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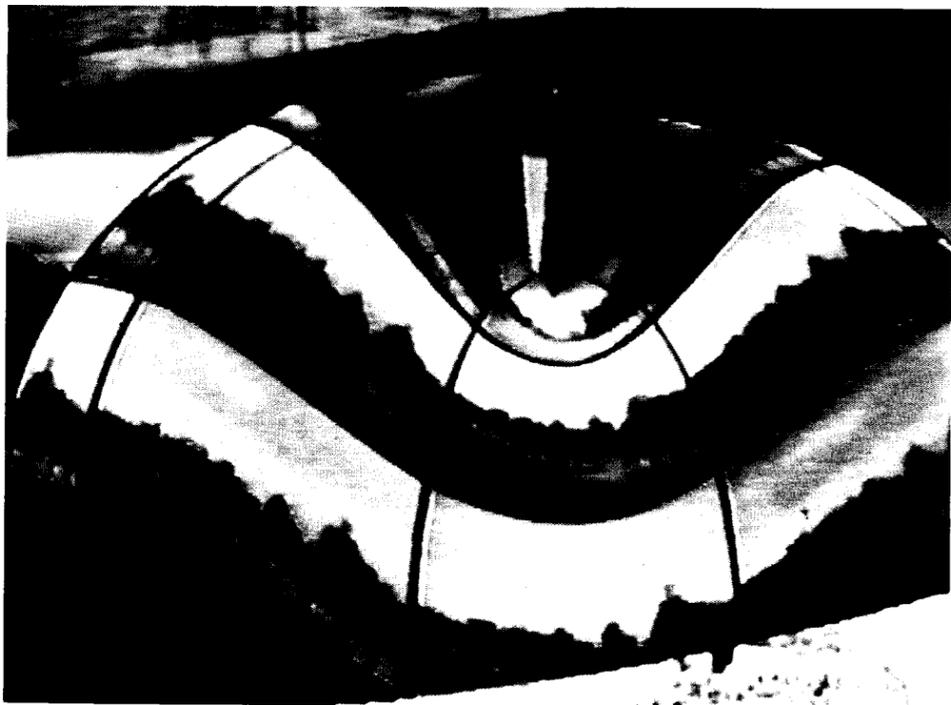
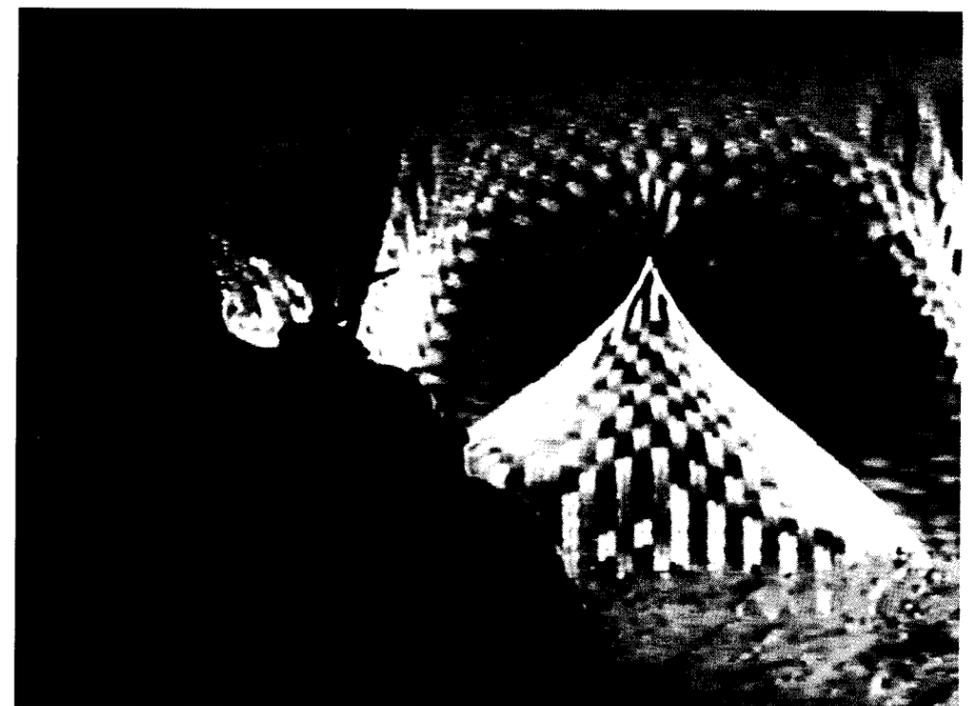
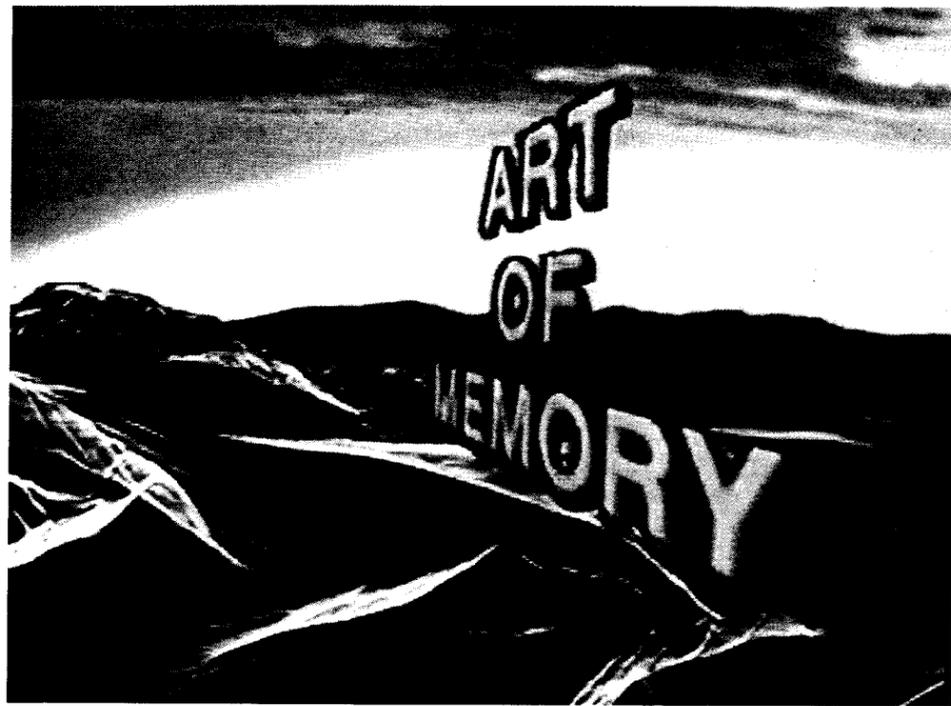
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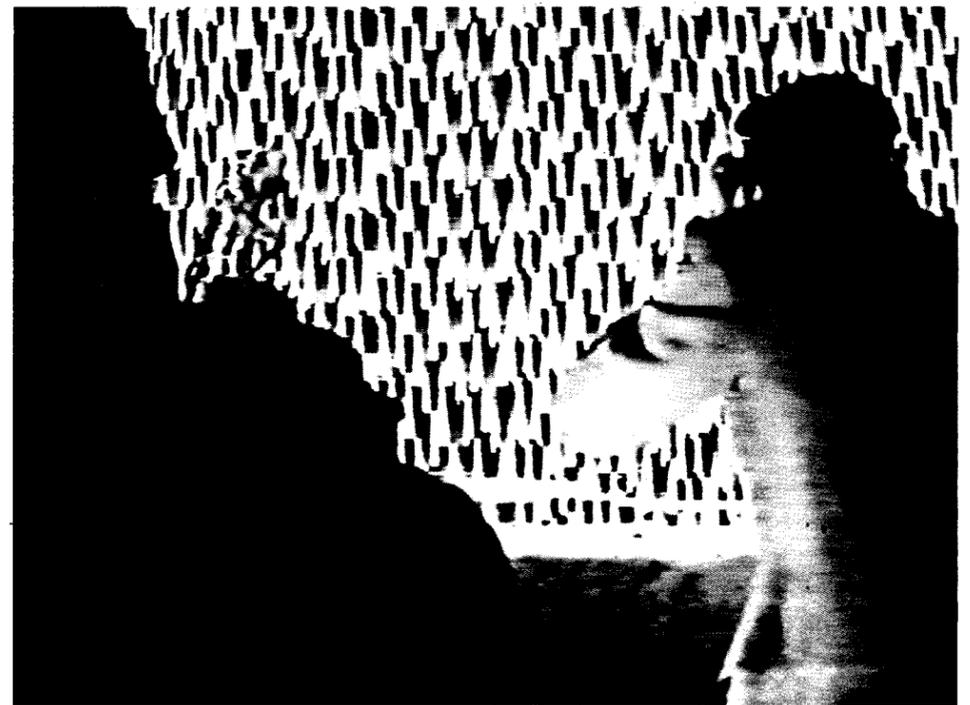
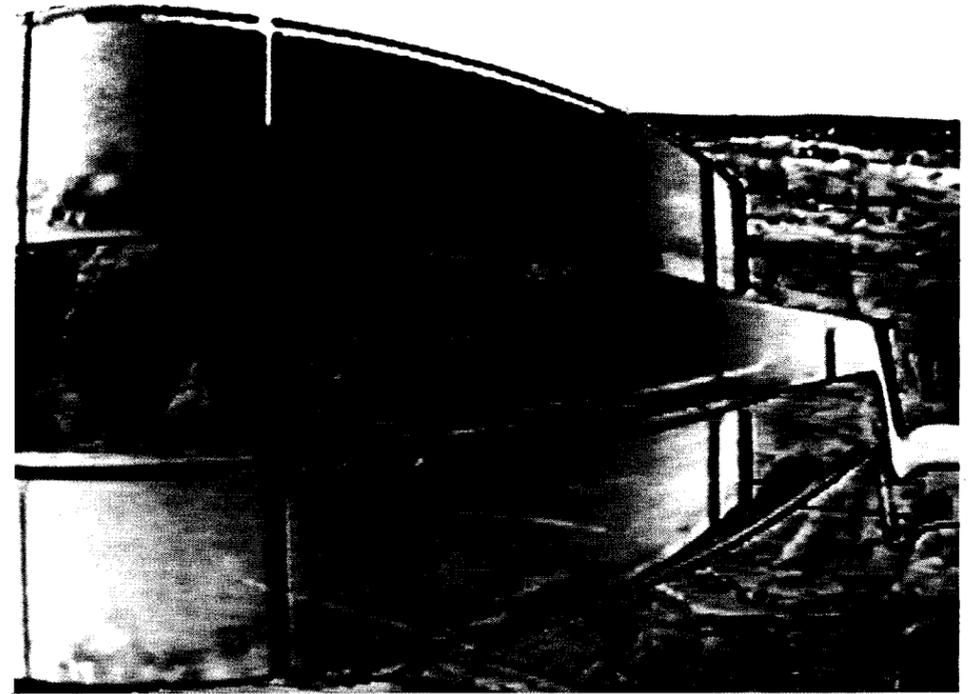
Woody Vasulka
 Art of Memory, 1988
 Colour video with sound, 36 minutes
 Collection of the Victoria & Albert Museum

'Optically dazzling, Vasulka's high-tech manoeuvres are central to the expression of his theme. Without such technology, his smooth juxtaposition of found footage and New Mexico landscape, of timebound and timeless, and his moving-picture solids would have been virtually impossible. But these are not analogue and digital exercises for their own sake. Here, rather, is an extension in video of the grand ambition of such 19th century painters as Thomas Cole, in his 'Course of Empire' series depicting civilization from dawn to twilight: convincing, "realistic" detail engages the viewer's identification and recollection, while the sublime setting given to it locates human tragedy on a cosmic moral plane.'

Anne H. Hoy

Vasulka has developed visually compelling techniques, which he uses to create an electronic opera based on 20th century history. The setting is the Southwestern landscape of the United States, which symbolizes the grandeur and fragility of the world. The video opens in a red sandstone canyon. A figure on a rock appears to be winged like Icarus. A tourist enters the foreground, snaps the apparition, pauses, then hurls a stone at it. The sky turns to geometric rain. We see newsreel footage of cavalry, blazing buildings, war planes - from revolutions, civil war, world war. The footage is processed into multi-screen, organic shapes abandoned in the desert. We recognise the face and words of Robert J. Oppenheimer, leader of the Manhattan Project which gave America the atomic bomb: 'I remembered a few lines from the Hindu Scripture, the Bhagavad-Gita: "Now I am become death, the destroyer of worlds."' Vasulka's video is like high-speed collage, into which he incorporates documentary film, photographs, slogans, and - most hauntingly - songs. These elements provide the 'opera' with authenticity and a resonance which suggests that we are viewing nothing less than the destiny of the human race in the 20th century, and afterwards. The use of video's advanced technology and editing allow Vasulka the facility of (in his words) 'taking two-dimensional, object-like forms ... The image is no longer truth-in-a-window. Truth is subordinate ... to this form.' Anne H. Hoy has remarked: 'Vasulka's computer-generated forms convey literally how memory distorts the shape of events, and how permeable is the photograph as a container of supposed truth.' She has also referred to Vasulka's 'investigation of the video signal as a plastic, temporal medium, as electronic energy organized as frequencies, unconfined by the Box (the video "frame").'





and at the Museum Folkwang, Essen in 1988. Michael Schmidt showed in 'New Work 4' at The Museum of Modern Art, New York in 1988.

Cindy Sherman

American, born Glen Ridge, New Jersey 1954
Educated at State University College, Buffalo, New York (BA, 1976). Resides in New York City. First solo exhibition, Hallwalls, Buffalo, NY, 1979. Solo exhibitions in 1980 at Contemporary Arts Museum, Houston, The Kitchen, New York, and Metro Pictures, New York. Regular exhibitions at Metro Pictures, her agents, since 1980, and widely in United States and around the world. Her earliest series of Untitled Film Stills established her reputation. Her work has been summarized as 'deconstructing the image of the white girl as eternal fantasy object' (by Margo Jefferson in a thought-provoking recent article, 'The Image Culture: Michael Jackson, Cindy Sherman, and the art of self-manipulation', in VOGUE, NY, March 1988). After the fashion series Sherman worked with the imagery of fairy tales, nightmares, dismemberment and decomposition. Her work has appeared in many major exhibitions and publications as well as the Channel Four TV series 'State of the Art' (1986). Her retrospective exhibition catalogue published by The Whitney Museum of American Art, New York, contains essays by Peter Schjeldahl and Lisa Phillips (1987).

Doug and Mike Starn

American, born New Jersey 1961
Identical twins, brought up in southern New Jersey and educated at the School of the Museum of Fine Arts, Boston. They have received grants from the National Endowment for the Arts, the Massachusetts Council on the Arts, and the School of the Museum of Fine Arts, Boston. Began exhibiting 1984. First 'solo' exhibition, Stux Gallery, Boston, 1985 (then annually in the Stux Gallery spaces either in Boston or New York). Included in the Whitney Biennial 1987. A bibliography is provided in DOUG AND MIKE STARN, THE CHRIST SERIES (Projects I, The John and Mable Ringing Museum of Art, Sarasota, Fla., 1987). See also THE STARN TWINS: THE HORSES (ICA EDITION), Stux Gallery, New York, 1987. Also exhibited in 'N.Y. Art Now, The Saatchi Collection Part II', 1988. A useful article is Gary Indiana, 'Imitation of Life', THE VILLAGE VOICE, 29 April 1986.

Hiroimi Tsuchida

Japanese, born Fukui Prefecture, 1939
Graduated from the Faculty of Engineering, Fukui University, 1963. Joined Pola Cosmetics, Inc. as researcher. Graduated from the Tokyo College of Photography, 1966. Left Pola Cosmetics in 1971 to become a freelance photographer. His work was included in NEW JAPANESE PHOTOGRAPHY at The Museum of Modern Art, New York, in 1974 and in group exhibitions held in Vienna, Amsterdam and Bologna. He was also represented in SELF-PORTRAIT JAPAN at the International Center of Photography, New York, 1979. In 1976 he published ZOKU-SHIN: GODS OF THE EARTH, an abrasive study of the realities of modern Japanese life centred on festivals and religious ceremonies photographed by Tsuchida in rural areas. His work has been widely exhibited and published in Japan, where he has also received major awards. 'Hiroshima' was exhibited at the Visual Studies Workshop, Rochester, New York, in 1985.

Woody Vasulka

Born Brno, Czechoslovakia in 1937, lives United States
Studied metal technologies and hydraulic mechanics at the School of Industrial Engineering, Brno. Then entered the Academy of Performing Arts, Faculty of Film and Television, Prague, where he began to direct and produce short films. He emigrated to the United States in 1965 and freelanced in New York City as a film editor for the next years. In 1967 he began experiments with electronic sounds, stroboscopic lights and (two years later) with video. In 1974 he became a faculty member of the Center for Media Study at State University in New York, Buffalo and began his investigations into computer controlled video. He constructed 'The Image Articulator', a real time digital video tool. With his wife Steina, he founded 'The Kitchen', an important interdisciplinary art centre in New York. He has participated in many major video shows in the States and abroad, lectured, published articles, composed music and made numerous video tapes. Guggenheim Fellowship, 1979. Made THE COMMISSION (an electronic opera) in 1984. The Vasulkas are now preparing a major retrospective of their work at The American Museum of the Moving Image, New York. A catalogue of works by Steina and Woody Vasulka was published by the Albright-Knox Art Gallery, Buffalo, New York, in 1978. Introduction by Linda Cathcart. Anne H. Hoy provided valuable programme notes for the showing of the then unfinished ART OF MEMORY at the International Center of Photography, New York, in September-October 1987.

Bruce Weber

American, born in Greensburg, Pennsylvania 1946
Education included Denison University, Ohio; New York University Art and Film School; New School for Social Research, New York City. Exhibited widely since the early 1980s. ATHLETES, the subject of his first book (titled BRUCE WEBER, Los Angeles 1984), was exhibited in San Francisco, London, Paris and New York, where it was presented by his gallery, Robert Miller Gallery. He has exhibited there regularly since, including O RIO DE JANEIRO (his second book, published in New York in 1986). A multi-frame work called 'Studio Wall' was exhibited at the Whitney Museum of American Art 1987 Biennial exhibition. He has won many awards for his work as photographer and film-maker and in video. His films (Director/Producer) are BROKEN NOSES (1987) and LET'S GET LOST (1988). Martin Harrison discusses Bruce Weber in SHOTS OF STYLE: GREAT FASHION PHOTOGRAPHS CHOSEN BY DAVID BAILEY (Victoria and Albert Museum, London 1985) and an informative article by Michael Gross, 'Bruce Weber, Camera Chameleon', appeared in VANITY FAIR, New York, in June 1986. See also John Gossage on Weber in the exhibition catalogue FUTURE OF PHOTOGRAPHY, Corcoran Art Gallery, Washington, DC, 1987.

William Wegman

American, born Holyoke, Massachusetts 1943
Trained as a painter at Massachusetts College of Art, Boston and at University of Illinois, Urbana. First solo exhibition at Sonnabend Gallery, Paris 1971. Has exhibited widely and often in Europe and USA. Also a video artist. His photographic collaboration with 'Man Ray' was published as MAN'S BEST FRIEND (New York, 1983). Has regularly used the Polaroid 20 x 24 camera since the Polaroid Corporation first invited him to use it in 1978. His video DOG BASEBALL, featuring Fay Ray as Pitcher, was screened on SATURDAY NIGHT LIVE in 1987. Wegman continues to work as a painter as well as portrait photographer and recently designed 'La Jolla Vista View', which resembles a landscaped scenic overlook: 'Behind a low wall commanding a broad panorama of the surrounding area will be mounted a telescope through which to study the local landmarks. But what that telescope will scan are the encroaching signs of suburban sprawl, a constantly developing landscape of increasingly densely packed condominiums, freeways, and shopping centers'. A 12 foot long bronze plaque on the wall will carry Wegman's drawn commentary on the scene (ARTFORUM, April 1988, p. 128). Wegman is well described by Amy Hempel in 'The Artist and his Dog', THE NEW YORK TIMES MAGAZINE, 29 November, 1987.