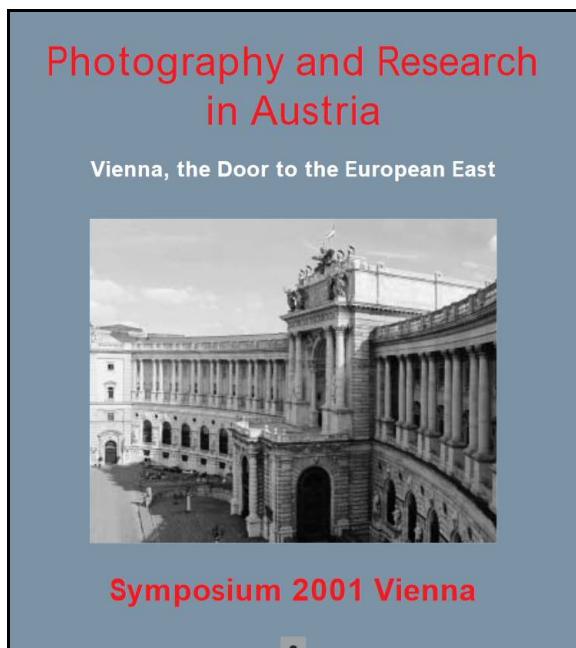


James R. Hugunin mentioned:

Excerpted from a symposium lecture by A. D. Coleman, "After Critical Mass, What? A State-of-the-Craft Report on Photography Criticism" (page 175) as published in *Photography and Research in Austria – Vienna, the Door to the European East, The proceedings of the Vienna Symposium* (Austrian National Library, Vienna, 20 - 22 June 2001):



" . . . Looks like I also lied about praising people, eh? Well, as long as I'm at it, let me say a few words about James Hugunin, someone I know only in passing, and with whom I have no professional affiliation whatsoever. He and I haven't seen each other or made contact in years. But I think about Jim a lot lately.

As I look back over the past few decades, Jim Hugunin has been the one who most consistently proposed alternative stylistic strategies as a way of enlivening and renovating the discourse. He's been the most structurally and stylistically experimental of us all. I think here of those weird scripts he wrote in which Jesus, Marx, and Freud contemplated someone's work, or that odd desktop-published book he did with Robert Fichter, or what he's done in print form with *U-Turn* magazine, which I believe he still publishes irregularly, and with the version thereof that he now produces on the World Wide Web.

He hasn't always been successful, in my opinion, but he's never been less than provocative, and innovative. For me, what Jim's experiments represent in toto is the proposition that the ratio-cinative argument in traditional essay form may be a cage for criticism, that rethinking the very form and style we take for granted might be a prime strategy for reshaping our critical activity in a productive way. So I want to invoke his work's spirit as a useful goad to us all. This necessarily raises the question of whether criticism can be an art form. . . ."

About the author, A. D. Coleman

Born 1943 in Brooklyn, New York. He lives on Staten Island, New York. A photography critic and historian, he has published numerous books, including *The Grotesque in Photography*, *Light Readings*, *Tarnished Silver*, *Depth of Field*, and *The Digital Evolution*. One collection of his essays, "Critical Focus," received the International Center of Photography's Infinity Award for Writing on Photography in 1995. Coleman's internationally syndicated columns and essays have been translated into 19 languages and published in 27 countries. In 1998 American Photo named Coleman one of the 100 most important people in photography.