

DECONSTRUCTION RECONSTRUCTION

Shelley Rice, guest curator

THE NEW MUSEUM

Cecile Abish

Eileen Berger

Dara Birnbaum

Barbara Crane

Bonnie Gordon

Andrea Kovacs

Ray K. Metzker

Vision Stations

DECONSTRUCTION/RECONSTRUCTION

THE TRANSFORMATION OF PHOTOGRAPHIC INFORMATION INTO METAPHOR

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July 12-September 18, 1980

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THE NEW MUSEUM

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Shelley Rice

PREFACE

Deconstruction/Reconstruction: The Transformation of Photographic Information into Metaphor is the second exhibition of contemporary photographic work to be organized by The New Museum. While photography is often incorporated into our exhibitions as yet another means of dealing with the issues around which a group show may be centered, it nonetheless is important to present to the public exhibitions specifically devoted to the photograph as well. Such shows explore ways in which this medium has been used and/or transformed by artists who have worked both within its traditional definitions and outside them.

The present exhibition, organized for The New Museum by critic and art historian Shelley Rice, presents untraditional modes of photography through the use of multiple images incorporated into other, larger systemic structures. In effect, this is a synthesizing rather than an analytic sensibility, one which proposes a broader and more experimental definition of that medium.

I am most grateful to Shelley Rice, who has given us an unorthodox view of the photograph's use and a provocative and informative essay to accompany it. My thanks to our staff, who once more have used their considerable energy and expertise to good end, and to the interns and volunteers of The New Museum, who facilitated the exhibition in every aspect. Our gratitude also to The Jerome Foundation, The National Endowment for the Arts, and The New York State Council of the Arts, whose generosity has made the exhibition and catalog possible.

Marcia Tucker
Director

DECONSTRUCTION/RECONSTRUCTION

THE TRANSFORMATION OF PHOTOGRAPHIC INFORMATION INTO METAPHOR

We live in an information-oriented society, and by far the bulk of the information we receive comes from photographic images. Critics, social scientists, writers and artists have examined some of the effects that photographs have on the daily lives of those of us who walk the streets of twentieth-century America, but the pervasive impact of these images on the perceptual patterns and world views of people who live in technological societies has yet to be fully explored. Photographs define our attitudes toward time, toward space, toward ourselves and other people; they expand our understanding of the universe in which we live at the same time as they shrink this universe into what Susan Sontag has called "a department store or museum-without-walls in which every subject is depreciated into an article of consumption, promoted into an item for esthetic consumption."¹ Photographs are our vehicles for prodding political and social conscience as well as the propaganda that reinforces mass ideals and conformity. They create our cultural mythologies and standards of beauty—and then, following the whims of fashion and novelty in our consumer society, continuously destroy and replace them.

There is nothing simple about the roles that photographic images play in our collective lives: they are, in essence, the backbone of our socialization process, and they communicate to us through a variety of means, channels, forms and functions that may be both paradoxical and contradictory. They—and the mass media, institutional, educational, personal, art world and other information systems within which they serve—are as complex and as ineffable as the natural world which they purport to describe. Over the past decade, an increasing number of writers and artists have attempted to make order out of this apparent chaos, to gain some perspective on the photographic communications that shape our experience of modern life. Most of these individuals have attempted to gain this understanding by focusing their attention on the phenomenon of image-making and -consumption in one of two very different—indeed, mutually exclusive—ways.

The first way involves a focus on the individual images themselves, and is the most commonly held perspective on contemporary photography. Those with this vision of the medium generally ignore or simply refer in passing to the larger, more encompassing communication systems of which these images are a part. This vision is, above all, a materialistic one, which gives credence only to the tangible properties of concrete objects. Seen in this way, the photograph-as-object is given primacy as well as a certain self-sufficiency; the image itself is viewed as the "source"² of information, and the form of the picture, its content, its relationship to the subjects, time and space that it describes all become vehicles through which this information is communicated. Any discourse on the meaning of images that takes place within this attitudinal context must, by necessity, be analytic rather than synthetic, be directed toward an understanding of individual pictures and pictorial language that functions in depth rather than in breadth.

Those familiar with the contemporary photographic art world will recognize that its biases—esthetic, critical and economic—reflect the materialistic attitudes toward, and mode of perceiving, the photographic image. Within the current art system, the single print itself—as a ma-

terial (read “marketable”) object—is the primary focus of interest for the majority of artists, curators, collectors and critics, and most contemporary photographic criticism is aimed toward in-depth analysis of form and content as it exists within the boundaries of a frame. The role of this self-contained image in the larger institutional, educational and mass-media systems within which it is perceived is almost never discussed. And the communication networks rarely function as the primary subject matter of works that are the most visible, and the most forcefully promoted, within establishment art photography contexts. Instead, single image, “straight” photographs like Garry Winogrand’s street scenes, Robert Mapplethorpe’s portraits, Jan Groover’s still lifes and Lee Friedlander’s American landscapes seem to exist in a vacuum: in an esthetic world of masterpieces and original prints, a world of ideal, even classical, stop-time, a world supposedly unaffected by the marketplace or the communication networks and institutional structures which sustain it.

Considering the complexity of contemporary information systems and the manifold uses of photography within our society, this view seems like an antiquated, one-dimensional and extremely limited way of looking at photographs. There is, however, another way of perceiving and describing the role of images in our culture: this second outlook is synthetic rather than analytical, is geared toward breadth of vision rather than depth. Some writers and artists—for instance Marshall McLuhan and the Systems artists of the '60's—have tried to describe and/or recreate models of communication systems as a whole, and to focus on the interrelationships between the parts of these systems rather than on the parts themselves. This manner of looking at photographs is a less concrete, more conceptual approach: individual images, when seen within this attitudinal context, lose both their primacy and their autonomy. Indeed, they become fragments, bits of information that function as building blocks within larger, more encompassing networks; their form and content become means rather than ends. The image itself takes on a “channel”³ rather than a “source” function: it becomes the vehicle through which information flows as it structures itself into broader, and more complex, communication patterns.

From this way of looking at photographic communication, there has arisen an alternative mode of expression in contemporary art photography, a mode that has kindled the imagination of a number of talented artists but, for obvious reasons, has yet to be fully accepted by establishment art photographic institutions. And this mode—represented here by eight photographic projects created by nine artists—is the subject of *Deconstruction/Reconstruction*. The works by the artists included in this exhibition have taken diverse forms; their sensibilities are quite different, and the subject matter and emotional content of their pieces vary. What they share in common, however, is the fact that they choose to work with multiple photographic images—and to arrange these images into larger, synthetic structural configurations that both alter and expand upon the meaning inherent in individual photographs.

The artists represented in this exhibition have taken their clues from Conceptual Art: they use the photographic medium, not as an end in itself, but as a means for expressing a less tangible vision whose scope transcends the information contained within the images themselves. Each of the art works on view is, in essence, a metaphor—a metaphor that describes or recreates the patterns of perception, the mental systems of organization, that allow these nine artists to create order out of the apparent chaos of visual data that bombards them constantly in our image-

oriented, highly symbolic world. In certain ways, the works included here are related to those of the Systems artists—like Hans Haacke, Newton and Helen Harrison and Les Levine—whose work came to the forefront in the '60's. But whereas the Systems artists “dematerialized”⁴ their art works in order to allow them to penetrate what Jack Burnham has called “real time systems,”⁵ these artists choose to work with secondary information about the “real” world in order to “deconstruct” it from its normal visual contexts and “reconstruct” it into larger image-systems. And whereas the '60's artists focused primarily on the institutional, political, economic or ecological systems that shape our world, these artists focus on the conceptual frameworks devised by the human mind to process and order the plethora of visual information it receives.

All of these works contain photographic images, or utilize photographic processes; some of the photographs included were taken by the artists themselves, while others were chosen from those available within the culture. But individual images are transformed once they are placed within the larger context of these art works: whereas the relationship between a “straight,” single photographic print and the tangible reality it describes is relatively direct, the works in this exhibition imply both a more complex and a more ambiguous relationship between image and reality, between information and its perception. For the individual photographs contained within these works are both carriers of specific information and building blocks within larger structures that alter the ways in which this information is perceived; these images retain their signifying and descriptive—their “source”—function even while they are transformed into fragments, into bits of information that serve a “channel” function within a more complex expressive framework. As a result, two levels of perception are embodied, and held in balance, within these art objects—and in order to fully perceive the multi-leveled meanings of these works, the viewer must be able to simultaneously see the individual photographs and the overall structure, the image-system and its parts, the concrete visual data and the conceptual frameworks within which it is received.

This multi-dimensionality is what separates these works from the purely formal multiple-image works, like those by Ralph Gibson and others, that are often seen in galleries and museums. The individual images in the works on view are not emptied of content and transformed into decorative forms and/or color planes that function on a purely visual level. Rather, the individual images retain their integrity even as they undergo alteration, since their two functions—“source” and “channel”—are not mutually exclusive or even independent of each other. Though the overall form of these complex works might be different from that of the individual photographs, it functions as an extension of, or a commentary on, these images' informational content. The rhythms that unfold within Barbara Crane's horizontal landscapes, for instance, are rhythms that embody the universal harmonies she perceives in nature; the stark formalism of many of Ray Metzker's photographic assemblages reflects the geometric regularity he finds within the urban environment he photographs. A direct though complex relationship is established between the content of the single pictures and the larger image-structure created to organize this information, and from this metaphoric relationship between form and content, multiple levels of meaning emerge.

Any discussion of these complex works, therefore, has to take account of these multiple levels of meaning established within them: between the images and their interrelationships, between photographic description and abstract design, between fragmented form and overall structure. These constantly shifting interactions are, above all, the source of the dynamic energy inherent in

these works—and the reason why they can suggest a world of simultaneity, multiplicity and non-linearity that could never be embodied within the stop-time of a still photographic print.

For while inclusion within these larger image-structures destroys the autonomy of individual prints, it also provides them with alternative contexts that both alter and expand their meaning. Within these image-systems, photographs attain a flexibility and an expansiveness they could never achieve if they were still anchored to their moorings in the “real” world; as a result, they open up to receive multi-layered and multi-faceted meanings that often transcend “normal” laws of time and space. Eileen Berger’s “found” media images, for instance, when seen within the context of her visual novel *Sylvia*, are infused with mythic overtones that enrich but do not destroy their obvious associations with twentieth-century popular culture; Bonnie Gordon’s pictographic words, function totally differently than normal language and achieve a new depth and vitality as visual symbols. And because Andrea Kovac’s multiple-image assemblages describe the interaction between instantaneous photographic experience and memory, the individual images within them—which would normally represent only a single frozen moment—are free to partake of a more fluid, and less linear, temporal process. A new vision emerges from the synthesis of images, a vision more complex and more holistic than any that could be contained within the purely descriptive mode of straight photography.

And this vision itself is a synthesis: a merger of the world as the camera sees it and experience as it is processed and re-ordered by the mind and eye of the artist. By simultaneously describing the tangible world and the conceptual frameworks through which these artists perceive it, these metaphoric assemblages maintain a dynamic tension between the literal and the experiential, between the objective and the subjective, that can never be resolved. And this dynamic tension is an appropriate reflection of—and response to—the complex image-world in which we live.

Multiple-image works have been part of the photographic tradition since the nineteenth century: Eadweard Muybridge’s motion studies, begun early in the 1870’s, and Paul Nadar’s photo-interview chronicling a conversation with Chevreul in 1886 are just a few of the most well-known historical examples. Since any straight, single image photograph—which, by definition, represents a frozen moment—has a direct relationship to the time in which it was exposed, it is not surprising that serial photoworks, which emphasized the nature of time-as-process, entered the mainstream of photographic history at about the same time that the Impressionists began to explore the ephemeral visual qualities of the moment in their paintings. As different as Muybridge’s and Nadar’s photographic series are, they share similar attitudes toward time: both of them describe the temporal process as a linear development which moves in one direction only. Chevreul’s frozen gestures accompany a conversation which “moves” forward, and even reads from left to right; Muybridge’s animals, like his people, move from one position to the next, and their motions have a sequential order that places them within the framework of a linear progression of time.

Similar narrative and/or serial attitudes toward time still provide the structure for much contemporary multiple-image photographic work. Photo-essays have been a mainstay of photojournalism at least since *Life* magazine, and sequential imagery, with or without text, has been commonplace in galleries and museums since the influence of Duane Michals and other narrative artists made itself felt in the late ’60’s and early ’70’s. Even a multiple image artist like

Eve Sonneman, whose double-print works chronicle the passage of non-sequential moments and the concomitant changes in both the subjects depicted and the perspective of the artist, is working within the concept of photographic time established by photographers like Muybridge and Nadar. And this linear conception of time separates the above-mentioned artists from the ones represented in this exhibition, who, for the most part, reject narrative or sequential progressions in favor of non-linear arrangements that often involve shifts in both space and time. Developments central to the ideas put forth in these works, in fact, find their roots, not in photographic history at all, but in early twentieth-century art historical forms and concepts.

The art works in *Deconstruction/Reconstruction* are linked in thought — if not in form — to the works of the Italian Futurists, who put forth their notions of the dynamism, simultaneity and multiplicity of modern life by 1909–10. In paintings *The Laugh* and *The Noise of the Street Penetrates the House* (both 1911), Umberto Boccioni proclaimed that the essence of urban life could be expressed, not by literally depicting objects or scenes, but by visualizing, fragmenting and interweaving the diverse forms, shapes, colors, sounds and emotional overtones that provide the backdrop for modern existence. Fernand Léger, working at around the same time, developed these ideas into a theory of pictorial realism that also rejected the notion of literal imitation; he maintained that “present-day life, more fragmented and faster moving than life in previous eras, has had to accept as its means of expression an art of dynamic divisionism.”¹⁶ In works like his masterpiece, *The City* of 1919, Léger isolated the objects, signs, symbols and color planes common to city life from their normal contexts in space, fragmented them, and re-structured them into a painting that recreates the spectator’s experience of the simultaneous visual bombardments and the fast pace of urban life rather than the actual scenes this spectator would have observed.

Léger’s conviction that commercial displays are the most pervasive and popularly-based modern art forms relates his work to that of the “Vision Stations” artists, Jerry Jones and Haas Murphy. Also relevant for discussion here is the artist’s film of 1923–4, *Ballet Mécanique*, which is, in many ways, the precursor of Dara Birnbaum’s *Pop-Pop-Video*. Whereas Birnbaum works only with secondary information — television imagery — that she finds in American popular culture, Léger, in *Ballet Mécanique*, worked primarily with commonplace modern objects — machines, parts of human and mannequin anatomy, bottles and other plastic forms — and lifted them out of their everyday contexts before filming them. Once isolated and seen close-up, these objects began to lose their normal associations (cultural as well as temporal/spatial), to be “deconstructed” from their roles as functional forms — and then they were “reconstructed” into film sequences whose juxtapositions of imagery emphasized the relationships between people and machines, nature and culture, animate and inanimate objects in the modern urban and technological environment. Like *Pop-Pop-Video*, *Ballet Mécanique* had no narrative structure; its visual incidents did not develop linearly over time. Rather, the metaphoric connections being made by the artist developed through cumulative association and juxtaposition of imagery, and demanded that the viewers of the film “resee” their world in unexpected ways.

This revisualization was also the aim of the photo-collagists who worked within (or close to the orbit of) the Dada and Surrealist movements. Whereas Léger painted in order to express his experience of modern life, these artists — Raoul Hausmann, John Heartfield, Hannah Höch, Paul Citroën, Max Ernst and Joseph Cornell are among them — chose to use media photographs and

other types of “found” popular imagery as their starting point. Like all of the artists in this exhibition, but especially Eileen Berger, Dara Birnbaum and the “Vision Stations” team who incorporate popular image-forms into their work, these artists recognized the role that photographic images play in shaping modern political, psychological and personal realities. And their decision to “deconstruct” these images from their normal contexts and “reconstruct” them into new expressive arrangements was a decision to manipulate and restructure—not the world—but the secondary information that was a pervasive force in shaping their vision of it.

The apparent chaos of the internal visual organization of Dadaist collages, as well as the ephemeral nature of their means, were comments on what artists like Hausmann, Heartfield and Höch perceived as the sorry state of European civilization after World War I. Whereas these artists, a part of the Berlin Dada group, used juxtapositions of media imagery to parody political leaders and events and thus, in William Rubin’s words, to “attack the bourgeoisie with distortions of its own communications imagery;”⁷ a more personal note is struck in the collage works of artists like Max Ernst and Joseph Cornell, whose image arrangements were intended to be reflections of their inner life and fantasies. Using “found” photographs, these artists created poetic, evocative and often mystical assemblages that utilized common elements of modern visual experience to point up the “surrealism” of the image-world in which we live. Their decision to use photographs as reflections of internal emotional and psychological states started a trend that has persisted to the present day; works as diverse as Jerry Uelsmann’s synthesized single images and Bill Larson’s teleprinter transmissions, *Fireflies*, are obvious extensions of Surrealist sensibilities.

Less obvious extensions of Ernst’s and Cornell’s use of photographs as personal symbols include contemporary multiple-image works (not, for reasons explained later, included in this exhibition) that use photographs—and sometimes photographs and text—autobiographically or diaristically. These artists, such as Glenda Hydlir, Deborah Turberville, Bobbi Carey, and Barbara Jo Revelle, often choose to use snapshots rather than the esoteric, minerological images chosen by Ernst, and their work rarely has the same poetic or metaphysical overtones as Cornell’s. But they too use photographs that are charged with private associations and that, in the context of their art, come to symbolize or reflect personal emotional states or events.

Whereas many of the contemporary autobiographical artists who use photographs take their own pictures or use those found in family albums, Robert Rauschenberg, in the collages begun in the ’50’s, followed in Ernst’s footsteps and chose to work with “found” imagery: art reproductions, signs, post cards, clippings from magazines and newspapers etc. Although Rauschenberg’s assemblages are organized to reflect the random order of the urban visual experience rather than the charged poeticism of internal experience, they too function as the personally selected traces of an individual life. In their apparently haphazard (both formal and, usually, thematic) arrangements, which are unified by strokes of paint, these collages reflect the diversity of the visual forms that bombard and attract the artist daily.

In certain ways, Rauschenberg’s collages (as well as the later graphic prints that operate on similar principles) are directly related to the works in this exhibition: all of these assemblages of images describe a world of multiplicity, simultaneity and dynamism, a world pervaded by photographic images which can be recontextualized to become the building blocks of an alternative visual reality. But in terms of their visual, their formal, even their conceptual underpinnings,

Rauschenberg's collages—like those of the Dadaists and Surrealists discussed in this essay—are very different from the assemblages represented here. For the emphasis on creating works that could reflect either random order, the chaos of political decay, or the unbridled state of internal hallucination led these earlier artists to choose formats that were, by definition, unstructured—or rather, to be more precise, spontaneously structured. And coherent structure is an important element in most of the works in *Deconstruction/Reconstruction*.

There's a reason for that. The artists in this exhibition break from the tradition of personal imagery begun by Ernst and carried through to Rauschenberg and beyond. Although subjective, their aims are to create metaphoric structures more general, and less personal, in their associations. Like the cameras (some of them) use, these artists look outward at the world, attempt to find larger meanings that will relate particular fragments of visual data to generalized patterns, and work to create organizational systems that can describe the order they perceive in the apparent chaos of visual information. Theirs is a world of multiplicity, of simultaneity, of dynamism—but not of random or even personal order. It is a world in which bits of information can be restructured into coherent—and universalized—patterns of perception.

The structural—though not the metaphoric—emphasis in most of the works on view relates them to works produced by many photographers associated with the Institute of Design in Chicago, the “New Bauhaus” school founded by Laszlo Moholy-Nagy in 1937, where both Ray Metzker and Barbara Crane were students. The school's photo-mentors—Moholy-Nagy as well as Aaron Siskind, Harry Callahan and Arthur Siegel—encouraged a spirit of experimentation, and themselves worked with multiple-image possibilities. Siegel's work is especially relevant in this context: as early as the '30's, he had begun to create photographs that were, essentially, overall patterns composed of repetitious geometric forms, as well as single image depictions of natural scenes that seem to be comprised of multiple image-bits fit together like a jigsaw puzzle (as Cecile Abish's photographs in *Firsthand* actually are). The dynamism of these works, their heavily structured and often repetitious arrangements of forms and their simultaneous assertion of photographic subject matter and abstract pattern reflect esthetic tendencies noticeable in the art of many people who passed through the photographic program at the Institute of Design, and make his work a precursor of (though not necessarily a direct influence on) the more complex yet still highly structured multiple-image works of Metzker, Crane, Abish and even Eileen Berger.

But works that have the most in common with those included in *Deconstruction/Reconstruction* are the serial images done by Andy Warhol in the '60's. Like Rauschenberg, Warhol chose to work with images found within the popular culture and taken from the media or from police files. But whereas, in Rauschenberg's collages, the process of selection and synthesis are the results and reflections of personal experience, in Warhol's work these popular photographs are used to make a more general, indeed a more impersonal, statement: they are used to structure complex image-forms that recreate the patterns and the effects of the communication systems permeating our society.

Warhol's media stars, soup cans, coke bottles, dollar bills, car accidents, riots and electric chairs are constantly repeated by photo-mechanical or silkscreen processes, and the regular image-patterns that result, like the techniques employed, become a metaphor for mass production. Within the grid-like serial structure of these works, the content of the images alternately asserts itself and disappears; there is a continuous vacillation between subject matter and pat-

tern in these prints as the format and the garish colors work to flatten the photographs, to deny them their individual identities, to rob them of depth in the same way that the mass media deadens the impact of information by repetition and overkill. The overall effects of Warhol's prints are greater than—and different from—the sum total of their individual parts; seen within this context, these familiar cultural symbols seem to lose their autonomy, to become part of a visual network that drains them of information even as it endlessly displays their superficial surfaces.

The meaning of Warhol's serial images, therefore, does not depend solely on the content of the photographs incorporated within them; it depends, rather, on the viewer's ability to simultaneously perceive structure and content, an overall image-system and its parts. The works included in *Deconstruction/Reconstruction*—though very different in subject matter, form and emotional overtones than Warhol's—operate on similar principles. These works are very different from each other, as are the patterns of perception they describe. These artists, like Warhol in his silkscreened repetitions of Marilyn Monroe, "deconstruct" photographic information from its everyday contexts and "reconstruct" it into larger, coherent image-systems that aim to transform particular content into a generalized statement about seeing. And this aim sets these people apart from most of the multiple-image artists shown in contemporary galleries and museums; indeed, these artists have more in common with contemporary filmmakers like James Benning and Leandro Katz and playwright/directors like JoAnne Akalaitis than with most of their colleagues in the art photographic community.

Visually, *Deconstruction/Reconstruction* does not resemble a "typical" photography exhibition, at least the typical sort of exhibition seen in the context of mainstream galleries and museums—like Light, Witkin and the Museum of Modern Art in New York City. And that's understandable, since the people whose work is assembled here are not, by any means, a typical group of photographers. In fact, few of these people even call themselves photographers, or have ever considered themselves part of the self-proclaimed photographic community. The artists in this exhibition have been gathered from a number of different visual art contexts, and the situations in which they've shown their works reflect concerns as diversified as the works themselves.

An overview of these contexts can serve as an introduction to the artists. Of the participants in *Deconstruction/Reconstruction*, only Ray Metzker and Barbara Crane have exhibited widely within conventional photographic galleries, and both have extensive backgrounds (unusual for photographers) in art history and contemporary art. Cecile Abish, Jerry Jones and Hass Murphy have come to this show from other branches of the visual arts: Abish and Murphy are sculptors, and Jones has been showing installations, drawings and other forms of art around New York since the early '70's. As the "Vision Stations" team, moreover, Jones and Murphy are currently broadening the scope of their efforts by collaborating with architects and urban planners to create a public art that aims at transcending all of the categories that separate artists, not only from each other, but from the people and the popular visual forms indigenous to our nation.

Dara Birnbaum, who is best known among those who follow *avant-garde* video and film, is also attempting to break down the barriers separating art from the public by showing her videotapes in publicly accessible window displays. Eileen Berger, Bonnie Gordon and Andrea Kovacs, three of the youngest members of this group (not necessarily in chronological age, but in terms of

the exposure of their work), are coming of age as artists at a time when the boundaries separating photography from other visual art media are becoming more and more amorphous. And work like theirs, which utilizes both art and photographic techniques, as well as concepts gleaned from broader intellectual sources, will do much to assure that these barriers will dissolve even further in the future.

In many ways, this exhibition was designed as an art world “melting pot,” a gathering of artists and works that represent cross-artistic, indeed cross-cultural, concerns. Coming as they do from such diverse backgrounds, these individuals approach photography in different ways—and use the medium to express very different metaphoric visions. But one source does feed all of the divergent streams that flow together here, and link all of the varied sensibilities contributing to this exhibition: all of these artists did decide, at some point in their careers, that multiple-image photography could best express their vision of the dynamism and the multiplicity of the visual information that shapes their perceptions of contemporary life.

Ray Metzker occupies a special place in this exhibition. He, like Warhol, is one of the pioneering figures in this expressive mode; he broke the ice during the mid '60's for complex photographic work and thus laid the groundwork for many of the other, primarily younger, artists included here. Metzker's concerns have remained fairly consistent in the more than 25 years he has been working as an artist—he's been interested in recording and manipulating the visual patterns, the black-and-white tonal contrasts and the formal interrelationships that he “finds” as he roams through city streets, suburban areas and crowded beaches. Yet the artist has carried these simple formal problems to their extremes, and has, over the years, created an enormously complex and varied body of work. Single prints, couplets, collages and composite images ranging widely in size, shape, scale and format complement each other within his *oeuvre*, and work together to express a multi-faceted vision that links diverse photographic styles and techniques into a highly personal system.

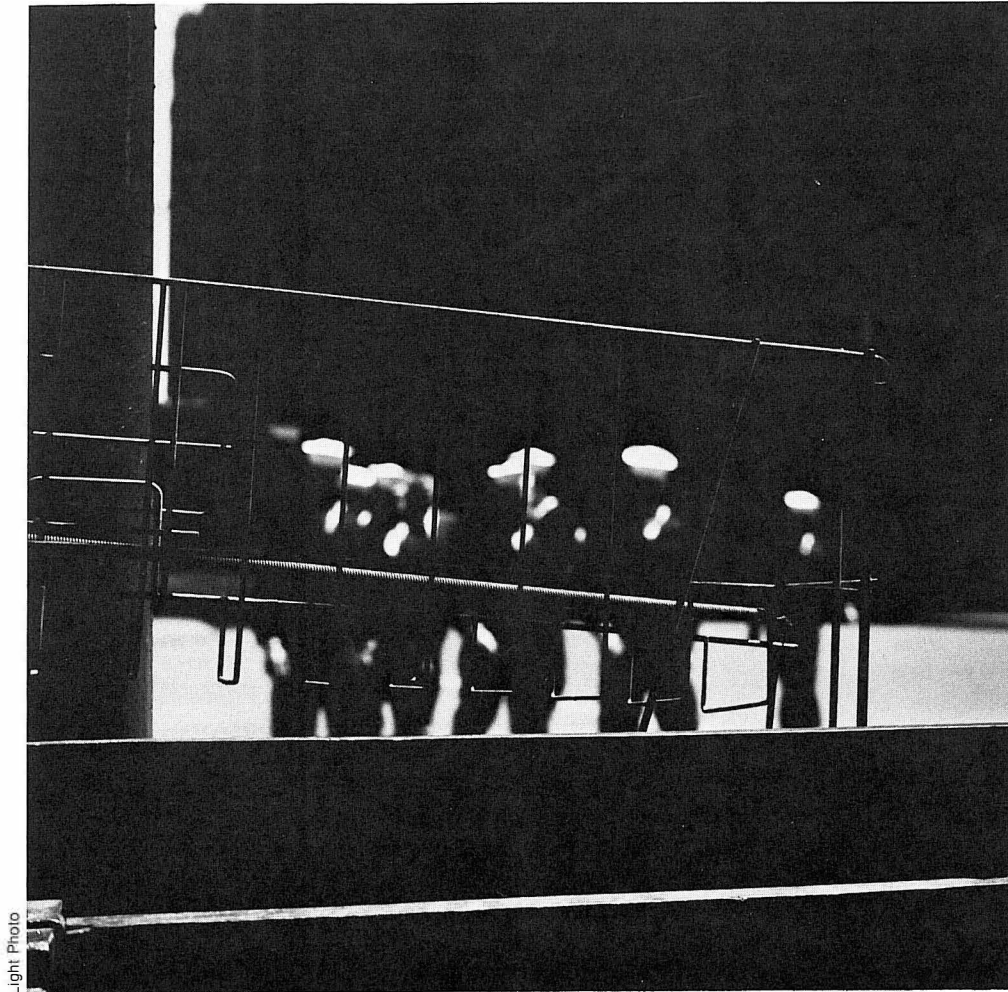
Metzker's earliest work, done during the '50's, consisted primarily of single-image prints (a format that has recurred in much of his work done since the '70's). But during the early '60's, after seeing the moving sculptures of Jean Tinguely, studying kinetics, examining the structure of a radial saw and listening to musical works by modern composers, the artist became dissatisfied with what he called the “predictability” and “frozen arrangements” of single frame photography. “The single frame was dead for me,” he has said, “...[and] if there was a denial of the single frame then, within my thinking, it followed that multiplicity was the alternative.”⁸

So he began to experiment with three different techniques: repetition with tonal variations in printing, juxtaposed images formed at different moments but linked in the camera by the interval between frames and overlapping successive exposures on roll film so that the entire strip is seen as one print. The results were multiple-image works that, in his words, “moved into something of the composite, of collected and unrelated moments...[that] investigate the possibility of synthesis...[and that] were to be presented for simultaneous viewing...like a mosaic or a mural.”⁹

Formalism has been an important element in Metzker's work since the '50's; much of the strength of his early single image “street” photographs is derived from the balance they maintain between photographic subject matter and the patterns created by the artist's manipulation of tonal contrast and form. This formalism is not only sustained in his multiple-image works—it is

For some time, I have found myself discontented with the single, fixed frame image, the isolated moment that seemingly is the dominant concern of still photography today. Instead, my work has moved into something of the composite, of collected and related moments, employing methods of combination, repetition and superimposition as I find the opportunity in the camera, the darkroom and the final presentation. Where photography has been primarily a process of selection and extraction, I wish to investigate the possibilities of synthesis.

Ray K. Metzker



Light Photo

Ray K. Metzker
My Camera and I in the Loop, 1958 (detail)
Black-and-white photograph
7 $\frac{1}{8}$ " x 7 $\frac{3}{16}$ "

expanded into a complex structural architecture that organizes repeated, serial or interrelated images into metaphoric statements that reflect the dynamism of modern life, especially city life. For although Metzker has done collage and composite works that depict silhouetted parts of human anatomy and purely abstract designs, most of his multiple-image work focuses on recreating the multiplicity and the vitality of the urban experience. (Even if, ironically, the artist has said that the variety of this work was, in part, his reaction to the monotony of the visual organization of Philadelphia, where he now lives and works.)

Metzker's composite photographs, like all of those in this show, operate on two interrelated levels that merge into one holistic expressive statement when perceived simultaneously by the viewer. On the one hand, they photographically document the concrete details of the urban environment and its denizens. On the other hand, through repetition, juxtaposition and sequencing,

they transform this plethora of visual information into dynamic patterns of forms and spaces that metaphorically describe the fast pace of city life and that are unified by the precise image-structures that contain them. And these image-structures, like the overall impressions they create, vary widely in Metzker's *oeuvre*.

Certain works, for instance, emphasize the lively rhythms created by the repetition of small details and shifts of light; others, composed of formally sparser single images with contrasted tonal masses of dark and light, create semi-abstract yet active patterns that are almost machine-like in their precision. Still others trace the staccato and irregular rhythms of people and light as they move in counterpoint across horizontal sequences, or the centrifugal energy of forms contained within a circular frame and seeming to radiate around a central white void. The variations in Metzker's multiple-image works are almost endless, since the artist's emphasis is always on "exploration and experimentation."¹⁰ And, seen together, these photographic mosaics create a multi-faceted visual experience as complex and as unpredictable as the urban life they seek to reflect.

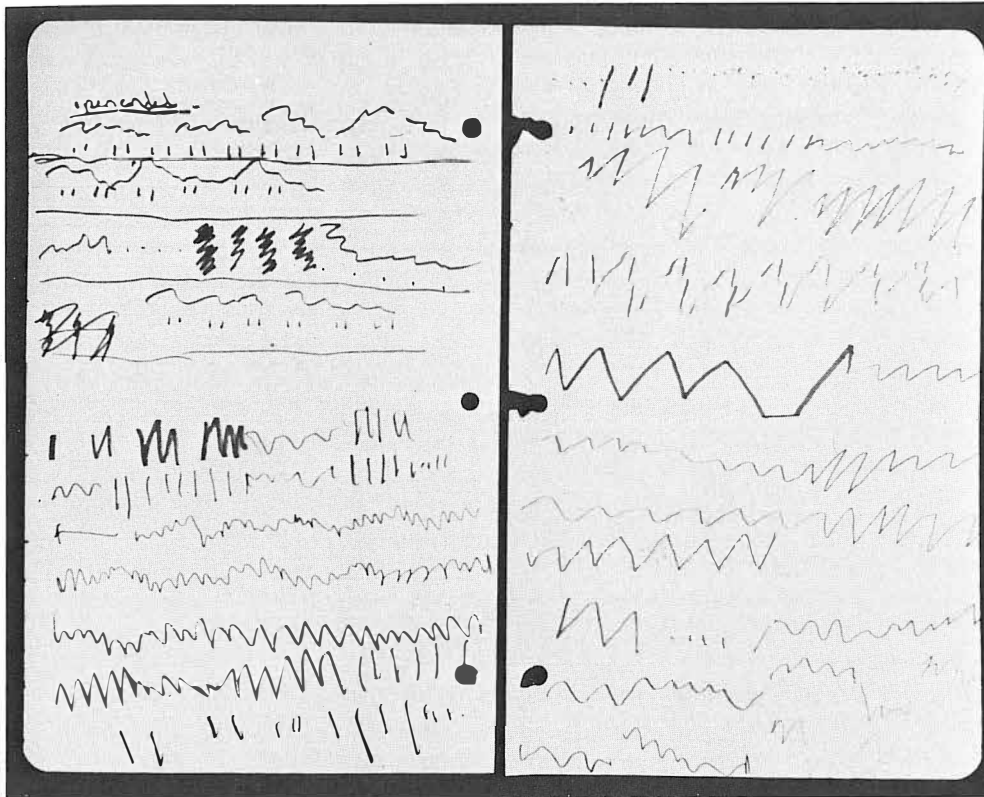
Barbara Crane, like Ray Metzker, began her career as a straight photographer, and has continued to work with the single frame up to the present day. (In fact, Crane enjoys juggling the insights gleaned from the interrelationships of various projects, and more than once her single image photographs have given her new ideas for sequential formats — and vice versa.) Although Crane followed in Metzker's footsteps when, a little over a decade ago, she began to experiment with multiple-image possibilities, her aims and the metaphors she creates are very different from his. While Metzker's composite photographs focus on the complexity and multiplicity of modern life, Crane's black-and-white sequences are designed to reveal the essential unity that she perceives in the world.

Crane's vision is a romantic one: this artist sees all things — natural and cultural, human and animal, animate and inanimate — as One, as interrelated parts of a continuum whose harmonious visual patterns reveal universal life rhythms. Yet she, like Metzker, has discovered a number of ways to express this single metaphoric theme. Some images include the human figure; others, natural forms such as clouds, rocks, landscapes, plants and animals; others, fabrics, found objects and urban debris; still others, industrial and technological forms from urban environments. The formal designs vary from arrangements which juxtapose 4 x 5 inch images with vertically placed 35mm contact strips, to horizontal compositions comprised of two bands of such contacts floating on black or white fields. There are also central compositions in which the imagery radiates outward from a central horizon line, images in which a large central form floats on a black or white field, and overall compositions comprised of several whole rolls of contact film that fill the rectangular field with random designs structured only by a grid-like format.

Precise geometric structures characteristic of grids underlie many of Crane's sequential and multiple-image works. Her grids function as metaphors: they are conceived, and operate, like abstract musical compositions (and, in fact, Crane has actually created sequences derived from "notes" taken at symphony concerts.) Since each structural grid functions as a rhythmic design that embodies the photographer's vision of the natural harmonies inherent in, and expressed by, the particular subject depicted, Crane chooses her format anew each time she does a multiple-image work: "Each concept I have requires its own technique," she has said.¹¹ Once she chooses a format, it sets up a tight organization that defines the scaffolding of her pictorial statement.

I begin with a visual idea that intrigues me, an idea often arrived at by previous picture taking: the idea of the timeless grand array of people in my North Portal pictures; the idea of chance in the multiple exposures; the idea of casualness in the park series; the idea of bitter-sweetness in the Oxbow pictures; the idea of random layering of Chicago's buildings; the idea of .play, transformation and infinity in the sequences. It is the delight in the "material" that I am seeing combined with a visual idea that energizes me. A conditioned affinity seems to attune me to similar visual episodes no matter what the object of my attention. It's all there for the taking.

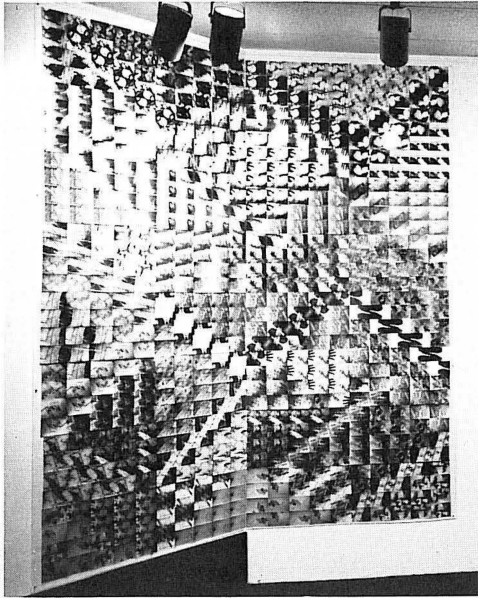
Barbara Crane



Barbara Crane
Notes taken at the Chicago Symphony, 1975
 Notebook paper with felt-tip pen
 6" x 8"

Within this organizational framework, the rhythms, lines and forms of her subjects are allowed to be varied and unpredictable, and thus to set up the tension between "structure" and "activity" that gives her works their vitality.

Tar Findings, for instance, is composed of two rolls of contact-printed film, cut into seven strips and reassembled into a rectangular pattern that "floats," without borders, on a larger white field. Yet the highly structured order of the composition is vitalized, even anthropomorphized, when contrasted with the chaotic variations of the depicted forms. Found on urban streets and taken out of context, these tar drippings become ambiguous symbols: they alternately resemble stones, broken artifacts of lost civilizations and even biomorphic human forms that dance sinuously and freely. A landscape depicting the Swiss Alps, on the other hand, consists of two horizontal strips; one of the strips is inverted and joined to the other at the bottom, and together the two bands of imagery form a starkly contrasted, undulating pattern of dark and light floating in the center of a black field. Seen in this way, the mountains merge into a continuous rhythm of forms, a dance of life that seems to echo the rise and fall of ocean waves. Such metamorphoses and ambiguities are the mainstays of Crane's photographic world—a world in which "normal" meanings give way to those that are open-ended, and in which the barriers separating people and things dissolve to reveal the richness of an essential unity.



Andrea Kovacs
Diamond Precept, 1978 (installation at Brooks
 Jackson Gallery Iolas, New York City)
 Color photo-mosaic
 120" x 120"

"A person's life is in a state of constant flux and infinite change, undergoing a kaleidoscope transition of sensation."* It would not be a true rendition of human consciousness to freeze one moment of time to be contemplated forever. Rather to assimilate all the moments of life, past, present and future, and find a new sensation somewhere in between. All these collective moments together allow the simultaneity of perception, and that expands the comprehension and compounds the experience of reality.

Andrea Kovacs

*Daisaku Ikeda, *Dialogue on Life*, Vol. II: "Buddhist Perspectives on the Eternity of Life" (Tokyo: Nichiren Shoshu International, 1979), p. 5.

The meanings of individual photographs also become amorphous in the works of Andrea Kovacs. But whereas Crane attempts to visualize the essential rhythms and correspondences that underlie her experience of nature, Kovacs creates assemblages that are dynamic and cumulative records of her subjective mind-states as they evolve through the ongoing process of photographic experience in time and space. Kovacs began her artistic training as a sculptor, but by the time she got to graduate school at Yale she had turned to photography. There she studied with Michael Lesy, author of *Wisconsin Death Trip*, whose unorthodox teaching methods (which included throwing hundreds of unrelated photographs in a pile on a table to suggest the simultaneity of visual information) "gave [her] the idea of associating imagery together to create another dimension."¹² Kovacs' earliest multiple-image works were large scale and yet simplistic assemblages of images related both formally and thematically; but these simple compositions have now evolved into mural-sized works pieced together out of countless 3½ x 4½ inch Kodacolor prints and shaped into cumulative and often eccentric visual structures that dematerialize individual photographs in order to transform them into building blocks in an emotionally-charged network of colors and shapes.

Like the Surrealists, Kovacs describes her image-making process as a form of automatic writing. All of the photographs are taken in her studio; she always chooses subjects that have come into her personal world, and gravitates toward objects, people and places that have emotional meaning for her. She photographs in continuous series, often working with close-ups and thus fragmenting and cropping her subjects until they are unrecognizable; she then collects, and ultimately utilizes, all of these prints, which she sees as "fractions" in her "equations of experience."¹³ As the images accumulate, they begin to suggest "natural formations" to her, personal assemblages (often arranged in the order in which the photographs were taken) that can unite her instantaneous perceptions (as captured by the camera) with her subsequent memories of emotional involvement. "Each image provides evidence, the residue of involvement," she has written, "... the sequence (display) becomes a product of the activity itself, in itself the performance of photographing."¹⁴ So the completed pieces, as grand in scale as in emotional impact, are the arenas in which the fragments of visual data that provide the raw material for her perceptions come together to form a multi-dimensional, process-oriented expression of lived experience.

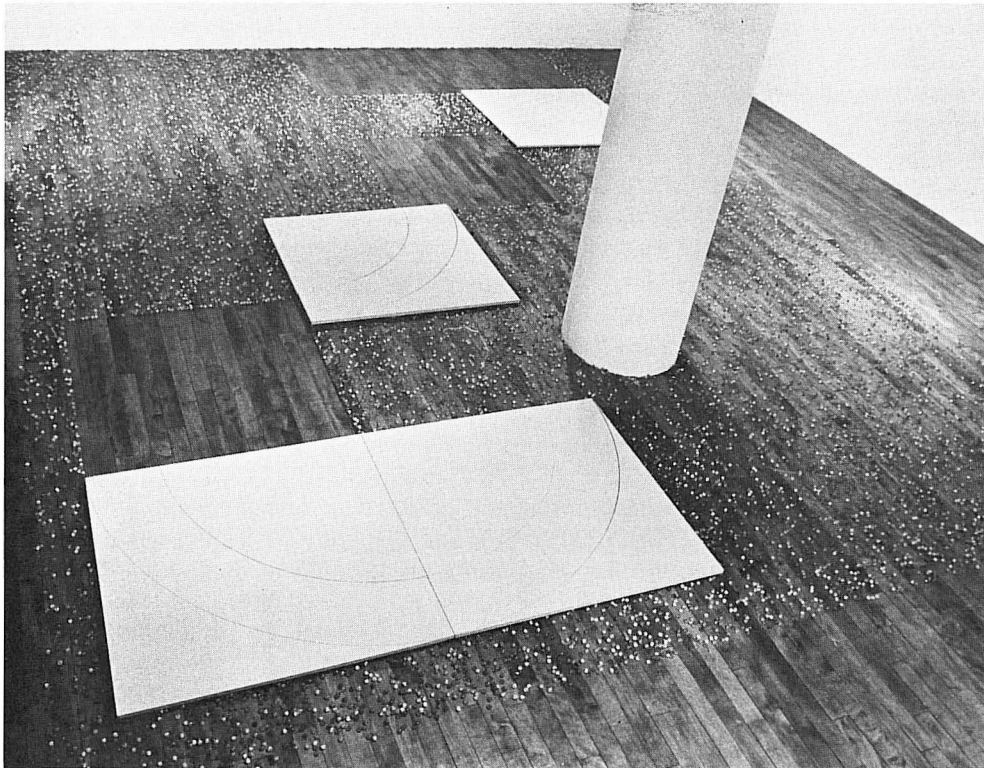
Time—past, present and future—is, therefore, an important factor in Kovacs' work, and in her assemblages, even more obviously than in Metzker's composite images, she brings together "collective moments to allow the simultaneity of perception."¹⁵ The cinematic quality of the artist's vision is evident in all of her works; but Kovacs, like Metzker, rejects visual media (like film) that demand duration and instead presents her viewers with static yet energized patterns of information whose fluidity suggests the rapid movements of the eye.

The assemblage on view in this exhibition was not yet completed at the time of this writing, so I cannot discuss that work specifically here. But the activated simultaneity of Kovacs' vision is evident in earlier works like *Diamond Precept*, in which recognizable objects, for the most part, disappear as the viewer is overwhelmed by a dizzying, wall-sized montage of delicate organic shapes that dissolve and crystallize into elusive diamond patterns in shades of blue, brown and green. The slick, fast-moving surfaces are the real subjects of Kovacs' assemblages, and the narrative or descriptive importance of individual photographs is subsumed into the emotional ambience of the total design. These individual images become participants in dances of energy

whose suggestive forms, linear rhythms and dynamic patterns of color reflect the “kaleidoscopic transition of sensation” that makes up the “constant flux and infinite change”¹⁶ of Kovacs’ ongoing experience in time and space.

Whereas Andrea Kovacs’ assemblages are about the accumulation of photographic information, Cecile Abish’s series, *Firsthand*, is about its dismantling. Abish is a well-known sculptor whose works, in her words, “take possession of (a) surface and alter the surface’s intrinsic relationship to the other adjacent surfaces.”¹⁷ Although Abish’s sculptures often consist of large physical objects, these are arranged in such a way that the spaces between these objects, and the relationships between the surfaces (walls, floors, etc.) they cover or define, become active participants in the overall structural tableau. *Near/Next/Now*, for instance, which consisted of marbles and particle boards cut with concentric arcs and was installed at the Alessandra Gallery in 1977, transformed the entire floor of the gallery into an activated surface upon which forms and spaces, objects and clearances, could suggest each other and interact. Writing about this sculpture in *Art in America*, Kenneth Baker stated: “If Abish’s work makes a point about perception, it must be this: that the gaps between our conscious acts have the style those acts set, that the choices we make condition the choices we subsequently see as real.”¹⁸

Baker’s comments about *Near/Next/Now* are also applicable to Abish’s black-and-white photographic series, *Firsthand*, which was originally shown at Wright State University in 1978 and



Cecile Abish
Near/Next/Now, 1976 (detail, installation at
Alessandra Gallery, New York City)
Particle board and marbles
1 ¼" × 600" × 600"

In *Firsthand* the segmentation of the prints is a cutting into the double weight semi-gloss photographic paper, into the information on the photograph, making possible the separation of the surface details, and the dispersal and classification of information: in this case, the absence or presence of "apertures", "foliage" and "tree shadows." The cuts also serve to withhold a total verisimilitude of the information even when the entire photograph is presented.

Cecile Abish

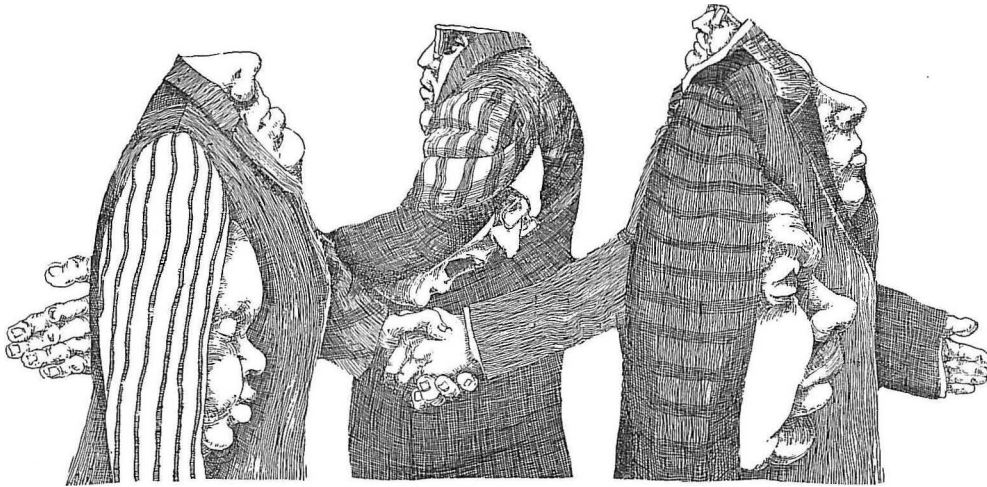
simultaneously published as a catalog/book. *Firsthand* consists of 28 photographic views arranged in four sequences of seven each. The subject matter in all of the images is the same: the entire series was based on two photographic views, taken moments apart, of a house in New Jersey. But Abish's decision to combine these two different views into four composite images representing the house automatically undermines the "realism" of these "documentary" records. And as a result the photographs themselves, in Walter Abish's words, "cease to replicate a certain house in New Jersey and become instead the purpose and the 'firsthand' source for its signification."¹⁹

In the series on view, Abish transformed these "significations" into 28 permutations of the photographic information they contain by superimposing a grid-like structure on the four original composite prints, cutting (literally "deconstructing") the images into interlocking pieces, and then "reconstructing" them on white boards. These 28 reconstructions are all different; Abish chose to alter the two-dimensional form of the house by removing, in sequence, the apertures, the foliage and the tree shadows that impose on the photographic surface of the building. The resulting collages resemble, in Walter Abish's words, "islands of information"²⁰ rather than a specific house — and between these islands of information, the white board surface that defines the "shape of absence"²¹ becomes a positive and active force.

Such a deconstruction and reconstruction raises important questions, not only about the documentary reality of photographic information, but about the ways in which we, as viewers, perceive reality itself. The assertiveness of the white board surfaces — which supposedly represent "absences" here — makes the gray tones of the photographic prints appear to recede (both in space and in importance), causing a reversal of the usual relationship between "positive" form and "negative" space and thus undermining a materialistic vision of reality that gives primacy to concrete and tangible objects. The subversion of these normal, culturally defined, ways of seeing is reinforced by Abish's decision to eliminate the apertures and the shadows from the two-dimensional surface of the house: these omissions drastically alter the appearance of the house, and underline the interdependence of openings and closures, forms and spaces, and objects and shadows within our visual field. At the same time, the changes in the form of the house caused by the removal of the foliage make it clear that the products of human culture and technology are inseparable from the natural forms with which they interrelate, that the two together shape our perceptions of the visual world. *Firsthand* uses photographic images to suggest a vision of reality that is, above all, metaphysical in its implications: the world Abish describes is one in which the visible and the invisible, the concrete and the ephemeral, the natural and the cultural, are a continuum — are, like her photo-collages, an interlocking whole.

Whereas Cecile Abish "dissects" photographic prints, Bonnie Gordon synthesizes words and visual images into photographically printed pictographs that form the basis of a new and eccentric symbol system. Gordon began her career as an illustrator of medical textbooks, and thus worked within a commercial context that required precision, attention to detail and a sensitivity to the relationships between words and visual imagery. This early experience also made her aware of the power that printed information (both visual and verbal) wields in our society, and this awareness began to manifest itself in her personal drawings when they evolved into satirical figures whose mannerisms were derived from the gestures and expressions she found in magazine imagery. Not content to simply translate her ideas into visual form, the artist began collecting

Bonnie Gordon
Meeting, 1969
Intaglio on paper
3" x 6½"



written information from psychologists, anthropologists, mythologists, art historians and cartoonists that pertained to her drawings—a process that continued as she experimented with print-making and sculpture in graduate school.

Gordon found a way to integrate these diverse symbolic interpretations of her subjects after 1971, when she began working with a transparent, elastic, plastic film formed by dried coats of acrylic polymer that could “lift” both images and words from the printed page and that made it possible for her to combine, distort and re-print these two media photographically. She bought a copy of Webster’s *Third International Dictionary* (unabridged) in 1972, photographed definitions of words that referred to her imagery on this plastic film, and by 1973 was creating “hybrid word-pictures”²² that visually integrated these various words (like “eye,” “retina,” “blink,” etc.) with the frontal form of a male figure. By 1977, Gordon had created 75 of these hybrids; and by 1979 she had photographed some 6,000 words. In her latest series of works, begun in 1978, the artist has been diagramming the patterns of images that appear when pairs or groups of related words are imaginatively combined. Whereas before she synthesized words and pictures, she now allows words to form their own visual configurations.

Gordon’s word-pictures seem, at first glance, quite imposing. Precise, complex, crammed with information and scientific in structure, they are visually related to the diagrammatic form so often used in our society for the relaying of “serious” and specialized information. Yet Gordon’s reference to this informational format is both playful and ironic, since her word-pictures are designed, above all, to suggest the ambiguities inherent in both words and pictures—ambiguities that leave them open to form the puns and metaphors that pervade all of her work.

The analogies the artist finds—and creates—when she juxtaposes imagery and written material found in our culture “deconstructs” the social meanings of these symbolic media—indeed, makes them so flexible and amorphous that they can become anthropomorphized. Words, for instance, can turn into eyeballs in Gordon’s imaginative world, and figures can suddenly float away on a cloud of verbiage. But the artist’s fantastic reconstructions do more than expand the possibilities of visual and written information—they illuminate the origins of

I have persistently begun by dissecting some familiar thing like the human anatomy, the mass produced magazine or the dictionary and ended by assembling the dissected parts to form a concentrated whole which represents the hidden or latent subject matter of its source. I’m trying to make my word-pictures whole but not final. Their chosen territory is being cleared and charted in order to invite, rather than to prevent, connections to more specialized or personal concerns in other minds and in mine.

Bonnie Gordon

these language systems by making it obvious that they, like Gordon's word-pictures, are symbolic projections of the human mind. The artist's creative synthesis of this new and personal symbol-system is, in fact, a contemporary recreation of the metaphoric process that lies at the root of all symbolic communication, both visual and verbal; and as such it provides clues about the ways in which the human psyche assimilates, processes and transforms the raw data of experience into new and vital tools of self-expression.

As in Bonnie Gordon's word-pictures, Eileen Berger in her photographic book *Sylvia* (or *A Novel-in-Progress About a Woman Named Sylvia*), integrates words and images. But whereas Gordon creates hybrid symbols that alter and expand the meaning of her media, Berger integrates the two language systems in tightly structured graphic configurations, created by the juxtaposition and arrangement of seemingly unrelated popular images, which are designed to diagram the psychological mindscape of her fictional heroine.

Berger began her career as a "straight" photographer (and, in fact, studied at Tyler School of Art with William Larson who, like Metzker and Crane, was a student at the Institute of Design in Chicago). As she explains it, she spent years working outside every day with her camera, "compulsively gathering information about the world."²³ In her earlier work, she ordered this visual information into sequences of multiple images. Several years ago, however, she began to realize that "found" information from the mass media embodied another, even more pervasive, level of primary material—a level that incorporated not only the world, but also the culture. So she began to obsessively collect words and images from newspapers, magazines, books, etc. "They just come at you every day," she has said, "and I have a need to penetrate the meaning of these things."²⁴

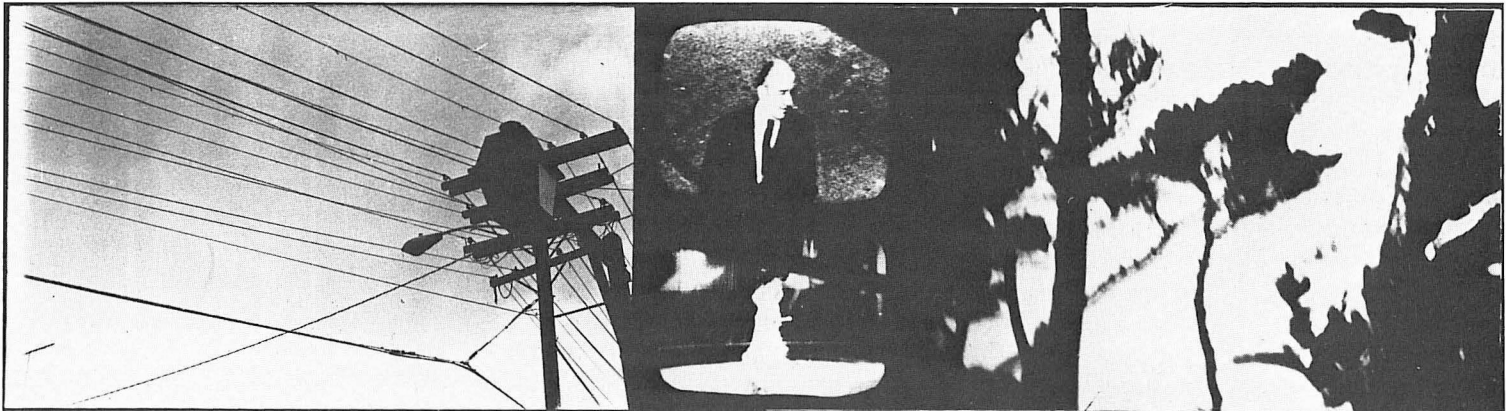
Her found sources are categorized thematically in large portfolios. When she's ready to begin a new page of the book, she leafs through the portfolios and intuitively chooses words and images that attract her. These originals are then copied onto film in a copy camera, placed in goldenrod sheets and eventually transferred by making black-and-white contact prints of silver photographic paper.

Sylvia is not a novel in the traditional sense; the narrative is non-linear, and specific situations and events are never described. Instead, Berger compares her work to the writings of literary

As a photographer, my emphasis has shifted from "what" to "how", or, from subject matter to structural concerns. I am now mainly interested in the phenomena of experience and perception themselves. How these things can be communicated visually, and how many of the basic and deeply human themes can emerge from such an investigation, is my present overall concern.

Eileen Berger

Eileen Berger
Untitled, c. 1974
Black-and-white multiple image
5" x 20"



artists such as Marcel Proust, James Joyce, Virginia Woolf and Anais Nin, since her novel progresses as the heroine undergoes certain mental processes and shifts from one state of consciousness to another. The completed pages (of what is projected as a 200-or-more-page *grande oeuvre*) document Sylvia's odyssey through her inner life as she confronts her various personas; longs for escape into a Garden; initiates a betrayal; and suffers a Fall and its consequences. Throughout the work, the life of a particular woman (whose mental landscape is reflective of a particular time period: our own) converges with the archetypal patterns of myth, and the merger of these two modes holds the novel in a state of energized tension.

This tension is reflected in the formal structure of *Sylvia* as well. Berger maintains a precarious balance between the tight graphic order of each page and the unpredictable, seemingly chaotic interplay of disparate visual elements. The structure of each page is different, since none of them are pre-planned; the artist allows her visual elements to suggest their own orders and relationships based on the associations they trigger in her. Within these tight configurations, fragments of a contemporary woman's visual experience—advertisements, dress patterns, art reproductions, illustrations, anatomical parts, phrases from books and magazines, etc.—appear and reappear, connect and disconnect, and alter in scale and importance. Seen together, these shifting fragments formulate a multi-dimensional vision of reality—of time and space, of emotion and memory, of the conscious and unconscious mind—as it is filtered through the perceptions of a very twentieth-century woman named Sylvia.

Like Eileen Berger, Dara Birnbaum is concerned with the popular imagery that pervades our culture. But whereas Berger "activates" still photographic images by integrating them into dynamic and constantly evolving metaphoric patterns, Birnbaum, in her *Pop-Pop-Video* series, edits footage from a number of popular color television shows into durational sequences that alter the context—and thus undermine the meaning—of the most commonplace and widespread TV metaphors.

Pop-Pop-Video was conceived as a collaborative work-in-progress, and was first shown in a live concert situation in late March, 1980, at The Kitchen Center for Video, Music and Dance, New York City. Birnbaum spent the month of March at the Kitchen taping diverse segments from broadcast television programs; she then isolated these segments from their normal contexts and edited them into sequences in which she juxtaposed seemingly unrelated types of footage. The artist subsequently mixed this visual/audio material with original soundtracks produced by 14 vocalists and musicians—Jules Baptiste, Rhys Chatham, Scott Johnson, Jeffrey Lohn, Paul McMahon, Robert Raposo, Wharton Tiers, Margaret Dewys, Barbara Ess, Kim Gordon, Stanton Miranda, Shelley Hirsch, Dori Levine and Sally Swisher—who were asked to "respond" musically to Birnbaum's video montages. Like the artist's earlier videotape, *Kiss the Girls and Make Them Cry* (also on view in this exhibition), *Pop-Pop-Video* "reveal[s] the processes and structure of commercial TV as the 'distributory channel' of informational, commercial and propagandistic messages"²⁵ by bringing together elements from visual and audio, as well as popular and artistic, culture.

All of Birnbaum's recent video works have been concerned with the interrelationships between various modes of communication and functions of cultural imagery; her work with television imagery in an "art" context represents only one area of her explorations. She has also co-produced, along with Dan Graham, a local television news show in Halifax, Nova Scotia, and writ-

The predominant concern of *Pop-Pop-Video* (a collaboration) is to reveal the processes and structure of commercial TV as the "distributory channel" of informational, commercial and propagandistic messages. A simultaneous concern is the opening of new possibilities for interrelationships between video and sound as each grouping of artists relates to, defines and redefines those cultural images that constitute much of our current work, life and concerns.

Dara Birnbaum

Dara Birnbaum

Kiss the Girls and Make Them Cry, 1980 (window installation at H Hair, Inc., Salon de Coiffure, New York City)

Color videotape, 3/4" cassette with stereo sound



ten an outline proposing a new type of TV programming that would consist of “simultaneous recordings to take place within the broadcast studio as well as the home/receivership area.”²⁶ Birnbaum’s interest in promoting a two-way, participatory communication system that would close the gap between image makers and consumers is reflected in her desire to air her videotapes in non-art contexts; *Kiss the Girls*, for instance, was shown in the window of H Hair, Inc. Salon de Coiffure in Soho in 1980, and was thus made accessible, not only to gallery-goers, but to passers-by of all persuasions on the streets.

These efforts to make her art available to a broad audience underline Birnbaum’s ambivalence about the nature of TV information and transmission, and reiterate her desire to help the public-at-large to become more fully aware — and less accepting — of the mythologies and the ways of seeing that television both creates and propagates. These mythologies are the dominant subjects of her videotapes. Avoiding esoteric or unusual broadcasts, she always chooses to work with immediately recognizable imagery from cultural staples: popular quiz shows, sports programs, soap operas and genre shows, “superhero” and science fiction thrillers, political spectacles, etc. Birnbaum’s “reconstruction” of these image-sequences highlights their repetitious and almost iconic visual structures and serves to heighten the spectator’s sensitivity to the limited range of stereotypes these icons project — at the same time as it subverts these stereotypes by forcing viewers to see them in contexts that undermine their original narrative meanings.

One tape included in the *Pop-Pop-Video* series, for instance, intersperses repetitious footage from the Women’s Speed Skating event of the Olympics with a repeating excerpt from the television serial “General Hospital” which depicts a man and a woman (in white coats, naturally)

engaged in an emotionally charged conversation. The short scenes, viewed in rapid and alternating sequence, begin to lose their intended informational content and reflect on, indeed almost blend into, each other: the couple's efforts to reach an understanding begin to seem as frustrating as the skaters' exertions, which keep bringing them back, in instant replay, to the starting line. It's all a bit like *Alice in Wonderland*—and the various "New Music" soundtracks that counterpoint these repetitious sequences with their own repetitious and/or dissonant rhythms, make the moving images seem even more improbable, even more surreal, by alienating them still further from any familiar cultural context or experience.

All together, these diverse, almost hypnotic bombardments on the psyche undermine the communication function of broadcast television by completely dislocating its informational content, and transforming the most commonplace icons and platitudes into opaque and mysterious communiques. These familiar electronic transmissions begin to seem like bizarre messages from another planet which are visually and aurally stimulating and yet virtually indecipherable. Birnbaum's videotapes are definitely broadcasts in-sync with the disco generation, and graphic illustrations of Dan Graham's assertion that "television denies the informational value of the medium in favor of the transmission of experience."²⁷

Like Dara Birnbaum, the Vision Stations team, Hass Murphy and Jerry Jones, is committed to an art that will heighten the public's awareness of the most pervasive popular mythologies. But whereas Birnbaum focuses on TV and electronic communications, the Vision Stations pair is working to create an art that can be integrated directly into the urban environment, that, by using the signs, symbols and structures indigenous to American culture, will "bring the mythologies of cities, architecture and objects to the visual surface."²⁸

At the time of this writing, Vision Stations' collaborative contribution to this exhibition was still in the planning stages. Suffice it to say that I originally extended an invitation to Jerry Jones to participate in the show because for years his work has been involved with the deconstruction of cultural sign-languages and symbols from their normal societal contexts and the reconstruction of these symbols into esthetic contexts that, like Birnbaum's *Pop-Pop-Video*, simultaneously illuminate and subvert their meanings. The Vision Stations installation, which will examine the mythology and functions of visual "display" in our society, will undoubtedly continue this Jones tradition—and will be enriched and altered by the collaborative contributions of sculptor Hass Murphy.

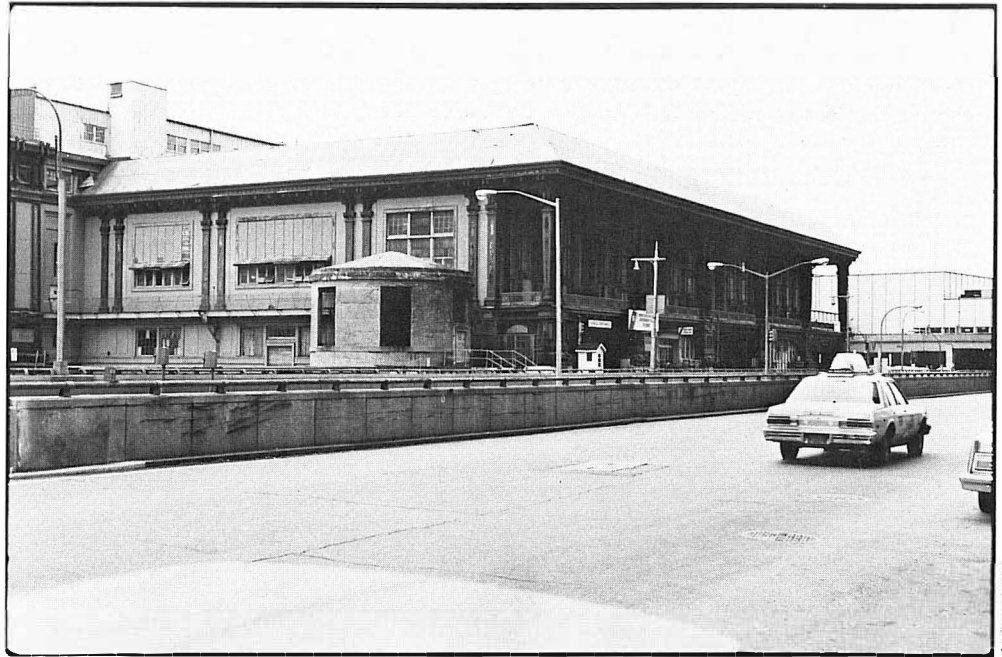
Although I cannot comment specifically on the team's project at The New Museum, I can discuss the ways in which Vision Stations' general philosophy relates to the ideas expressed in the other works that are included in the show. Whereas the other artists in the exhibition structure the visual information they receive from our culture into metaphoric statements, the public art concept envisioned by this pair of artists is based on the premise that the city itself is a metaphoric structure—and that an art which illuminates the patterns inherent in the architecture, signs and symbols indigenous to a particular urban environment can "develop ... systems of orientation for the urban inhabitant ... by generat[ing] a field of cultural experience symbolically."²⁹ The team is, for instance, presently at work on plans to reconstruct the exterior of a small structure in Lower Manhattan; because Jones and Murphy recognized that the form of this building is reminiscent of the eccentric structures on the tops of many New York skyscrapers, the two men decided to draw attention to, and enhance, these qualities in the building "so that the public might have a chance to enjoy the heavenly mythologies of the city at street level."³⁰

Vision Stations was formed to generate new avenues for perceiving the nature of the city through art and thereby bringing the mythologies of cities, architecture, and objects to the visual surface.

The purpose is to develop systems of orientation for the urban inhabitant. Through careful investigation of the urban climate, patterns and symbols which at present seem diffuse and obscure could become obvious and recognizable. The linking of distinct visual images could generate a field of cultural experience symbolically. Our goal is to use the existing symbols and mold them into a new vision. Through the interrelationship of the community, the urban planner, the architect and appropriate institutions, Vision Stations will develop a new approach to art in public places, which will build itself upon the continuity of the symbols indigenous to communities throughout America.

Vision Stations

Vision Stations
Street view of MTA Emergency Exit Building,
Lower Manhattan, 1980
Black-and-white photograph
5¾" x 8½"



Hass Murphy

Such a vision of the possibilities of public art, one that would transcend the art context and provide a heightened experience of the metaphors that lie at the root of our culture, is, in a sense, a logical extension of the thought processes of all the artists in this exhibition. The projects on view embody nine artists' metaphoric transformation, their "deconstruction" and "reconstruction," of the modern visual experience. The Vision Stations team seeks to take this metaphoric transformation one step further, by "deconstructing" and "reconstructing" the modern environment itself. So, with the inclusion of Vision Stations, this exhibition comes full circle: it suggests not only the ways in which art can reflect life, but also the ways in which metaphoric expressions directly affect the dynamic, multi-faceted and complex world which these photographic works describe.

Shelley Rice
New York, New York
May 1980

NOTES

1. Susan Sontag, *On Photography* (New York: Farrar, Straus, Giroux, 1977), p. 110.
2. Max Bense, *Camera*, 4, 1958; quoted in Lawrence Alloway, "Artists and Photographs," in *Topics in American Art Since 1945* (New York: W.W. Norton, 1975), p. 201.
3. Ibid.
4. Lucy Lippard (written with John Chandler), "The Dematerialization of Art," in *Changing: Essays in Art Criticism*, (New York: E.P. Dutton and Co., 1971), pp. 254-76.
5. Jack Burnham, "Real Time Systems," in *Great Western Salt Works: Essays on the Meaning of Post-Formalist Art* (New York: George Braziller, 1974), pp. 27-38.
6. Fernand Léger, "The Origins of Painting and Its Representational Value," included in a volume of Léger's writings, *The Functions of Painting*, edited by Edward Fry, in the *Documents of 20th Century Art* series, Robert Motherwell, General Editor (New York: Viking, 1965), p. 8.
7. William S. Rubin, *Dada, Surrealism and Their Heritage* (New York: Museum of Modern Art, 1968), pp. 42 + .
8. Ray K. Metzker, December 6, 1977, artist's statement in *Spaces*, ex. cat. (Providence: Museum of Art Rhode Island School of Design, 1978), pp. 76-7.
9. Ibid., p. 78.
10. Ibid.
11. Barbara Crane, unpublished interview with Shelley Rice, August 1978.
12. Andrea Kovacs, in an unpublished interview with Francesco Migliozi, 1978, p. 2.
13. Andrea Kovacs, "On 'New Age' Photography: Translating the Inner Mind Space of Man," *Nassau Review*, Vol. 3, No. 4, 1978, p. 131.
14. Ibid.
15. Andrea Kovacs, unpublished statement.
16. Daisaku Ikeda, *Dialogue on Life*, Vol. II: "Buddhist Perspectives on the Eternity of Life" (Tokyo: Nichiren Shoshu International, 1979), p. 5.
17. Cecile Abish, "Statements by Sculptors(Duration of the Sculpture is Possession of a Surface)," *Art Journal*, Vol. XXXV, No. 2, Winter 1975/6, p. 126.
18. Kenneth Baker, review; "Cecile Abish at Alessandra," *Art in America*, May-June 1977, Vol. 65, No. 3, p.111.
19. Walter Abish, "The Shape of Absence," essay on Cecile Abish, *Firsthand*, ex. cat., Fine Arts Gallery, Wright State University, 1978. (n.p.)
20. Ibid.
21. Ibid.
22. Bonnie Gordon, unpublished statement.
23. Eileen Berger, unpublished interview with Shelley Rice, April 1979.
24. Ibid.
25. Dara Birnbaum, unpublished statement.
26. Dara Birnbaum, "Working Notes for 'Local Television News Program Analysis for Public Access Cable Television,'" in Dan Graham, *Video-Architecture-Television: Writings on Video and Video Works 1970-78*, The Press of Nova Scotia College of Art and Design and New York University Press, 1979, p. 77.
27. Dan Graham, quoted by Robert C. Morgan, "Transmission Aesthetics: Public Interaction and Private Awareness," *New York Arts Journal*, No. 18, 1980, p. 21.
28. Vision Stations, *Statement of Objectives* (flyer).
29. Ibid.
30. Vision Stations, Proposal for Public Art Fund, Inc. Project.

CECILE ABISH

Born in New York City. Educated at Brooklyn College, Brooklyn, New York (BA 1953). Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1971 "Field Coil," 112 Greene Street, New York, New York
- 1974 "Surface Clearance," Institute of Contemporary Art, Boston, Massachusetts
- 1975 "Duration of the Sculpture is Possession of a Surface," University of Maryland, Baltimore County, Maryland
"Shifting Concern," Douglass College, Rutgers University, New Brunswick, New Jersey
- 1977 "Near/Next/Now," Alessandra Gallery, New York, New York
- 1978 Wright State University Art Galleries, Dayton, Ohio
- 1979 "Past Projects," Harvard University, Cambridge, Massachusetts

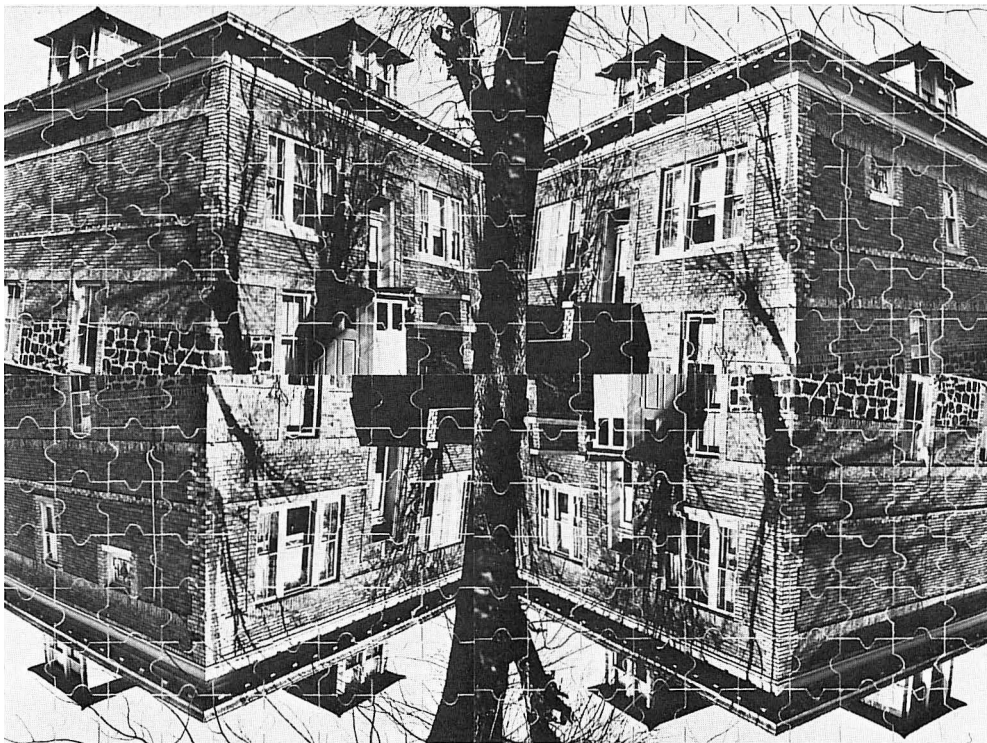
Group Exhibitions

- 1969 "Other Ideas," The Detroit Institute of Art, Detroit, Michigan
- 1970 Multiples Gallery, New York, New York
- 1971 Bykert Gallery, New York, New York
"Twenty-Six Contemporary Women Artists," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut
Whitechapel Gallery, London, England
- 1972 "Gedok," Hamburg Kunsthau, Hamburg, Germany
"Ideas Wanted," Museum of Contemporary Crafts, New York, New York
Workspace, Institute for Art and Urban Resources, New York, New York
- 1973 "NETwork of Ideas," Powers Gallery of Contemporary Art, Sydney, Australia
"Women Chose Women," New York Cultural Center, New York, New York

- 1974 Bykert Gallery, New York, New York
- 1975 "a head museum for the eighties....," Moderna Museet, Stockholm, Sweden
- 1976 "Pan-Conceptuals," Maki Gallery, Tokyo, Japan
"Style and Process," Fine Arts Building Gallery, New York, New York
- 1977 "Maps," Museum of Modern Art, New York, New York
New Jersey State Museum, Trenton, New Jersey
"Works on Paper," Women's Building, Los Angeles, California (traveled to other institutions)
- 1979 "SUPERSHOW," Hudson River Museum, Yonkers, New York (traveled to other institutions)
- 1980 Fogg Art Museum, Cambridge, Massachusetts
Piedmont Park Installation, Atlanta, Georgia

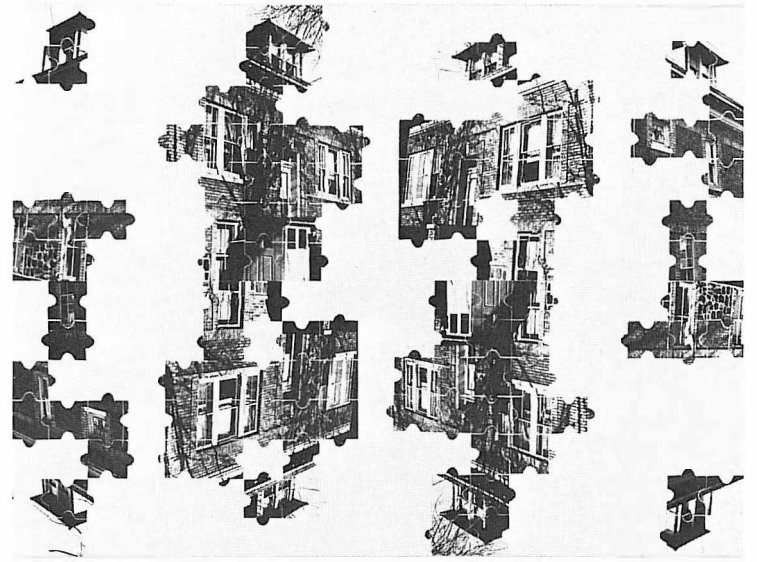
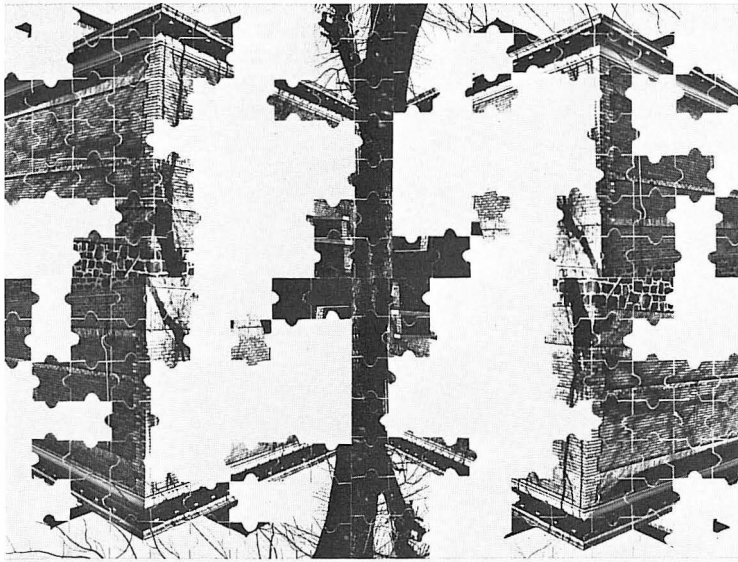
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- Alloway, Lawrence. "Art," *The Nation*, vol. 215, no. 1, July 10, 1972, pp. 26-27
—"Art," *The Nation*, vol. 221, no. 11, October 11, 1975, p. 350



Cecile Abish

"Two Views, Doubled," from *Firsthand*, 1973-77
Black-and-white photographic print on white board
19" x 19"



- "Ideology at D5," *Artforum*, vol. XI, no. 2, October 1972, p. 30
- "Cecile Abish," *Artforum*, vol. XII, no. 9, May 1974, pp. 48-49 (photographs)
- "Cecile Abish: Recent Sculpture," *Arts Magazine*, vol. 51, no. 6, February 1977, pp. 140-141 (photographs)
- Baker, Elizabeth C. and Thomas B. Hess, editors. *Art and Sexual Politics* (New York: Art News, 1973), p. 148 (photograph)
- Baker, Kenneth. *Art in America*, May 1974, p. 115 (photograph)
- *Art in America*, vol. 65, no. 3, May-June 1977, pp. 110-111 (photograph)
- Borden, Lizzie. *Artforum*, vol. XI, no. 2, October 1972, p. 88 (photograph)
- Frank, Peter. *Art News*, March 1977, p. 146.
- Gilbert-Rolfe, Jeremy. *Artforum*, vol. XII, no. 8, April 1974, p. 70
- Glueck, Grace. *The New York Times*, May 1971, p. 20
- Heineman, Susan. *Artforum*, vol. XIII, no. 10, Summer 1975, p. 78
- Keefe, Jeffrey. "Cecile Abish: Building From The Ground Up," *Artforum*, vol. XVII, no. 2, October

- 1978, pp. 35-39 (photographs)
- Kingsley, April. "Six Women At Work In The Landscape," *Arts Magazine*, vol. 52, no. 8, April 1978, pp. 109-110 (photograph)
- "Women Chose Women," *Artforum*, vol. XI, no. 7, March 1973, p. 70 (photograph)
- Lippard, Lucy R. *From the Center* (New York: E.P. Dutton & Co., 1976), p. 40 (photograph)
- Lubell, Ellen. *Arts Magazine*, vol. 50, no. 2, October 1975, pp. 10-11 (photograph)
- Matthias, Rosemary. "Indoor and Outdoor: Six Sculptors," *Arts Magazine*, vol. 47, no. 1, September-October 1972, pp. 27-29 (photograph)
- Neugroschel, Joachim. *Artforum*, vol. X, no. 4, December 1971, p. 89
- Perlberg, Deborah. *Artforum*, vol. XV, no. 8, April 1977, p. 60 (photograph)
- Perreault, John. *The SoHo Weekly News*, vol. 4, no. 18, February 3, 1977, p. 18 (photograph)
- *The SoHo Weekly News*, March 9, 1978, p. 20
- Petersen, Karen and J.J. Wilson, editors. *Women Artists*, (New York: Harper and Row, 1976) p. 131 (photograph)

- Cecile Abish
- "Two Views, Doubled, Apertures Removed," from *Firsthand*, 1973-77
- Black-and-white photographic print on white board 19" x 19"
- Cecile Abish
- "Two Views, Doubled, Just Apertures," from *Firsthand*, 1973-77
- Black-and-white photographic print on white board 19" x 19"
- Selected Published Works
- Boxed Monuments* — 3, signed and numbered edition, Multiples Inc., New York, New York, 1969
- "Duration of the Sculpture is Possession of a Surface," Statements by Sculptors, *Art Journal*, vol. XXXV/2, Winter 1975-1976 (photograph)
- Firsthand*, Wright State University Art Galleries, Dayton, Ohio, 1978
- "Situation Esthetics: Impermanent Art and the Seventies Audience," *Artforum*, vol. XVIII, no. 5, January 1980 (photograph)

EILEEN BERGER

Born in New York City, 1943. Educated at University of Wisconsin, Madison, Wisconsin (BA 1965) and Tyler School of Art, Philadelphia, Pennsylvania (MFA 1976). Lives in Philadelphia, Pennsylvania.

SELECTED EXHIBITIONS

Solo Exhibitions

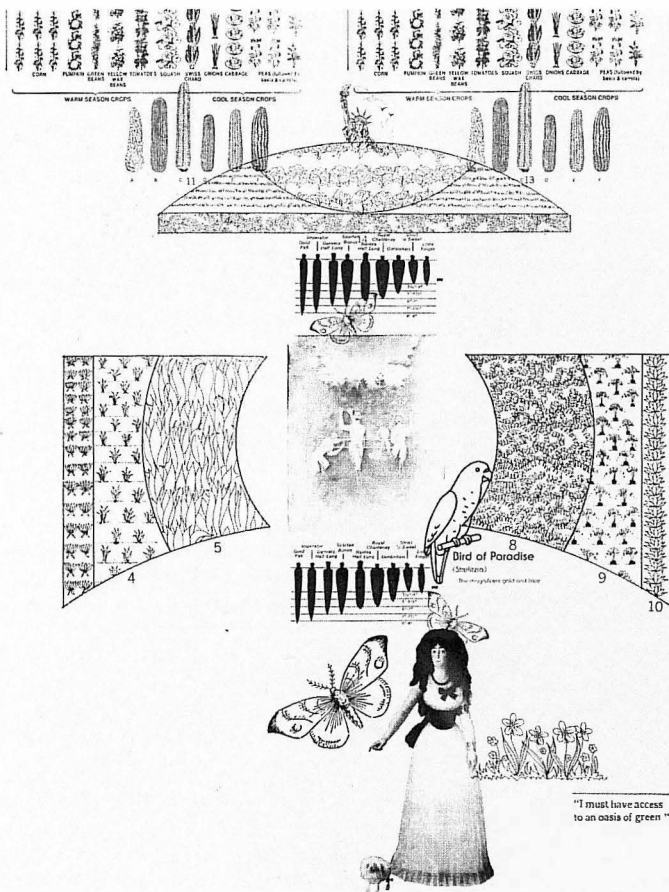
- 1971 "One Woman Show," Tyler School of Art, Philadelphia, Pennsylvania
- 1974 University of Pennsylvania, Philadelphia, Pennsylvania

- 1977 "One Woman Show," Stieglitz Gallery, New York, New York
- 1979 "One Woman Show," Franklin Furnace, New York, New York

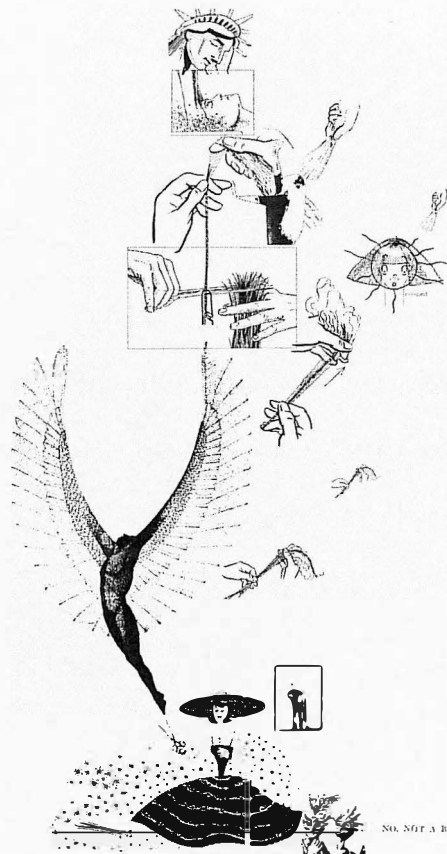
Group Exhibitions

- 1971 "PHOTO MEDIA," Museum of Contemporary Crafts, New York, New York
- 1972 "Urban Outreach Exhibition," Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1973 "Artists Books," Moore College of Art, Philadelphia, Pennsylvania, in conjunction with University Art Museum, Berkeley, California, (traveled to University Art Museum, Berkeley, California, 1974)

- 1974 "Women Look at Women," Lyman Allyn Museum, New London, Connecticut (traveled to other institutions, 1974-76)
- 1978 "The Greater Harrisburg Festival," William Penn Memorial Museum, Harrisburg, Pennsylvania
- "Natural Landscape Show," Philadelphia Art Alliance, Philadelphia, Pennsylvania
- "Philadelphia Invitational," Photography Place, Philadelphia, Pennsylvania
- 1979 "The Altered Photograph," P.S. 1, The Institute for Art and Urban Resources, Long Island City, New York
- "Attitudes, Photography in the 1970's," Santa Barbara Museum of Art, Santa



Her first design tray was to kill a butterfly.



Barbara, California

"f/o," Kansas City Art Institute, Kansas City, Missouri

"The Image Considered: Recent Work by Women," Visual Studies Workshop, Rochester, New York

"Insights/Self Portraits," Marcuse Pfeifer, New York, New York

"The International Self-Portrait Invitational," Northlight Gallery, Tempe, Arizona

"Opens Friday," Moore College of Art, Philadelphia, Pennsylvania

"Perception: Field of View," Los Angeles Center for Photographic Studies, Los Angeles, California

1980 "Sequence Photography," Santa Barbara Museum of Art, Santa Barbara, California

SELECTED BIBLIOGRAPHY

Berger, Eileen. "Conversation with painter, Tom Chimes," *Philadelphia Arts Exchange*, vol. 2, no. 2, March–April 1978, pp. 23-6

Davis, Gerri; Yvonne Kalmus, Sonia Katchian, Rikki Ripp, Cheryl Weisenfeld, editors. *Women See Women* (New York: Thomas Y. Crowell Co., 1976), p. 5+ (photographs)

Hayes, Danielle B., editor. *Women Photograph Men*, (New York: Wm. Morrow and Co., 1977), p. 117 (photograph)

Kalmus, Yvonne; Rikki Ripp, Cheryl Weisenfeld, editors. *Women See Men* (New York: Thomas Y. Crowell Co., 1977), p. 7 (photograph)

"Portfolio," *Philadelphia Arts Exchange*, vol. 1, no. 5, October 1978, pp. 45-47

Tenneson-Cohen, Joyce. *In/Sights* (Boston: David Godine, 1978), p. 47 (photograph)

Eileen Berger

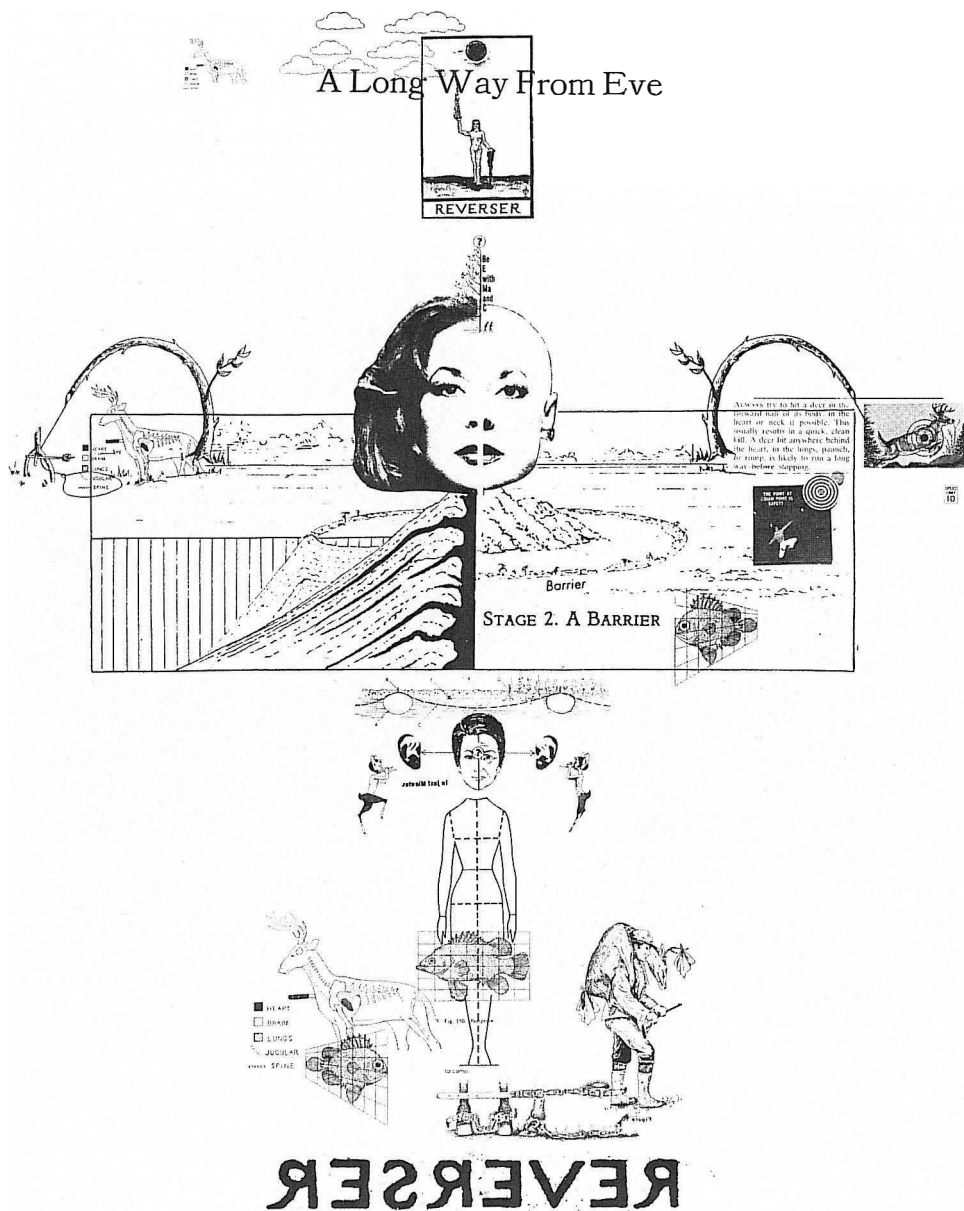
"The Garden Section" from *Sylvia*, 1979
Black-and-white photo-montage
20" x 16"

Eileen Berger

"The Betrayal Section" from *Sylvia*, 1979
Black-and-white photo-montage
20" x 16"

Eileen Berger

"The Fall Section" from *Sylvia*, 1980
Black-and-white photo-montage
20" x 16"



DARA BIRNBAUM

Born in New York City, 1946. Educated at Carnegie Institute of Technology, Carnegie Mellon University, Pittsburgh, Pennsylvania (BArch 1969), San Francisco Art Institute, San Francisco, California (BFA 1973) and Video/Electronic Editing, Video Study Center of Global Village, New School for Social Research, New York, New York (Certificate of Training 1976). Lives in New York City.

SELECTED EXHIBITIONS/SCREENINGS

Solo Exhibitions/Screenings

- 1976 "Liberty: A Dozen (Or So) Views,"
Manhattan Cable D, cablecast, New York,
New York
- 1977 Artists Space, New York, New York
- 1978 The Kitchen Center for Video, Music and
Dance, New York, New York
- 1979 P.S. 1, The Institute for Art and Urban
Resources, Long Island City, New York

Dara Birnbaum

"General Hospital/Olympic Speed Skating,"
Part I from *Pop-Pop-Video*, 1980 (still)
Color videotape, ¾" cassette with stereo sound

Dara Birnbaum

"General Hospital/Olympic Speed Skating,"
Part I from *Pop-Pop-Video*, 1980 (still)
Color videotape, ¾" cassette with stereo sound



- University of California at San Diego, San
Diego, California
- 1980 Centre for Art Tapes, Halifax, Nova Scotia
Collective for Living Cinema, New York,
New York
- H. Hair, Inc., Salon de Coiffure, New York,
New York
- Screening, The Kitchen Center for Video,
Music and Dance, New York, New York
- A Space, Toronto, Canada (collaboration
with Dan Graham) cablecast

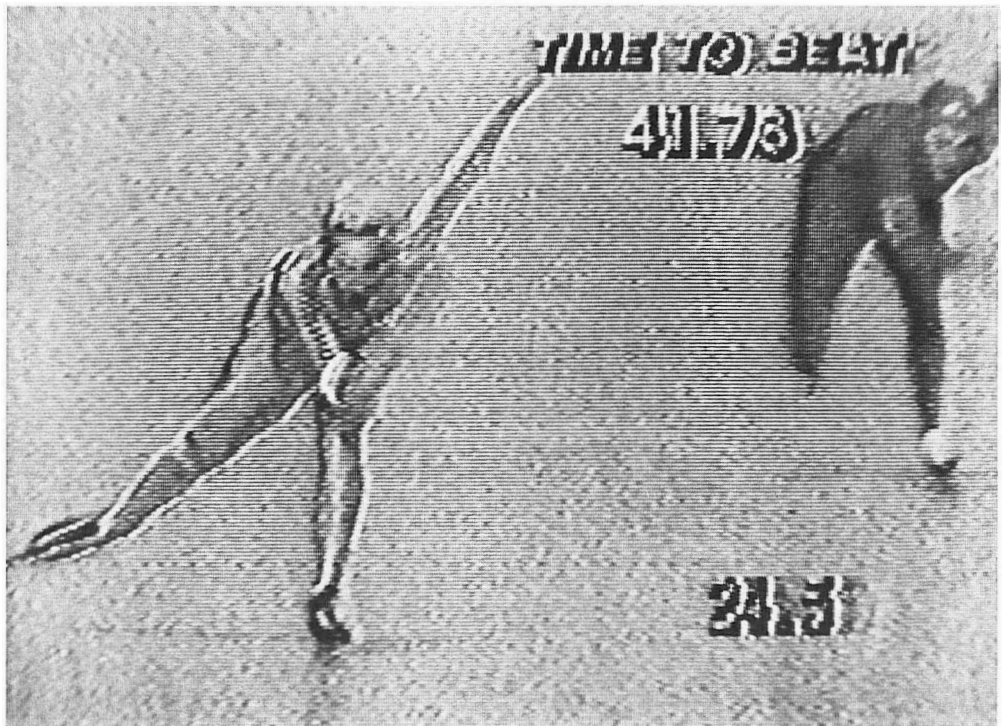
Group Exhibitions/Screenings

- 1976 "2nd Annual Video Festival," Global
Village, New York, New York
- "Video: Curator's Choice," Anthology Film
Archives, New York, New York
- 1979 "Filmworks 78-79," The Kitchen Center for
Video, Music and Dance, New York, New
York
- "Re-Runs," The Kitchen Center for Video,
Music and Dance, New York, New York

- 1980 American Center/The Center for Media Art,
Paris, France
- "Film as Installation," The Clocktower,
New York, New York
- Galleries Nationales du Grand Palais, Paris,
France
- "New York Video: New Works,"
Staedtische Galerie im Lenbachhaus,
Munich, Germany
- "Video As Installation," Hallwalls, Buffalo,
New York

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- Cover Magazine*, vol. I, no. 3, Spring/Summer
1980, p. 6+
- Deitch, Jeffrey. "'Cold War Zeitgeist' at the Mudd
Club," *Art in America*, vol. 68, no. 4, April 1980,
pp. 134-135
- Frank, Peter. "Dara Birnbaum — Artists Space,"
Art News, vol. 76, no. 8, October 1977, p. 139
- Hoberman, J. "Three Women," *Village Voice*,
May 5, 1980, vol. XXV, no. 18, p. 42



Moore, Alan. "Reviews," *Artforum*, vol. XIII, no. 10, Summer 1975, pp. 70-72
Morgan, Robert. "Transmission Aesthetics: Public Interaction and Private Awareness," *New York Arts Journal*, no. 18, 1980, pp. 20-21
Parallelogramme (Toronto), Retrospective Issue, no. 3, 1978-79
Squiers, Carol. "Films at the Kitchen," *Artes Visuales* (Mexico City), February-March 1980
Steele, Lisa. "The Lure of the Public," *Fuse* (Toronto), vol. 4, no. 4, May 1980, pp. 226-229
Woodward, Stephanie. "Views and Interviews: Dara Birnbaum," *The SoHo Weekly News*, January 6, 1977, vol. 4, no. 14, p. 23

Selected Published Works

Buchloh, Benjamin H.D., editor. *Video-Architecture-Television*, The Press of the Nova Scotia College of Art and Design/New York University Press, 1979 ("Working Notes: Local Television News Program Analysis for Public Access TV")
"Inserted Realities: Corner Insert," *Reallife Magazine*, no. 3, March 1980, p. 15
"Local Television News Program Analysis for Cable Television," *TV Magazine*, pilot issue, April 1980, pp. 18-27

Dara Birnbaum
Pop-Pop-Video, 1980 (screening and performance at The Kitchen Center For Video, Music and Dance, New York City, March 29, 1980; performers, Sally Swisher and Robert Raposo)
Color videotapes



BARBARA CRANE

Born in Chicago, Illinois, 1928. Educated at New York University, New York, New York (BA 1950) and Institute of Design, Illinois Institute of Technology, Chicago, Illinois (MS 1966). Lives in Chicago, Illinois.

SELECTED EXHIBITIONS

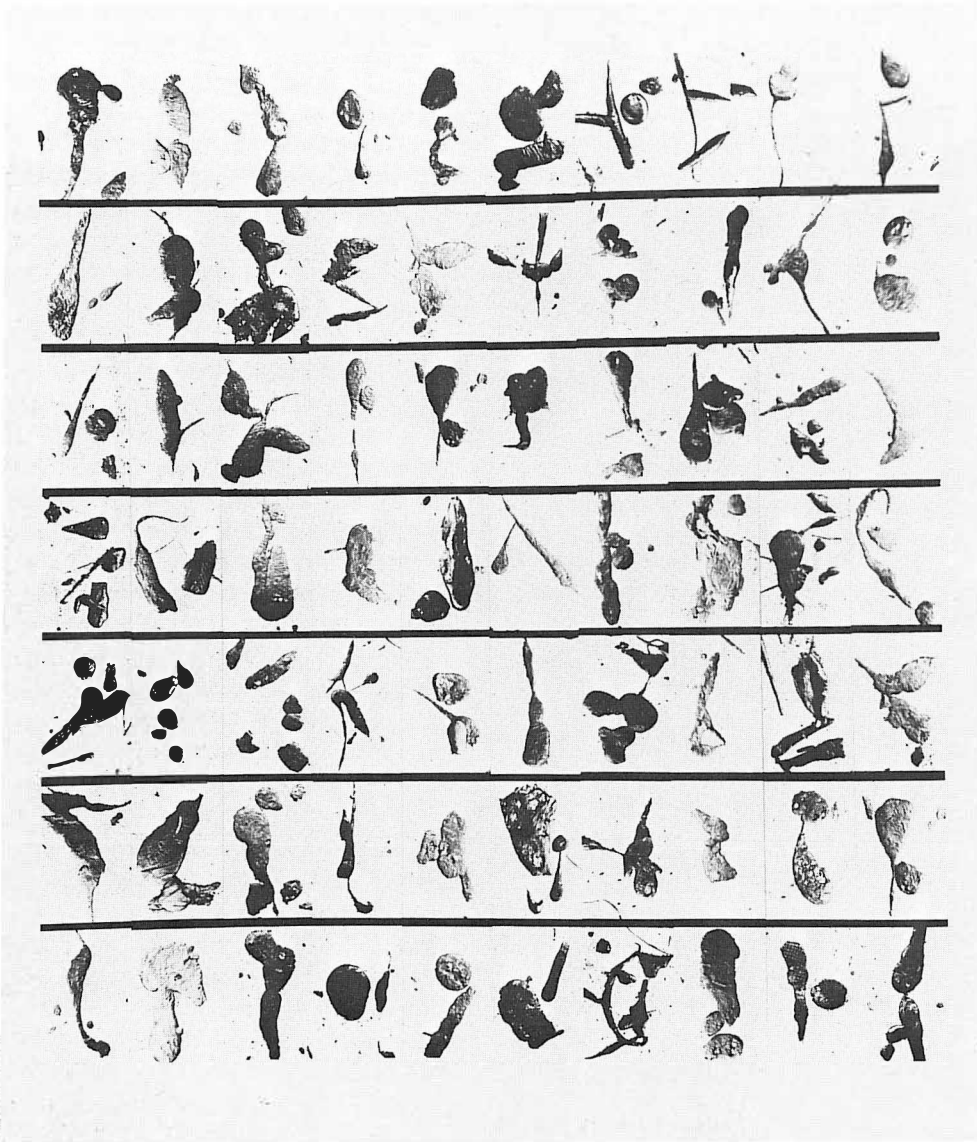
Solo Exhibitions

- 1969 "Barbara Crane: Photographs," Friends of Photography, Carmel, California
Spanish International Pavilion, St. Louis, Missouri

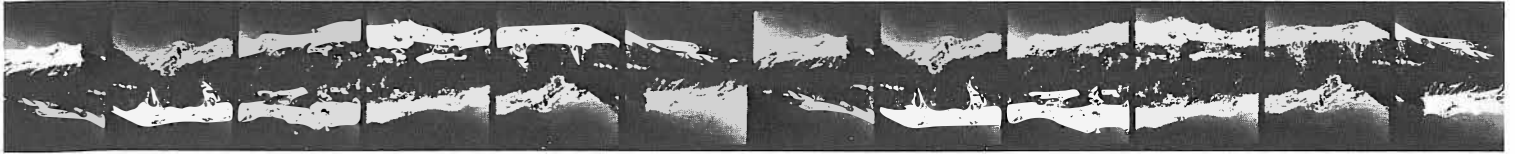
- 1971 Limited Image Gallery, Chicago, Illinois
1972 "People of the North Portal," Museum of Science and Industry, Chicago, Illinois
1973 University of Iowa Museum, Iowa City, Iowa
1974 F22 Gallery, Santa Fe, New Mexico
Madison Art Center, Madison, Wisconsin
1977 Worcester Museum School, Worcester, Massachusetts
1978 Center for Photographic Studies, Louisville, Kentucky
Davis Gallery, Stephens College, Columbia, Missouri
1980 Vision Gallery, Boston, Massachusetts

Group Exhibitions

- 1966 Institute of Design, Illinois Institute of Technology, Chicago, Illinois
1967 School of the Art Institute of Chicago, Chicago, Illinois
"Six Photographers," Krannert Museum, University of Illinois, Champaign, Illinois
1968 Moore College of Art, Philadelphia, Pennsylvania
1969 Pratt Institute, Brooklyn, New York
"Serial-Modular Imagery in Photography," Purdue University, Lafayette, Indiana
1970 "Be-ing Without Clothes," Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Massachusetts
Evanston Art Center, Evanston, Illinois
1973 Cincinnati Museum of Art, Cincinnati, Ohio
1974 Bibliothèque Nationale du Québec, Montreal, Canada
"National Photography Invitational," Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia
"Women Look at Women," Lyman Allyn Museum, New London, Connecticut (traveled to other institutions, 1974-76)
1976 "Contemporary Trends," Columbia College Gallery, Chicago, Illinois



Barbara Crane
Tar Findings, 1975
Black-and-white contact printed photograph
10 1/4" x 9 1/2"



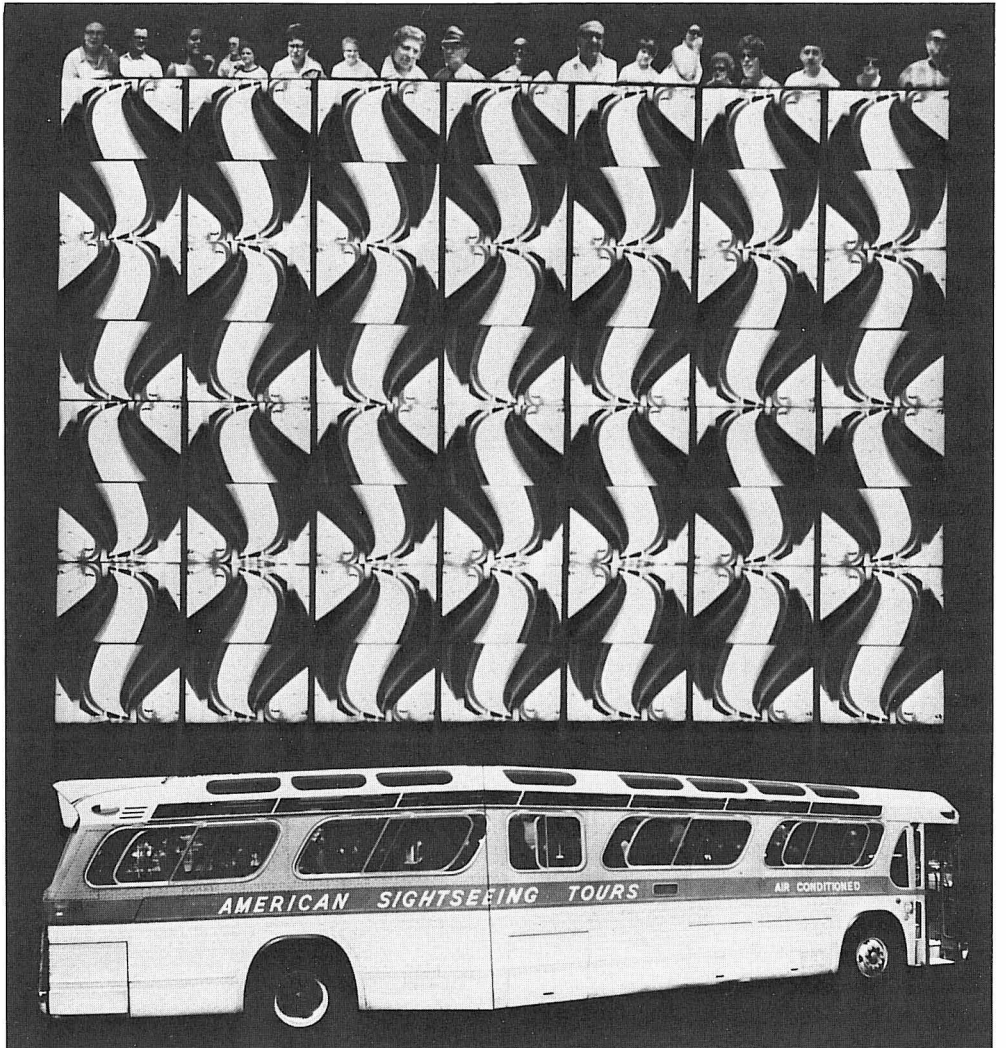
Barbara Crane
The Crust (Swiss Alps), 1975
 Black-and-white contact printed photograph
 1¾" x 18"

Barbara Crane
Bus People, 1975
 Black-and-white composite photograph
 13½" x 13½"

- "100 Years of Architecture in Chicago,"
 Museum of Contemporary Art,
 Chicago, Illinois
- 1977 "The Photographer and the City," Museum
 of Contemporary Art, Chicago, Illinois
- 1978 "Chicago: The City and Its Artists,
 1945-1978," University of Michigan
 Museum of Art, Ann Arbor, Michigan
- 1979 "Attitudes," Santa Barbara Museum of Art,
 Santa Barbara, California
 "The Grid Show," Evanston Art Center,
 Evanston, Illinois
- 1980 "A New Vision: 40 Years of Photography at
 the Institute of Design," Light Gallery,
 New York, New York
 "Sequence Photography," Santa Barbara
 Museum of Art, Santa Barbara, California

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- Bach, Ira J., editor. *Chicago's Famous Buildings*,
 Third edition, (Chicago: University of Chicago
 Press, 1980), p. 9 + (photographs)
- "Be-ing Without Clothes," *Aperture*, vol. 15, no. 3,
 1971, p. 21
- Crane, Barbara. "There is No Formula for Photo-
 graphic Education," *The Professional Photog-
 rapher*, vol. 100, no. 1932, May 1973, p. 39 +
- "Barbara Crane—Portfolio," *Photography Annual*,
 1967, pp. 146-149
- "Barbara Crane—Portfolio," *Photography Annual*,
 1970, pp. 174-177
- Craven, George M. *Object and Image, An Intro-
 duction to Photography* (Englewood Cliffs, New
 Jersey: Prentice Hall, Inc., 1975), pp. 194-195
- Creative Camera*, (London: Coo Press, 1974),
 pp. 265-271 (portfolio)
- Gassan, Arnold, *Chronology of Photography*
 (Athens, Ohio: Handbook Co., 1972), (photograph)
- Rice, Shelley. "Sequences: Photographic Studies
 by Barbara Crane," *Camera 35*, vol. 24, no. 12,
 December 1979, pp. 58-63
- Traub, Willard. "Barbara Crane," *Views, A New
 England Journal of Photography*, vol. 1, no. 1,
 May 1979



BONNIE GORDON

Born in Buffalo, New York, 1941. Educated at Syracuse University, Syracuse, New York (BFA 1962) and Rochester Institute of Technology, Rochester, New York (MFA 1970). Lives in Buffalo, New York.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1971 Visual Studies Workshop, Rochester, New York
- 1972 Galerie Atelier Mensch, Hamburg, Germany
- 1976 Columbia College Gallery, Chicago, Illinois

- 1977 Sara Raynolds Gallery, University of New Mexico, Albuquerque, New Mexico
Visual Studies Workshop, Rochester, New York
- 1979 Light Gallery, New York, New York
Vision Gallery, Boston, Massachusetts

Barbara, California
Florida State University, Tallahassee, Florida
"In Western New York, 1979," Albright-Knox Art Gallery, Buffalo, New York

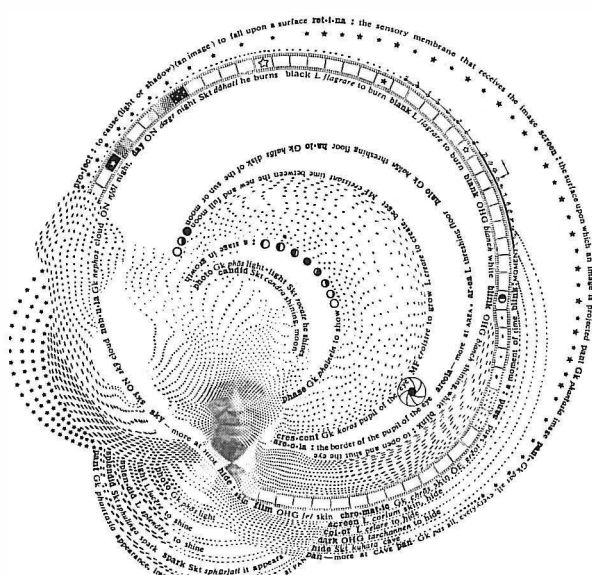
Group Exhibitions

- 1973 Gallery West, Buffalo, New York
- 1974 Seizan Gallery, Tokyo, Japan
Squeri Gallery, Buffalo, New York
- 1975 "Curator's Choice," Rochester Memorial Art Gallery, Rochester, New York
- 1979 "Attitudes: Photography in the 1970's," Santa Barbara Museum of Art, Santa

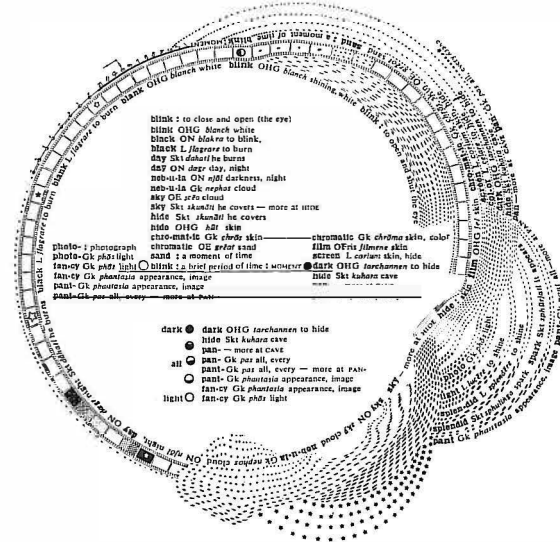
SELECTED BIBLIOGRAPHY

Gordon, Bonnie. *The Four Temperaments: An Animated Sequence*, Visual Studies Workshop, Rochester, New York, 1974
Nine Western New York State Artists, CAPS, ex. cat., Charles Burchfield Center, Buffalo, New York, 1973 (traveled to other institutions)
Portfolio Three, Rochester Society of Communicating Arts, Rochester, New York, 1973 (photo silkscreen)

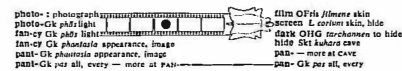
The 'Sight and Light' print began as a vague intention to illustrate words connected to photography. The figure developed from the central area outward and the circular extensions from the figure's head settled into place long before the outer orbits of the figure's body decided on their positions or connections.

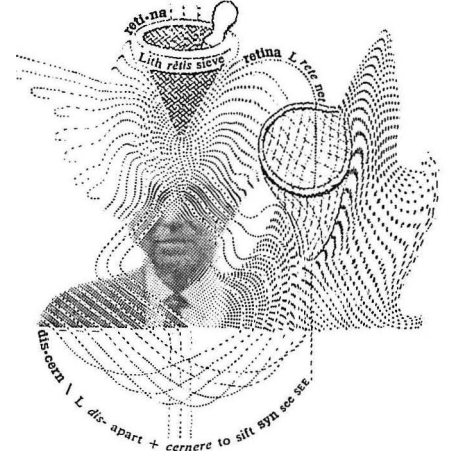
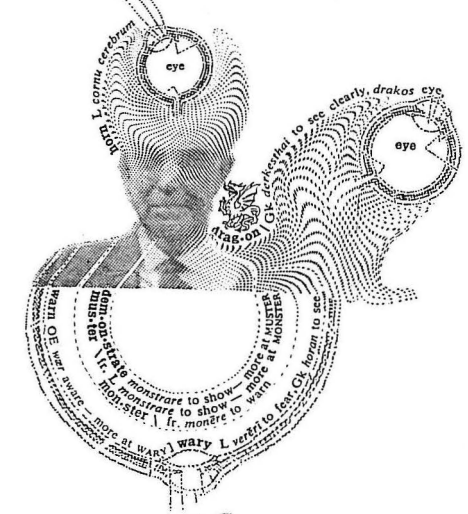
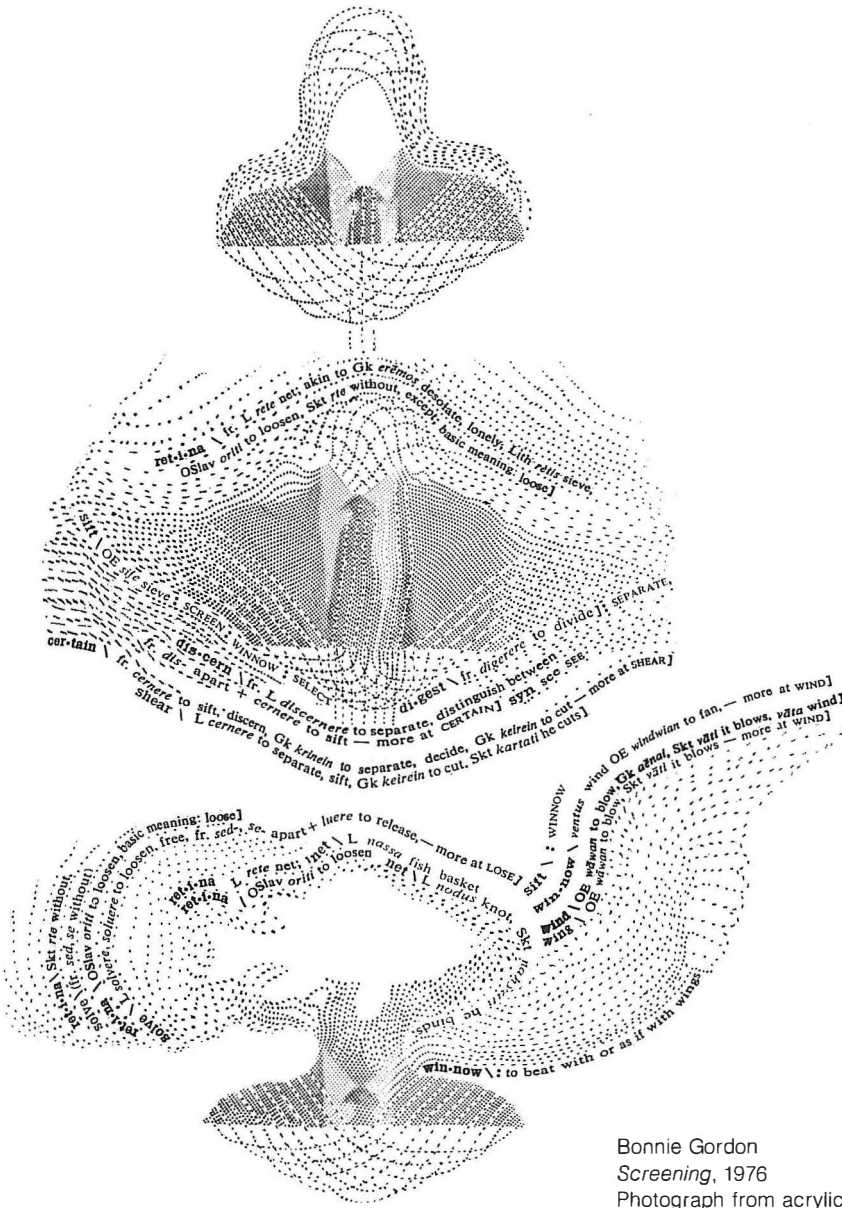


The circle closed at the word 'blink' extends from darkness to totality and from totality to light.



The photograph, the skin and the image link to totality.





Bonnie Gordon
*On the Anatomy of "Sight and Light Word-
 Picture,"* 1980 (detail)
 Each 6¾" × 6"
 Photograph from acrylic photo-etching

Bonnie Gordon
Screening, 1976
 Photograph from acrylic photo-etching
 7¾" × 6¾"

Bonnie Gordon
Words About Eyesight, 1977
 Photograph from acrylic photo-etching
 9" × 3"

ANDREA KOVACS

Born in New York City, 1953. Educated at Rhode Island School of Design, Providence, Rhode Island (BFA 1973) and Yale University, New Haven, Connecticut (MFA 1975). Lives in New York City.

SELECTED EXHIBITIONS

Solo Exhibitions

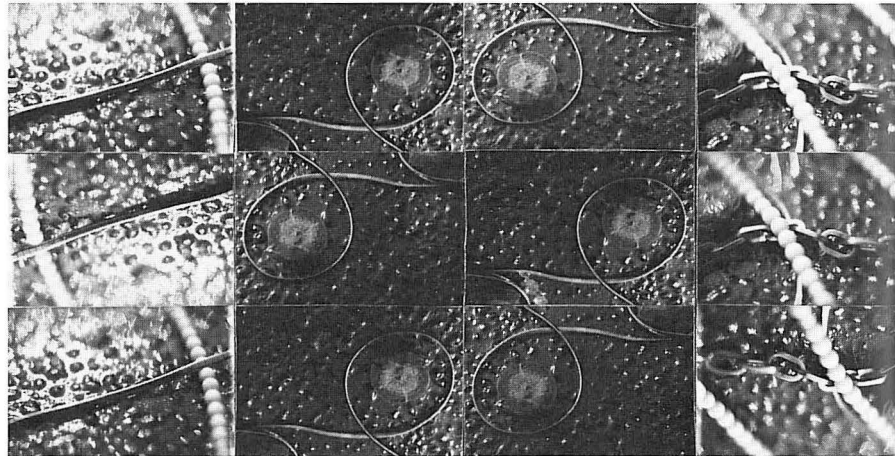
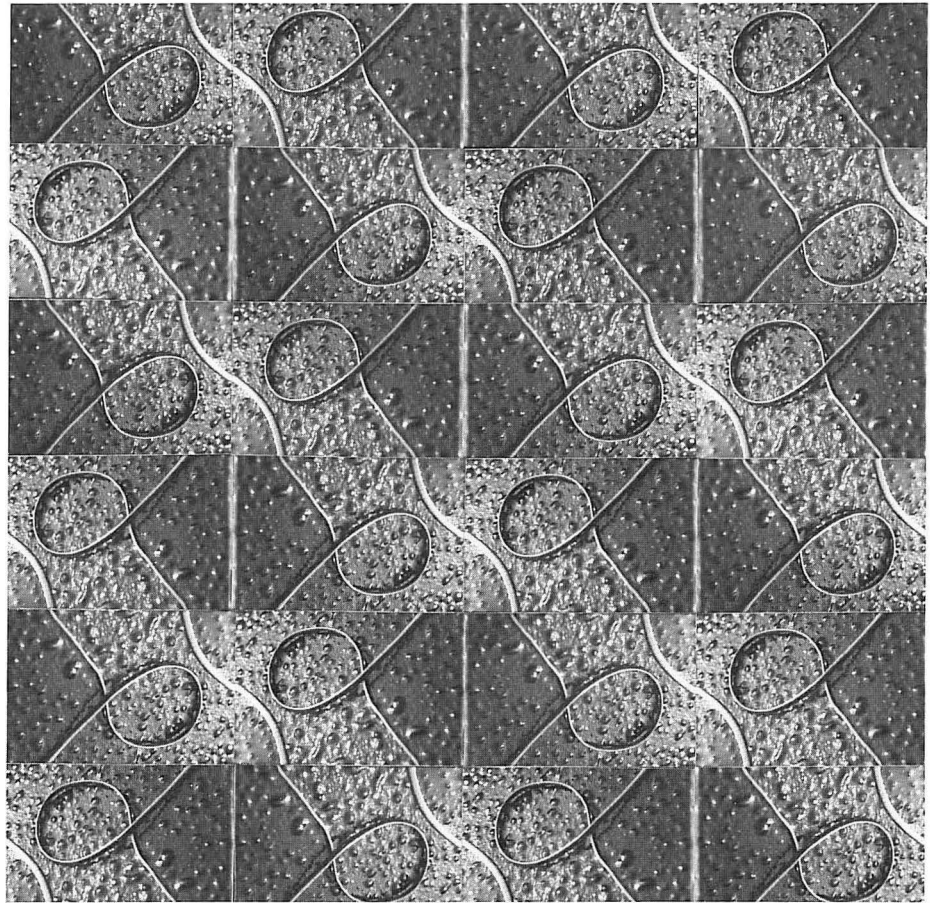
- 1975 "Andrea Kovacs Shows Alone," Yale University, New Haven, Connecticut
- 1979 "Andrea Kovacs—Photography," Brooks Jackson Gallery Iolas, New York, New York
- 1980 "Jan des Bouvrie Presents Andrea Kovacs," Galerie Brinkman, Amsterdam, Holland

Group Exhibitions

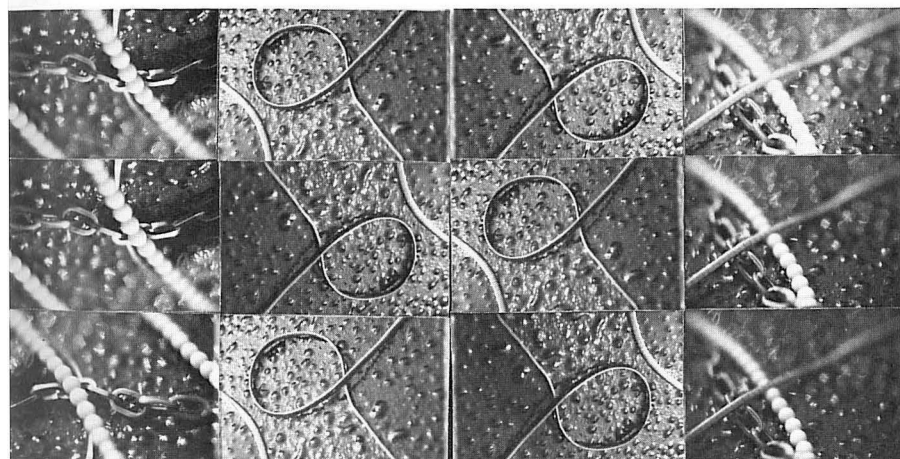
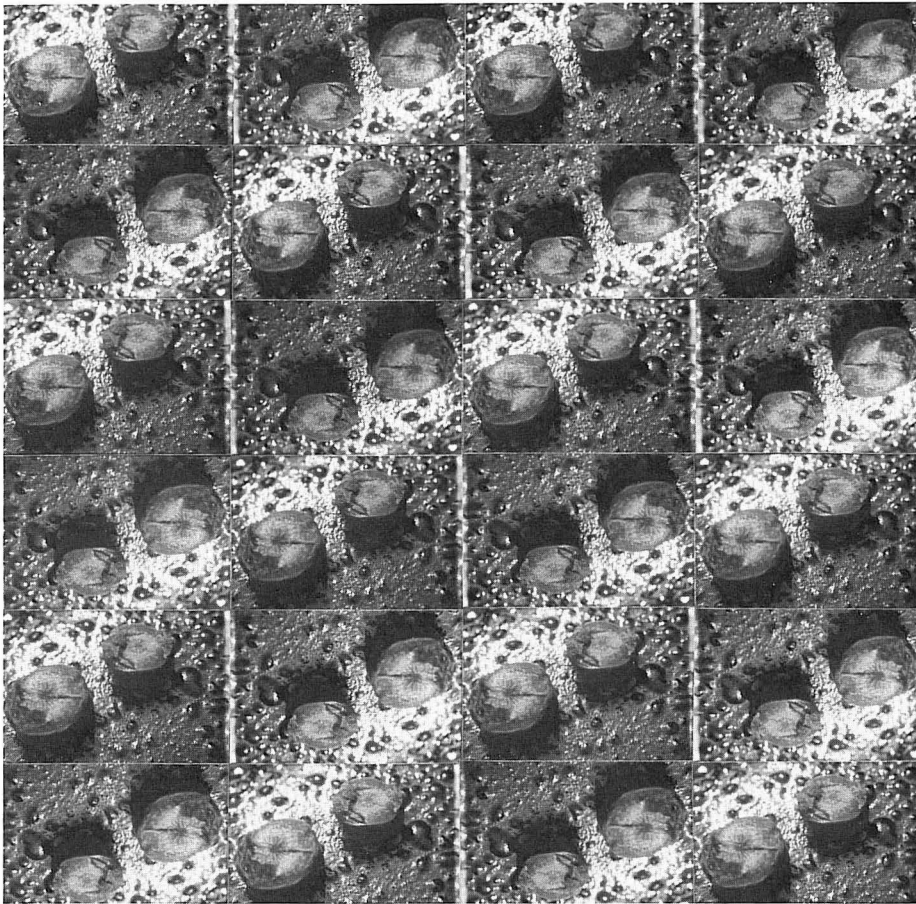
- 1975 "International Woman's Art Festival," Fashion Institute of Technology, New York, New York
Yale University, New Haven, Connecticut
- 1976 "Self Portraits," Fine Arts Building, New York, New York
- 1977 "Whitney Counterweight," Auction 393, New York, New York
- 1978 "The Altered Photograph," P.S. 1, The Institute for Art and Urban Resources, Long Island City, New York

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- Frischer, Yael. "Andrea Kovacs," *Arts Magazine*, vol. 53, no. 5, January 1979, p. 11
- Geran, Monica. "Fragments of Life: Andrea Kovacs's Artistic and Personal Interpretation of Contemporary Portraiture," *Interior Design*, vol. 50, no. 9, September 1979, pp. 276-77
- Kovacs, Andrea. "On 'New Age' Photography: Translating the Inner Mind Space of Man," *Nassau Review*, vol. 3, no. 4, 1978, pp. 129-132
- Lifson, Ben. "Redundant Kisses, Engaging Ambiguities," *Village Voice*, vol. XXIV, no. 24, June 11, 1979, p. 82
- Rice, Shelley. "Image Making," *SoHo Weekly News*, vol. 6, no. 12, December 21, 1978, p. 36



Andrea Kovacs
Sky High, 1980 (details)
Color photo-mosaic
Approximately 120" x 240"



RAY METZKER

Born in Milwaukee, Wisconsin, 1931. Educated at Beloit College, Beloit, Wisconsin (BFA 1953) and Institute of Design, Chicago, Illinois (MS 1959). Lives in Philadelphia, Pennsylvania.

SELECTED EXHIBITIONS

Solo Exhibitions

- 1959 Art Institute of Chicago, Chicago, Illinois
1967 Museum of Modern Art, New York, New York

- 1971 University of New Mexico Art Museum, Albuquerque, New Mexico
1978 International Center of Photography, New York, New York
1979 Chicago Center for Contemporary Photography, Chicago, Illinois
Light Gallery, New York, New York

Group Exhibitions

- 1959 "Photography in the Fine Arts I," Metropolitan Museum of Art, New York, New York
1960 "The Sense of Abstraction," Museum of Modern Art, New York, New York

- 1961 "Seven Contemporary Photographers," George Eastman House, Rochester, New York
1963 "Photography 63/An International Exhibition," George Eastman House, Rochester, New York
1967 "The Persistence of Vision," George Eastman House, Rochester, New York
1968 "Contemporary Photography," University of California at Los Angeles Galleries, Los Angeles, California
"Photography and the City," Smithsonian Institution, Washington, D.C.
"Photography as Printmaking," Museum of Modern Art, New York, New York
1970 "Contemporary Photographers," Peale House Galleries, Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
"New Photography USA," Bella Center, Copenhagen, Denmark, for international



Ray K. Metzker

Chicago, 1959

Black-and-white multiple exposure photograph
8 $\frac{3}{8}$ " \times 8 $\frac{1}{2}$ "

Ray K. Metzker

Untitled, c. 1965

Black-and-white composite photograph; full
negative, 35mm roll of film
3 $\frac{1}{4}$ " \times 94 $\frac{1}{16}$ "



- circulation prepared by the Museum of Modern Art (traveled to other institutions, 1970-1973)
- "Wisconsin Heritage—Bennet—Steichen—Metzker," Milwaukee Art Center, Milwaukee, Wisconsin
- 1971 "The Figure and the Landscape," George Eastman House, Rochester, New York
- 1972 "New Photography—USA," The Photographers Gallery, London, England
- 1973 "Art and Photography," Museo Civico di Torino, Turin, Italy
- "Le Dixième Festival International d'Art Contemporain," Palais des Congrès et Casino de Royan, Royan, France
- "Landscape/Cityscape," The Metropolitan Museum of Art, New York, New York
- 1975 Bibliothèque Nationale, Paris, France
- "For You, Aaron," The Renaissance Society at the University of Chicago, Chicago, Illinois
- 1976 "Contemporary Photographs," Fogg Art Museum, Cambridge, Massachusetts
- "Contemporary Trends," Columbia College Gallery, Chicago, Illinois
- "New Exposures," Museum of Fine Arts, Boston, Massachusetts
- "Philadelphia: Three Centuries of American Art," Philadelphia Museum of Art, Philadelphia, Pennsylvania
- 1977 "Les Expositions Inaugurales," Centre National d'Art et de Culture Georges Pompidou, Paris, France
- "Extended Frame Exhibition," Visual Studies Workshop, Rochester, New York
- "The Photographer and the City," Museum of Contemporary Art, Chicago, Illinois
- "Photography from the Collection, Part I: American," Philadelphia Museum of Art, Philadelphia, Pennsylvania
- "The Target Collection," Museum of Fine Arts, Houston, Texas
- 1978 "Mirrors and Windows," Museum of Modern Art, New York, New York
- "Spaces," Museum of Art, Rhode Island School of Design, Providence, Rhode Island
- 1979 "Venezia '79—LA FOTOGRAFIA," Venice, Italy
- (photographs)
- Grundberg, Andy. "Chicago, Moholy and After," *Art in America*, vol. 64, no. 5, September–October 1976, pp. 34-39
- Isaacs, Chuck. "Ray K. Metzker: An Interview," *Afterimage*, vol. 6, no. 4, 1978, pp. 12-17
- Kardon, Janet. "Ray K. Metzker at Marion Locks," *Art in America*, vol. 66, November–December 1978, p. 157
- Lyons, Nathan. *The Persistence of Vision* (New York: Horizon Press, 1967), pp. 32-43
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- "New Talent U.S.A.: Photography," *Art in America*, vol. 49, no. 1, 1961, p. 56 (illustration)
- "Ray K. Metzker," *Aperture*, vol. 13, no. 2, Fall 1967 (portfolio)
- Seiberling, Christopher. "Ray Metzker's Consideration of Light," *Exposure*, vol. 15, no. 3, September 1977, pp. 36-39
- Snyder, Norman. *The Photography Catalog* (New York: Harper and Row, 1976), p. 218
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- *Mirrors and Windows: American Photography Since 1960* (New York: Museum of Modern Art, 1978), pp. 24-25 +
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- Trachtenberg, Alan, Peter Neill and Peter C. Bunnell, *The City: American Experience* (New York: Oxford University Press, 1971), p. 354
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- Aperture*, vol. 9, no. 2, Spring 1961 (portfolio)
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- Camera*, vol. 46, no. 11, November 1969, pp. 40-49 (portfolio)
- Edwards, Owen. "Exhibitions: Ray Metzker," *American Photographer*, vol. 42, no. 6, November 1978, p. 10
- Gasson, Arnold, *A Chronology of Photography* (Athens, Ohio: Handbook Co., 1972), p. 198



VISION STATIONS

Vision Stations
An Organization for Public Art

Jerry Jones and Hass Murphy live and work in
New York City.

PROJECTS

- 1980 "The Urban Project—Manhattan," A competition developed by the Public Art Fund, Inc., MTA Emergency Exit Building, South Street, New York, New York
- "Artists in the City," interviewed on National Public Radio, WNYC AM, January 23, 1980, New York, New York; moderated by Jenny Dixon
- "Architecture Pro-Positions," 626 Broadway, New York, New York (selected by Peter Fend)

Vision Stations
Reproduction from the New York Public
Library Study Collection, date unknown
(reference photo for display at The New
Museum)
Source unknown
5 1/4 " x 6"



Vision Stations

Reproduction from the New York Public
Library Study Collection, date unknown
(reference photo for display at The New
Museum)

Source unknown

5¼" × 7⅝"



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