the invented landscape

guest-curated by

Christopher English

commissioned photographs by

Peter De Lory

Bonnie Donohue

Victor Landweber

David Maclay

Martha Madigan

Richard Ross

Tricia Sample

Michael Siede

Carl Toth

Gwen Widmer

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Christopher English

foreword

The Invented Landscape is the first of a series of exhibitions The New Museum is devoting to new experimental work in the photographic medium. Because photography can no longer be considered a separate discipline from painting, sculpture, and graphic arts, exhibitions of photography are essential to our goal of seeking out and giving public exposure to diverse approaches to visual issues and themes.

None of the ten photographers in the exhibition live and work on the East Coast. Their work, seen little, if at all, in New York City, presents a new and provocative alternative to traditional landscape photography. We are grateful to Christopher English, of Chicago, for organizing the exhibition and for coping so skillfully with the vicissitudes of curating an exhibition from a distance. I would also like to thank Susan Logan of The New Museum's staff for her extensive and diligent work in organizing the catalog; Betsey Balding, an intern from Connecticut College, for her meticulous biographic catalog documentation. We are also grateful to Tim Yohn, who provided important editorial advice, to Max Munn of APF, whose generosity enabled us to frame the work included in the exhibition, and to Joan Greenfield, whose patience and efficiency were invaluable to the production of the catalog. We are also indebted to Jeffrey Fuller of Hokin Gallery, for his assistance in obtaining Martha Madigan's work and to Mr. and Mrs. Thomas Philipp who lent work to the exhibition. We would specially like to thank the artists for their enthusiastic cooperation and participation.

Marcia Tucker
Director

the invented landscape

Landscape has long been one of the most traditional of photographic genres. Even in the mid-sixties when experimental work challenged the autonomy of the straight print, the landscape remained bound to essentially nineteenth-century assumptions. In 1972, Arnold Gassan wrote "On the whole the landscape genre has not drawn new talent lately, partly because it requires exceedingly fine technical discipline, and partly because in the search for personal statement it defies the manipulatory methods which have been the mode."[1] In recent years, this situation has changed. Photographers have started to produce work that clearly derives from the idea of landscape but also questions the established conventions of landscape photography. "The Invented Landscape" brings together some of these alternatives to the traditional landscape photograph.

To understand nontraditional work it is important to understand the predecessors against which the new work reacts. What, then, is the traditional conception of the landscape photograph? In 1963, The Museum of Modern Art mounted an exhibition entitled "The Photographer and the American Landscape."[2] With hindsight it can be said that this occurred at a significant moment, coming near the end of a long period dominated by the straight photograph. Four years later, the George Eastman House presented the seminal exhibit "The Persistence of Vision" which challenged the assumption that photographs should "picture experiences drawn directly from nature."[3] The earliest work in "The Persistence of Vision" dated from 1964, one year after the M.O.M.A. show. "The Photographer and the American Landscape" serves then to present the tradition of landscape photography at one of the last points at which the postulates of that tradition were still unchallenged.[4]

The exhibition covered a period of over a hundred years and included works described as personal statements as well as those of more informational intent. There is no formal common denominator that unites them. Point of view, scale, tonality—all vary from photographer to photographer. The subject matter includes all varieties of natural objects. No single visual formula identifies the work of these photographers. "But all have shared in some measure a common problem and a common concern," wrote John Szarkowski in the introduction. "Each has attempted to define what the earth is like."[5] In practice this has meant representing the appearance of some natural location. The basis of the landscape photograph has been its rendering of factual details that connect it with an actual place in nature: the values of the photograph are dependent upon the values of that specific natural place. Natural subject matter alone is not enough. Edward Weston's peppers are natural objects, but they are divorced from their natural context. They lack the sense of place that defines the true landscape. This attention to topography is a concern that underlies traditional landscape photography.

Why this concern for the actual place? What value was seen as existing in the land that was desired as a value in the photograph? To answer these questions, it is necessary to examine the beginnings of landscape photography in America. The earliest work in "The Photographer and the American Landscape" is that of T. H. O'Sullivan and William Henry Jackson from the eighteen-sixties and -seventies. Each was official photographer to various government geographical and geological surveys of the West and produced his landscape in the course of his duties. The importance to the landscape photographer of these government surveys was indicated by Therese Thau Heyman in the exhibition catalogue to "Era of Exploration: The Rise of Landscape Photography in the American West, 1860–1885," in which she labeled the year of Clarence King's Fortieth Parallel Survey as "a turning point in the history of American landscape photography."[6] By employing official photographers, the surveys provided them with a livelihood while they photographed the land—not an easy thing to be had at that time—and a practical means to get out into nature with some measure of ease and safety. The topographic character of the work is easily understood: mapping and description were the purposes of the surveys. It is a simplification, however, to view the products of the surveys as proceeding only from a spirit of scientific detachment. Essential to their understanding is a grasp of the nineteenth-century attitude toward the West and its exploration.

Leo Marx's study *The Machine in the Garden* is a penetrating analysis of the pastoral ideal in America, exploring the metaphoric values of the land and their impact on the American consciousness. To Europeans, the New World held a fascinating attraction. "Here was a landscape untouched by history—nature unmixed with art. The new continent looked, or so they thought, the way the world might have been supposed to look before the beginning of civilization."[7] Contemporary writers referred to it as Arcadia and as Paradise Regained. What so attracted the European mind was the sense of possibility, of virgin land free from the weight of civilization and its mistakes. The unspoiled vastness of the continent was interpreted as holding not just physical resource, but moral and spiritual resource as well. This same attitude gripped the American mind in later years, applied to land farther and farther to the West as Eastern America became more and more like civilized Europe. The European dream had become an American myth. John Cawelti writes: "In this myth the West was imagined as a locus of social regeneration and redemption, where tested by the heroic challenge of pioneering, Americans would create a new society closer to nature and to God and thus freed from the corruption and evils of the past."[8]

It must be emphasized that this myth is not one of a return to primitivism: Cawelti speaks of a new society, admittedly one closer to nature, but a society nonetheless. This is one of Marx's achievements, to identify the Western ideal with the pastoral rather than with the primitive. The pastoral is seen as a middle state between the wilderness on the one hand, and urban civilization on the other. For all its emphasis on the wildness, scope, and power of the land, the nineteenth-century myth of the West was a pastoral one. The land was seen only as a context for human activity. Whether inhabited, explored, or merely observed, it was viewed in relation to some person. The difference in attitudes is more obvious if one looks at a people for whom nature did represent a malevolent wilderness. In discussing the Northern landscape painters of the fifteenth century, Kenneth Clark notes that their romanticism differed from that of the romantic period's Gothic novelists in that for the fifteenth century the menaces of nature were real and immediate.[9] For the later writers, nature's dangers were removed, and so served as a vehicle through which to project their own emotions.

This is not to say that nature posed no threats in the pastoral state. There was always danger in the new land: O'Sullivan was almost killed exploring the Colorado River.[10] But it was a danger that lacked the same measure of terror, for it could be understood. To the primitive the forces of nature were unknowable; to the explorers of the West they were simply unknown. This is another essential aspect of the nineteenth-century attitude: the importance of reason and understanding. What made it possible for the nineteenth-century mind to see nature as a theater for human activity rather than as a terrifying adversary was its belief in the regularity of the workings of the universe and in the capacity of reason to comprehend those regularities. Kenneth Clark finds this in Wordsworth and Constable: "Both poet and painter found nature transformed by the philosophy of the eighteenth century into a mechanical universe working under the dictates of common sense."[11] The Newtonian world machine, running like a massive piece of clockwork, was a dominant image of the age.

The materialistic philosophy of the eighteenth century found its realization in the technology of the nineteenth. For Whitehead, "What is peculiar and new to the century, differentiating it from its predecessors, is its technology."[12] The theoretical order of a philosophical world was made concrete in a physical ordering of the material world. For America, this meant the invention. Just as with the survey photographs, this concern with the actual rather than with the theoretical should not be interpreted as an abandonment of idealized values. Marx writes: "In the period between 1830 and 1860 popular discussions of technological progress assume that inventors are uncovering the ultimate structural principles of the universe."[13] The most practical investigation was viewed as an extension of the frontiers of human knowledge. With the universe a vast machanism, the valuing of pure science above applied seemed inappropriate.

That technology is not antithetical to the pastoral ideal, but rather in the early nineteenth century an integral component, is

another of Marx's insights. At that time, technology was not seen as irrevocably wedded to the factory and the city. These were viewed as a product of the civilized society to which the pastoral state was an alternative. Technology, in fact, would render the city unnecessary, its efficiency obviating the need for dense populations. Thomas Jefferson exemplifies this attitude. His *Notes on Virginia* of 1785 offers the pastoral ideal as the model for America's development. He argues that the workhouse and factory should remain European institutions. Yet he delights in the machine and its potential for America.

> Assuming that knowledge inescapably is power for good, he cannot imagine that a genuine advance in science or the arts, such as the new steam engine, could entail consequences as deplorable as factory cities.... At bottom it is the intensity of his belief in the land, as a locus of both economic and moral value, which prevents him from seeing what the machine portends for America.[14]

By the 1850's, the balance had shifted to the point that the practical was held to be superior to the theoretical. This, too , expresses the pastoral ideal. Down-to-earth directness was opposed to the highflown speculations of an overcivilized culture. Practical common sense was seen as a basic character trait of the American people. Yet this materialism was expressed with a zeal and a fervor that reveal its mythic overtones. The Commissioner of Patents was quoted in 1850 as saying, "'His works proclaim his preference for the useful to the merely imaginative, and in truth it is in such, that the truly beautiful or sublime is to be found. A steamer is a mightier epic than the Iliad...'"[15] This rhetoric displays the curious mixture of the sublime and the mundane that suffused the nineteenth-century outlook.

Of all the machines of the century, the railroad locomotive most captured the American imagination. "It is an embodiment of the age... at once a testament to the will of man rising over natural obstacles, and, yet, confined by its iron rails to a predetermined path, it suggests a new sort of fate. The 'industrial revolution incarnate' one economic historian has called it."[16] The railroad was seen as a key to the conquest of time and space. It made the land accessible. With the railroad a symbol of the exploration of the West, it is not surprising that landscape photography is so closely associated with it. Heyman writes: "The railroad linking Omaha to San Francisco was the primary force behind the burst of outdoor photography that took place in the wake of the Civil War..."[17] As with the surveys, it provided practical support for landscape photography in terms of direct employment and ease of movement as well as encouraging of further exploration. But it is the railroad as metaphor with which photography has such an affinity. If the railroad symbolized the physical exploration of nature, the camera was an apt symbol of the observation and description that accompanied it.

The "landscape of fact" is Kenneth Clark's term for the Dutch landscape paintings of the seventeenth century, which so influenced the vision of the nineteenth century. In discussing their connection with science and an interest in the workings of nature, he writes: "This has been called the Age of Observation. It could almost be called the age of lenses."[18] The nineteenth century in America could easily be termed an age of cameras. The camera was the perfect tool to record the land since it depended on a mechanical process. The mechanism of the world would be revealed by the mechanism of photography. Just as the railroad symbolized both will and predetermination, the camera represented the control of nature through observation and understanding, as well as displaying an obedience to nature's laws. The photograph was in harmony with the spirit of observation and exploration that characterized the nineteenth century.

The landscape photographs of the government surveys were the ideal visual products of the Western myth. The subject matter of the Western landscape was an obvious connection with the dream of possibility represented by the land. John Coplans writes that for Carleton Watkins, "Yosemite offered archetypal monuments of the massiveness of American space and portents of potential energy as yet unleashed.... There is a sense of history involved in Watkins' outlook of past chaos and future meanings."[19] Heyman identifies Watkins' intent as to show Yosemite before the arrival of man,[20] but it would be more accurate to associate it with the first moment of human observation, the wilderness invested with the potential for human involvement inherent in the idea of exploration. Even the act of photographing had metaphoric implications. As much as the scout or the mapmaker, the photographer embodied the spirit of exploration. Perched on an outcrop of stone high above the valley, the lone photographer of Jackson's "Glacier Point, Yosemite" is the archetypical Western explorer.[21]

For Szarkowski, the tradition begun by the survey photographers was one "motivated by the desire to explore and under-

stand the natural site."[22] This motivation linked it to the Western myth of resource and promise. Understanding as embodied by technology would order nature into the pastoral ideal of the middle state balanced between the violent wilderness and the artificial city. But even by mid-century, there were those who saw the marriage of nature and technology as an uneasy one. Jefferson saw no necessary connection between the machine and the city, but as time passed it became clear that technology only speeded the transformation of America into an urbanized society on the European model. The difficulty was that, once unleashed, the power of the machine could not be held back. In the pastoral community, "the goal is sufficiency, not economic growth—a virtual stasis that is the counterpoint of the desired psychic balance of peace."[23] Inherent in the machines the ideal of progress, the antithesis of pastoral stasis. Neither science nor technology can ever say "enough."

As the urban aspect of technology revealed it to be an adversary of nature, it became clear that the land was not the equal of the machine. Jefferson's faith in the power of the land was misplaced. The scale of America, once seen as boundless, would slow the spread of the city, but could not halt it. Mines and factories would scar the face of nature. The growing awareness that the land did not offer protection but indeed must be protected began to erode the myth of the West.

This weakening of the values of the land is reflected in the continuing development of landscape photography and can be seen in "The Photographer and the American Landscape." The turn-of-the-century work of H. H. Bennett and Darius Kinsey is a continuation of the spirit of O'Sullivan and Jackson, albeit in a more domesticated vein. But the landscapes of Edward Steichen reveal a radically different sensibility from that of the survey photographers. Although they derive from the appearance of a natural place, Steichen's prints have as much to do with the aesthetics of Whistler and Impressionism. Intentional loss of detail, which would have baffled O'Sullivan, represents the ascendance of art over description. After the Photo-Secession, says Szarkowski, "the subject would now tend to become not the reason for the picture, but its pretext; the picture's first function was to reveal the *photographer*."[24]

Although his technique is a return to a sharp-focus literalness, Alfred Stieglitz continues the shift toward the personal. His late pictures at Lake George are concerned more and more with an internal vision of personal symbols. The cloud equivalents are the ultimate example of this: visual metaphors of Stieglitz' feelings. The horizon and the land disappear: the cloud is divorced from any specific place. This detachment and abstraction removes them from the strictest limits of the classical landscape.

Steichen and Stieglitz are both essentially of the East, by 1900 certainly no natural paradise. It is understandable that their values would not be intimately involved with the pastoral ideal. The New York photographed by Jacob Riis and Lewis Hine was not conducive to a faith in the power of the land. The optimistic sense of boundless possibility had been dimmed by actuality. Stieglitz's pessimistic view of the resources of America can be seen in his "Spiritual America" of 1923: a view of the hindquarters of a gelded horse.[25]

The inheritors of the landscape tradition were to be found in the West. Though far more sophisticated and more involved with formal values, the landscapes of the f/64 group show the same concern for appearance and sense of place as the survey photographs. The West of the thirties, while no longer the virgin wilderness, still held out a promise of strength and resource. If the natural areas were becoming enclaves against an encroaching urbanization, they still represented reserves of resource and possibility. Although Edward Weston was concerned with personal expression as the survey photographers never were, the force of his work derives from the power of the life rhythms he saw in nature. This was expressed in a concern for the actual subject: "To see the *Thing Itself* is essential: the quintessence revealed direct without the fog of impressionism."[26] The personal statement is conveyed through topographic attention to detail.

Ansel Adams may well be the culminating figure in this tradition of the landscape. Even more than Weston, his work embodies a concern for the actual place. His involvement, photographic and otherwise, with the National Parks and the Sierra Club has been instrumental in setting aside areas of the land against the encroachment of civilization. He photographs, as Szarkowski says, "those remaining fragments of the American landscape that recall the original site."[27] This, then, was the condition of the Western myth at mid-century: the land may still symbolize resource and possibility, but it is a symbol unsupported by fact. The pastoral offered not an alternative to urban culture, but at best an enrichment of it. And even to do that, the land must be protected from the city and technology; its own strength could not hold

them at bay.

By the mid-sixties, more than the physical realities of the land combined to undermine the Western myth. A great part of its optimistic sense of possibility came from a faith in the comprehensibility of the Newtonian world machine. But with the twentieth century came the downfall of deterministic physics. The new science destroyed the image of the universe as a predictable clockwork. In quantum mechanics, Heisenberg's uncertainty relations returned certain forms of knowledge from the unknown to the unknowable. Gödel's proof displayed the inherent incompleteness of the systems of formal logic. More and more, science indicated that common sense was a poor tool with which to understand the structure of the world.

The Western myth has had a profound influence on the formation of the American consciousness. Even when detached from the symbol of the land, the sense of physical and moral resource and the idea of a fresh, young society as alternative to a tired, overcivilized one have been associated with the American character. An example of this is the image of American involvement in both world wars as the brash Yank bailing the Europeans out of their difficulties. By the sixties, this, too, had faded. 1963, the year of "The Photographer and the American Landscape," was also the year of Kennedy's assassination. It is significant that this brought the replacement of "The New Frontier" by "The Great Society." The decline of effectiveness and prestige abroad, culminating in the failure of the war in Indochina, demonstrated that America's resources, spiritual or physical, were insufficient to save the world. At home, the rising protest over racial, sexual, and economic discrimination showed that America's sense of optimism had been based on exploitation. America had been living in a dream.

For Leo Marx, F. Scott Fitzgerald's *The Great Gatsby* symbolizes the dangerous inconsistencies of the pastoral ideal. "Gatsby is destroyed by his inability to distinguish between dreams and facts." [28] He cannot see the conflict between his dreams of Daisy and the realities of the present, and his sense of optimism carries him on as if there were no conflict. Gatsby's flaw, like the flaw in the pastoral ideal, is his attempt to make permanent a fleeting emotion. He cannot see that the moment in 1917 is irrevocably gone: he believes that even the past can be undone. Nick finally comes to understand Gatsby when he identifies Gatsby's "extraordinary gift for hope" with the dream of the New World:

> ...gradually I became aware of the old island here that flowered once for Dutch sailors' eyes—a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something comensurate to his capacity for wonder... [Gatsby] had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.[29]

Gatsby's dream reflects the dream of the Dutch sailors and the myth of possibility of the West. To the first explorers, the promise of the new land must have seemed limitless. Yet even at that first moment of discovery, the pastoral dream was already lost. The act of exploration carried within it the idea of progress that would oppose the balance of the pastoral ideal.

The failure of the pastoral ideal as a social reality has not robbed it of its creative potentials, but it has changed them. The associations of the Western myth, connected as closely as they are to the American character, do not disappear when the illusion of that myth is revealed. The metaphoric values of the land persist, but they no longer have authority. To use these symbols is to consciously associate them with the land, not to accept the necessity of their connection. They have become an artistic tool, rather than a fact of life.

The work in the present exhibition reflects these changes of attitude. The survey photographs relied on a sense of place to link them to the values of the land. Seeing no necessity in those values, the present work rejects that sense of place. The photographer constructs a picture that draws its values not from nature, but from the photographer's own actions. Implicit in the traditional landscape is the idea that an observer would react in a similar way to the actual scene as to the photograph. One can imagine the scene without the photographer. There is no scene for the new work, there is only the photograph. Enough traditional elements are present that the picture can still be called a landscape, but it is the arbitrary values of the photographer that control the meaning, not the traditional values of the land. The landscape is artificial: it is invented.

Although they appear to be the least photographic of the works in the exhibition, Martha Madigan's prints are a return to some of the earliest and most direct of photographic techniques. Madigan uses the cyanotype and Van Dyke brown processes, common in the nineteenth century and only recently revived as creative media. She does not use a camera or film, but places the hand-coated sheets of paper in contact with objects in the landscape and lets the sun expose them. These photograms are a direct realization of Fox Talbot's dream that the objects themselves would imprint their image on the paper. One might expect that the directness of the process would guarantee a topographic fidelity, but something goes amiss. The images are unfamiliar, hard to read. The dirt and sand prints in particular look mysteriously unlike the land. The great length of the exposures allows Madigan to return to the site throughout the day, rearranging the materials, marking through the dirt with a stick. These calligraphic touches may be joined by more handwork: lyrical washes of pastel color; writing and writing-like marks referring to the land and its material; and, most recently, fragments of autobiographical writing. An almost archeological display of natural processes is seen in the work, but it is process divorced from actual appearance.

Gwen Widmer also uses drawing and hand-coloring in her work, although her starting point is the traditional black-and-white print. A camping trip provided the impetus for her *Topo of the Trip* series. Minimal views of the ground taken at the various campsites were used as diary pages. The photographic information is subordinated to the drawing, the physical sense of the place to Widmer's own feelings. The pictures take on a map-like quality that relates the small section of the ground as a microcosm to the larger region of the country. The work is infused with a sense of playfulness at odds with the serious sense of purpose of the traditional landscape. The work can even be seen as pun: the actual ground serving as a ground for drawing.

The photographic subjects of her present series, *Journeys*, are the same, spare views of the ground as in *Topo*, but the character of the work is quite different. *Journeys* is far more austere. The handwork for the most part is restricted to coloring that conforms to objects in the photograph. The color is not independent of the photographic subject, but is used to draw artificial distinctions between areas. The magnification of scale combined with the near insignificance of the objects removes the images from the familiar. The land takes on a lunar quality. We might be viewing satellite pictures, cryptic reports of an alien terrain.

Like Widmer in *Journeys*, Michael Siede is concerned with imposed color. Siede's manipulation, however, comes not in the final print, but in the light of the photographed scene. He combines daylight with the light of an electronic flash that is filtered through colored gels. In effect, the film receives two exposures, one from the natural light and one from the strobe. When the natural light is dim, the long exposure causes blurring. A tension is established between the softness of the natural light, and the hard clarity of the colored flash. The balance between the two lights is arbitrarily determined by an object's distance from the camera: the closer it is, the more it will be affected by the flash. The photograph is a mapping of the metrics of the space into the light values of the print. The flash stands for the photographer's presence in the landscape. Siede's subjects continue the idea of human intrusion into the land. Artifacts hover in the foreground, starkly rendered against the gloom of the natural setting. The frozen moment of human presence contrasts with the hazy timelessness of the natural setting. For Siede, nature is a backdrop for the presentation of the process of his vision.

Imposed color is also a concern of Peter De Lory. De Lory applies geometric areas of color to black-and-white photographs. His use of color differs from Widmer's and Siede's in that theirs conforms to the shapes of actual objects. While De Lory's color is related to his objects, it is more detached. The geometric form is derived through a process of abstraction from a shape in the picture, or from the picture frame itself. The arbitrary boundaries remove the color from the actual space and locate it on the picture plane. It is an idea of color apart from natural form, independent of actual objects. De Lory's work emphasizes the artificiality of the photograph. The arbitrary borders within the picture call attention to the equally arbitrary frame. The accustomed plausibility of the black-and-white image is challenged by the addition of color. What would normally make the image more realistic, detaches it further from the actual world. De Lory makes it clear that it is his structuring and color that is important, not nature's, his work is a celebration of its own artifice.

Whereas De Lory uses hand coloring to stress the autonomy of his work, Tricia Sample uses photography itself. Her work takes the form of the traditional photographic contact sheet. From this she derives an artificial structure with which to order the elements

of her pictures. Sample presents an entire roll of film as one image, imposing a meaning on the arbitrary relationships between the frames. A synthetic moment of time is created by the simultaneity of presentation. What is in fact a single cloud at many instants becomes many clouds in the single instant of the picture's artificial time. Because they fall on the first strip of film, six frames of a cloud become one artificial sky. Sample's use of repetitious elements emphasizes her interest in the structuring process. The landscape is particularly appropriate to that interest. Its stylized elements—grass, trees, horizon, sky—and gravitationally imposed ordering give it an identifiability necessary for the success of the work. There must be a recognizable structure for the contact print to synthesize. Sample's landscape order is as valid as nature's own.

Carl Toth imposes his own order on the landscape through the creation of artificial relationships in his pictures. His unmanipulated black-and-white prints at first appear to be traditional scenic views. The mildly pastoral setting—a roadside park, perhaps—may have a figure in it, or possibly a dog. All seems quite straightforward. But examination reveals strange juxtapositions: the bend of a tree mirrors the bend of an elbow, an objectless shadow points directly to a dog, foreground lines are continued by lines in the distance. Toth, through arrangement and alignment, creates a set of new relationships that exists only in his prints. Traditional photography recognizes that composition is a way of constructing the picture, but in the traditional landscape, the composition reinforces the values seen in the land. The humorous incongruity of Toth's relationships is independent of the land. The connections he makes, like De Lory's color areas, work across the picture plane, not in the actual spaces. The arbitrary connection of foreground to background calls attention to the print's surface as clearly as would a drawn line.

David Maclay's prints reflect the idea of the constructed landscape in several ways. Maclay begins a series by selecting a site in which to work. His first activity is to create a scene or environment by arranging the materials into some order. In the *Chess Space* series, the structuring principle was the checkerboard grid. A concrete slab, already ruled into squares by grooved lines, was cleared of gravel and debris to form the pattern of dark and light squares. Elements found on the site were arranged on the grid along with purposefully brought materials. The constructed space serves as a subject for photographing, just as the natural scene does for the traditional landscape. Some of the resulting prints are further modified, receiving hand coloring to emphasize the grid. While Maclay's work is obviously invented, it may not be immediately obvious how it relates to the landscape tradition, lacking as it does the usual elements of the landscape subject. The connection is made through the sense of place. Maclay's prints, as much as those of the landscape tradition, are tied to the values of a specific place. The difference is that Maclay has manufactured his own subject matter. What he has constructed is a space in which he can walk around, with foreground, middle ground, and distance: an artificial landscape. In Maclay's work, the photographer replaces nature as the generator of the land.

Like Toth's, Richard Ross' work can be initially misleading. His color prints render in luscious detail scenes of wild animals grazing in the field. The composition sets off the animals to advantage, but doesn't lessen the beauty and grandeur of the natural setting. The order in the groupings is remarkable. How lucky Ross was to see these scenes and capture them so well! The problem, of course, is that it's all a fake: the pictures were made at the New York and Los Angeles Museums of Natural History. This is indicative of the problems of landscape photography in an urbanized society. Not one of the least of the difficulties is where one goes to find the landscape. As the natural land becomes more removed from everyday existence, the simulated landscape becomes indistinguishable from the real. In today's world, the artificial may well surpass the natural. How else but by subterfuge could Ross have achieved such a complete realization of an ideal?

Bonnie Donohue also investigates the construction of a simulated landscape, but without the fidelity to actual appearance of Ross' dioramas. Donohue explores the extent to which the elements of a landscape can be distorted without losing the landscape identification. Her subject is a model of tradition: the figure in the landscape. The prints are paired images; often one represents a real scene and the other an abstraction. Donohue constructs miniature landscapes, replacing traditional elements with her own substitutes: a pattern for the land, an image for the figure. In one, a pile of sand stuck with plastic space toys and torn pictures of faces represents the real, while a space-suited toy figure standing in front of a Mexican landscape on a tablecloth is the abstraction.[30] In another, the observer in the landscape is a display tray of artificial eyes. The traditional landscape manipulated elements whose symbolic associations were appropriate to the idea of the land. With her rejection of the need for those natural associations,

Donohue is free to substitute a floral print cloth for trees and a toy figure for a woman. The essence of her work is the gap between the expected element and her incongruous substitute.

Victor Landweber's work is also based on a discrepancy between expectation and result. Landweber takes such care to create the ideal landscape. He uses all the proper elements: grass, sky, forests, lakes. His compositions are models of classical order and clarity. His subjects are chosen for their picturesque qualities: *Desert Sunset, After the Storm, The Four Seasons*. Yet, somehow, something goes wrong. His pictures don't look at all like nature.

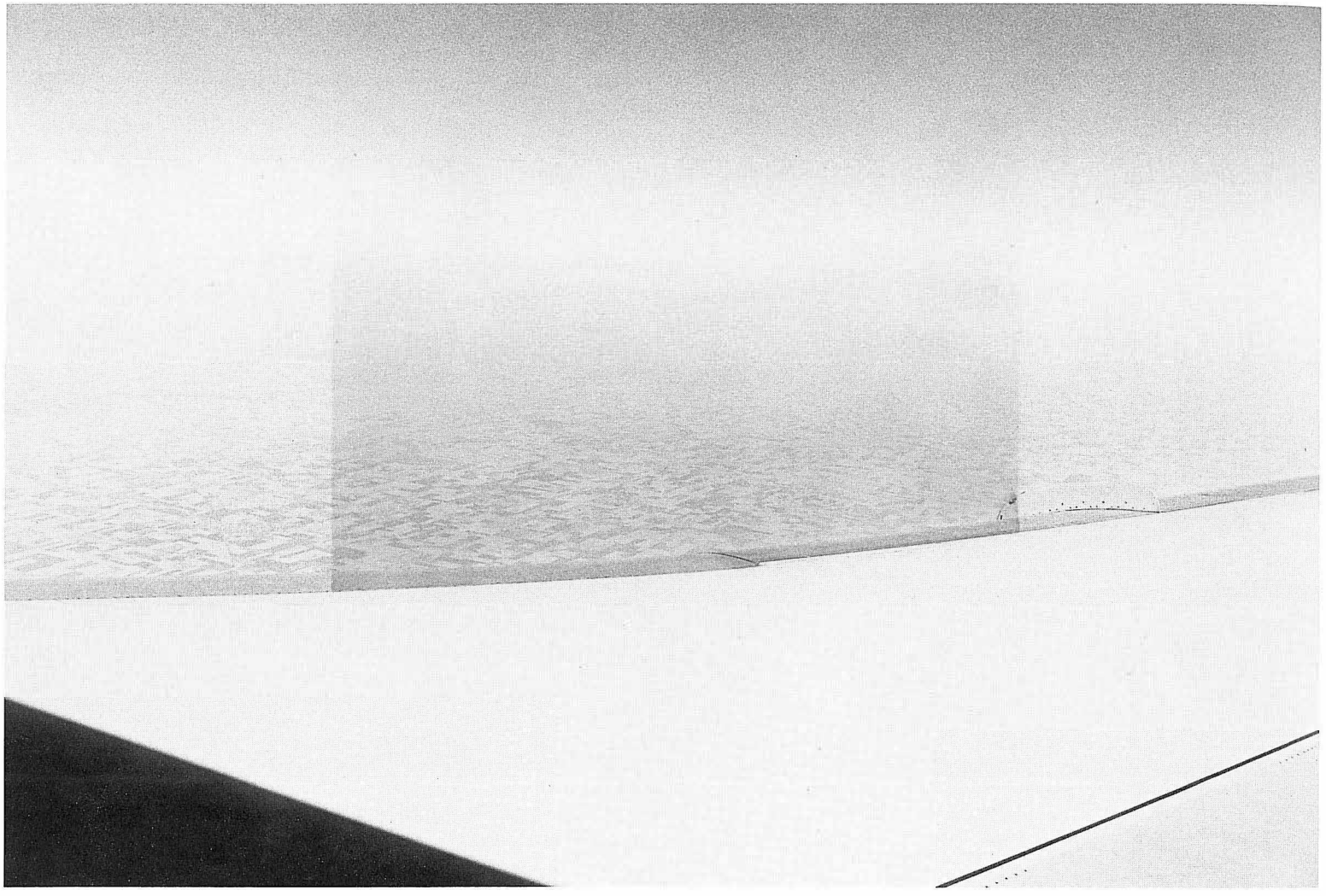
Landweber's may well be the purest examples of the landscape detached from natural values. He realizes—perhaps this comes of living in Hollywood—that the symbol is more important than the reality, since it is only through the symbolic process that we deal with the world. His landscape constructions are consistent with a verbal statement of the landscape form. That he has photographed colored paper rather than fields and trees is unimportant. He rejects the appearance and associations of the land. Landweber's landscape is an idealized structure.

The work in the present exhibition displays a wide range of attitudes, from a personal lyricism to a detached irony. No technical approach predominates, as was the case in the classical landscape tradition. The one unifying characteristic is a rejection of the values traditionally associated with the land, and of the expression of those values through the visual appearance of some specific place. The dominance of a classicizing tradition effects a narrowing of the medium's range. The eclecticism of "The Invented Landscape" suggests the expansion of possibilities that a questioning of tradition can bring.

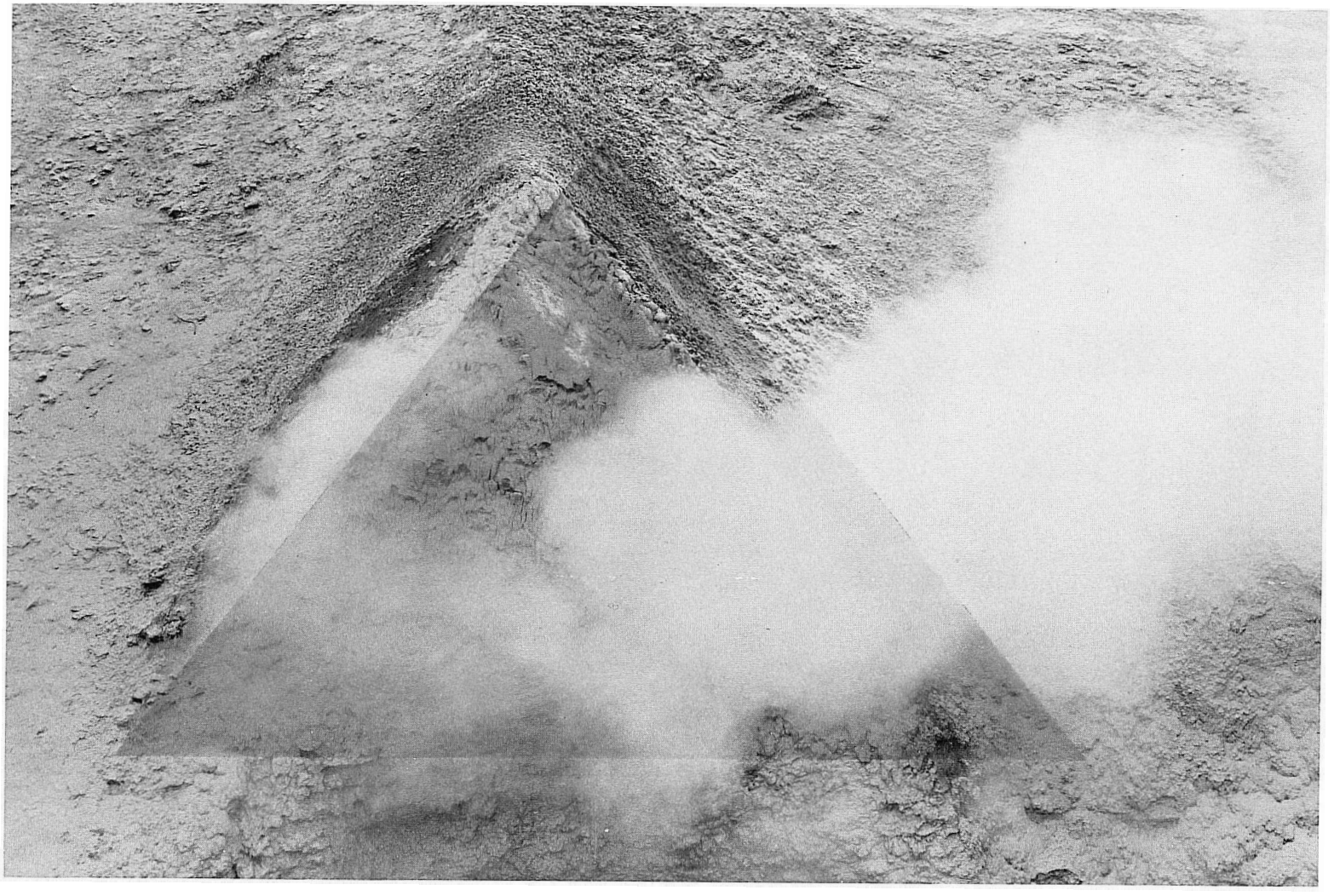
NOTES

1. Arnold Gassan, *A Chronology of Photography: A Critical Survey of the History of Photography as a Medium of Art* (Athens, O.: Handbook Company, 1972), p. 206.
2. John Szarkowski, ed., *The Photographer and the American Landscape* (Garden City, N.Y.: Doubleday & Company, Inc. for The Museum of Modern Art, 1963).
3. Nathan Lyons, ed., *The Persistence of Vision* (New York: Horizon Press in collaboration with the George Eastman House, 1967), p. 5.
4. This is not to imply that landscape was the dominant photographic genre. But, despite challenges as to the choice of subject matter, the same underlying assumptions of photography's relation to the external world were found throughout photography.
5. Szarkowski, *The Photographer and the American Landscape*, p.5.
6. Weston J. Naef in collaboration with James N. Wood with an essay by Therese Thau Heyman, *Era of Exploration: The Rise of Landscape Photography in the American West, 1860-1895* (Boston: New York Graphic Society for the Albright-Knox Art Gallery and the Metropolitan Museum of Art, 1975), p. 50.
7. Leo Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America* (London: Oxford University Press, 1964), p. 36.
8. John Cawelti, "Photographing the American Sublime," *The Documentary Photograph as a Work of Art: American Photographs, 1860–1876* (Chicago: The David and Alfred Smart Gallery, The University of Chicago, 1976), p. 27.
9. Kenneth Clark, *Landscape Into Art* (New York: Harper & Row, 1976), p. 73.
10. Naef, *Era of Exploration*, p. 130.
11. Clark, *Landscape Into Art*, p. 151.
12. Alfred North Whitehead, *Science and the Modern World* (New York: The Free Press, 1953), p. 96.
13. Marx, *The Machine in the Garden*, p. 198.
14. *Ibid.*, p. 150.
15. Thomas Ewbank, quoted in *Scientific American*, V (Feb., 1850), p. 173, cited in Marx, *The Machine in the Garden*, p. 203.
16. Marx, *The Machine in the Garden*, p. 191.
17. Naef, *Era of Exploration*, p. 42.
18. Clark, *Landscape Into Art*, pp. 59–60.
19. John Coplans, "C.E. Watkins at Yosemite," *Art In America*, November/December, 1978, p. 108.
20. Naef, *Era of Exploration*, p. 64.
21. Szarkowski, *The Photographer and the American Landscape*, front cover.
22. *Ibid.*, p. 3.
23. Marx, *The Machine in the Garden*, p. 127.
24. Szarkowski, *The Photographer and the American Landscape*, p. 4.
25. Doris Bry, *Alfred Stieglitz: Photographer* (Boston: The Museum of Fine Arts, 1965), plate 44.
26. Nancy Newhall, ed. *The Daybooks of Edward Weston: California* (New York: Horizon Press in collaboration with the George Eastman House, 1966), p. 154.
27. Szarkowski, *The Photographer and the American Landscape*, p. 5.
28. Marx, *The Machine in the Garden*, p. 363.
29. F. Scott Fitzgerald, *The Great Gatsby* (New York: Charles Scribner's Sons, 1953), p. 2, p. 121.
30. The toy figure is that of the Japanese cartoon heroine Momo Ranger, The Avenging Sweetheart. Momo Ranger is a recurring element in Donohue's work.

Peter De Lory, *Air Travel, 25,000 ft., U.S.A.*, 1976

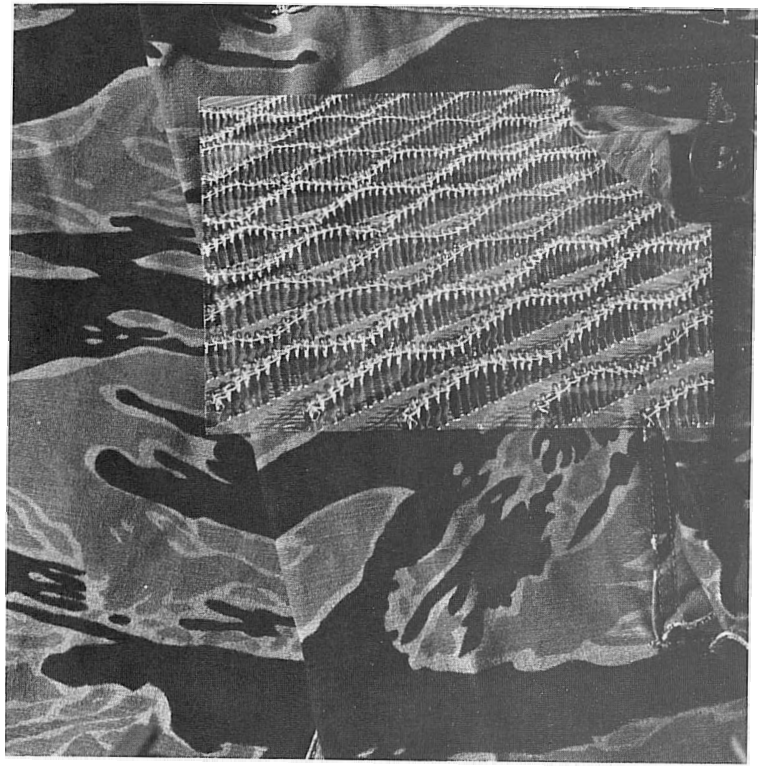


Peter De Lory, *Mod Volcano Pyramid, Yellowstone, Wyoming*, 1977

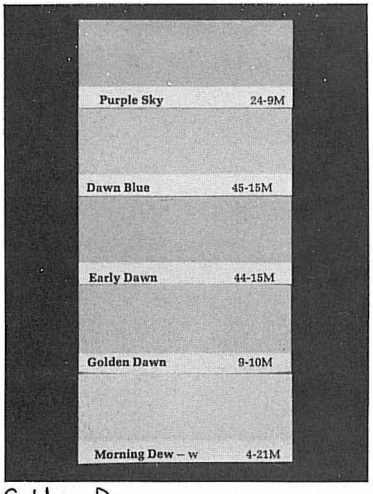


Bonnie Donohue, *Untitled*, 1978

Bonnie Donohue, *Untitled*, 1978



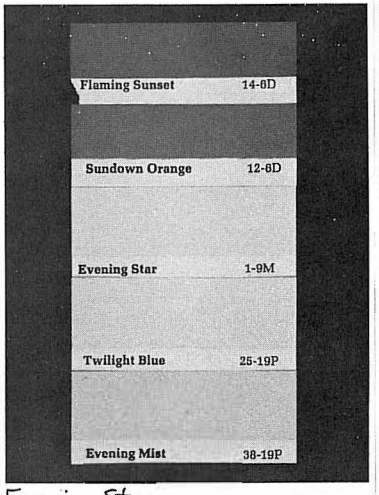
Victor Landweber, *Treasure Tones #3*, 1975



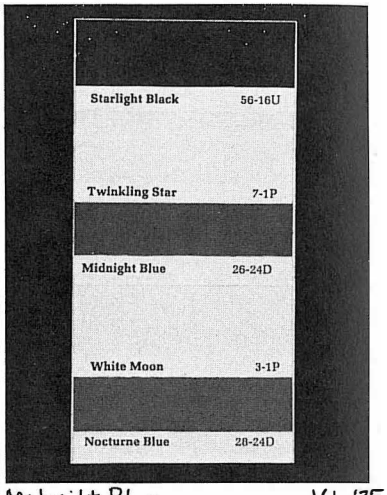
Golden Dawn

Blue Day

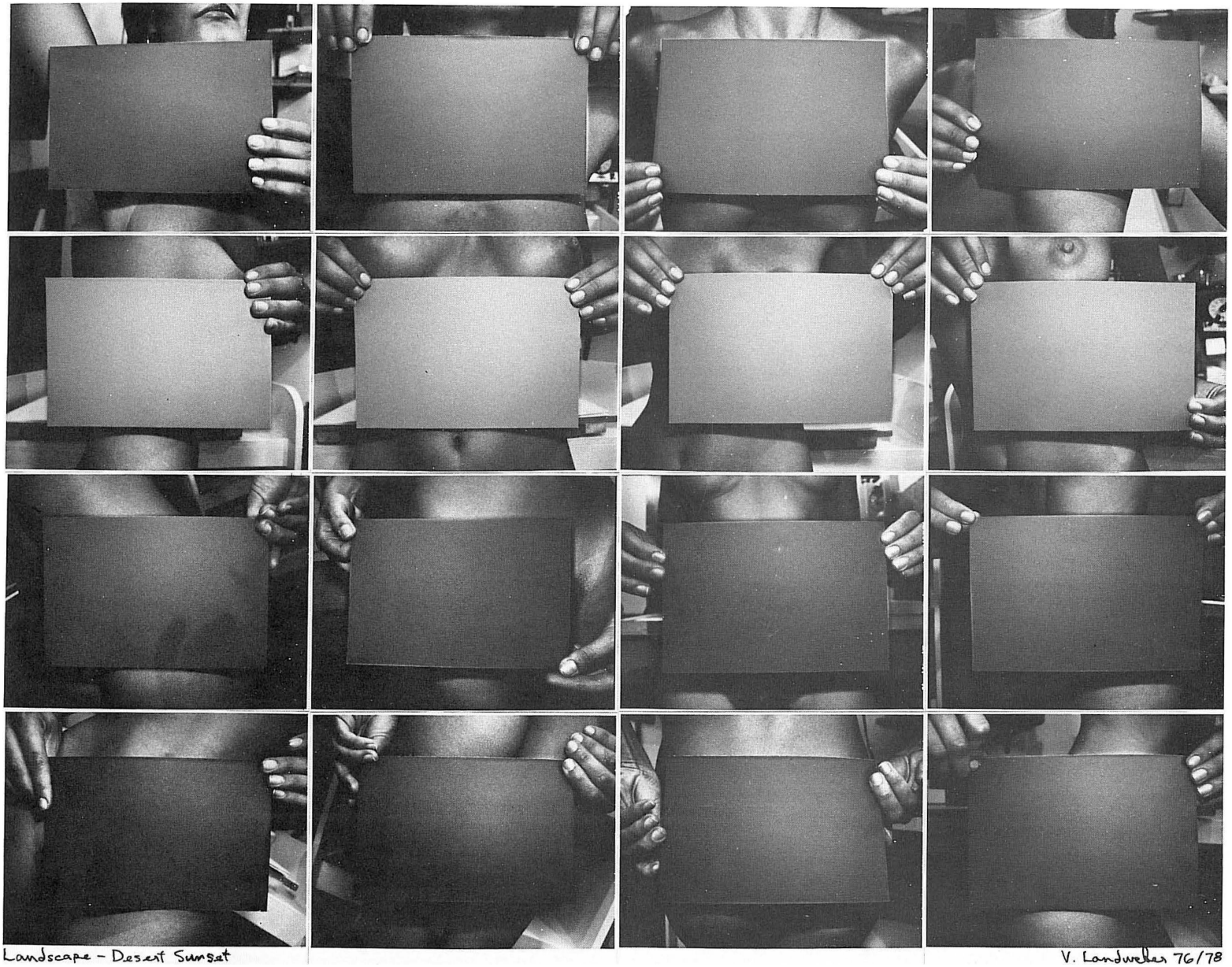
Victor Landweber, *Landscape—Desert Sunset*, 1978



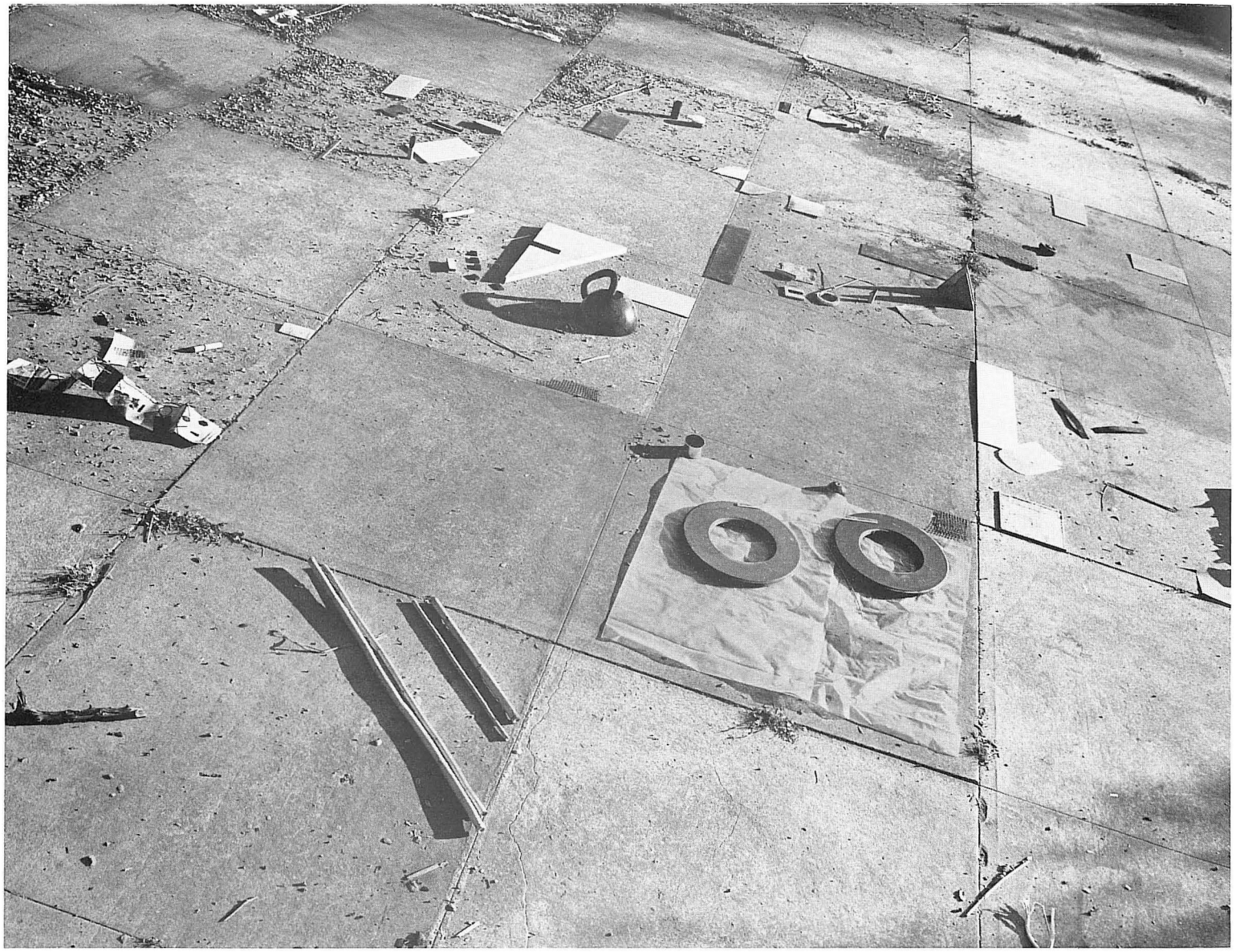
Evening Star



Midnight Blue V.L.'75

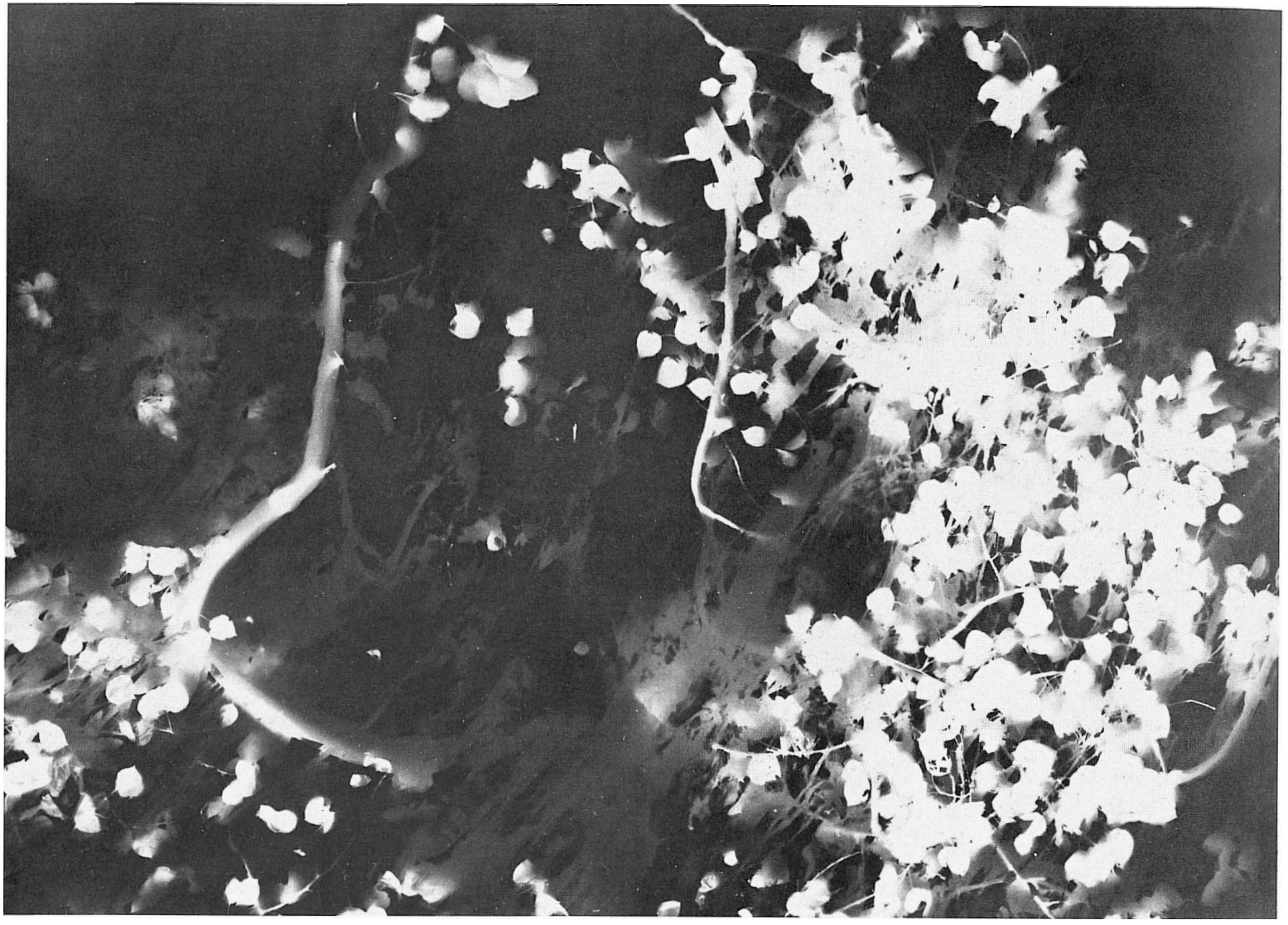

Landscape - Desert Sunset
V. Landweber 76/78

David Maclay, *Chess Space Series, #6*, 1978



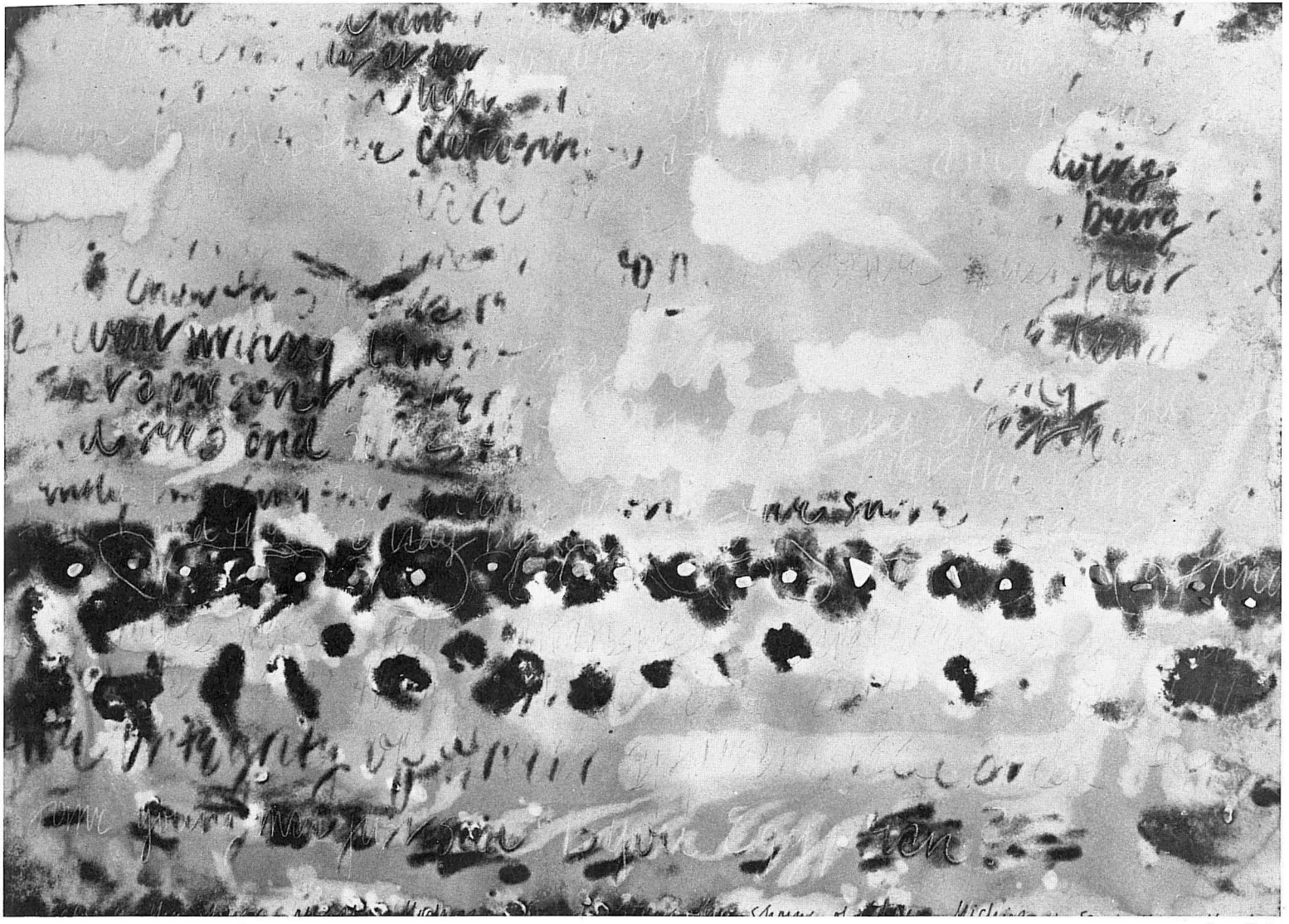
David Maclay, *Chess Space Series, #7,* 1978

Martha Madigan, *Young Aspens in the Rocks, Mc Cullough Gulch, Colorado,* August 5, 1978



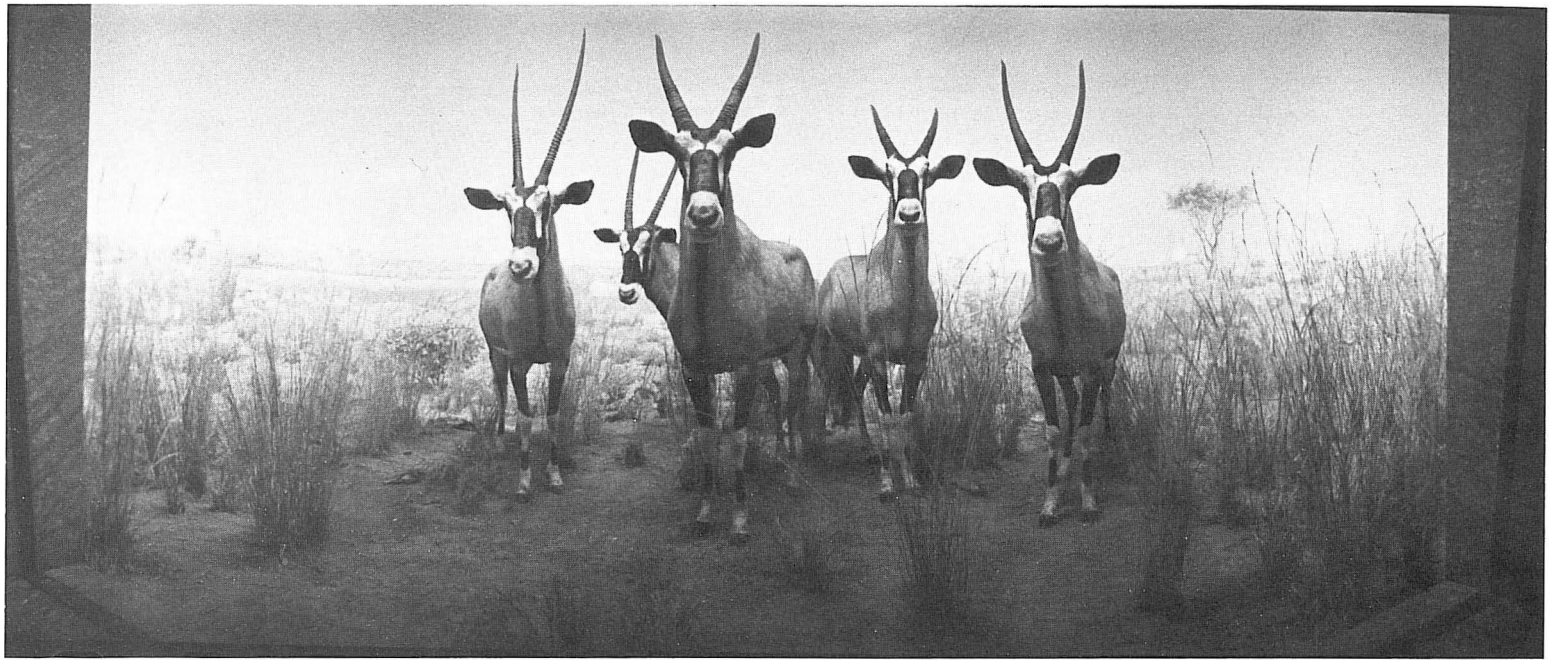
Bevan Davies

Martha Madigan, *Sand along the Shores of Lake Michigan,* August 20, 1978, (from the series)

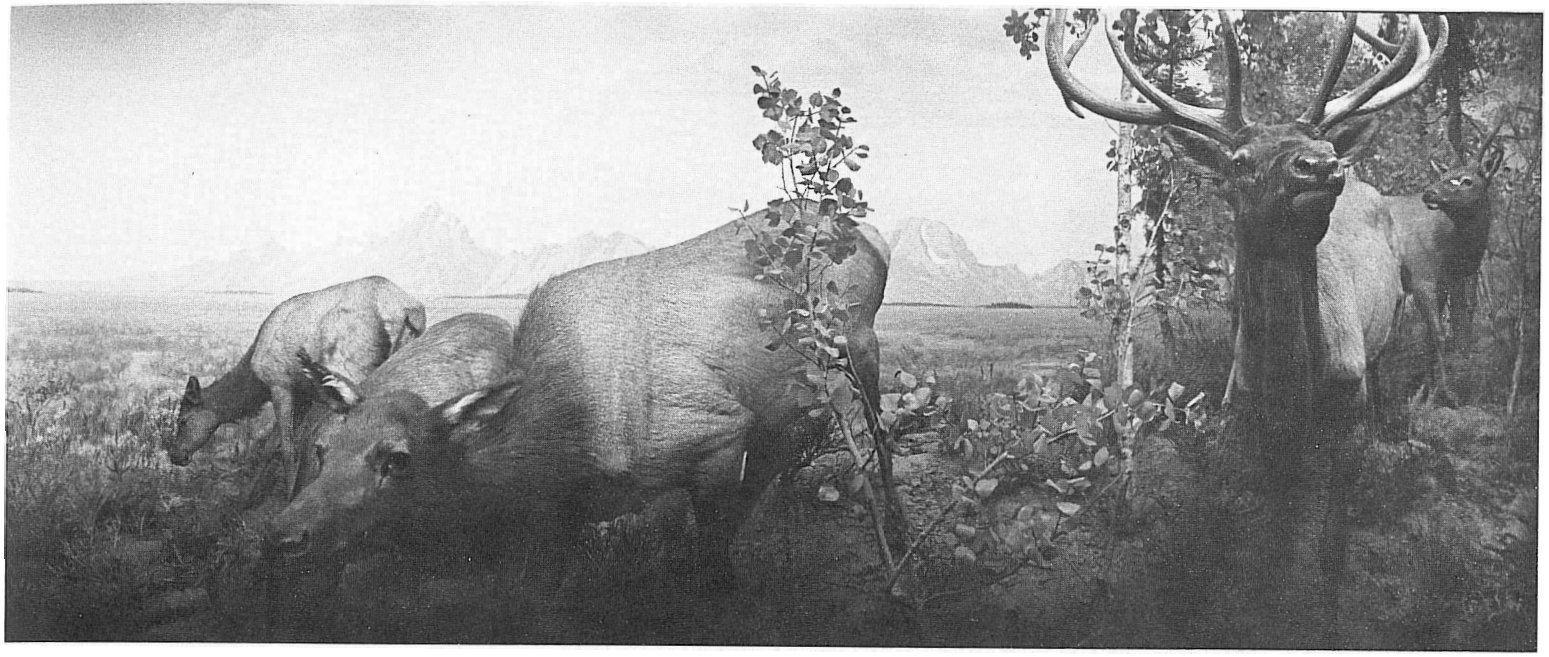


Bevan Davies

Richard Ross, *Museum of Natural History, New York*, 1978

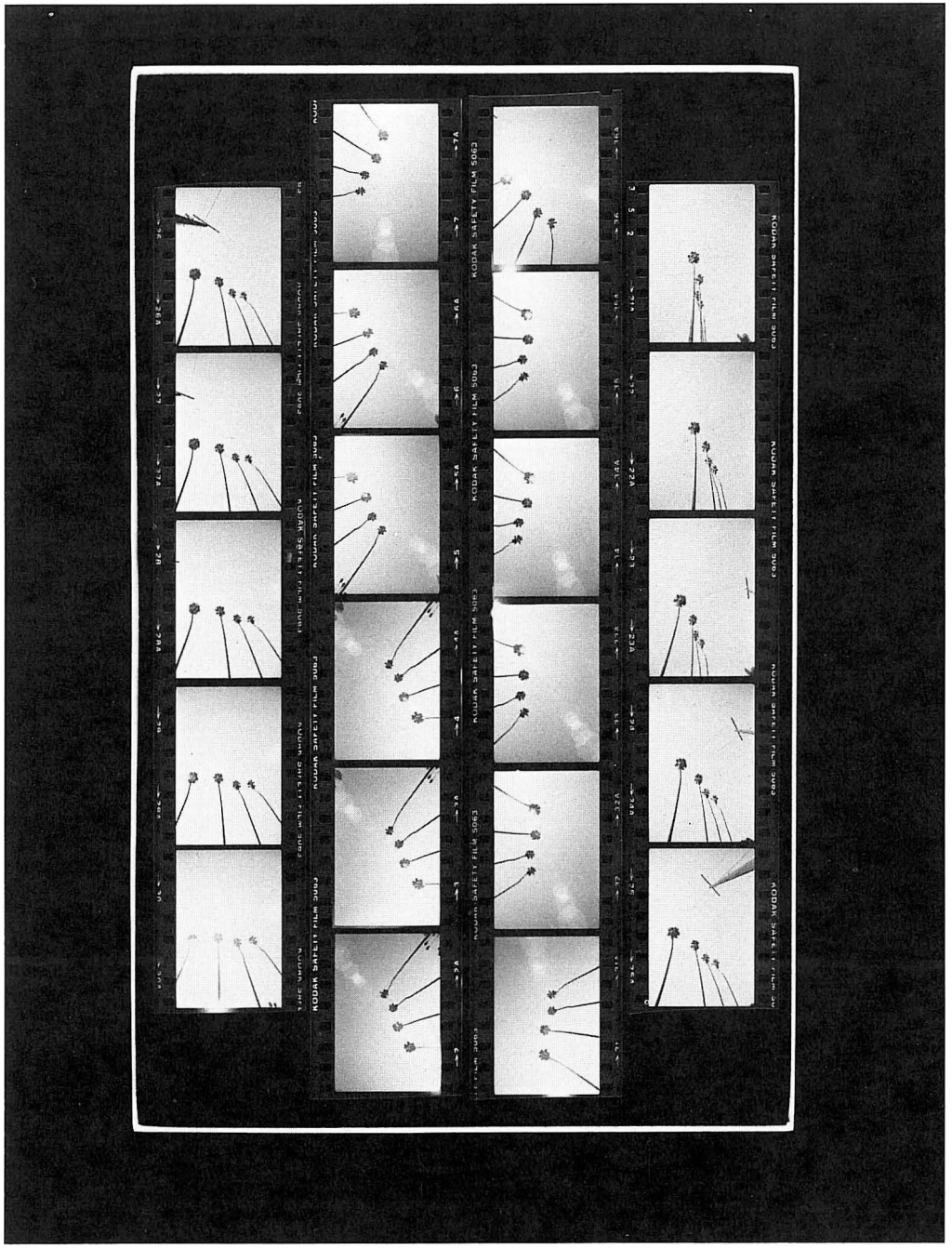


Richard Ross, *Museum of Natural History, Los Angeles*, 1979



Tricia Sample, *Untitled*, 1978

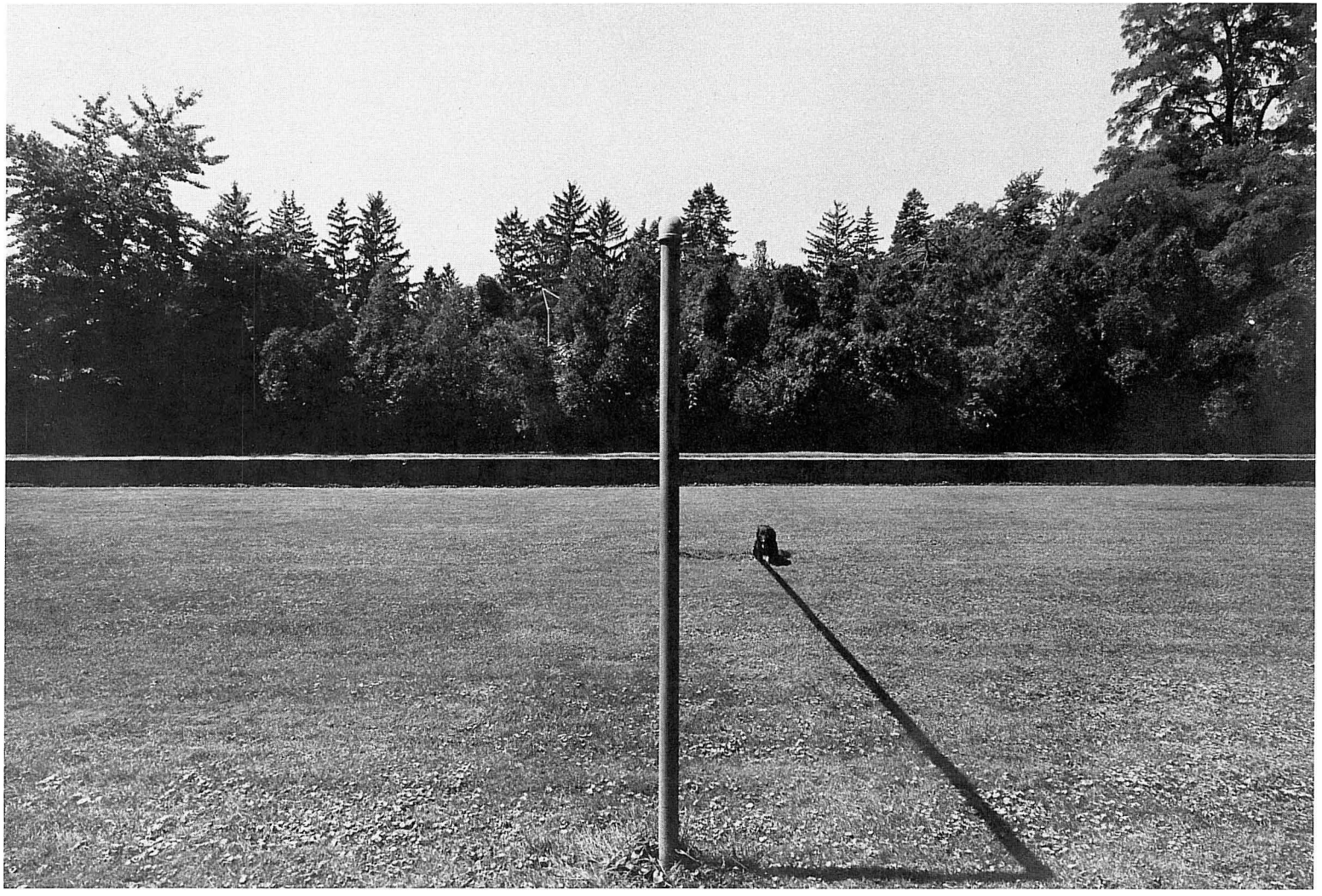
Tricia Sample, *Untitled*, 1978



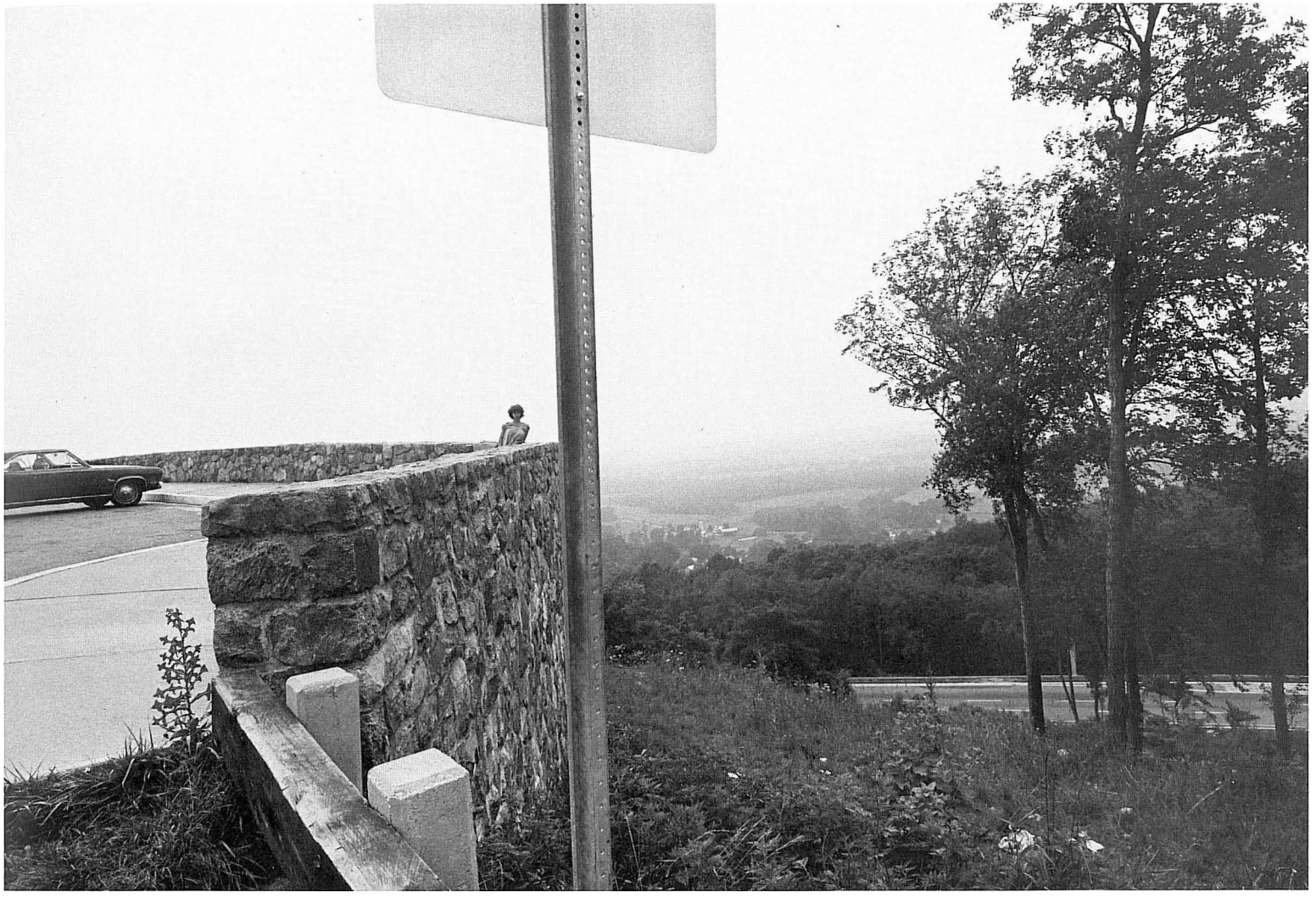
Michael Siede, *Flourtown*, 1978

Michael Siede, *Autry*, 1978

Carl Toth, *Untitled*, 1977

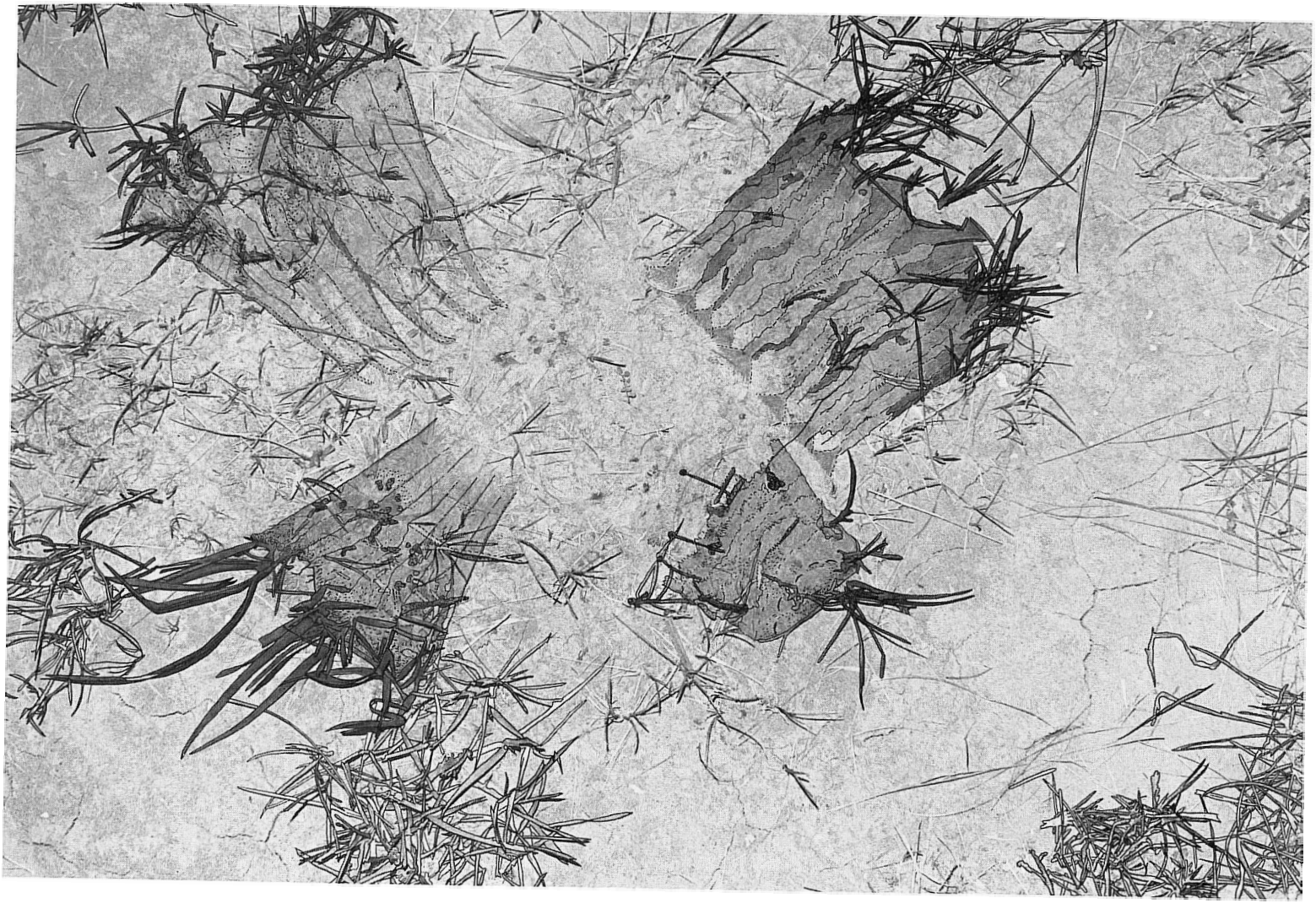


Carl Toth, *Untitled*, 1977



Gwen Widmer, *Journeys, #4, 1979*

Gwen Widmer, *Journeys, #7,* 1979



biographies compiled by Betsey Balding

PETER DE LORY

Born in Orleans, Massachusetts, 1948. Educated at Center of the School of Photography, Aspen, Colorado, San Francisco Art Institute, San Francisco, California (BFA 1971) and University of Colorado Graduate School of Fine Arts at Boulder (MFA 1974). Lives in Aspen, Colorado.

SELECTED EXHIBITIONS

Solo Exhibitions

1974 Fine Arts Gallery, University of Colorado at Boulder
Boise Gallery of Art, Boise, Idaho
Sun Valley Center for the Arts and Humanities, Sun Valley, Idaho

1975 Cheri's Shooting Gallery, Sun Valley, Idaho

1976 Plains Workshop, Moorehead, Minnesota
Portland School of Art, Portland, Maine

1977 Shadow Catcher Gallery, Sun Valley, Idaho
Sheldon Museum of Art, Lincoln, Nebraska
Boise Gallery of Art, Boise, Idaho
University of Delaware, Newark, Delaware
Carl Siembab Gallery of Photography, Boston, Massachusetts

1978 Museum of Fine Arts, University of Iowa at Iowa City

Group Exhibitions

1974 Addison Gallery of American Art, Andover, Massachusetts
"Celebrations," Hayden Gallery, Cambridge, Massachusetts
"Fifth Annual Photowest Exhibit," Utah State University at Logan
"Southwest Fine Arts Biennial," Museum of New Mexico, Albuquerque, New Mexico

1975 "Northwest Invitational Photographic Exhibit," Seattle, Washington
Ohio Silver Photographic Gallery, Los Angeles, California

1977 "The West: Real and Ideal," University of Colorado at Boulder
"Photography into Painting," Silver Image Gallery, Seattle, Washington
"Ten Artists," Western Arts Foundation, Boise Art Gallery, Boise, Idaho

BONNIE DONOHUE

Born in Philadelphia, Pennsylvania, 1946. Educated at Tyler School of Art, Philadelphia (BFA 1969) and State University of New York at Buffalo. Lives in Boulder, Colorado.

SELECTED EXHIBITIONS

Solo Exhibitions

1973 The School of the Art Institute of Chicago, Chicago, Illinois
Visual Studies Workshop, Rochester, New York

1976 Tyler School of Art, Philadelphia, Pennsylvania
University of South Dakota at Vermillion

1977 University of Colorado at Boulder

Group Exhibitions

1969 "Serial Imagery '69," Purdue University, Lafayette, Indiana, Traveling

1970 World Control Studios, Philadelphia, Pennsylvania
"Three Photographers," Temple University, Philadelphia, Pennsylvania
Slightly Sloping Gallery, Rochester, New York
Prince Street Art Center, Rochester, New York

1971 "Tyler Directions '71," Philadelphia Civic Center, Philadelphia, Pennsylvania
"Non-Silver Processes," The School of the Art Institute of Chicago, Chicago, Illinois

1972 "Photo Media," Museum of Contemporary Crafts, New York, New York
"Festival of Women," University of Toronto, Toronto, Ontario
"Photographs by and about Women," Baldwin Street Gallery, Toronto, Ontario
Slightly Sloping Gallery, Rochester, New York

1974 "Chicagofilm," Circle Film Forum, New York, New York
"Refocus: Womanview '75," University of Iowa at Iowa City
"Midwest Filmmakers Open Screening," Film Center of The School of the Art Institute of Chicago, Chicago, Illinois

1975 "Photoflow: New Dimensions," Women's Interart Center, New York, New York
The School of The Art Institute of Chicago, Chicago, Illinois
N.A.M.E., Gallery, Chicago, Illinois
"Women in Photography: an Historical Survey," New Orleans Museum of Fine Art, New Orleans, Louisiana

1977 The School of The Art Institute of Chicago, Chicago, Illinois
University of South Dakota at Vermillion

1978 "Private Interiors," Cheltenham Art Center, Cheltenham, Pennsylvania
"Facts/Fictions/Fancies," University of Colorado Museum Art Gallery at Boulder

1979 Tyler School of Art, Philadelphia, Pennsylvania
"Mail Etc., Art," University of Colorado at Boulder

VICTOR LANDWEBER

Born in Washington, D.C., 1943. Educated at University of Iowa at Iowa City (BA 1966) and University of California at Los Angeles (MFA 1976). Lives in Hollywood, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1973 Ohio Silver Gallery, Los Angeles, California

1975 Soho Gallery, Los Angeles, California
Focus II Gallery, New York, New York
Shado Gallery, Oregon City, Oregon
Gallery 37, California State University at Northridge
Metropolitan State College, Denver, Colorado

1976 University of Colorado at Boulder
Images Gallery, New Orleans, Louisiana
Stephan Wirtz Gallery, Los Angeles, California
G. Ray Hawkins Gallery, Los Angeles, California

1977 Center for Arts and Humanities, Sun Valley, Idaho
University of Northern Idaho, Cedar Falls, Iowa

1978 Eastern Washington University, Cheney, Washington

Group Exhibitions

1970 "California Photographers," University of California at Davis and Pasadena Museum of Art, Pasadena, California
"Continuum," Downey Art Museum, Downey, California
Camerawork Gallery, Newport Beach, California

1971 Kerckhoff Gallery, University of California, Los Angeles, California

1972 "Young Photographers from Los Angeles, Oakland Museum, Oakland, California
"New Photographics," University of Central Washington, Ellensburg, Washington
Ohio Silver Gallery, Los Angeles, California

1973 International Museum of Photography at George Eastman House, Rochester, New York
"Focuserie," Erie Art Center, Erie, Pennsylvania
Centaur Gallery, Montreal, Quebec

1974 "New Photographics," University of Central Washington, Ellensburg, Washington
"Photography as a Fine Art," Distributed by United States Information Agency to American Embassies abroad
"Erotica," Lamkin Camerawork Gallery, Fairfax, California
"Self-Portrait," Lamkin Camerawork Gallery, Fairfax, California

1975 "California Landscape," Oakes Gallery, Oakes Museum, Oakland, California
"The Polaroid Print," Lamkin Camerawork Gallery, Fairfax, California
Ross-Freeman Gallery, Northridge, California
"New Photographics," University of Central Washington, Ellensburg, Washington
Municipal Art Gallery of Garden Grove, Garden Grove, California
Friends of Photography Gallery, Beverly Hills, California
"Thirty Photographers," Comsky Gallery, Beverly Hills, California
Birdseye View Gallery, Newport Beach, California

1976 Focus Gallery, San Francisco, California
Chaffee College, Alta Loma, California
Rio Hondo College, Whittier, California
"Photo-Univers 1976," Musée Francais de la Photographie, Bièvres, France
"Emerging Los Angeles Photographers," Friends of Photography Gallery, Carmel, California
"Photo Phenomenon," Fine Arts Gallery, University of Nevada, Reno, Nevada
"Photography and Language," Camerawork Gallery and La Mamelle Art Center, San Francisco, California
Indiana University, Bloomington, Indiana
Sanguine Suite Gallery, North Hollywood, California
"Emerging Los Angeles Photographers," Fine Arts Gallery of Mount Saint Mary's College, Los Angeles, California

1977 "Three Artist Show" (with Bea Nettles and Charles Traub), Louisville School of Art, Louisville, Kentucky
University of Indiana at Bloomington, Indiana
"Emerging Los Angeles Photographers," International Center of Photography, New York, New York and at Fine Arts Gallery, Mount Saint Mary's College, Los Angeles, California
Sanguine Suite Gallery, North Hollywood, California
"Silver See—A Portfolio of Photography from Los Angeles," Los Angeles Institute of Contemporary Art, Los Angeles, California

DAVID MACLAY

Born in Boston, Massachusetts, 1946. Educated at School of the Museum of Fine Arts, Boston, Massachusetts (1964–1967), San Francisco Art Institute, San Francisco, California (BFA 1968), and School of the Museum of Fine Arts, Boston, Massachusetts (1971–1972). Lives in San Francisco, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1972 Walters Gallery, Weston, Massachusetts

1976 "Drawn Photos," UC Extension Galeria, San Francisco, California

1978 "Hand Colored Mural Photographs," Bundy Gallery, Waitsfield, Vermont
"Mural Photographs," Intersection Gallery, San Francisco, California

Group Exhibitions

1975 "Open Studios South of Market," San Francisco, California
"Friends of Bluxome," Bluxome Street Gallery, San Francisco, California

1976 "Open Studios South of Market," Los Angeles, California
"18 Bay Area Artists," Los Angeles Institute of Contemporary Art, Los Angeles, California

1977 "Open Studios South of Market," San Francisco, California
"Cityscapes," de Young Museum Downtown Center, San Francisco, California
"18 Bay Area Artists," Berkeley Museum, Berkeley, California
"Contemporary Glass," San Jose Museum, San Jose, New Mexico

1978 "Small Objects," Robert Freidus Gallery, New York, New York
"Open Studios South of Market," San Francisco, California
"Contemporary California Photography," Camerawork Gallery, San Francisco, California

MARTHA MADIGAN

Born in Milwaukee, Wisconsin, 1950. Educated at University of Wisconsin at Madison (BS 1972), Arizona State University at Tempe (1972–1973), and The School of the Art Institute of Chicago, Chicago, Illinois (MFA 1978). Lives in Grosse Pointe Park, Michigan.

SELECTED EXHIBITIONS

Solo Exhibitions

1973 The North Shore Country Day School, Winnetka, Illinois

1977 The Hayes Gallery, Milwaukee, Wisconsin

Group Exhibitions

1971 Union Gallery, University of Wisconsin, Madison, Wisconsin

1972 Union Gallery, University of Wisconsin, Madison, Wisconsin

1973 School of The Art Institute of Chicago, Chicago, Illinois
Northlight Gallery, Arizona State University at Tempe
Forte Sheridan Gallery, Forte Sheridan, Illinois

1977 "Photograms," Columbia College Gallery, Chicago, Illinois
"Landscape Drawings," Hyde Park Art Center, Chicago, Illinois
"Illinois Women Artists," A.R.C. Gallery, Chicago, Illinois
"Celebration of Sight," Milwaukee, Wisconsin
"The Tree," Equitable Building, Chicago, Illinois
"Instant Image," Camerawork Gallery, San Francisco, California
"The Chicago Photographer," Evanston Art Center, Evanston, Illinois
"History of the Cyanotype," School of the Art Institute of Chicago, Illinois
Rizzoli Book Store and International Gallery, Chicago, Illinois

1978 "Flora," Evanston Art Center, Evanston, Illinois
"Illinois Photographers '78," Illinois State Museum, Springfield, Illinois
"Wall to Wall," Columbia College, Center for Contemporary Photography, Chicago, Illinois
University of Rochester, Rochester, New York

1979 "Artist's Market," Detroit, Michigan

RICHARD ROSS

Born in New York City, 1947. Educated at Brooklyn Museum of Art, Brooklyn, New York (1955–1963), University of Vermont at Burlington (BA 1967), Rhode Island School of Design, Providence, Rhode Island (1967), Syracuse University, Syracuse, New York (1967–1968), and University of Florida at Gainesville (MFA 1973). Lives in Santa Barbara, California.

SELECTED EXHIBITIONS

Solo Exhibitions

1976 Langman Gallery, Philadelphia, Pennsylvania
University of Oregon at Eugene
Trend House Gallery, Tampa, Florida
Prints on Prince, New York, New York
Galerie Simone Stern, New Orleans, Louisiana
University of Northern Kentucky, Highland Heights, Kentucky

1977 Augusta College, Augusta, Georgia
Rhode Island School of Design, Providence, Rhode Island
San Francisco Art Institute, San Francisco, California
Delta College, Midland, Michigan
Santa Barbara Art Museum, Santa Barbara, California
Ellen Sragow, Ltd., New York, New York

Group Exhibitions

1971–72 World Center of Modern Art, Micanopy, Florida

1972 "Humor in Prints," Associated American Artists, New York, New York

1974 "Romanian Print and Photography Invitational Exhibition," Bucharest, Romania and Warsaw, Poland
"University of Florida Print Exhibition," Sacramento City College, Sacramento, California
"Faculty Exhibition IX," University Gallery, Gainesville, Florida
"University of Florida Print Exhibition," Georgina-Shillard Gallery and the Gulf Coast Art Center, Bellair, Florida

1976 "Artists Proof, the Multiple Image," Fine Arts Museum of San Francisco, Downtown Center, San Francisco, California

1976–77 "Greatest Little Show on Earth," Fine Arts Museum of San Francisco, California
"Brooklyn Museum Biennial 20th Exhibition and 30 Years of American Printmaking," Brooklyn Museum, New York, New York

1977 "The Photo Image Transformed," Santa Rosa Junior College, Santa Rosa, California
"The Dog Show," San Francisco Museum of Modern Art, Downtown Art Center, San Francisco, California

TRICIA SAMPLE

Born in Scottsbluff, Nebraska, 1949. Educated at University of Nebraska at Lincoln (BA 1971, BFA 1972) and University of Florida at Gainesville (MFA 1974). Lives in Gainesville, Florida.

SELECTED EXHIBITIONS

Solo Exhibitions

1976 Northern Kentucky University, Highland Heights, Kentucky

1977 Utah State University at Logan

1978 Rhode Island School of Design, Providence, Rhode Island

Group Exhibitions

1972 "Second Annual Exhibition of Photography," Miami Art Center, Miami, Florida
"Festival of the Image," American Center for Artists and Students, Paris, France
"Refocus 1972," Memorial Union Gallery, University of Iowa at Iowa City
"Photography '72," I.B. Speed Museum, Louisville, Kentucky

1973 "Arts Festival of Atlanta," Piedmont Park, Atlanta, Georgia
"Winter Park Sidewalk Art Festival 1973," Winter Park, Florida

1974 "Refocus Womanview Film and Photography Festival," Memorial Union Gallery, University of Iowa at Iowa City
"Gasparilla Sidewalk Art Festival," Tampa, Florida
"Faculty and Student Show from University of Florida," Bucharest, Rumania
"Photography as a Fine Art," United States Information Agency (Traveling Exhibition)
"First Annual Northwest Florida Invitational Photographic Exhibition," Pensacola Junior College, Pensacola, Florida

1975 "Florida Photographers," The Photo Exchange Gallery, New Orleans, Louisiana
"The Photographer's Choice Travelling Exhibition," originating at Focus Gallery, San Francisco, California
"Student Work on Paper Invitational U.S.A.," Bruce Gallery, Edinboro State College, Edinboro, Pennsylvania
"Women in the Arts," Center for the Visual Arts Gallery, Illinois State University, Normal, Illinois
"The Florida Photo Image," Jacksonville Art Museum, Jacksonville, Florida

1976 "Light Manipulations," University Art Gallery, State University of New York at Albany
"Group Invitational Show," Addison Gallery of American Art, Andover, Massachusetts
"Three Photographers" (with John Craig, Linda Conner), College of Marin, Kentfield, California
"Group Invitational Show," Garland Hall, University of Alabama, Tuscaloosa, Alabama

1977 "11th Annual Christmas Show," The Center of Modern Art, Micanopy, Florida
"Photography Show," St. Louis Community College at Florissant Valley, St. Louis, Missouri
"Photographic Celebration," Sheldon Art Gallery, Lincoln, Nebraska
"Summer of '77 Photographers' Show," West Nebraska Arts Center, Scottsbluff, Nebraska

1978 "Three Photographers" (with Timo Pajunen, Doug Price), Northern Kentucky University, Highland Heights, Kentucky

MICHAEL SIEDE

Born in Hearne, Texas, 1952. Educated at Florida State University at Tallahassee (BFA 1974) and Tyler School of Art, Philadelphia, Pennsylvania (MFA 1978). Lives in Atlanta, Georgia.

SELECTED EXHIBITIONS

Solo Exhibitions

1974 Lewis State Gallery, Tallahassee, Florida

1978 School of The Art Institute of Chicago, Chicago, Illinois
Photopia Gallery, Philadelphia, Pennsylvania

1979 Atlanta Gallery of Photography, Atlanta, Georgia

Group Exhibitions

1973 Lynn Kotler Gallery, New York, New York

1974 Main Street Gallery, Gainesville, Florida

1975 "Biennial Photography Show," Virginia Museum of Fine Arts, Richmond, Virginia

1976 "2nd Atlanta National Invitational Video Showing," Atlanta College of Art, Atlanta, Georgia
20th Century Gallery, Williamsburg, Virginia

1977 Scott Mckennis Fine Arts Gallery, Richmond, Virginia (Two exhibitions)
Franconia College Gallery, Franconia, New Hampshire
Greater Harrisburg Arts Festival, Harrisburg, Pennsylvania
Delaware Museum, Wilmington, Delaware
University of Richmond, Richmond, Virginia
Wharton Gallery, University of Pennsylvania, Philadelphia, Pennsylvania

1978 Nexus Gallery, Philadelphia, Pennsylvania
Bucks County Community College, Newtown, Pennsylvania
Philadelphia Art Alliance, Philadelphia, Pennsylvania
Rochester Institute of Technology, Rochester, New York

CARL TOTH

Born in Cleveland, Ohio, 1947. Educated at State University of New York at Buffalo (BA 1970, MFA 1972). Lives in Bloomfield Hills, Michigan.

SELECTED EXHIBITIONS

Solo Exhibitions

1972 Art Department Gallery, State University of New York at Buffalo
International Museum of Photography, Rochester, New York

1974 Light Gallery, New York, New York

1974–78 International Museum of Photography, Rochester, New York, Traveling Exhibition to University of Iowa at Iowa City, University of Guelph, Guelph, Canada; Midland Center for the Arts, Midland, Michigan; Boise State University, Boise, Idaho; Jacksonville Art Museum, Jacksonville, Florida

1976 Tyler School of Art, Philadelphia, Pennsylvania

1977 Light Gallery, New York, New York

Group Exhibitions

1967–68 "May Show," Cleveland Museum of Art, Cleveland, Ohio

1971 Art Department Gallery, State University of New York at Buffalo

1972 Visual Studies Workshop, Rochester, New York
Student Union Gallery, Denison University, Granville, Ohio

1973 Midland Art Center, Midland, Michigan
Ohio Wesleyan University, Delaware, Ohio
"The Dog Show," International Museum of Photography, Rochester, New York

1974 Lowe Art Museum, University of Miami at Coral Gables
"Photography Unlimited," Fogg Art Museum, Cambridge, Massachusetts

1975 "Ten Michigan Photographers," Scarab Club, Detroit, Michigan
"Contemporary Photography," Halsted 831 Gallery, Birmingham, Michigan
Ohio Silver Gallery, Los Angeles, California

1975–76 "Young American Photographers," Kalamazoo Institute of Arts, Kalamazoo, Michigan, Traveling Exhibition to Flint Institute of Arts, Flint, Michigan;
University of Notre Dame, South Bend, Indiana; Grand Rapids Art Museum, Grand Rapids, Michigan; Dresge Art Center Gallery, Michigan State University, East Lansing, Michigan; Kalamazoo Institute
of Arts, Kalamazoo, Michigan

1975–79 Visual Studies Workshop, Traveling Exhibition to Nichols Art Gallery, Makato State College, Makato, Minnesota; Lake Placid Workshop, Lake Placid, New York; Oaktown Community College, Morton Grove, Illinois; Northlight Gallery, Arizona State University at Tempe; Massachusetts Institute of Technology, Boston, Massachusetts; Elgin Community College, Elgin, Illinois; Bowling Green State University, Bowling Green, Ohio; Neuberger Museum, Purchase, New York

1977 "Locations in Time," International Museum of Photography, Rochester, New York

1977–78 "New Aspects of Self in American Photography," Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, Traveling Exhibition to State University of New York at New Paltz

1977–79 "Extended Frame Exhibition," Visual Studies Workshop, Rochester, New York, Traveling Exhibition of State University of New York at Plattsburgh; State University of New York at Brockport; Russell Sage College, Troy, New York; University of South Florida, Tampa, Florida; Arizona Commission of the Arts

1978 "Photog; 78," Colby Community College, Colby, Kansas
"Contemporary Photography," University of Alabama, Tuscaloosa, Alabama
"Recent Photos from Light," University of Minnesota, Minneapolis, Minnesota, Traveling Exhibition to Saint Cloud State University, Saint Cloud, Minnesota
Photo Invitational, Megahan Gallery, Allegheny College, Meadville, Pennsylvania
"Photography: Four Stylistic Approaches," Katonah Gallery, Katonah, New York
"Baltz, Gohlke, Shore, Toth," Kreuzberg Photography Workshop, Berlin, Germany

GWEN WIDMER

Born in Chicago, Illinois, 1945. Educated at Goshen College, Goshen, Indiana (BA 1967) and The School of the Art Institute of Chicago, Chicago, Illinois (MFA 1973). Lives in Cedar Falls, Iowa.

SELECTED EXHIBITIONS

Solo Exhibitions

1971 Wabash Transit Gallery, Chicago, Illinois

1974 Lightfall Gallery, Evanston, Illinois
Dayton Art Institute College, Dayton, Ohio

1975 Madison Art Center, Madison, Wisconsin

1976 Infinite Eye Gallery, Milwaukee, Wisconsin
University of Chicago, Chicago, Illinois
Tyler School of Art, Philadelphia, Pennsylvania

1977 University of Dayton, Dayton, Ohio

1978 Sioux City Art Center, Sioux City, Iowa

Group Exhibitions

1971 "Oh Bananas," Putnam Avenue Gallery, Athens, Ohio

1972 "48th Annual Faculty Exhibitions," Krannert Art Museum, University of Illinois, Urbana/Champaign, Illinois

1973 "Three Photographers," Bradley University, Peoria, Illinois
"Society for Photographic Education Regional Exhibition," Cincinnati Art Museum, Cincinnati, Ohio

1973–75 "Photographers Midwest Invitational," Walker Art Center, Minneapolis, Minnesota, Travelling Exhibition to University of Iowa Museum of Art, Iowa City, Iowa; Madison Art Center, Madison, Wisconsin; Indianapolis Museum of Art, Indianapolis, Indiana; La Jolla Museum of Contemporary Art, La Jolla, California

1974 "Photo Postcard Exhibition," Santa Ana College, Santa Ana, California

1975 "Invitational," Artemisia Gallery, Chicago, Illinois
"Hand Colored Photographs," Ohio Silver Gallery, Los Angeles, California
"Society for Photographic Education Regional Exhibition," Museum of Art, University of Iowa at Iowa City

1975–76 "Young American Photographer," Kalamazoo Institute of Arts, Kalamazoo, Michigan; Traveling Exhibition to Flint Institute of Arts, Flint, Michigan; University of Notre Dame Art Gallery, South Bend, Indiana, University of Michigan Museum of Art, Ann Arbor, Michigan; Michigan State University Dresge Art Center, Lansing, Michigan, Hackley Museum of Art, Muskegon, Michigan

1976 "Next Generation," Rose Art Museum, Brandeis University, Waltham, Massachusetts
"Invitational Photographic Exhibition," J.B. Speed Art Museum, Louisville, Kentucky
"Photographs/Faculty and Students from the University of Northern Iowa," Cedar Falls, Iowa

1977 "Far Midwestern Photographers," Camerawork Gallery, San Francisco, California

1977–78 "Art Faculty Exhibition," Gallery of Art, University of of Northern Iowa, Cedar Falls, Iowa

1978 "Correspondents," The Catskill Center for Photography, Woodstock, New York
"New Talent," Iowa Arts Council, Des Moines, Iowa
"Ten Iowa Artists," Cedar Rapids Art Center, Cedar Rapids, Iowa

works in the exhibition

all dimensions are in inches, height preceding width

PETER DE LORY

Trail Creek Road Sign, Sawtooth, Idaho, 1977
Photograph (silver print), hand-colored in oils
16 x 20
Courtesy of the artist

Mod Volcano Pyramid, Yellowstone, Wyoming, 1977
Photograph (silver print), hand-colored in oils
16 x 20
Courtesy of the artist

Rainbow in Yellowstone, Wyoming, 1977
Photograph (silver print), hand-colored in oils
16 x 20
Courtesy of the artist

Shirt and Dune, Idaho, 1977
Photograph (silver print), hand-colored in oils
16 x 20
Courtesy of the artist

Storage Tank, Sawtooth Mountains, Idaho, 1977
Photograph (silver print), hand-colored in oils
16 x 20
Courtesy of the artist

Bottle in Road Sign, Route 93, Idaho, 1977
Photograph (silver print), hand-colored in oils
16 x 20
Courtesy of the artist

Air Travel, 25,000 ft. U.S.A., 1976
Photograph (silver print), hand-colored in oils
16 x 20
Courtesy of the artist

BONNIE DONOHUE

Untitled, 1979
Photograph
7 x 9, each component
Courtesy of the artist

Untitled, 1979
Photograph
7 x 9. each component
Courtesy of the artist

Untitled, 1979
Photograph
7 x 9, each component
Courtesy of the artist

Untitled, 1979
Photograph
7 x 9, each component
Courtesy of the artist

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Photograph
7 x 9, each component
Courtesy of the artist

Untitled, 1978
Photograph
7 x 9, each component
Courtesy of the artist

Untitled, 1978
Photograph
7 x 9, each component
Courtesy of the artist

VICTOR LANDWEBER

Landscape-Desert Sunset, 1978
Color polaroid photograph
12 x 15½
Courtesy of the artist

Landscape, No. 1, 1978
Color polaroid photograph
9¼ x 11¾
Courtesy of the artist

Landscape, No. 2, 1978
Color polaroid photograph
9¼ x 11¼
Courtesy of the artist

Treasure Tones, #1, 1975
Color polaroid photograph
3¼ x 4¼
Courtesy of the artist

Treasure Tones, #2, 1975
Color polaroid photograph
3¼ x 4¼
Courtesy of the artist

Treasure Tones, #3, 1975
Color polaroid photograph
4¼ x 12¼
Courtesy of the artist

Treasure Tones, #4, 1975
Color polaroid photograph
3¼ x 4¼
Courtesy of the artist

Treasure Tones, #5, 1975
Color polaroid photograph
4¼ x 12¼
Courtesy of the artist

Treasure Tones, #8, 1975
Color polaroid photograph
4¼ x 6¼
Courtesy of the artist

DAVID MACLAY

*Chess Space Series, #1,*1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #2, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #3, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #4, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #5, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #6, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #7, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #8, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #9, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #10, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #11, 1978
Photograph
16 x 20
Courtesy of the artist

Chess Space Series, #12, 1978
Photograph
16 x 20
Courtesy of the artist

MARTHA MADIGAN

Dirt in the Overcast Early Evening Light, August 1, 1978, 5:30-7:00 p.m. (exposure), from *Colorado Dirt Bag Series*
Van Dyke Brown print, pastel and pencil on paper
28 x 40
Courtesy of the artist

Colorado Dirt, August 1, 1978, 4:30-7:00 p.m. (exposure), from *Colorado Dirt Bag Series*
Van Dyke Brown print, pastel and pencil on paper
28 x 40
Courtesy of the artist

Young Aspens in the Rocks, McCullough Gulch, Colorado, August 5, 1978, 4:45-5:55 (exposure)
Cyanotype on paper
28 x 40
Courtesy of the artist

Young Aspens in the Rocks, McCullough Gulch, Colorado, August 5, 1978
Cyanotype on paper
28 x 40
Courtesy of the artist

Sand along the Shores of Lake Michigan, August 20, 1978, (from the series)
Van Dyke Brown print; pastel, pencil and collage (pebbles) on paper
28 x 40
Collection of Mr. and Mrs. Thomas Philipp, Chicago, Illinois

Sand along the Shores of Lake Michigan, Eastlake Beach, August 20, 1978, 5:00-7:15 p.m. (exposure), (from the series)
Van Dyke Brown print, pencil and pastel on paper
28 x 40
Courtesy of the artist

Freeway Fences—Wilmette West, July, 1978, 4:55-5:55 p.m. (exposure) (from the series)
Cyanotype and pastel on paper
28 x 40
Courtesy of the artist

Freeway Fences, July 17, 1978, 4:45-5:20 p.m. (exposure) (from the series)
Cyanotype and pastel on paper
28 x 40
Courtesy of the artist

RICHARD ROSS

Museum of Natural History, Los Angeles, 1979
Type "C" photograph
8¼ x 19½
Courtesy of Ellen Sragow Gallery, New York, New York

Museum of Natural History, Los Angeles, 1979
Type "C" photograph
8¼ x 19½
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Museum of Natural History, Los Angeles, 1978
Type "C" photograph
8¼ x 19½
Courtesy of Ellen Sragow Gallery, New York, New York

TRICIA SAMPLE

Untitled, 1979
Photograph
9¼ x 3
Courtesy of the artist

Untitled, 1979
Photograph
6 x 9½
Courtesy of the artist

Untitled, 1978
Photograph
8½ x 11½
Courtesy of the artist

Untitled, 1978
Photograph
10 x 8
Courtesy of the artist

Untitled,1977
Photograph
10x8
Courtesy of the artist

Untitled, 1977
Photograph
6 x 5½
Courtesy of the artist

Untitled, 1977
Photograph
9 x 7½
Courtesy of the artist

Untitled, 1977
Photograph
10 x 6¼
Courtesy of the artist

Untitled, 1976
Photograph
10 x 8
Courtesy of the artist

Untitled, 1975
Photograph
13 x 9¾
Courtesy of the artist

Untitled, 1975
Photograph
6 x 6
Courtesy of the artist

Untitled, 1975
Photograph
10 x 8
Courtesy of the artist

MICHAEL SIEDE

Roswell, Ga., 1979
Photograph
11¾ x 17¾
Courtesy of the artist

Atlanta, Ga., 1979
Photograph
11¾ x 17¾
Courtesy of the artist

Hilton Head, S.C., 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Venice, Fla., 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Philadelphia, Pa., 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Flourtown, Pa., 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Autry, Pa., 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Willow Grove, Pa., 309 Cinema, 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Venice, Fla., 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Hilton Head Island, S.C., 1978
Photograph
11¾ x 17¾
Courtesy of the artist

Cherry Hill, Pa., 1977
Photograph
11¾ x 17¾
Courtesy of the artist

Chicago, Ill., 1977
Photograph
11¾ x 17¾
Courtesy of the artist

CARL TOTH

Untitled, 1978
Photograph
16 x 20
Courtesy of Light Gallery, New York, New York

Untitled, 1977
Photograph
16 x 20
Courtesy of Light Gallery, New York, New York

Untitled, 1977
Photograph
16 x 20
Courtesy of Light Gallery, New York, New York

Untitled, 1977
Photograph
16 x 20
Courtesy of Light Gallery, New York, New York

Untitled, 1976
Photograph
16 x 20
Courtesy of Light Gallery, New York, New York

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Courtesy of Light Gallery, New York, New York

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Courtesy of Light Gallery, New York, New York

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Courtesy of Light Gallery, New York, New York

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Photograph
16 x 20
Courtesy of Light Gallery, New York, New York

Untitled, 1976
Photograph
16 x 20
Courtesy of Light Gallery, New York, New York

GWEN WIDMER

Journeys, #1, 1979
Photo-painting
40¼ x 28
Courtesy of the artist

Journeys, #2, 1979
Photo-painting
40¼ x 28
Courtesy of the artist

Journeys, #3, 1979
Photo-painting
40¼ x 28
Courtesy of the artist

Journeys, #4, 1979
Photo-painting
40¼ x 28
Courtesy of the artist

Journeys, #5, 1979
Photo-painting
40¼ x 28
Courtesy of the artist

Journeys, #6, 1979
Photo-painting
40¼ x 28
Courtesy of the artist

THE NEW MUSEUM 65 Fifth Avenue New York, New York 10003