paradoxical Pairs

particular / universal

discovery / act of creation

exterior surfaces / depth or essence

truth / ambiguity

ephermeral time / artifactual

Antithetical viewpoints that are connected by circular reasoning, i.e., tension of contradictories is maintained illogically.

THE PHOTOGRAPHER'S EYE

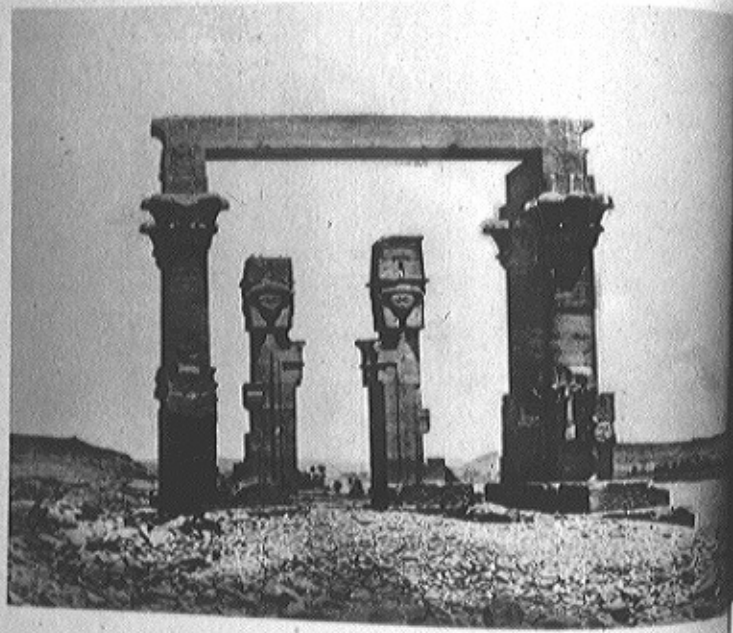
Contents

MORE CONVINCINGLY than any other kind of picture, a photograph evokes the tangible presence of reality. Its most fundamental use and its broadest acceptance has been as a substitute for the subject itself — a simpler, more permanent, more clearly visible version of the plain fact.

Our faith in the truth of a photograph rests on our belief that the lens is impartial, and will draw the subject as it is, neither nobler nor meaner. This faith may be naive and illusory (for though the lens draws the subject, the photographer defines it), but it persists. The photographer's vision convinces us to the degree that the photographer hides his hand.

The Thing Itself


E O
C L D
C L D
T D E C
E C L D F
D B O L P E
T T E C L N F
F B C E L T D F



MAXIME DU CAMP. Temple of Kardassy, Nubia, 1850. Calotype. George Eastman House, Rochester, New York

ARNOLD LEE. Tenant Purchase Clients at Home, Hidalgo, Texas, 1939. Made for the FSA. The Library of Congress

ONCE HE LEFT his studio, it was impossible for the photographer to copy the painters' schemata. He could not stage-manage the battle, like Uccello or Velásquez, bringing together elements which had been separate in space and time, nor could he rearrange the parts of his picture to construct a design that pleased him better.

From the reality before him he could only choose that part that seemed relevant and consistent, and that would fill his plate. If he could not show the battle, explain its purpose and its strategy, or distinguish its heroes from its villains, he could show what was too ordinary to paint: the empty road scattered with cannon balls, the mud encrusted on the caisson's wheels, the anonymous faces, the single broken figure by the wall.

Intuitively, he sought and found the significant detail. His work, incapable of narrative, turned toward symbol.

The Detail

JOHN VACHON: Michigan, North Dakota, 1940. Made for the FSA. The Library of Congress
Right WALKER EVANS: Interior of West Virginia Coal Miner's House, 1935

TO QUOTE out of context is the essence of the photographer's craft. His central problem is a simple one: what shall he include, what shall he reject? The line of decision between in and out is the picture's edge. While the draughtsman starts with the middle of the sheet, the photographer starts with the frame.

The photograph's edge defines content.

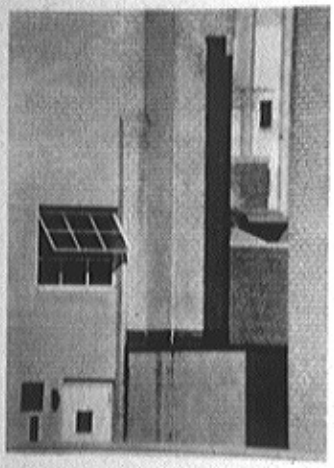
It isolates unexpected juxtapositions. By surrounding two facts, it creates a relationship.

The edge of the photograph dissects familiar forms, and shows their unfamiliar fragment.

It creates the shapes that surround objects.

The photographer edits the meanings and patterns of the world through an imaginary frame. This frame is the beginning of his picture's geometry. It is to the photograph as the cushion is to the billiard table.

The Frame



ANDRÉ KERTÉSZ: Brick Walls, 1961

ALBERT RENGER-PATZSCH: Industrial Forms and Smokestacks, 1927

HUGH A. BRADY OF STAFF: Castle Pinckney, Charleston, South Carolina, c. 1861. The Library of Congress

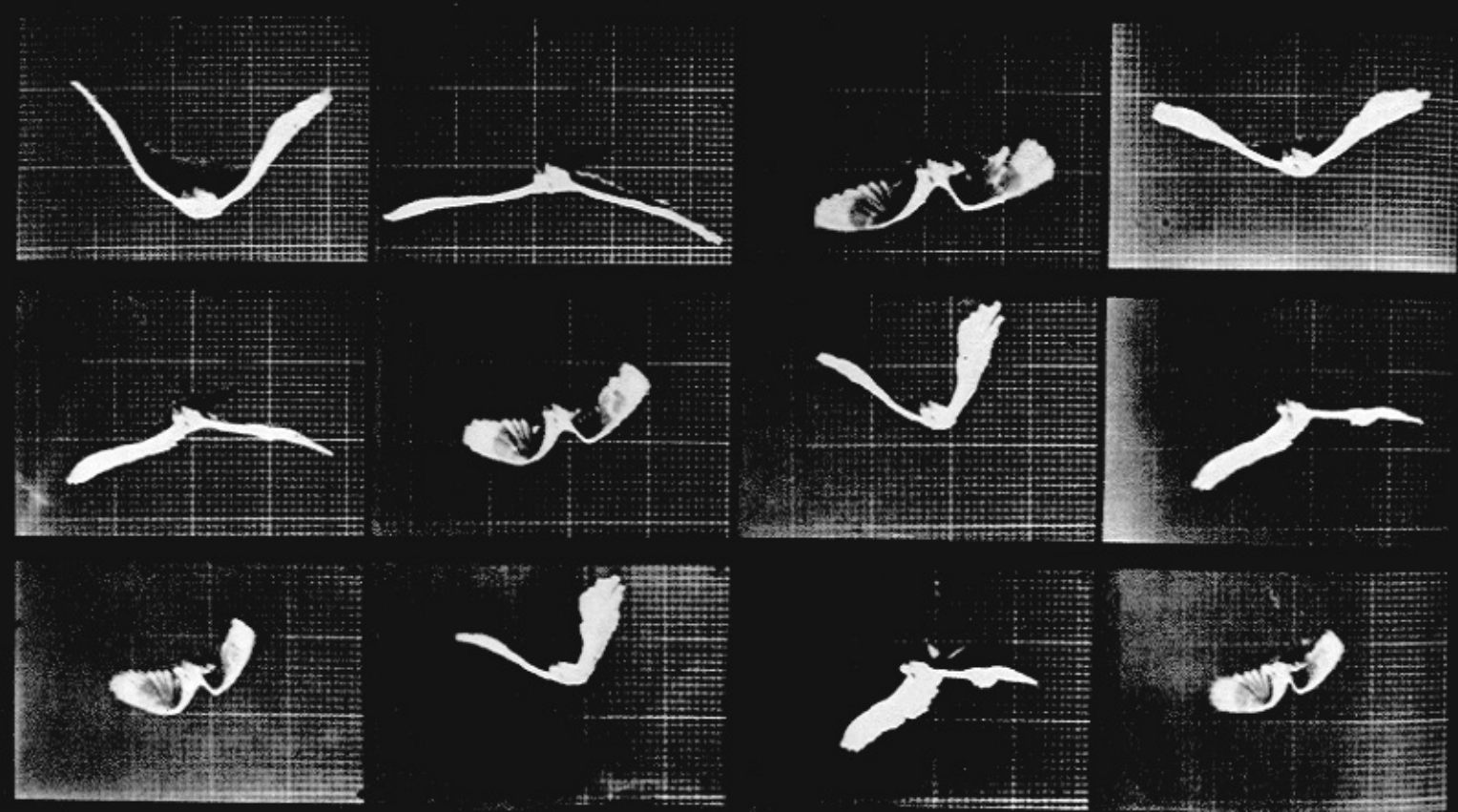
JOHN VACHON: Grain Elevators and Freight Car, c. 1940. Made for the FSA. The Library of Congress

PHOTOGRAPHS STAND in special relation to time, for they describe only the present.

Exposures were long in early photography. If the subject moved, its multiple image described also a space-time dimension. Perhaps it was such accidents that suggested the photographic study of the process of movement, and later, of the virtual forms produced by the continuity of movement in time.

Photographers found an inexhaustible subject in the isolation of a single segment of time. They photographed the horse in midstride, the fugitive expressions of the human face, the gestures of hand and body, the bat meeting the ball, the milk drop splashing in the saucer of milk.

More subtle was the discovery of that segment of time that Cartier-Bresson called *the decisive moment:* decisive not because of the exterior event (the bat meeting the ball) but because in that moment the flux of changing forms and patterns was sensed to have achieved balance and clarity and order — because the image became, for an instant, a *picture.*



JACQUES HENRI LARTIGUE. Beach at Villerville, 1908

HENRI CARTIER-BRESSON. Madrid, 1933

MARIO GIACOMELLI. Scanno, 1963

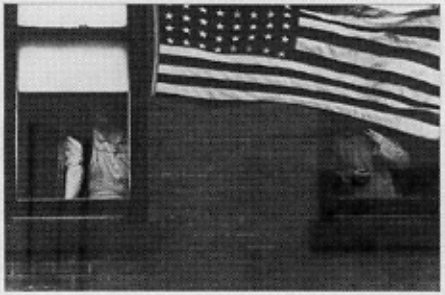
IF THE PHOTOGRAPHER could not move his subject, he could move his camera. To see the subject clearly — often to see it at all — he had to abandon a normal vantage point, and shoot his picture from above, or below, or from too close, or too far away, or from the back side, inverting the order of things' importance, or with the nominal subject of his picture half hidden.

From his photographs, he learned that the appearance of the world was richer and less simple than his mind would have guessed.

He discovered that his pictures could reveal not only the clarity but the obscurity of things, and that these mysterious and evasive images could also, in their own terms, seem ordered and meaningful.

Vantage Point

[illegible] Heroic Figure, Chicago, 1961
[illegible]: Child Bearing, c. 1950
[illegible]: No. 43 from *Perspective of Nudes*, 1951



Yet to draw attention to the formal and mechanical similarities between these two photographs is to gloss the crucial difference between the ideologies behind them. Whereas Schutz's photograph celebrates the nation through the futurity of its handsome first family, Frank suggests a small-minded patriotism that effaces dark undercurrents of racism, economic inequality, and ignorance.

The New Document
or
Social Landscape
Photography

Key Exhibitions

1966 -- Toward a Social Landscape, curated by Nathan Lyons at George Eastman House, Rochester, NY

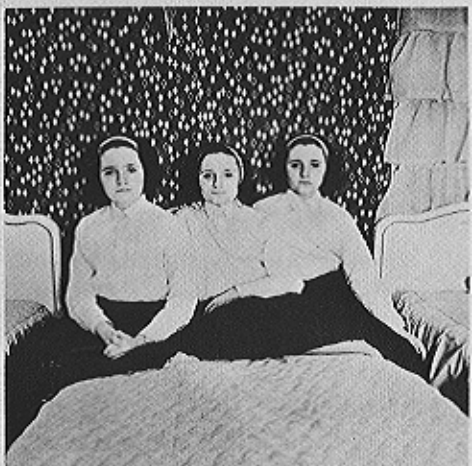
-- Twelve Photographers of the American Social Landscape, curated by Thomas Garver at the Rose Art Museum, Brandeis University

1967 -- New Documents, curated by John Szarkowski at MoMA

CONTEMPORARY PHOTOGRAPHERS
TOWARD A SOCIAL LANDSCAPE

BRUCE DAVIDSON LEE FRIEDLANDER GARRY WINOGRAND
DANNY LYON DUANE MICHALS EDITED BY NATHAN LYONS

NEW DOCUMENTS



DIANE ARBUS · LEE FRIEDLANDER · GARRY WINOGRAND


DIANE ARBUS
LEE FRIEDLANDER
GARRY WINOGRAND

New Documents - Szarkowski

Social Landscape - Nathan Lyon
- Thomas Garver

Synthesis of document + fiction
akin to "docu-drama" and "gonzo-journalism"

Objectivity and subjectivity
are mutually implicated

Szarkowski's "New Document"

Minor White: Mirrors and Windows where the mirrors connects to the object and the window which separates it from the object.

But Szarkowski says newer street photography synthesizes these two aspects. So a photo is more accurately described as a MEMBRANE that simultaneously separates and connects the photographer with the object photographed.

An image is a reference to some aspect of the world which contains within its own structure and in terms of its own structure a reference to the act of cognition which generated it. It must say, not that the world is like this, but that it was recognized to have been like this by the image-maker, who leaves behind this record: not of the world, but of the act.

A postmodern mode of analysis assumes that the world is complex, characterized by a web-like configuration of interacting forces. Scientists, like everyone else are inside, not outside, the web...the knower and the known are inseparable—they are both a part of the web of reality. No one in this web-like configuration of the universe can achieve a God-like perspective—no one can totally escape the web and look back at it from afar. We all must confess our subjectivity; we must recognize our limited vantage point. To recognize how our particular view of the web shapes our conception of educational reality, we need to understand our historicity.

Sartre (1965): Style does not communicate knowledge; it is, instead, all of language taking the point of view of a singular existence, a presentation of being-in-the-world that reveals the singular and the universal, the situation of the author in the social world and his entire epoch.

Akin to "Personal Documentary":

"We have to remember," Heisenberg says, "that what we observe is not nature in itself but nature exposed to our method of questioning."

The crowd is his domain, as the air is that of the bird or the sea of the fish. His passion and creed is *to wed the crowd*. For the perfect *flâneur*, for the passionate observer, it's an immense pleasure to take up residence in multiplicity, in whatever is seething, moving, evanescent and infinite: you're not at home, but you feel at home everywhere; you see everyone, you're at the centre of everything yet you remain hidden from everybody – these are just a few of the minor pleasures of those independent, passionate, impartial minds whom language can only awkwardly define. The observer is a prince who, wearing a disguise, takes pleasure everywhere . . . The amateur of life enters into the crowd as into an immense reservoir of electricity.

In making public places into playgrounds, the *flâneur* takes advantage of the systems of public order and control, and of production, which permit him to stroll safely and be entertained by the human comedy. He does not contribute to the maintenance or alteration of these systems, but is parasitical off them. The *flâneur* could not exist on a desert island or in the state of nature. He might be called a 'surplus value' of the city, a type made possible by industrial capitalism and inconceivable beyond the protected environment that it provides to the bourgeoisie in periods of relative stability. The *flâneur* dehistorizes the city, breaking it apart into a shower of events, primarily sights. He emphasizes synchrony over diachrony, and has no interest in systematizing the fragments of urban life. Each one is an aesthetic object to him, existing to titillate, astonish, please, or delight him. He appropriates the city as performance art, not seeking to know it and certainly not trying to reform it, but merely enjoying it.

The Death and Life of American Cities **by Jane Jacobs:**

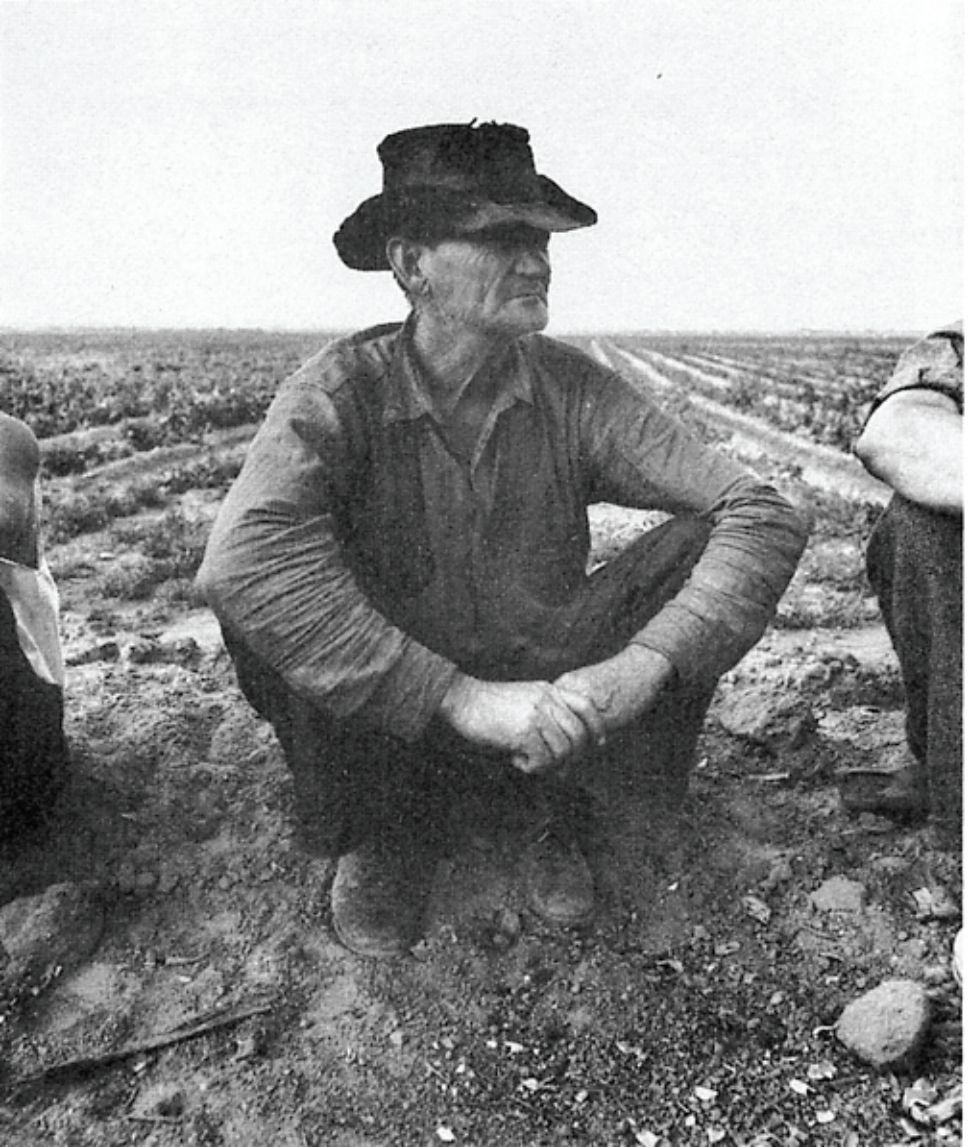
This order is all composed of movement and change, and although it is life, not art, we may fancifully call it the art form of the city and liken it to the dance—not to a simple-minded precision dance with everyone kicking up at the same time, twirling in unison and bowing off en masse.

In any event, as Benjamin explains, the *flâneur* is in search of experience, not knowledge. Most experience ends up interpreted as – and replaced by – knowledge, but for the *flâneur* the experience remains somehow pure, useless, raw.

Press release for the *New Documents* show underplay traditional documentary's role as objective reporter leading to social change; he replaces that task with that of an aesthetic knowledge where wonder and fascination overcomes the terrors (hardships?) of real life. A flaneur is born!

> "In the past decade this new generation of photographers has redirected the technique and aesthetic of documentary photography to more *personal* ends. Their aim has been not to reform life but to know it, not to persuade but to understand. The world, in spite of its terrors, is approached as the ultimate source of wonder and fascination, no less precious for being *irrational* and *incoherent.*" (my emphasis here)

The 'propaganda' of the 1930s will give way to something quirkier, more idiosyncratic. Whatever ravages were inflicted on the hat in the 1930s it was never dehumanized. On the contrary, it was inseparable from its wearer. Now we see the symbolic separation of the hat from its wearer.




12
PHOTOGRAPHERS
OF THE
AMERICAN
SOCIAL
LANDSCAPE
Poses Institute
of
Fine Arts
Brandeis University
BURGERBAR
Bruce Davidson
Robert Frank
Lee Friedlander
Ralph Gi
Warren Hill
Rudolph Janu
Simpson Kalisher
Danny Lyon
James Marchael
Duane Michals
Philip Perkis
Tom Zimmermann

12 Photographers of the Social Landscape (1966)

Curator Garver writes: these photographers work "in the same ambient: the new American urban landscape."

These images have rejected "the newsworthy" and "other structured events, or natural wonders as cliches."

"In these prints trivia have been observed and isolated, but photographs of trivia are not necessarily trivial photographs."

Garry Winogrand
(1928 - 1984)

1946 - 47 -- worked as an Air Force Photographer
1947 -- studied painting at City College of New York
1948 -- studied photography at Columbia, NY
1951 -- studies photojournalism under Alexey Brodovitch at New York School for Social Research, NYC
1952 - 1969 -- does freelance photojournalism and advertizing photos for Pix Agency and Brackman Assoc.
1960 -- First one-man show at Image Gallery in NYC
1963 -- Solo exhibition at MoMA, NYC
1964 and 1969 -- receives Guggenheim Fellowship
1969 -- publishes *The Animals*
1967 -- included in "New Documents" at MoMA
1977 -- *Public Relations* published
1980 -- *Stock Photographs: Fort Worth Fat Stock Show and Rodeo*

BALLET

When you first glance at them, Alexey Brodovitch's photographs look strangely unconventional. Brodovitch, who knows as well as any of us the standardized Fifth Avenue kind of flawless prints, offers us as his own some that are blurred, distorted, too black and spotted, or too light and faded looking, and he has even intensified these qualities in the darkroom. At first sight his photographs seem to have the awkwardness, the catastrophic makeshift of sentimental souvenirs, and he first took them to have a souvenir of ballet to keep. From the wings or from standing room, watching the performance, absorbed by a sentiment it produced, he snapped, one may imagine, almost at random. But as you look at his results you come to see that he was steadily after a very interesting and novel subject. He was trying to catch the elusive stage atmosphere that only ballet has, as the dancers in action created it. So he took neither official portraits of the stars in their emphatic moments nor the designed effects of choreographic climaxes. What he took, what he watched

I look at the pictures I have done up to now, and they make me feel that who we are and how we feel and what is to become of us just doesn't matter. Our aspirations and successes have been cheap and petty. I read the newspapers, the columnists, some books, I look at some magazines (our press). They all deal in illusions and fantasies. I can only conclude that we have lost ourselves, and that the bomb may finish the job permanently, and it just doesn't matter, we have not loved life.

I cannot accept my conclusions, and so I must continue this photographic investigation further and deeper. This is my project.

Garry Winogrand wrote this statement in a grant application to the John Simon Guggenheim Foundation. He received a fellowship in 1964 and used it to travel across the United States by car for just over four months. The balance of the year he worked in New York City, his home.

Winogrand said he liked 'to work in that area where content almost overwhelms form' and there are often several potential photographs contending for attention within a single image. People are always looking elsewhere, hinting at other incidents – other photos – going on just beyond the frame.

catalogue, Winogrand claimed that "no one moment is most important. . . . Any moment can be something."[4] Moreover, forgoing the universality to which the globe-trotting Cartier-Bresson aspired, Winogrand produced images that are very specifically a commentary on life in America.

Unquestionably, the attention Winogrand attracted and the influence he exerted were considerable. His pictures were made in direct defiance of the standard that Henri Cartier-Bresson had codified for street photography with the English-language title of his classic 1952 monograph, *The Decisive Moment*. Cartier-Bresson's signature compositions feature a graphically elegant setting, where human subjects fall into place with a balletic grace suggesting some universal truth of the human condition. Winogrand's compositions are the opposite: indecisive, in-between moments verging on an incoherence that suggests life is chaotic. As Sarah

All of his photographs make clear that Winogrand thought of himself as the man *in* the crowd, not some detached observer hovering apart.[5] Whereas Cartier-Bresson had an uncanny ability to be invisible even when in the midst of his subjects, Winogrand made a point of being intrusive, at times intentionally provoking responses. These


LEST
WE
FORGET

"The way I understand it, a photographer's relationship to his medium is responsible for his relationship to the world is responsible for his relationship to his medium."

—Garry Winogrand

Statements

Szarkowski: "Photographs are irreducible surrogates for the experience they pretend to record."

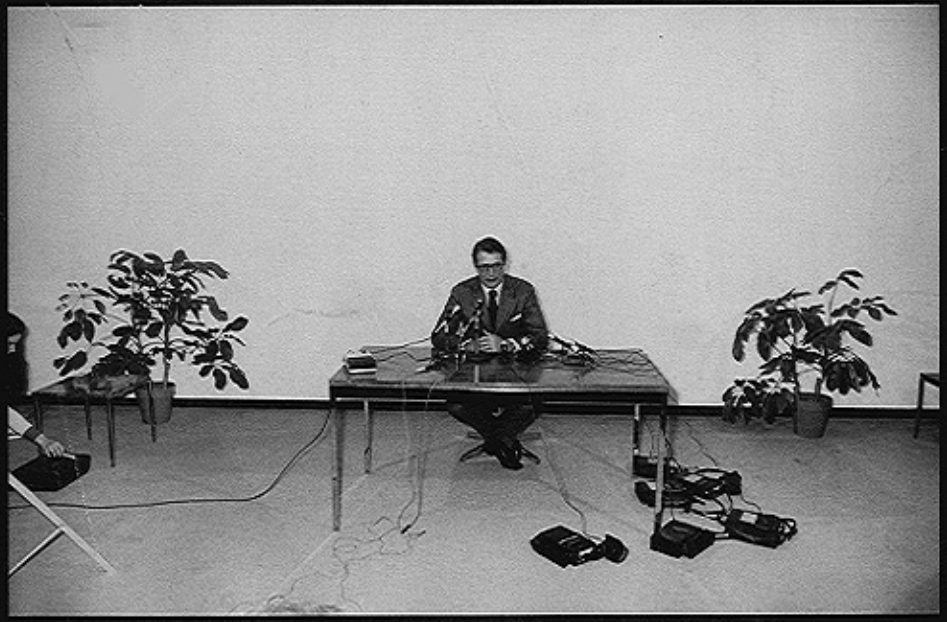
Similar is Winogrand's comment: "A photograph is the illusion of a description of what the camera saw."

And Winogrand again: "I photograph to find out what the world looks like photographed." And this succeeds best when: "the photograph is most transparent . . . where there's the least evidence of the hand . . . where the photographer seemingly exists the least."

Garry Winogrand

Public Relations

Introduction by Tod Papageorge



The Museum of Modern Art, New York

On Winogrand's *Public Relations*

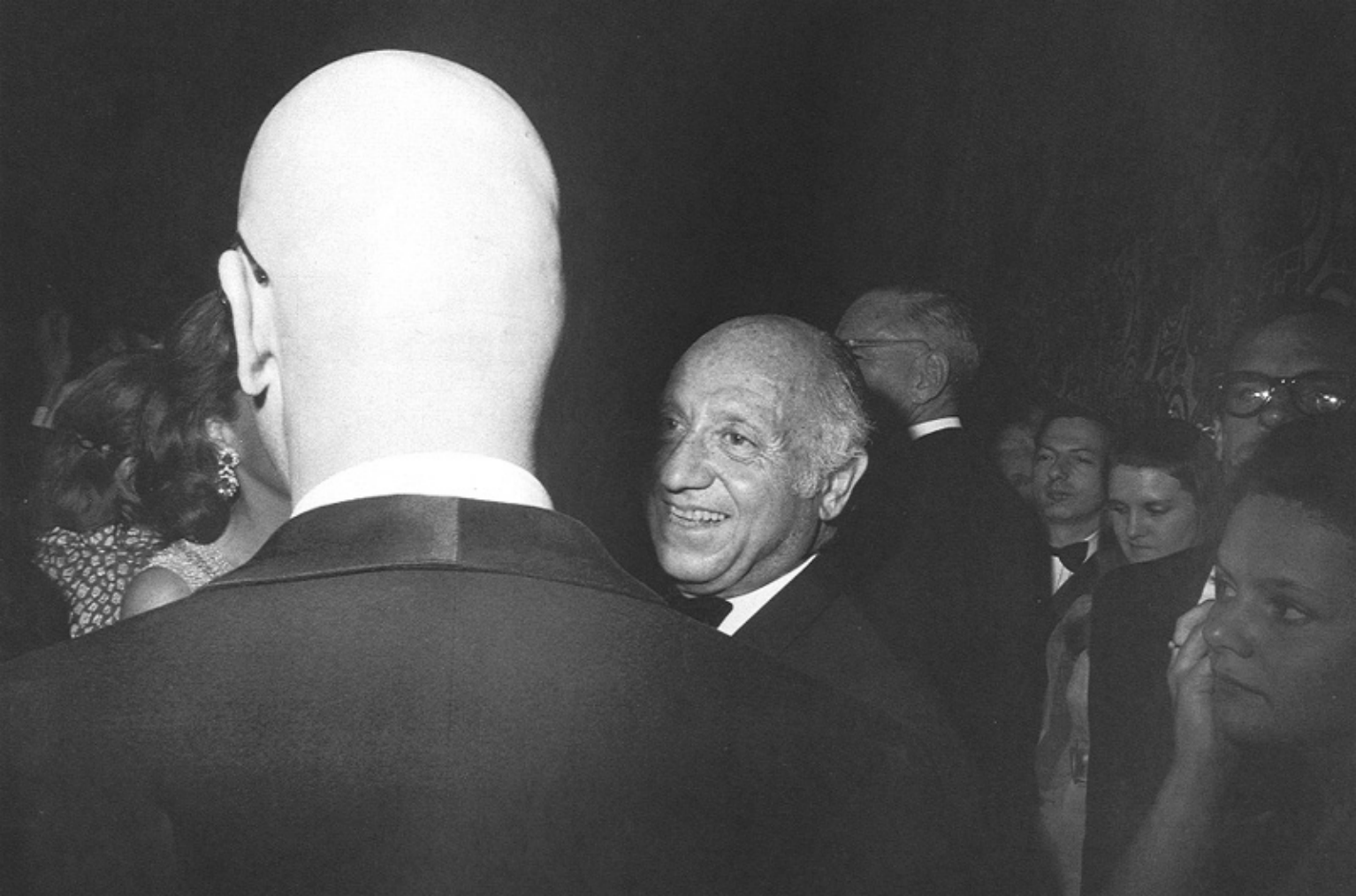
Reporting on the news becomes the news reported. This is a *second-order* system, a documenting of the process of documentation, am observing what the observed observer observes.

Winogrand here does metaphotography, photo-graphy about photography, by pulling back and including the reporters and the act of recording itself in his own images.


NASA
JOHN F. KENNEDY
SPACE CENTER


EXIT


IRVING
TRUST
COMPANY
HABERDASHERS



Looking at Photographs (1973)

Most influential anthology of photographs to be published. In this book Szarkowski emphases the medium's self-containedness by detaching photographic history from social reality and proceeding to give purely formalist readings of photographs. The success or failure of the artist has nothing to do with personality or identity; it is governed only by their capacity to succeed at the game of formal innovation.

LOOKING AT PHOTOGRAPHS

100 Pictures from the Collection of The Museum of Modern Art

Lee Friedlander
(Born, 1934)

1953 - 55 -- Studied at the Art Center College of Design, L.A.
1955 -- Freelance work for *Esquire, McCall's, Collier's*
1960 -- Awarded first of 3 Guggenheim Fellowships
1963 -- First major show, George Eastman House
1970 -- his book *Self-Portrait* published
1974 -- his work shown at MoMA, NYC
1976 -- his *Fourteen American Monuments* published

Take a walk down a city street. . . . You have seen a person cut in two by a car, bits and pieces of street signs and advertisements, reflections from shop windows—a montage of fragments . . . Consciousness *is* a cut-up; life is a cut-up.

Walking up Lafayette unable to shake off the feeling of being followed and stopping on the corner of East Fourth I catch my reflection superimposed in the glass covering of an Armani Exchange ad and it's merging with the sepia-toned photo of a male model until both of us are melded together and it's hard to turn away but except for the sound of my beeper going off the city suddenly goes quiet, the dry air crackling not with static but with something else, something less. Cabs lumber by silently, someone dressed exactly like me crosses the street, three beautiful girls pass by, each maybe sixteen and eyeing me, trailed by a thug with a camcorder, the muted, dissonant strains of Moby float from the open doors of the Crunch gym across the street where on the building above it a giant billboard advertises in huge black block letters the word TEMPURA. But someone's calling "Cut!" and the noise from the construction site of the new Gap behind me and the beeper going off—

LEE FRIEDLANDER
American, born 1934

New Orleans, 1968
7 x 10¾
Stephen R. Currier Memorial Fund

Photography has generally been defended on the ground that it is useful, in the sense that the McCormick reaper and quinine have been useful. Excellent and persuasive arguments have been developed in this spirit; these are well known and need not be repeated here. It should be added however that some of the very best photography is useful only as juggling, theology, or pure mathematics is useful—that is to say, useless, except as nourishment for the human spirit.

When Lee Friedlander made the photograph reproduced here he was playing a kind of game. The game is of undetermined social utility and might on the surface seem almost frivolous. The rules of the game are so tentative that they are automatically (though subtly) amended each time the game is successfully played. The chief arbiter of the game is Tradition, which records in a haphazard fashion the results of all previous games, in order to make sure that no play that won before will be allowed to win again. The point of the game is to know, love, and serve sight, and the basic strategic problem is to find a new kind of clarity within the prickly thickets of unordered sensation. When one match is successfully completed, the player can move on to a new prickly thicket.

The larger, dark figure reflected in the shop window is (obviously) the photographer. Friedlander has made many such fugitive and elliptical self-portraits, partly no doubt because of the easy accessibility of the subject, and partly because of his fascination with transparency and reflection in relationship to the picture plane, and partly because such pictures remind him later of where he has been and what it felt like to be there. The small figure in the bright square over the photographer's heart is also the photographer, reflected in a mirror in the rear of the store. The man standing by the Mustang (like the donor in the altarpiece) is merely a bystander, wondering what the photographer might be looking at.

It would of course be possible to draw a diagram, with lines and arrows and shaded planes, to explain crudely what the picture itself explains precisely. But what conceivable purpose would this barbarism serve?

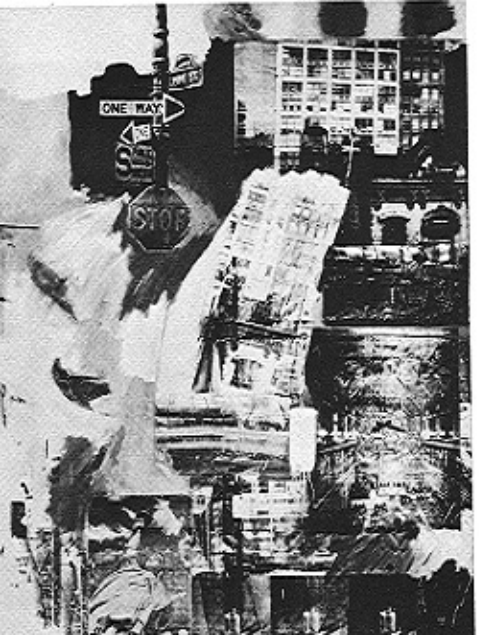
A formal description in the strict sense is simply impossible in practice: any description will—even before it opens—already have had to renegotiate the purely formal elements of depiction into symbols of something depicted. By doing so, a description, whatever path it takes, develops from the purely formal sphere into the realm of meaning. Even in what we usually call a formal model of analysis (for example, in the sense meant by Heinrich Wölfflin), not only the form (that is not my topic here), but also the meaning must be part of the description.

In his 1976 essay on William Eggleston, Szarkowski stipulated that the identification of form and content implies the disjuncture of language and photographs when he called photographs "irreducible surrogates for the experience they pretend to record." He wrote, "One can say then that in these photographs form and content are indistinguishable—which is to say that the pictures mean precisely what they appear to mean. Attempting to translate these appearances into words is surely a fool's errand, in the pursuit of which no two fools would choose the same unsatisfactory words."

Such responses to *Mirrors and Windows* were part of a large and growing reaction against Szarkowski's formalism. In 1972 A. D. Coleman had written scathingly about Szarkowski's exhibit of Atget's tree photographs: "I am unalterably opposed to the prevalent misconception that the ideal end result of creative struggle should be a self-contained and sealed system referring only to itself, communicating only with its maker, and permitting no dialogue with its audience. . . . Yet Szarkowski is out to prove, in this show, that Atget's work is about itself—not about Paris or Atget.

Self Portrait

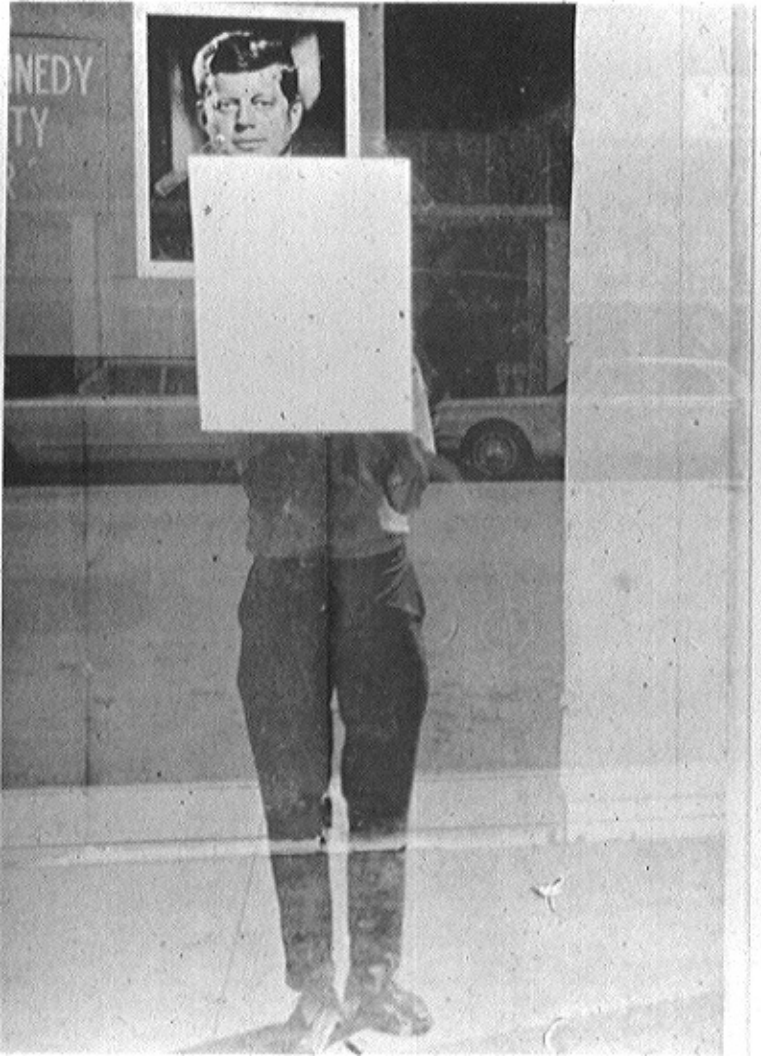
Photographs By Lee Friedlander


ONE WAY
STOP

"The icons in Friedlander's work are borrowed directly from Evans and Frank. They are the essential symbols of proletarian democracy: the American Flag, the American military and political monument, and the American political poster...His work's basic theme is the strength and idiosyncrasy of individual sight and the power of sight to organize, contain, and explain the world." -- Johnathan Green

"I suspect it is for one's self-interest that one looks at one's surroundings and one's self." [written in his introduction to his first book, **Self Portrait** (1970)] -- Lee Friedlander


GOD BLES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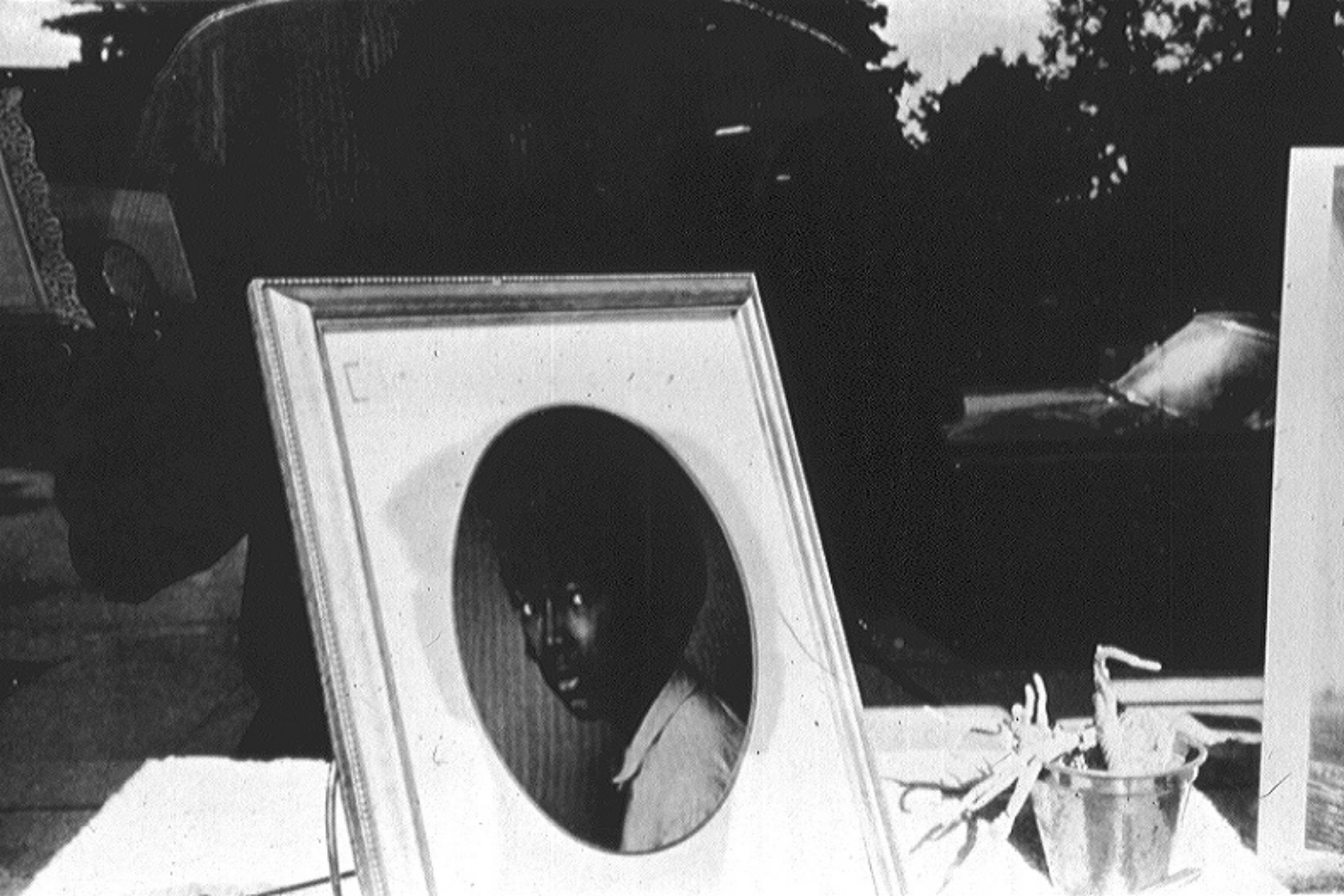
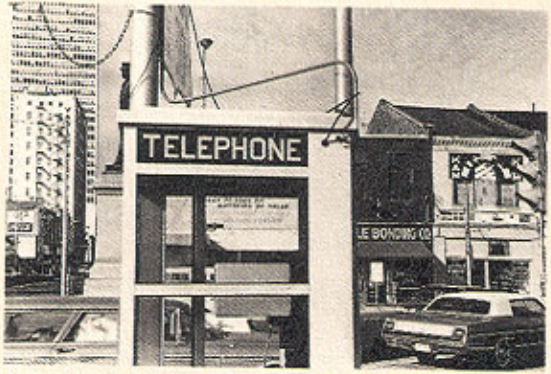


THE AMERICAN MONUMENT

LEE FRIEDLANDER



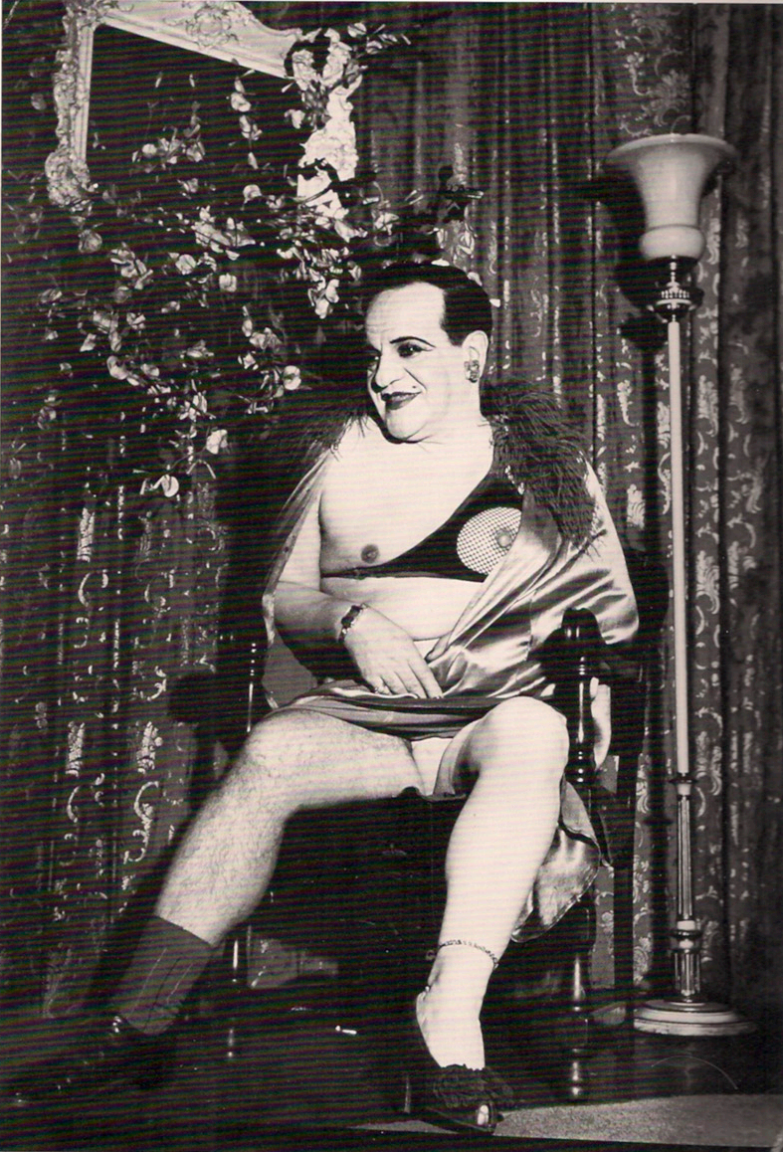
141. Admiral Raphael Semmes of the Confederate States Navy, Mobile, Alabama

142. Army and Navy Nurses, Arlington Cemetery, Arlington, Virginia

Burk Uzzle: *Landscapes* (1973)

Diane Arbus
(1923 - 1971)

1957 -- Studied under Lisette Model
1960s -- shooting for *Harper's Bazaar* and other mags.
1963 -- and 1966 -- wins Guggenheim Fellowship
1967 -- featured in "New Documents" show at MoMA
1971 -- commits suicide



Arbus con't

Arbus's first non-fashion photos were published in *Esquire* in July 1960 and titled "The Vertical Journey: Six Movements of a Moment within the Heart of the City."

Her last images appeared in *Esquire* in May 1971, titled "The Last of Life."

In July 1972 she became the first American photographer to be shown at the Venice Biennale.

In Nov. 1972 MoMA did a retrospective that traveled the U.S. and Europe (100,000 catalogues of it were sold).

Thomas Southall in the Aperture book, *Diane Arbus: Magazine Work* writes:

"Her portraits were not simply about faces and their expressions. They were also about bodies, clothing, furniture, wallpaper--all the details and appurtenances of an individual's identity."

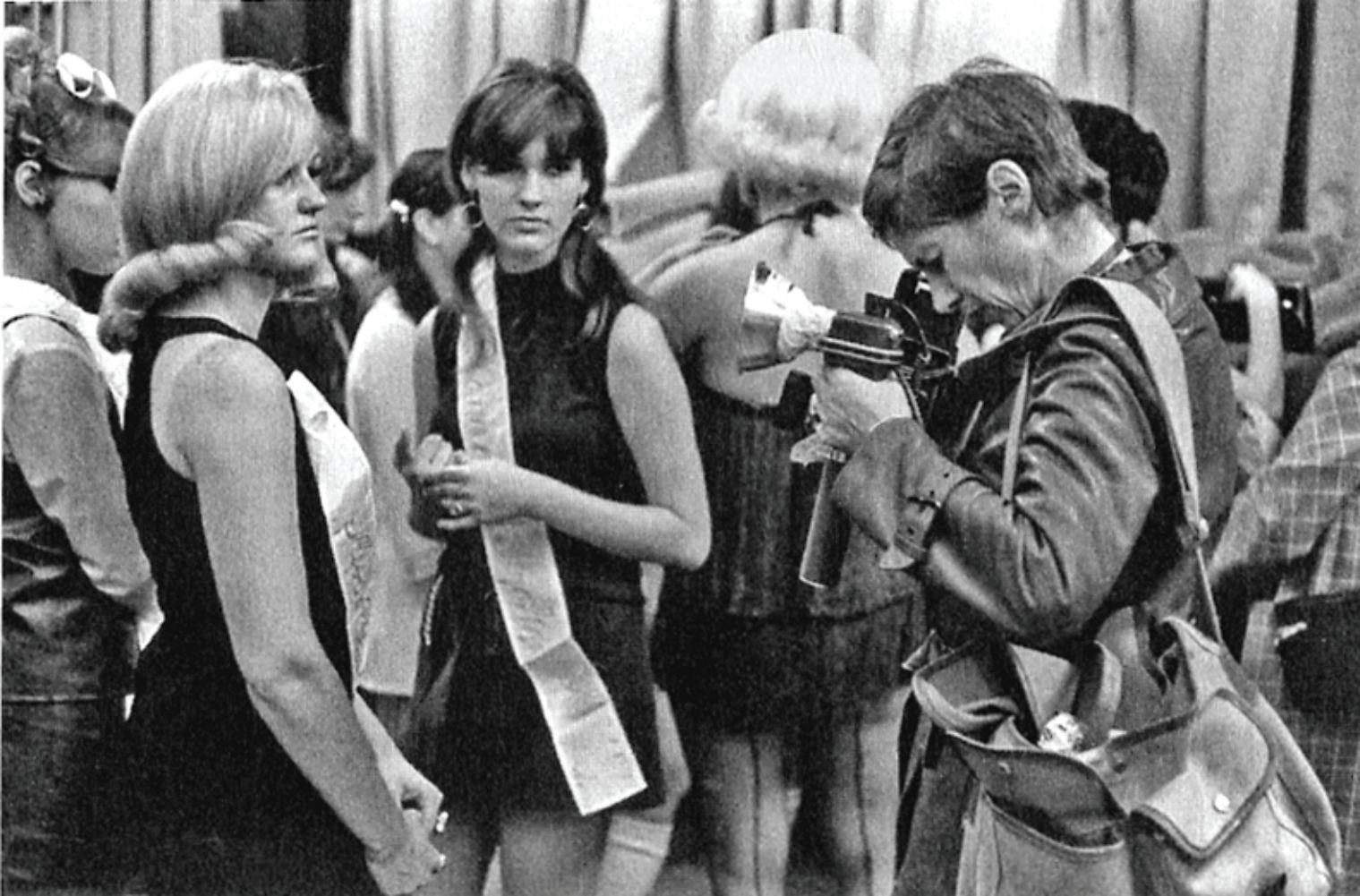
Statements

Susan Sontag: "The photographs [of Arbus's] make a compassionate response feel irrelevant."

Arbus: "There's a kind of power thing about a camera. mean everyone knows you've got the edge."

Norman Mailer: "Giving a camera to Diane Arbus is like putting a live grendae in the hands of child."

.diane arbus.



Within nine months – two years after Gedney took his photo – Arbus had taken her own life. Since then Arbus's subjects have come to seem vicarious representations of her own fate, as if her pictures of 'freaks' were a way of externalizing the concealed eruptions of her own psyche. 'What I'm trying to describe is that it's impossible to get out of your skin and into somebody else's. And that's what all this is a little bit about. That somebody else's tragedy is not the same as your own.'

My favorite thing is to go where I've never been. For me there's something about just going into somebody else's house. When it comes time to go, if I have to take a bus to somewhere or if I have to take a cab uptown, it's like I've got a blind date. It's always seemed something like that to me. And sometimes I have a sinking feeling of, Oh God it's time and I really don't want to go. And then, once I'm on my way, something terrific takes over about the sort of queasiness of it and how there's absolutely no method for control.

If I were just curious, it would be very hard to say to someone, "I want to come to your house and have you talk to me and tell me the story of your life." I mean people are going to say, "You're crazy." Plus they're going to keep mighty guarded. But the camera is a kind of license. A lot of people, they want to be paid that much attention and that's a reasonable kind of attention to be paid.

Goldin's earliest work as a clutter of unframed black-and-white Polaroids, dog-eared and stained old drugstore prints, and the occasional photo-booth strip, evoking a crowded refrigerator door or bulletin board transplanted from Goldin's distant past. Like the disarming jumble of images that covered the walls of the George Eastman House for the *Picturing What Matters* exhibition, Goldin's early snapshots plastered on the walls of the Whitney gave the viewer a sense of trespassing in another individual's private space.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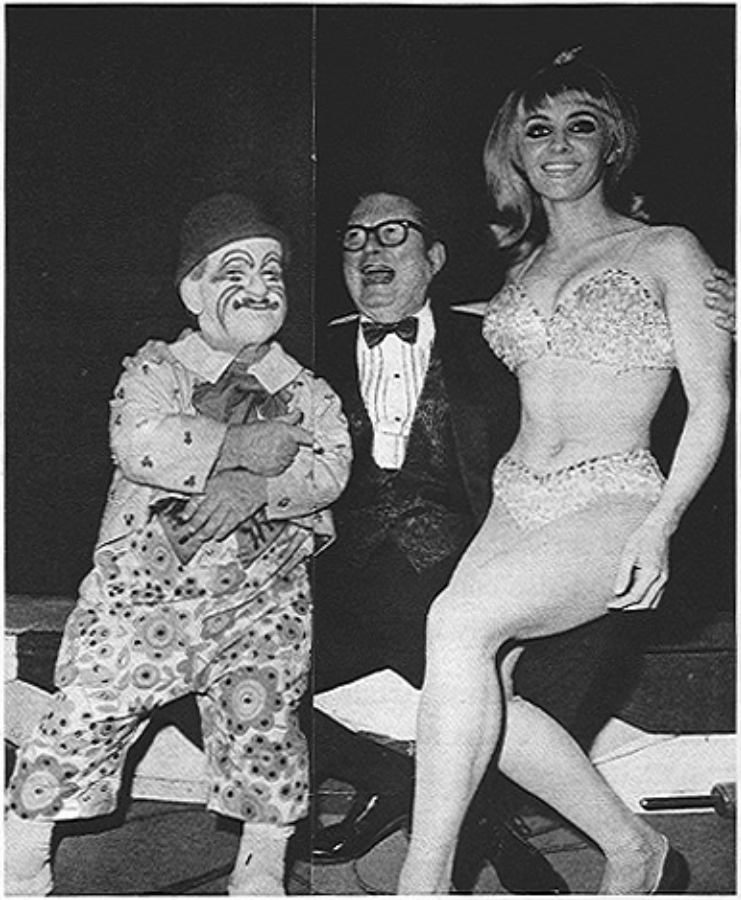
DIANE ARBUS
MAGAZINE WORK

THE GREATEST SHOWMAN ON EARTH, AND HE'S THE FIRST TO ADMIT IT

by TEX MAULE



If Roy Mark Hofheinz operated anywhere but in the state of Texas, he would stick out like a sore thumb. In Texas he sticks out like a sore pinkie. Even so, he is without doubt the most inventive, imaginative and successful entrepreneur in the world, and he is the first to admit it.

Hofheinz is best known as the owner of the Astrodome, which he isn't. He has the use of it for a lot less than it would cost him to own it. When he was a kid he didn't have enough money to go to the circus. He now owns a half interest in Ringling Bros. and Barnum & Bailey. He always wanted to be a baseball player, but he was handicapped by three shortcomings. "I couldn't run, hit or throw," he says. He now owns the Houston Astros, which don't do much better.

Hofheinz also owns four hotels and Astroworld, which is modeled after Disneyland and features an artificial mountain named Der Hofheinzberg. In the near future he will own five more hotels, a bigger and better Astroworld and, hopefully, an NFL club. Hofheinz's empire, or Astrodomain, is built on a swamp on the outskirts of Houston, which, not many years ago, was graced only by a straggling mesquite tree. This grew on what is now the 50-yard line of the Astrodome, which rises out of the south Texas prairie much as Hofheinz's belly swells from his body.

It is not true, as some Houstonians would have you believe, that Hofheinz asked the architects of the Astrodome to model it on the general outline of his majestic abdomen, although it has been estimated that the costs of building the Dome and Hofheinz's belly are not too far apart. It is a fact, however, that Hofheinz's waistline matches his age, which is 57. Hofheinz says he eats "anything that won't bite me back," and his poison is diet Dr Pepper and Jack Daniel's,

continued

THE GREATEST SHOWMAN ON EARTH,
AND HE'S THE FIRST TO ADMIT IT
Text by Tex Maule
Sports Illustrated, April 1969

By the late 1980s, it looked as if Szarkowski and the modernist tradition in photography had become almost irrelevant, blindsided and swept out of the way by ideas and practices that had not even arisen within the photographic tradition but in the context of nonphotographic art. Conceptual and performance artists who had first produced photographic documents of their ephemeral works were now exhibiting photographs of constructions and events staged for the camera. Artists interested in postmodernist theory were using photography as the medium that might best undermine the modernist concepts of subjectivity, originality, and the purity of artistic media.

Specifically, he explained the breakdown of boundaries between photography and other media and the recent ubiquitousness of synthetic photographic techniques not in terms of a theoretical rejection of modernism but, as the result, in part, of the entry of photography into the universities and the mingling of photographers with traditional art faculties. He said these postmodernist phenomena were also the result of an effort to make large, colorful, painterly images to satisfy the tastes of the art market in which small, monochromatic, pure photographs sell poorly.