

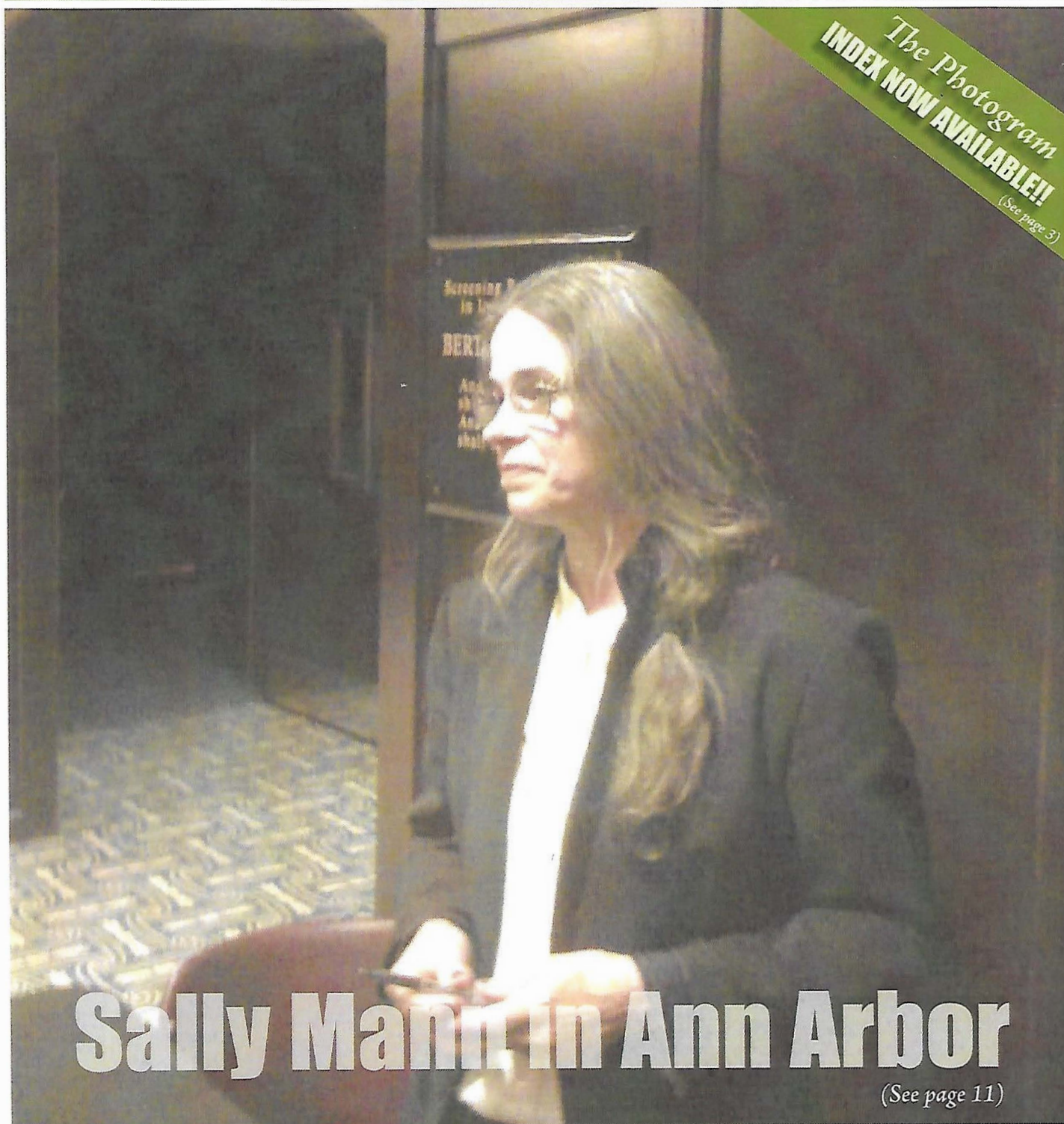


# The Photogram

Newsletter of the Michigan Photographic Historical Society

Vol. 39 no. 4 November-December 2012

A Michigan Non-Profit Corporation ISSN 1082-6874



*The Photogram*  
**INDEX NOW AVAILABLE!!**  
(See page 3)

## Sally Mann in Ann Arbor

(See page 11)





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## Message from the President

Hello members...

Hope life is treating you just fine. Fall swooped in FAST, didn't it? The squirrels have been rooting through the Halloween pumpkins on the neighborhood porches and have completely eaten our two pumpkins leaving a big mess. We might just put Halloween candles in them just the way they are. Anyway, by the time you get this the fall MiPHS Photographica Show will be over. I hope you came and found something wonderful. It is a LOT of work and a LOT of fun. We had some new dealers this year, one of which is Ray Walsh, of the Lansing Book and Paper show, who brought his vast array of images. We also had several donations of camera gear. My spouse is VERY glad it has been moved out of our living room where I was piling it up so as not to get it mixed up with my "stuff". Our cats do love to climb on the boxes.

Here is a heads up on our spring dinner meeting. Lucky for us, Tom Halsted has contacted Bob Zeller who will do a 3-D presentation on the Civil War, probably the 27th of April. He has done these talks at PhotoHistory and other venues. Several of the board members have seen him speak and it was unanimous that he be the speaker for this years meeting. You will NOT be disappointed as he is informative and entertaining at the same time. An aside, for you stereo buffs, the National Stereoscopic Association will be holding their next meeting in Traverse City in June. So put that on your calendar too!

And get this national election over with. I am sure we have ALL had enough campaigning. Be safe and keep your eye over your shoulder when driving. We all need "moron" radar 360 degrees!

**Cindy Motzenbecker**

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THE PHOTOGRAM welcomes contributions to its pages from both MiPHS members and non-members. To submit an article, review, occasional photo ad (MiPHS members only) or informational item for publication, write to:

Mary Desjarlais,  
CambournePublishing@gmail.com

Authors and advertisers are responsible for the accuracy of their contributions to *The Photogram*. The views of the authors do not necessarily reflect those of the Society.

## SUBMISSION DEADLINES:

June 1 (July-Summer issue)  
August 1 (September-October issue)  
October 1 (November-December issue)  
January 1 (February-March issue)  
March 1 (April-May issue)

The MICHIGAN PHOTOGRAPHIC HISTORICAL SOCIETY is an organization dedicated to advancing an understanding and appreciation of the history of photography through membership meetings, special events and publications, and through shared endeavors with other organizations and the general public. The MiPHS is a 501(c)3 non-profit corporation chartered by the State of Michigan.

The MiPHS welcomes new members. Dues are \$35 per year (January 1- December 31), \$15 for students with valid ID. For information or application form, call 248.549.6026, visit us online at [www.miphs.org](http://www.miphs.org) or write to:

MiPHS  
P.O. Box 2278  
Birmingham, MI 48012-2278

## BOARD OF DIRECTORS:

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# The Photogram Index

by Martin Magid

The Photogram Index project began when Don Wallace, then-President of the Michigan Photographic Historical Society and Editor of *The Photogram*, inserted a short item in the November-December 1985 issue (Vol. 14, No. 3, pg. 5) asking for a volunteer to compile an index of all past issues of *The Photogram*. Don suggested a retiree. He claimed they had 48-hour days to fill.

Though I was many years from retirement, I volunteered. Photography had been my hobby since the mid-1940s, and this gave me the opportunity to learn more of its history. I had been a member of MiPHS for about three years, and wished to contribute something more than my attendance at meetings. Also, I was often frustrated by excellent non-fiction books which lacked indices. For me, an index is a must in any non-fiction book which may be used for research. For example, pick up any edition of the catalog of the great *Family of Man* exhibit, and try to find, say, Bill Rauhauser's photo in that exhibit. You must go through the book page by page to find it. A few years ago I made my own *Family of Man* index.

At the January 1986 MiPHS meeting, Don Wallace provided Xerox copies of the first 12 volumes of *The Photogram*, those published before I became a member. He also introduced me to Gerald Gajda, a computer expert, who volunteered to do the programming and word-processing for the Index. I would compile the entries. Gerald and I came up with a plan and a format.

On April 19, 1986, Don collapsed at the MiPHS Annual Dinner Meeting, and was taken by ambulance to a hospital. He survived another 3-1/2 years, but was not active in MiPHS for the rest of his life.

Since the project was his idea, I expected Don would have some notion of the Index content and structure. However, his increasingly fragile health made it impossible to discuss the matter with him. Therefore, all decisions made on what to include in and exclude from the Index were mine. I tried to be objective, but there is no doubt that if anyone else had done the compilation, the final Index would be different.

For about six months I worked on the Index persistently, not every day, but more days than not. For the first 14 volumes,

Outerbridge, Paul 34-1-4  
Owens, Jesse 39-3-9  
P.M. Newline 14-4-3  
PABIR (Photo Archives Belong In Rochester) 13-5-7  
Pacific & Northwest Camera Collectors Ass'n 2-3-4  
Packard, Cullen C. (Patentee) 1-3-7, 19-2-8  
Packard Motor Car Co. 35-2-11  
Packard, Ron 30-3-7 (Obituary)  
Packard Shutters 5-5-7, 11-5-6, 13-1-6, 19-2-8

Figure 1. A small section of "The Photogram Index".



I erred on the side of inclusion rather than exclusion. If I was not sure whether a word or phrase should be "in," it went in. By the end of 1986, the handwritten Index through Volume 14 was finished, and the many yellow legal-size pages were turned over to Gerald Gajda.

Don Wallace's last issue of *The Photogram* was Volume 14, No. 5, published as the March-April 1986 edition. New officers were elected in 1987, and I became *Photogram* Editor, a board position. The first issue of Volume 15 was published July-August 1987. At a board meeting in late 1987, I presented two hard copies and a floppy disk of the Index, all produced by Gerald. All rights to the Index were donated to MiPHS.

Nothing was written about that first Index, and no notice of its existence was given to the membership. One reason for not distributing hard copies to every member is that it was produced using a very early word processing format using a DOS operating system, and was 244 pages long. The reproduction expense would have cost more than two years of income from membership dues. My personal copy proved useful to me for research on many occasions over the years, especially in 1991-92, when I once again served a term as Editor.

When Jan Schimmelman became Editor in 2003, *The Photogram* underwent a transformation. It evolved from a good club newsletter into a journal worthy of a prominent historical society. Jan was obviously a professional in her work. This new *Photogram* deserved an index, but the prospect of catching up and indexing all issues since 1987 was daunting. In 2009, I decided to give it a try. As an experiment, I indexed one issue of Volume 37 just to see how long it took, and how hard it was to do directly on my computer. It took about two hours, and was not very difficult. By then I had retired, and the time fit easily into one days' 48 hours.

So I began with Volume 15, and did not give myself a deadline. To finish in a reasonable time, less detail was necessary. Concentrating on entries relevant to photographic history was the key. Excluded, for example, are the names



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of people who happened to be mentioned in an article merely because they were present at an MiPHS event. Old advertisements used merely as filler were seldom indexed. (This may be a subject of a separate index in the future.) At one point I realized I was beginning to lose my concentration, and resolved to be more self-disciplined. Immediately after that resolution, an article in the very next issue mentioned me and several other MiPHS members in a context peripheral to the main subject. But my resolve held, and neither I nor the others are indexed from that article.

The DOS Index from 1987 has been integrated into the Index of the succeeding issues, and *The Photogram* Index through Volume 39, No. 3, is now complete. Concurrent with the posting of this issue, an email has been or soon will be sent to every member of MiPHS who has provided an email address, and an attachment to the email contains a copy of the 145 pages which comprise *The Photogram* Index in Adobe Acrobat pdf format. For those without internet capability, the Index is posted on the MiPHS website, and can be found by using others' computers, such as libraries.

Use of the Index is simple. After each entry, there are one or more sets of three numbers separated by hyphens. The sets of numbers refer to the Volume – Issue – Page where the entry appears. This format is followed throughout.

Authors' names are included, as well as other names, places, cameras and other photographica, manufacturers, processes, and anything else named in the articles deemed

appropriate for inclusion. The full names of articles are in quotation marks just as they appeared in *The Photogram*. For example, the article "A Brief History of Century Cameras" is indexed under A. I could have chosen to index it as "Century Cameras, A Brief History of," but since the individual words and phrases are indexed alphabetically, I believed it desirable to enter the names of articles without twisting them. The names of journals, magazines, books, newspapers and works of art are italicized. Many entries are cross-indexed.

Twice during final compilation the amazing versatility of the internet was very helpful. In 1987 I indexed the acronym "PABIR" from an article about the collection at the George Eastman House. In 2012 I had no idea what PABIR was, and the article did not explain it. I googled "Geo Eastman House PABIR" and quickly discovered the acronym was an organization called "Photo Archives Belong In Rochester." That full name is included in the Index entry for PABIR.

The second incident came when I discovered that I had recorded the full name of a book, but failed to note the volume, issue and page. I had no memory of the article in which the book was named. Consulting Amazon on the internet produced the book's publication date. I began to look through *Photograms* published after that, and came up with the index entry in the second issue following the book's date of publication.

Which brings me to the subject of errors. They could, and probably do, exist in the Index. Even at the last edit, when entries were scoured line-by-line, obvious spelling and location errors were found and corrected, and I suspect some were missed. None of my work nor Gerald Gajda's processing was proofread at any time, except by ourselves as we proceeded. Errors could have crept in at any point.

My intent is to update the Index after every issue of *The Photogram* is published. If errors of omission or commission are found at any time, notify me at [martin.magid@gmail.com](mailto:martin.magid@gmail.com), or write to me at the MiPHS address, and the corrections will appear in the next update. It would also be valuable for authors to review their articles published in *The Photogram* to determine if they are indexed to their satisfaction. Additional entries and corrections are easily made.

The basic premise of this project is that *The Photogram* is a valuable tool for personal research or research intended for publication. The subject of scanning and posting all past issues of *The Photogram* is being considered by the MiPHS Board. If that can be accomplished, the Index will be an even more useful tool for readers and historians.

Any organization which publishes a journal owes a complete, up-to-date index to its readership and to others interested in the subject matter. MiPHS intends to live up to this goal. ■

*Martin Magid is a former President of MiPHS and Editor of The Photogram, and is currently on the MiPHS Board of Directors.*



# Camera & Photography Sales and Events

## November

- 3: Camera Show & Sale, Holiday Inn - Ft - Washington, 432 Pennsylvania Ave., Ft. Washington. PA.
- 4: Washington Camera Show, Best Western Tysons Westpark (McLennan), 9401 West Park Drive, McLean, VA.
- 4: Camera Fair (sponsored by the Frome Wessex Camera Club) Cheese and Grain Market Yard, BA11 1BE, Frome, UK, [www.fromewessexcameraclub.co.uk/pages/camera-fair.php](http://www.fromewessexcameraclub.co.uk/pages/camera-fair.php).
- 8-11: Daguerreian Society Symposium (Trade Fair on November 10th), Renaissance Baltimore Hotel, 202 East Pratt Street, Baltimore, MD.
- 11: Second Sunday Camera Show and Sale, Firehouse, 97 Parish Dr. at Route 23 & 202 S, Wayne, NJ, [www.showsandexpos.com/cswayne.htm](http://www.showsandexpos.com/cswayne.htm).
- 11: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, [www.cameraconnectiononline.com](http://www.cameraconnectiononline.com).
- 16-17: Demo Days: Tamron's John Vansteenbergh presents "11 Simple Secrets" and "Creating Images with Impact", Cameramart, 11 S. Telegraph Rd., Pontiac, MI, [www.cameramartusa.com](http://www.cameramartusa.com).
- 16-17: Lighting Seminar featuring Moshe Zusman, Cameramart, 11 S. Telegraph Rd., Pontiac, MI, [www.cameramartusa.com](http://www.cameramartusa.com).
- 17: Munich 9th International Show, Kolpinghaus / Adolf-Kolping-Str. 1. Munich, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 18: Cleveland-Richfield Days Inn, 4742 Breckville Rd., Route 77, use Exit 145, north on Route 21, Richfield, OH.
- 24: Essen 20th International Show Zeche Carl / Wilhelm-Nieswandt-Allee 100. Essen, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).

## December

- 2: Chicago Camera Show & Sale, Holiday Inn-Rolling Meadows, 3405 Algonquin Road, Rolling Meadows, IL.
- 8: Leipzig-Schkeuditz 38th Regional Show, Kulturhaus Sonne / Schulstr. 10, Schkeuditz, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 9: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, [www.cameraconnectiononline.com](http://www.cameraconnectiononline.com).
- 9: Second Sunday Camera Show and Sale, La Quinta Inn, 28 Two Bridges Rd. & Rt. 46 West, Fairfield, NJ, [www.showsandexpos.com/cswayne.htm](http://www.showsandexpos.com/cswayne.htm).
- 9: Berlin 65th International Show, Logenhaus-Wilmersdorf/Emser Str. 12-13. Berlin, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 9: Wolverhampton Camera Fair Wolverhampton Racecourse, Dunstall Park, Wolverhampton, UK, [www.camfair.co.uk](http://www.camfair.co.uk).

## January, 2013

- 13: Second Sunday Camera Show and Sale, Firehouse, 97 Parish Dr. at Route 23 & 202 S, Wayne, NJ, [www.showsandexpos.com/cswayne.htm](http://www.showsandexpos.com/cswayne.htm).
- 19: Dortmund 50th International Camera Show, Stadtwerke DSW 21/Von-den-Berkenstrasse, Dortmund, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 20: Frankfurt 22nd International Camera Show, Gewerkschaftshaus / W.-Leuschner-Str. 69-77, Frankfurt, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 31st to Feb. 3: Camera & Photo Imaging Show 2013, Pacifico Yokohama, Japan, [www.cpplus.jp/en](http://www.cpplus.jp/en).

## February, 2013

- 2: Hamburg 95th International Camera Show, Buergerhaus Wilhelmsburg/Mengestr. 20, Hamburg, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 9: Winter Photo Fair: Newark Pavilion - Hall 4, 6430 Thornton Ave, Newark, CA 94560, [www.photofair.com](http://www.photofair.com).
- 23: Munich 10th International Camera Show, Kolpinghaus Zentral/ Adolf-Kolping-Str. 1, Munich, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).

## March, 2013

- 2: Leipzig 39th Regional Camera Show, Kulturhaus Sonne, Schkeuditz, Schulstr. 10. Leipzig, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 3: Berlin 66th International Camera Show, Logenhaus-Wilmersdorf/ Emser Str. 12-13, Berlin, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 3-6: Focus on Imaging 2013, NEC, Birmingham, UK, [www.focus-on-imaging.co.uk](http://www.focus-on-imaging.co.uk).
- 9-10: Daguerreian Society Symposium (Daguerreian Society D.C. Antique Photo & Postcard Show on March 10th), [www.antiquephotoshow.com](http://www.antiquephotoshow.com). (See page 9.)
- 10: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, [www.cameraconnectiononline.com](http://www.cameraconnectiononline.com).

## April, 2013

- 27: Cologne 3rd International Camera Show, Buergerzentrum Engelshof/Oberstr. 96, Cologne, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).
- 28: Vancouver Camera Show & Swap Meet, Cameron Recreation Centre, 9523 Cameron St, near Loughheed Mall, Burnaby, British Columbia, Canada, [www3.telus.net/public/wcpha/show.htm](http://www3.telus.net/public/wcpha/show.htm).

## May, 2013

- 17-18: Ohio Camera Collectors Society 48th Annual International Auction-Show-Sale, The Aladdin Shrine Center, 3850 Stelzer Rd., Columbus, Ohio 43229, [www.historiccamera.com](http://www.historiccamera.com).

## June, 2013

- June 1-2: 50th Bièvres International Photofair, Bièvres, France, [www.foirephoto-bievre.com](http://www.foirephoto-bievre.com).
- June 8-9: 39th Annual National Stereoscopic Assoc. Convention Trade Fair, Grand Traverse Resort, Acme, MI [www.stereoworld.org/2013](http://www.stereoworld.org/2013).
- 9: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, [www.cameraconnectiononline.com](http://www.cameraconnectiononline.com).
- 15: Essen 21th International Camera Show, Zeche Carl/Wilhelm-Nieswandt-Allee 100, Essen, Germany, [www.camera-trade-shows.de](http://www.camera-trade-shows.de).

## September, 2013

- 8: 2nd Sunday Photo Show, Moose Lodge, 27225 Warren Rd., Dearborn Hts., MI, [www.cameraconnectiononline.com](http://www.cameraconnectiononline.com).
- 15-21: Photographic Society of America (PSA) Annual Conference, Portland Marriott at Sable Oaks, 200 Sable Oaks Drive, South Portland, Maine, [www.psa-photo.org](http://www.psa-photo.org).

## Pinhole Photography Workshop Set For Next April

The Michigan Photographic Historical Society and the Photography Department of Oakland Community College at Orchard Ridge will jointly present a pinhole photography workshop on **Saturday, April 20, 2013**, from 10:00 am to about 2:00 pm at the OCC campus. The workshop is scheduled in anticipation of Worldwide Pinhole Photography Day, the last Sunday in April. Workshop participants will gain the necessary skills to submit a photograph taken that Sunday onto the WPPD website. WPPD is not a competition – everyone is entitled to have one photo on the site.

For details of Worldwide Pinhole Photography Day, see its website at: [www.pinholeday.org](http://www.pinholeday.org). The January-February 2013 *Photogram* will have more details about the workshop, including an application form.



# Gallery & Museum Shows

## United States

### Arizona

The Politics of Place: Latin American Photography, Past and Present, (until Dec 2) Phoenix Art Museum

### California

A Strange and Fearful Interest: Death, Mourning and Memory in the American Civil War (until Jan 7, 2013), The Huntington Library, Arts Collection and Botanical Gardens, San Marino

William Eggleston (until Nov 24), Rose Gallery, Santa Monica  
Guardians: Photographs by Andy Freeberg (until Jan 6, 2013), Cantor Arts Center, Stanford University

J. Paul Getty Museum, Los Angeles:

- The Photographs of Ray K. Metzker and the Institute of Design (until Feb 24, 2013)
- In Focus: Robert Mapplethorpe (until Mar 24, 2013)

Robert Mapplethorpe: XYZ (until Feb 3, 2013), LACMA, Los Angeles  
Paris Photo opens its first American edition in Los Angeles (Apr 24-28, 2013) with 80 French and international galleries

### Colorado

Laura Letinsky: Still Life Photographs, 1997-2012 (until Mar 24, 2013), The Denver Art Museum

### Florida

The Man, the Image & the World. Henri Cartier-Bresson, A Retrospective (until Jan 13, 2013), The Tampa Museum of Art, Tampa

The Modern Impulse: Photography from Europe and America Between the Wars (until Jan 6, 2013), The Samuel P. Harn Museum of Art at the University of Florida, Gainesville

### Illinois

Vivian Maier (until summer 2013), The Chicago History Museum

### Maryland

Mathew Brady: Civil War's Battle of Antietam (until Dec 1), The National Museum of Civil War Medicine, Keedysville

### Massachusetts

Kennedy to Kent State: Images of a Generation (until Feb 3, 2012), Worcester Art Museum, Worcester

A Generous Medium: Photography at Wellesley 1972-2012 (until Dec 16), Davis Museum at Wellesley College, Wellesley

Natural Histories, Photographs by Barbara Bosworth (until May 27, 2013), Peabody Essex Museum, Salem

### Michigan

Motor City Muse: Detroit Photographs, Then and Now (includes photographs by MiPHS member Bill Rauhauser) (Dec 14, 2012-June 16, 2013), Detroit Institute of Arts, Albert and Peggy de Salle Gallery of Photography  
The Family exhibit. Juried by Aline Smithson. (Jan 12, 2013-Feb 2, 2013), \$100 prize, published in Lenscratch, Detroit Center of Contemporary Photography, 1600 Clay St, Detroit

### Missouri

Heartland: The Photographs of Terry Evans (until Jan 20, 2013), Nelson-Atkins Museum of Art, Kansas City

### New York

The Metropolitan Museum of Art, NYC:

- Faking it: Manipulated Photography Before Photoshop (until Jan 27, 2013)
- After Photoshop: Manipulated Photography in the Digital Age (until May 27, 2013)

Yangtze – The Long River: Nadav Kander (until Nov 24), Flowers Gallery, NYC

Martha Swope: In Rehearsal (until Jan 26, 2013), The New York Public Library for the Performing Arts, NYC

Celebrities: We Remember Them Well (until Nov 10), Arts Westchester, White Plains

Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life (until Jan 6, 2013), International Center of Photography, NYC

New York: Stieglitz to Titarenko (until Dec 8), Nailya Alexander Gallery, NYC

Two of a Mind: Ray K. Metzker and Ruth Thorne-Thomsen (until Nov 17), Laurence Miller Gallery, NYC

Across the Great Divide: Photographs by Roberta Price (until Dec 31), Museum at Bethel Woods

Seneca Ray Stoddard: Capturing the Adirondacks (until Feb 24, 2013), New York State Museum, Albany

Gordon Parks: 100 Years (until Jan 6, 2013), International Center of Photography, NYC

### Pennsylvania

Annie Leibovitz's Pilgrimage (until Jan 20, 2013), Gettysburg National Military Park Museum and Visitor Center, Gettysburg

### Rhode Island

America in View, Landscape Photography 1865 to Now (until Jan 13, 2013), The Museum of Art, Rhode Island School of Design, Providence

### Tennessee

Carrie Mae Weems: Three Decades of Photography and Video (until Jan 13, 2013), Frist Center for the Visual Arts, Nashville

### Texas

Faces of Classical Music: Photographs by William McEwen (until Jan 27, 2013), Irving Arts Center Dupree Lobby, Irving

Inez & Vinoodh: Pretty Much Everything (until 23 Dec), Dallas Contemporary, Dallas

Adad Hannah: Intimate Encounters (until Dec 30), Focus Gallery, San Antonio Museum of Art

Arnold Newman: Masterclass (Feb 12, 2013-May 12, 2013), Harry Ransom Center, University of Texas, Austin

Magnum Photos (until Jan 5, 2014), Harry Ransom Center, University of Texas, Austin

### Virginia

Making Science Visible: The Photography of Berenice Abbott (until Dec 16), Fralin Museum of Art at the University of Virginia, Charlottesville

Many Wars: Photography by Suzanne Opton (until Dec 30), The Chrysler Museum of Art, Norfolk

### Washington, D.C.

The Serial Portrait: Photography and Identity in the Last One Hundred Years (until Dec 31), The National Gallery of Art

## Canada

Royal Ontario Museum, Toronto, ON:

- Observance and Memorial: Photographs from S-21, Cambodia (until Mar 17, 2013)
  - Afterimage: Tod Ainslie's Vision of the War of 1812 (until Feb 24, 2013)
- Margaret Watkins: Domestic Symphonies (until Jan 6, 2013), The National Gallery of Canada, Ottawa

## Scotland

Social Documents group exhibit: Economy (Jan 19, 2013-Apr 21, 2013), Stills Scotland's Centre for Photography, Edinburgh

## England

Seduced by Art, Photography Past and Present (until Jan 20, 2013), National Gallery, London

There's Something Happening Here: Group show (until Nov 10), Brancolini Grimaldi, London

Domingo Milella (Nov 23, 2012-Jan 26, 2013), Brancolini Grimaldi, London

Bedford Lemere & Co.: An Age of Confidence (until June 30, 2013),

Sudley House, Liverpool

Taylor Wessing Photographic Portrait Prize 2012 (Nov 8, 2012-Feb 17, 2013), National Portrait Gallery, London.

Oil Boom, Delta Burns: George Osodi (until June 2, 2013), International Slavery Museum, Liverpool

## France

Michael Somoroff (Nov 12-18 with artist reception Nov 16), during Paris Photo at the Art District Gallery, Royal Monceau Hotel, Paris

Paris Photo at the Grand Palais (Nov 15-18), Paris

Manuel Álvarez Bravo: A Photographer on the Watch (1902-2002) (until Jan 20, 2013), Jeu de Paume, Paris

## Germany

Gillian Wearing (until Jan 6, 2013), Kunstsammlung Nordrhein-Westfalen, Düsseldorf

The Birth of Photography: Highlights of the Helmut Gernsheim Collection, the "first photograph in the world", a landscape photograph taken by Joseph Nicéphore Niépce in 1826. (until Jan 6, 2013 at the Reiss-Engelhorn-

Museum Mannheim's Forum Internationale Photographie, Mannheim

Dennis Hopper – The Lost Album (until Dec 17), Martin-Gropius-Bau Museum, Berlin

Hiroshi Sugimoto: Revolutions (until Feb 10, 2013), Museum Brandhorst, Munich

Visions Feat. Cotton Made in Africa: Albert Watson (until Jan 2013), Haus der Photographie, Hamburg

Alfred Ehrhardt Stiftung, Berlin

- Michael Lange (until Dec 23)

- Arvid Gutschow und Alfred Ehrhardt (Jan 11-Mar 17, 2013)

- Nautilus - The Shell in Modern Photography (Fall 2014)

## Netherlands

Abandoned & Forgotten: Jan Stel (until Dec 15), Eduard Planting Gallery, Amsterdam

The Dwelling Life of Man: Masterpieces by American and European photographers from the Martin Z. Margulies Collection, Miami based on a poem by Friedrich Hölderlin (until Jan 6, 2013), Kunsthal KAdE, Amersfoort

Diane Arbus (until Jan 13, 2013), Fotografiemuseum Amsterdam (Foam)

Lewis Hine (until Jan 6, 2013), Nederlands Fotomuseum

## Switzerland

Howard Greenberg collection: a selection of 120 prints (until Jan 6, 2013), Musée d'Élysee, Lausanne



# Holiday Book Reviews

## *The Camera as Historian: Amateur Photographers and Historical Imagination, 1885–1918*

by Mary Desjarlais

Author: Elizabeth Edwards

Published: Duke University Press, 2012

360 pages, 121 duotone photographs

Elizabeth Edwards' *The Camera as Historian: Amateur Photographers and Historical Imagination, 1885–1918* is a weighty analysis of the photographic survey movement in England from 1885 to 1918. Although sometimes a difficult read, as she intricately pieces together the construct of her theory, it is worth the effort for the rewarding wide scope of information included about the survey movement. Photographic style, photographers' biographical detail, movement structure, methodology, influences, outcomes, and values are all revealed as well as an in depth philosophical analysis of survey photography.

Amateur photographers, under the guidance of camera clubs, survey groups, libraries, and the press, purposefully photographed architecture, landscape, cities, folk customs, workers and any subject within England and its counties for historical record. They submitted their photographs to survey groups and libraries to ensure the perpetuity of British history. Edwards looked at about 55,000 of these photographs, located and studied closely 73 surveys, and researched in detail about 80 percent of the just over 1,000 active amateur photographers. Edwards includes a sampling of the photographs, more than 120 survey images, carefully printed in duotone on smooth coated nicely weighted paper. These reproductions in themselves are worth viewing.

Edwards methodically describes the forces behind survey photography, giving the reader a thorough understanding about the development of the survey movement. She notes that throughout British society in the 19th century there was a "sense of an ever-accelerating change in the social landscape and the physical environment" that created a "fear for a future unaware of a past," which in turn stirred photographers to record history. Survey photography was both a nostalgic response to remember the past, but it was also a guide for future generations to ensure that technological progress would not erase from the human knowledge base wisdom of the old ways, traditions, rituals, techniques, and skills. She argues "A complex entropic anxiety permeates all levels of the photographic surveys, not only in the language of cultural disappearance but in survey contributors' concerns over stylistic instability and fragile material practices." The advent of the industrial age brought about a dizzying amount of changes, including increased leisure, social mobility, urban/suburban growth, and the solidification of imperial and national identities. Edwards shows that with these changes there was a parallel growth in the popularity of antiquarianism, and ultimately the development of the survey movement.

It is the amateur photographer who plays the lead role in Edwards' book. According to Edwards, technological

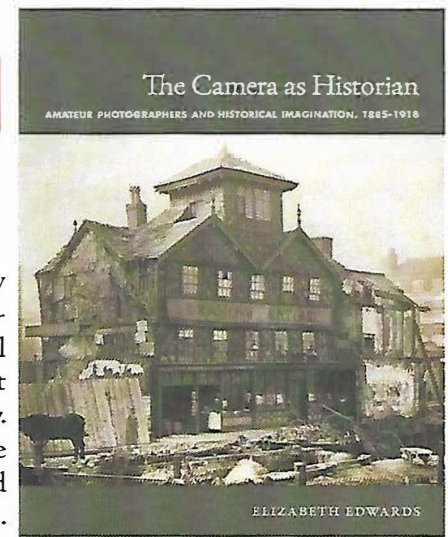
advances in photography allowed amateur photographers to play a pivotal role in the development of survey photography. Without the amateur, the survey movement would have never happened. She explores who those

amateurs were, how they worked, what motivated them, why they chose to photograph and what subjects they shot. For example, she notes that many of the photographic subjects were gleaned from newly published Ordinance Survey maps. On these maps, historical markers were conveniently included that gave photographers plenty of fertile subject matter, limited only by what the amateur photographer could easily commute to by train, bicycle or on foot.

Ultimately, the summation of Edwards' analysis of the amateur as involved in the photographic survey movement is "an ethnography of aspects of the culture of English amateur photography at a specific historical moment, but, more importantly, it is a prism through which to examine the relationships between historical imagination and photography more broadly." She considers the amateurs' role in providing an "archive for the future"; the survey groups' cultivation of a self-conscious collective enrichment of the experience of photography; the Victorian emphasis on morality and a "useful leisure" or "rational recreation"; the desire to "define a self despite empire"; and how these and many other aspects of the survey movement were influenced by photography or just as importantly how they influenced photography. For example, Edwards spends a great deal of time describing how the survey movement took photography in the opposite direction from Pictorialism with its emulation of painting which was popular in the 19th century. Survey photography instead focused on the documentary and unadulterated replication.

The survey movement was defined in part by *The Camera as Historian*, by H. D. Gower, L. Stanley Jast and W. W. Topley. By including it in the title of her book, Edwards honors this influential publication that was used by many photography and survey groups as a guidebook for their photographic survey work. This 1916 book served as the handbook for amateur survey photographers, describing with scientific precision standard practices for survey photography, including the ideal negative and print size, apertures, preferred lens, photographic method choice ideal for longevity, paper, matting, labeling, archival methods and more. While perhaps seeming superfluous to traditional photographic art historical research, Edwards both does homage to the movement's heralds who placed so much import on the quality of photograph archiving; she also makes

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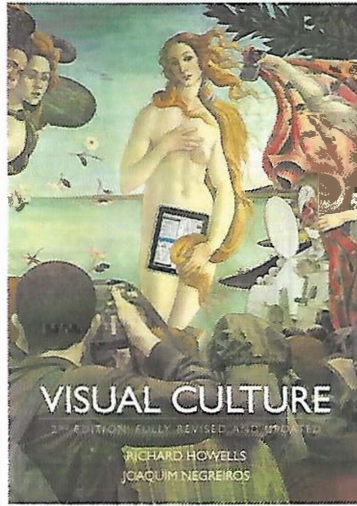




## Review: *Visual Culture*

by Mary Desjarlais

Authors: Richard Howells and Joaquim Negreiros  
Publish Date: Polity Press, 2nd Edition, 2012.  
346 pages.



I was not planning on writing a review on *Visual Culture* by Richard Howells and Joaquim Negreiros. My intention was to do some personal improvement in art theory education so as to serve the MiPHS readership as best I can. I was recommended this book as a tool to help with art analysis, and I therefore expected a refresher course in the verbiage of modern day philosophers and art historians whose writing can get pretty convoluted at times. The book was everything I expected and so much more. I recommend this book wholeheartedly to anyone who has any interest in art theory, the politics of art, art history, or just an appreciation of art in general.

The book is divided into two sections: theory and media. In the theory section the authors go over different methods of analyzing art, including the following viewpoints: iconological, formal, art historical, ideological, semiotic or hermeneutic. In the second section, they delve into various forms of media, including fine art, photography, film, television and new media such as websites and video games. In this second part they begin their art analysis explorations within specific media rather than from a theory. They focus on a specific issue concerning each media that has been more controversial in different cultures and during different time

periods, such as whether or not painting should imitate reality.

The beauty of this book is that Howells and Negreiros take what may potentially be very dry and scholarly subject matter and they make it thoroughly enjoyable and clearly understandable... even to the point of being remedial at times. However, I did not mind the refresher course on some basic art history concepts because they defined the subject matter within some very interesting discourses on art. For example, the authors present John Berger's ideas as conveyed in a

very liberal book and documentary mini-series on art in the 1970s, *The Way of Seeing*. One of Berger's beliefs is that art or image-making is used by the ruling classes to justify their position in society. This is a very radical viewpoint. So it makes a good theory for Howells and Negreiros to use as an example for an ideological assessment of art while showing other countervailing positions.

Howells and Negreiros conclude every discussion in each section with recommended reading. This in itself was worth the purchase of the book. It includes a veritable "Who's Who" list of many of the significant writers who have influenced art history, theory, and philosophy within Western art, pertaining to the particular theory in that section of the book. For example, concerning Photography the authors provide

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## Review: *Pictures and Progress – Early Photography and the Making of African American Identity*

by Mary Desjarlais

Editors: Maurice O. Wallace and Shawn Michelle Smith  
Publish date: Duke University Press, 2012. 388 pages.

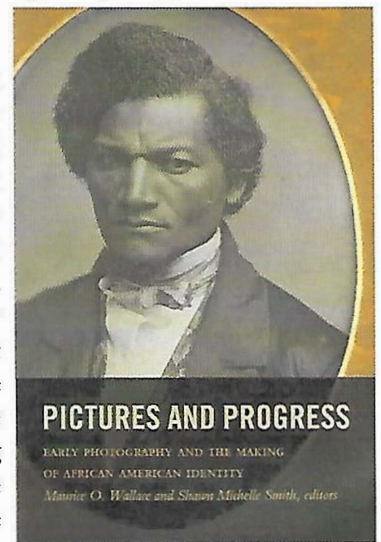
*Pictures and Progress – Early Photography and the Making of African American Identity* is a collection of over a dozen essays on African American photography. The many essays include different aspects of photography, including straightforward historical writing, photographic theory, and even a thoughtful perspective on collecting. Some of the essays describe relatively unknown African American photographers while others reveal the significance of photography for notables like Frederick Douglass, Sojourner Truth and W. E. B. Du Bois.

I found some of these essays to be absolutely riveting and enlightening. For example, Laura Wexler, in her essay "A More Perfect Likeness: Frederick Douglass and the Image of the Nation", explained how Douglass believed the photograph could be a transformative agent for African Americans. As Wexler put it, "Douglass heard in the click of the shutter a promise of the shackle's release." The title of this book takes its name from Frederick Douglass' 1861 lecture, "Pictures and Progress." Douglass suggested to his 1860s audiences that the photograph "promised to remedy what he saw as badly

distorted visual representation of black people made by white artists." The photograph could humanize and elevate the African American, fighting the common perception of African Americans as property and slave. Wexler convincingly argues that Douglass was prescient concerning the significance of photography, long before Roland Barthes, Susan Sontag and the like. He spoke with real insight about the medium, particularly as concerned African Americans.

In the essay "Rightly Viewed: Theorizations of Self in Frederick Douglass's Lectures on Pictures", Ginger Hill adds another viewpoint on Douglass' "Pictures and Progress" lecture and his beliefs about photography. From a particularly sensitive African American context, Douglass argued that appearance was not the wholeness of the individual, that

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(*The Camera as Historian* cont. from page 7)

an effective argument that the body of survey photography, when seen as archive, rather than singly, affects the read of the photographs themselves. They are far more than just individual photographs. She studies the libraries, the survey photographic collections, and their adherence to the movement standards and how these "photographs are understood and institutionalized as 'history' and as 'documents' within discourses of information, documentation, authentication, and representation, rather than as historical objects in their own right, objects, in this context, that constitute a further historical object: 'the local survey.'"

The *The Camera as Historian: Amateur Photographers and Historical Imagination, 1885–1918* provides a dense amount of information about the photographic survey movement, as well as aspects of Victorian and Edwardian Britain that shaped the survey movement. However, its analysis is not a

(*Pictures and Progress* cont. from page 8)

no photograph could provide the complete assessment of a man. Hill explained that "Douglass repeatedly described the everydayness of [John] Brown's physical appearance and how a visual survey gave no indication of his extraordinary and revolutionary interior." The photograph or "perception as realized through the body is not truth but a portal, the means of access to an attitude toward truth."

The essays on Frederick Douglass are historical essays, and they focus on photography as a new media and its effects on society. However, Wallace and Smith did a good job editing, including a refreshingly wide variety of essays in *Pictures and Progress – Early Photography and the Making of African American Identity*.

There are essays that focus specifically on the history of African American photographers. Shawn Michelle Smith contributed a number of wonderful essays which bring to light African American photographers who deserve some attention, like "Unredeemed Realities: Augustus Washington." It provides a glimpse at the photography of Augustus Washington, who photographed John Brown ten years before Harper's Ferry. In "The Photographer's Touch: J. P. Ball", Smith writes about J. P. Ball, who was one of

light read and can be at times unnecessarily exhausting. There is some repetition of ideas that might have been eliminated. But the content and ideas are interesting and provide an original perspective, making any extra effort in the read a tremendously worthwhile venture.

Elizabeth Edwards is Professor of Photographic History and Director of the Photographic History Research Centre at De Montfort University in Leicester. From 1988 until 2005, she was Head of Photograph and Manuscript Collections at the Pitt Rivers Museum at the University of Oxford, where she was also a Lecturer in Visual Anthropology. Edwards is the author of *Raw Histories: Photographs, Anthropology, and Museums*; editor of *Anthropology and Photography, 1860–1920*; and a co-editor of *Photography, Anthropology and History*; *Visual Sense: The Cultural Reader*; and *Sensible Objects: Colonialism, Material Culture and the Senses*. ■

America's most successful African American photographers in the 19th century; and Ball's conundrum of having to photograph an African American for whom he had lobbied a stay of execution unsuccessfully.

Taking a totally different tact, Cheryl Finley wrote the engaging essay, "No More Auction Block for Me!" which provides an illuminating perspective on photo albums as cherished family treasure, and as collectible. She conveys the sadness of the orphaned albums, yet also the secret voyeuristic desire to peak into the lives of others.

I recommend *Pictures and Progress – Early Photography and the Making of African American Identity* for anyone who enjoys reading about the history of photography, African American history, or those who like to consider new ideas about photography as an art form. Some of the essays are a little bulky, providing a bit of a challenge to read. But originality, fresh ideas and a good pace of content make *Pictures and Progress – Early Photography and the Making of African American Identity* an excellent read.

Maurice O. Wallace is associate professor of English and African American studies at Duke University. Shawn Michelle Smith is associate professor of visual and critical studies at the School of the Art Institute of Chicago. ■

## The Daguerreian Society – D.C. Antique Photo Show

The Daguerreian Society, one of the country's foremost photo historical organizations, will hold a meeting next year in conjunction with the annual spring D.C. Antique Photo Show, announced Diverse Markets Management (DMM), a D.C. firm in its fifth year of managing the show.

The Daguerreian Society participation follows the March 2012 expansion of the show to include a second sales room devoted to postcard exhibitors. The combined 30th annual D.C. Antique Photo and Postcard Shows will be held Sunday, March 10, 2013, at the Holiday Inn Rosslyn, 1900 N. Ft. Myer Dr., Arlington, VA 22209. The Daguerreian Society has planned a meal, brief business meeting and mini-auction at the hotel on Saturday March 9th. The auction will be headed by Greg French, a long time photo show exhibitor and a society board member.

Society Vice President Sally Anyan said the meeting would be "a mini-event for those unable to go to Paris and

Bry-sur-Marne" in France where the society will hold its 25th annual meeting later in 2013 to celebrate Louis Daguerre.

"Daguerreotype dealers have always been a significant presence in the photos show and we're expecting even better representation this year with the collaboration," said DMM Show Manager Tom Rall.

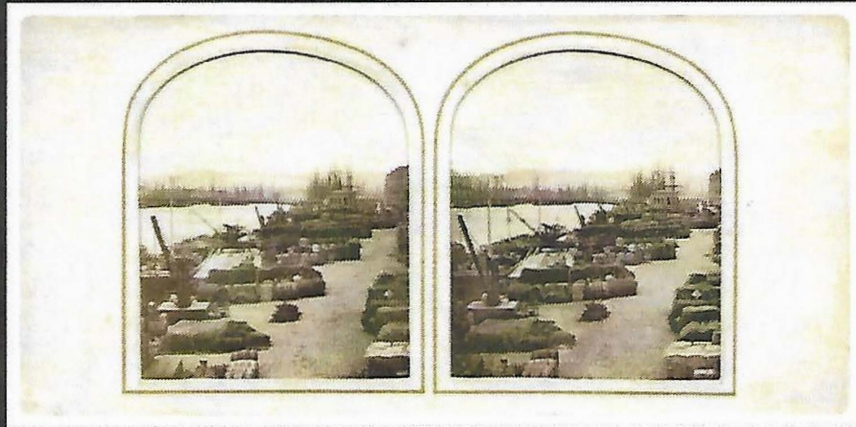
"I expect we'll have to expand the show again," Rall continued, noting that additional space was reserved following the show expansion in March. "The combined shows generated significant reported sales so we're also expecting more postcard exhibitors too."

The DC Antique Photo and Postcard Shows open with a 8:30 AM \$25 preview admission and continue 10 a.m. to 4 p.m. with a \$10 public admission. The hotel is walking distance from Georgetown and only one block from the Rosslyn station on Metro's orange and blue lines. For more information visit the show website [AntiquePhotoShow.com](http://AntiquePhotoShow.com).



## New Publication by MiPHS Member

### *The Early Paper Stereoviews of Claude-Marie Ferrier, 1852-1858*



### *The Early Paper Stereoviews of Claude-Marie Ferrier, 1852-1858*

john b. cameron & janice g. schimmelman

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Authors: John B. Cameron & Janice G. Schimmelman

Softcover: \$41.89, hardcover w/dust jacket: \$52.24

Publish Date: July 17, 2012

80 pgs, premium paper, lustre finish

Michigan Photographic Historical Society's board member, Janice Schimmelman, has recently published a new book on the stereoviews of Claude-Marie Ferrier.

Claude-Marie Ferrier was the premier photographer and manufacturer of glass stereoviews in nineteenth-century France. This book, however, discusses his early paper stereoviews from 1852 through 1858. It is illustrated with over 50 rare salt print and albumen paper stereoviews from the Cameron-Schimmelman collection.

*The Early Paper Stereoviews of Claude-Marie Ferrier, 1852-1858* is based on the research that John B. Cameron, Janice Schimmelman's late husband, published in *The Photogram* in 2004. Janice Schimmelman has published this new book with text that she authored which is quite different

from John B. Cameron's *Photogram* article, but the research is still his. This is the reference for *The Photogram* article: John B. Cameron, "The Early Paper Stereographs of Claude-Marie Ferrier," *The Photogram* (Vol. 31, No. 5, April-May 2004): 4-11.

Janice G. Schimmelman is Professor Emerita of Art History at Oakland University, Rochester, Michigan. Her research has been published by the American Philosophical Society, the American Antiquarian Society, Oak Knoll Press, G. K. Hall, and the Winterthur Portfolio. She is the author of *The Tintype in America 1856-1880*, *American Photographic Patents 1840-1880*, *The Iron Plate in American Photography* (blurb.com), and *American Imprints on Art through 1865*.

The book is available for purchase at blurb.com. The link for the book is: <http://www.blurb.com/bookstore/detail/3400181>. Discounts are almost always available by using codes at the blurb.com checkout. A google search for "blurb coupon" will give you several links. ■

### **SPECIAL EVENT:** *Motor City Muse: Detroit Photographs, Then and Now*

A new photography exhibit, *Motor City Muse: Detroit Photographs, Then and Now*, will open at the Detroit Institute of Arts, Albert and Peggy de Salle Gallery of Photography. It opens December 14, 2012 and runs through June 16, 2013.

For more than 70 years, photographers have found inspiration for their work from the people, city streets, and automobile culture of Detroit. This exhibition includes select photographers who, through their personal vision

and photographic skill, have captured subjects specific to Detroit, its changing landscape, architecture and auto industry, as well as its citizens in the past and the present. Included are over 80 photographs by Henri Cartier-Bresson, Robert Frank, Karin Jobst, Dave Jordano, Detroiters Nicola Kuperus and Bill Rauhauser, along with select members of the Detroit Automotive School of Photography. ■



# Sally Mann in Ann Arbor

by Cindy Motzenbecker

Due to a friends' unforeseen wish to go to an Ann Arbor hospital, and another friends' random Facebook post, with me actually noticing it, I was extremely lucky to have the privilege of attending a lecture by Sally Mann at the Michigan Theater on September 20th. This woman has been an idol of mine for a long time – even more so now, because I know what's involved to decently pour an 8X10 plate for an ambrotype. Mann has been doing wet plate photography since the mid 1990s. She loves the results even though she says she needs to work "cleaner". As she was speaking, her silver nitrate stained fingers waved through the air. She is the author of eight books, has received three Individual Artist Fellowships from the National Endowment for the Arts and one Guggenheim Fellowship.

Mann started by reading her yet unpublished memoir, *If Memory Serves*, about her Virginia childhood, being raised by a black maid. She said writing this book was the hardest thing she had ever attempted to do. The maid, who badly needed a job when her spouse died, was hired by Mann's atheist, thus outsider, parents. (Mann's father was a general practitioner.) Mann introspectively wondered how this woman, after 10-12 hour days at her family home, managed to still raise six children and put them all through college. Mann was also troubled how she was so naïve as a child to not ever wonder about this woman's home life. She then showed some childhood snapshots and went on to show and discuss some ongoing work of taking large wet plate images of black men.

After the talk, the audience was invited to a smaller room for questions. The situation quickly turned into a

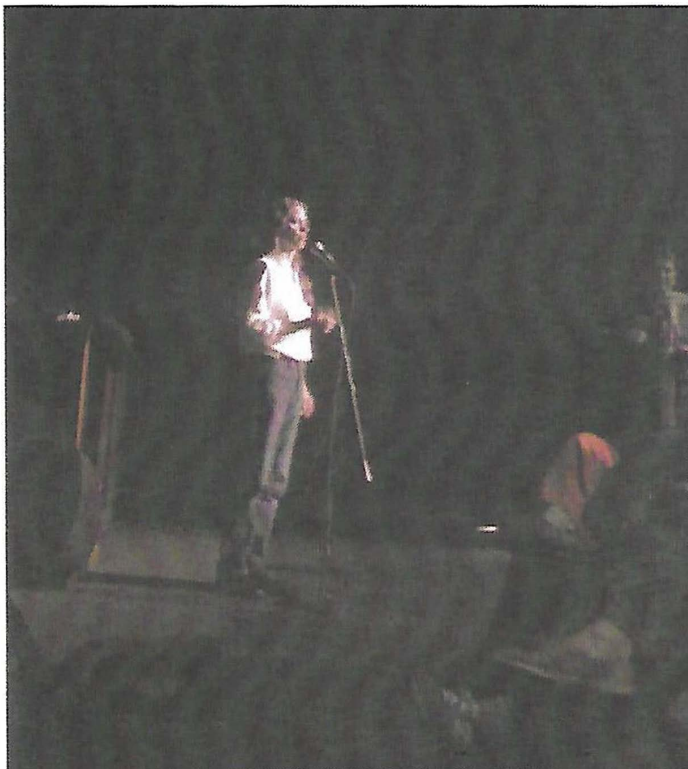


conversation with the audience. Mann was very down to earth and accessible. People asked her about the controversy over her early photographs of her nude children. She said she was not anywhere near prepared to deal with society's judgments. When asked about repeating this sort of project, she said she has told other photographers, "Just don't do it... Just don't do it."

There was a discussion of race and the underlying legacy of slavery. Her depictions of it were thought provoking. She said she did not address the "fear" that our white society has of black males in her photographs. She said these ideas are something she is still exploring. The images were stunning and unlike any other images I have ever seen. They were objective "statements", yet there was room for afterthought. The collodion process added quite a bit to the ethereal quality of the images. She said she sort of regretted not doing it with regular film. But she acknowledged a negative could be made for around \$200, so duplicates would be possible. She also acknowledged she would have lost a lot if she had used film.

Mann was asked about where her work with black men came from. She said that she has done it over a long period of time. Photography is just something she does, taking photos of everything not exactly knowing why. A question was asked about the models having preconceived ideas of

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(Sally Mann in *Ann Arbor* cont. from page 11)

what they might want to present to her. Her response was that the models would have never known each other. She said the "race thing" is answering the silent "race shadow" present in her childhood. She can see where she came from, but has trouble with her lack of awareness about the racial issue. Her movement towards understanding the "black male" could be almost as forbidding as her children's nude pictures.

After attending the lecture and thinking about Mann's work, it seems as though she is constantly taking images of what is happening around her, not just her conscious projects. She is just plain DRIVEN to it. She is not squeamish about

(*Visual Culture* cont. from page 8)

an overview of the debate about whether photography represents reality. Roger Scruton's perspectives on the issue are analyzed as well as William King's counterpoint and the particular volumes they authored that include this topic are referenced. They go much further in depth, commenting on the contributions of other theorists. For further study, they suggest reading the writing of Susan Sontag, Roland Barthes, plus some more current or specialized authors. Or on another topic, in the section on semiotics, they recommend Jean Baudrillard, Ferdinand de Saussure, Charles S. Pierce and many more; and they explain specifically in which perspective on semiotics the author has made significant commentary. In this sense it is very clear that Howells and Negreiros were targeting students when writing this book. But readers who already know quite a bit about art history will still find plenty of recommended reading that they can use. Most helpful is that Howells and Negreiros provide specific titles by each author they would recommend for the topic of interest.

For the reader, contemporary art analysis in magazines or books can be frustrating. Art historians using semiotic or hermeneutic analysis can make those methods seem blindingly difficult and mystifying to the casual art lover. It can make you want to throw down the art magazine or book, or simply content yourself to look at the pictures. Struggling

anything such as the body farm where forensic scientists study decomposition, or her spouse's body wasting away from muscular dystrophy, or the bones of a well loved dog. She even took lots of self portraits when she was recovering from a riding accident when one of her horses broke her back, since she could not do much else. She is driven to document the world she lives in no matter what it is, no matter how personal or controversial. A lot of her work is so objective, unlike most of the world looking through "emotion glasses", which is probably why she got in so much trouble over those images of her young children. I find her work beautiful, especially with the wet plate process. ■

with obscure words and overly complex sentence structure can make it too much work to understand a writer's message for a leisure pastime. Sometimes you may just want to read an art review to know whether it's worth going to the art gallery or not. You may not necessarily be interested at that moment to read a philosophical treatise. So, it was with great appreciation that I read Howells' and Negreiros' book that not only clearly and easily explained concepts, such as semiotics and hermeneutics, but also revealed them simply as the fairly straightforward ideas they are.

My only complaint about the book is that the writers do not go as in depth as I would like. With the book, minus notes and index, at just under 300 pages, they do cover quite a lot. However, I would have liked to read much more detailed analysis on some of the different perspectives on art, considering how many there were throughout the entire history of Western art. But then again, I do have the glorious references Howells and Negreiros recommend. So after all is considered, that is not too much of a complaint.

In summation, if you are interested in getting more out of your museum visit, or want to increase your appreciation of art or photography in any style, whether it is abstract, expressionist, or realist, or from any time period, *Visual Culture* does a wonderful job helping provide the tools to improve your ability to assess the artistic qualities of art. ■

## News Snapshots

### Malcolm Browne, Photographer of the Burning-Monk, Dies

On June 11, 1963 Malcolm Browne photographed the monk Thich Quang Duc after setting himself ablaze in protest against the South Vietnamese government which was supported by the United States. Although all the foreign journalists had been alerted to the protest, only Malcolm Browne of the Associated Press showed up to photograph the event. The photograph was published on the front page of newspapers around the world, influencing public opinion and political policy. After a long career as a journalist for the *New York Times*, Browne died August 27th at the age of 81 from Parkinson's disease in New Hampshire.

### Ryerson Image Centre Opens

The Ryerson Image Centre (RIC) opened in Toronto, Ontario on September 29th. It is the newest addition to Toronto's gallery circuit. The RIC is an art center dedicated to the exhibition of photography and related arts, including new media, installation art and film. The Ryerson Image Center is located in the heart of downtown Toronto within Ryerson University's campus. RIC is hosting two inaugural exhibits: *Archival Dialogues: Reading the Black Star Collection*, a group show of Canadian visual artists with multidisciplinary work inspired by the Ryerson University's Black Star Collection. In *The Art of the Archive*, Ryerson University School of Image Arts students and recent alumni investigate time, memory and history through photographic and video images. Both exhibits run through December 16th.