

Notes on Art to Zoo by Loree Gold

In my view you cannot claim to have seen something until you have photographed it. -Emile Zola

The soul can not think without a picture. - Aristotle

James Balog

American, b. 1952

Chimpanzee with Curtain, 1991

chromogenic print

image: 9 3/8 x 9 1/8 in. (23.8 x 23.2 cm)

sheet: 14 1/8 x 11 in. (35.9 x 27.9 cm)

SBMA, Gift of Arthur B. Steinman

For three decades, **James Balog** ["BAY-log"] has been a leader in photographing and interpreting the natural environment. An avid mountaineer with a graduate degree in geography and geomorphology, James is equally at home on a Himalayan peak or a whitewater river, the African savannah or polar icecaps.

With genes found to be 98.4% identical to *Homo sapiens*, chimpanzees are our link to the animal kingdom. Published in 1993, James Balog's *Anima* (a title derived from the thinking of C. G. Jung and James Hillman) challenges our ancient cultural assumptions about humanity's lofty perch in the world. *Anima* asks us to re-imagine and re-create a healthier, more integrated relationship between humans and nature. Here the chimp is having a very Hollywood moment as if posing (aping) for the camera.

Jayne Hinds Bidaut

American, b. 1965

Nerodia Fasciata (Snake skeleton), 1999

Dry plate tintype photogram

Overall: 24 x 10 in. (61 x 25.4 cm)

SBMA, Museum purchase with funds provided by PhotoFutures

Working in the antiquated processes of tintype (ferrotype) and photogram, this triptic of three separate plates, is a contact print of one of the skeletal specimens Bidaut found at a yard sale. The processes used to capture, and create the images enhance the found objects. The final images evoke a feeling of discovery and science.

Tintype is a photographic method from the 1800's- images are made by creating a direct positive on a sheet of iron metal that is blackened by painting, lacquering or enamelling

and is used as a support for a collodion photographic emulsion. Photographs can be produced only a few minutes after the picture is taken and the method creates this amazing effect.

Jayne Hinds Bidaut

American, b. 1965

Tragocephala Crassicornis (Rorschach Beetle)

Madagascar, 1999 (printed 2000)

Tintype, ed. 3/10

image-sheet: 10 × 8 in. (25.4 × 20.3 cm)

mount: 20 x 16 in. (50.8 x 40.6 cm)

SBMA, Gift of Joseph Bellows, Del Mar, California

Bidaut is a contemporary American fine artist who lives and works in New York and Connecticut. Bidaut is best known for mastering and introducing into contemporary art the once antiquated process of the tintype. Her fine art monograph *Tintypes, Jayne Hinds Bidaut* (1999) encompasses 103 of her Academy Figures, Insects, and Stereoscopic nudes. Her most recent book *Animalerie, Jayne Hinds Bidaut* is an intimate glimpse of the animal as commodity in the pet shop trade.

<http://www.jaynehindsbidaut.com/>

Margaret Bourke-White

American, 1904-1971

Praying Mantis, ca. 1935

Gelatin silver prints

image: 4 x 3 in. (10.2 x 7.6 cm)

sheet: 5 x 3 1/2 in. (12.7 x 8.9 cm)

SBMA, Museum purchase with funds provided by the Wallis Foundation

“The camera is a remarkable instrument. Saturate yourself with your subject, and the camera will all but take you by the hand and point the way.” -Margaret Bourke White

Margaret Bourke-White was an American photographer and documentary photographer. She is best known as the first foreign photographer permitted to take pictures of Soviet Industry, the first female war correspondent (and the first female permitted to work in combat zones) and the first female photographer for Henry Luce's Life magazine, where her photograph appeared on the first cover.

Linda L. Broadfoot

American, b. 1965

Libelloides Sibericus (Siberian Owlfly), 2002

Dye diffusion transfer print, ed. 5/5

image: 24 x 20 1/2 in. (61 x 52.1 cm)

sheet: 30 x 22 3/8 in. (76.2 x 56.8 cm)

SBMA, Museum purchase with funds provided by Eric Skipsey

Artist's Statement

"Having always been intrigued and inspired by natural forms, I began photographing with the intention of producing work which was evocative of vintage botanical prints. The goal of my work is to clearly express the wonder perceived from observing broadly and looking closely at the natural details which surround us. The image transfer medium has allowed me to use contemporary 'instant' Polaroid technology joined with beautiful papers and the applied hand to produce images with an eternal quality.

It is my hope that, beyond its descriptive or decorative character, this work possesses the honest simplicity and clarity to reveal nature's creation of its own art."

Broadfoot: "In the spring of 2001, I began to borrow insect specimens from the Florida State Collection of Arthropods. Carefully transporting this delicate cargo to New York, I used the Polaroid 20 x 24 Studio to make large image transfers of my subjects. I was working with an alternative photography process—after the initial exposure, the image is transferred to watercolor paper, and then refined by hand to mute portions of its surface. The final piece is titled with the specimen's Latin name, in the tradition of ars botania.

Keith Carter

American, b. 1948

Skye Ponies, 1998 (printed 2000)

toned gelatin silver print, ed. 16/50

15 3/8 x 15 3/8

SBMA, gift of Arthur B. Steinman

Ezekiel's Horse (Keith Carter book title)

"There is probably no better imagery of the miraculous than images of animals, or, as St. Francis would call them, brother and sister horse, bird, cat, and so forth. I know of no other fine-art photographer in photography's history who has given animals the attention Keith Carter has. There are horses, dogs, birds, raccoons, deer, turtles, pigs, alligators, lizards, snakes, cats, crabs, mice, fireflies, and other bugs in his work."

-John Wood

Much has been written about Keith Carter and the impact his photography has had on the contemporary photographic landscape. Often called a poet with a camera, Carter has spent more than 30 years searching for "truth and beauty." This clarity of desire allows him to approach both adults, children, objects and animals with honest and heartfelt respect, firmly believing that everything he experiences is a teachable moment. Whether it is two children marveling at a jar of fireflies in a

southern swamp, or three young girls enveloped by smoke from sparklers they are burning, or a young boy staring at the ruins of a military airplane, Carter's images transport him, and the viewer, to a time and place of innocence and intrigue, using selective focus to guide our eyes. This is signature Carter at his best, and for more than three decades he has stayed true to his mission.

In 2009, his career was put to the test when he was diagnosed with a rare form of cancer in his left eye, ocular melanoma, resulting in severely reduced vision. Undeterred, Carter taught himself how to work with the computer while he was recovering from the effects of treatment. The result of this endeavor can be seen in one of his newer bodies of work, *Natural Histories*, which combines negatives from two different series, creating an apocalyptic world, which is part *Lord of the Flies* and part *Gulliver's Travels*.

Keith Carter grew up in Beaumont, Texas, a small town near the Louisiana border, raised by his mother who worked as the local portrait photographer. Years later, Carter began his own photographic career, capturing the people and spirituality of the Southern landscape in which he was raised. In 1988, his first book of photographs was published followed by nine more titles. His works have been shown around the world and are part of numerous museum collections including the Art Institute of Chicago, San Francisco Museum of Modern Art, the Dallas Museum of Fine Arts and The National Portrait Gallery, Washington D.C.

Imogen Cunningham

American, 1883-1976

Snake, 1929

Gelatin silver print

image-sheet: 13 1/2 × 10 3/4 in. (34.3 × 27.3 cm)

mount: 20 × 15 1/8 in. (50.8 × 38.4 cm)

SBMA, Gift of Dr. and Mrs. Jay Keystone

One of the first professional female photographers in America, Imogen Cunningham is best known for her botanical photography, though she also produced images of nudes, industrial landscapes, and street scenes. After studying photography in Germany, Cunningham opened a portrait studio in Seattle, producing soft-focus allegorical prints in the tradition of Pictorialism—a style of photography influenced by academic painting from the turn of the century—as well as portraiture. From the early 1920s she began to take close-up, sharply detailed studies of plant life and other natural forms, including a two-year-long, in-depth study of the magnolia flower. In 1932 she joined an association of West Coast modernist photographers known as f64, rejecting sentimental soft-focus subjects in favor of greater sensuousness. Cunningham was also interested in human subjects and frequently took pictures of the hands of musicians and artists. Edward Weston was a supporter of her work, and she associated at various times with other iconic 20th-century photographers, including Ansel Adams, Minor White, and Dorothea Lange.

One peculiar Cunningham photograph, unique to her work at the time and unique to American photography of the period, is *Snake*, a 1927 image in which she manipulated a 1921 negative to produce a negative print. Drawing on her previous experience with lantern slides, Cunningham produced *Snake* by using the earlier negative to make a glass plate positive from which she enlarged the final negative print. Having performed this novel inversion once, however, she curiously did not repeat it at the time, unlike Franz Roh, the German experimental photographer and author who created a strong body of negative imagery in the mid-1920s, and László Moholy-Nagy, whose pairing of negative and positive images during the same period intentionally transposed tone-values and separated optical experience from intellectual association.

Henry Dixon

English, 1820-1893

Cougar on a Rock in the London Zoo, ca. 1885

Carbon print

Overall: 10 x 13 3/4 in. (25.4 x 34.9 cm)

SBMA, Museum purchase with funds provided by Howard Stein

Henry Dixon worked for the Society for Photographing Old London, recording historical buildings and relics. He was not a pioneer of early photography like Henry Fox Talbot or the Frenchman, Louis Daguerre. He did not take photographs for primarily artistic purposes like Julia Margaret Cameron. His importance lies in the subject matter of his photographs - London in the 1860s, 70s and 80s - and the expertise he brought to them.

Dixon recorded the Holborn Valley Improvements, one of the largest building projects undertaken in mid-Victorian London which altered the face of that section of the City. Most famously he photographed London's threatened buildings in the 1870s and 80s. His photographs for the Society for Photographing Relics of Old London record a heritage on the verge of destruction as Victorian London re-invented itself. Amongst the subjects recorded were the galleried coaching inns which had existed in some form since the time of Chaucer and which were swept away by the coming of the railways. Most ended their days as slum dwellings before being demolished. Only one, the George, now survives.

Dixon also captured the atmosphere of humbler streets for the City Sewers Commission with a series of photographs which now only survive as glass-plate negatives in the Guildhall Library.

Dixon originally trained as a master copper-plate printer and joined the very first wave of high-street photographers. As a commercial photographer the range of his commissions was wide - from portraiture to photographing pianos, from photographing the animals in London Zoo to the Arctic Expedition of 1875 on the

eve of its departure from Portsmouth. It is for his London photography, however, that he is now best remembered.

Dixon brought a technical excellence to all of his photographs as well as an eye for composition. He was a master of the beautiful and permanent carbon process (all of the SPROL images are carbon prints) which many photographers avoided for its difficulty. Dixon seemed to thrive on such challenges and even published articles on new technical developments. Defying the London smog, the jostling crowds, the dirt, the dust and the complicated and volatile processes of the camera Dixon preserved a London in transition. Captured in the vulnerable yet surprisingly permanent medium of the photograph.

Arthur Radclyffe Dugmore
Untitled (Rhino), 1909 (printed 1910)

Gelatin silver print

11 ½ x 15 ½

LOAN

Irish-born Arthur Radclyffe Dugmore was a naturalist and a hunter, who expressed himself as an artist, photographer, and author. The subject of all his creative work was the natural world, primarily its animals.

Dugmore was not primarily a pictorialist, but Alfred Stieglitz included one of his images—of small birds perched on a branch—in the very first issue (January 1903) of his deluxe periodical *Camera Work*. Stieglitz explained in his editorial notes, "Mr. A. Radclyffe Dugmore in this bird picture, which unquestionably will appeal to all tastes, shows that even scientific subjects may be given pictorial worth without loss to their scientific value."

Dugmore was active among pictorialists during much of the first decade of the twentieth century. Stieglitz continued his support of Dugmore's photographs in *Camera Work*, including another photogravure by him, picturing fish, in the January 1907 issue.

Major Dugmore, as he sometimes called himself, traveled far and wide to gather material for his photographs, art, and books. Among his destinations were Corsica, Egypt, Kenya, Khartoum, Newfoundland, and the Sudan. He made etchings and oil paintings, usually picturing wild animals. And, he also illustrated popular magazines, such as *Country Life in America*, designing its cover four times in 1906 alone.

The Rhino was possibly photographed on his four month photography safari to British East Africa that he took in 1909.

FOOTNOTES

Dugmore met up with Cuninghame and Roosevelt whilst they were hunting for Buffalo on the Kamiti Swamp in late May 1909. The photographs Dugmore took on this safari he compiled into the book: 'Camera Adventures in the African Wild, being an Account of Four Months Expedition in British East Africa, for the Purpose of Securing Photographs from life of the Game' Heinemann, 1910.

Harold Edgerton

American, 1903-1990

Pigeon Released, 1965

Dye transfer print

sheet: 16 x 20 in. (40.6 x 50.8 cm)

image: 14 1/8 x 18 in. (35.9 x 45.7 cm)

SBMA, Gift of the Harold and Esther Edgerton Foundation

Harold "Doc" Edgerton, inventor, entrepreneur, explorer and beloved MIT professor. Doc Edgerton's philosophy: **"Work hard. Tell everyone everything you know. Close a deal with a handshake. Have fun!"**

Born in Fremont, Nebraska, Harold "Doc" Edgerton (1903-1990) began his graduate studies at MIT in 1926. He became a professor of electrical engineering at MIT in 1934. In 1966, he was named Institute Professor, MIT's highest honor.

With his development of the electronic stroboscope, Edgerton set into motion a lifelong course of innovation centered on a single idea – making the invisible visible. An inveterate problem-solver, Edgerton succeeded in photographing phenomena that were too bright or too dim or moved too quickly or too slowly to be captured with traditional photography.

In the early days of his career, Edgerton's subjects were motors, running water and drops splashing, bats and hummingbirds in flight, golfers and footballers in motion, his children at play. By the time of his death at the age of 86, Edgerton had developed dozens of practical applications for stroboscopy, some that would influence the course of history.

The strides that Edgerton made in night aerial photography during World War II were instrumental to the success of the Normandy invasion and, for his contribution to the war effort, Doc was awarded the Medal of Freedom. During the Cold War, Edgerton and his partners at EG&G (Edgerton, Germeshausen, and Grier) made it possible to document nuclear explosions, an advance of incalculable scientific significance. In the last three decades of his life, Edgerton concentrated on sonar and underwater photography, illuminating the depths of the ocean for undersea explorers such as Jacques Cousteau, who dubbed his good friend "Papa Flash."

Doc's genius for revealing slices of time to the naked eye also engaged the public imagination. In part, this had to do with his astute choice of subject matter: Mickey

Rooney and Judy Garland, the acrobats of the Moscow Circus, British tennis star Gussie Moran. But Doc's most famous study – and possibly his favorite – the milk-drop coronet, transcended its simple subject. The image, formed by the splash of a drop of milk, not only introduced the poetry of physics into popular culture, but forever altered the visual vocabulary of photography and science.

National Geographic used many of Edgerton's photographs as illustrations for its articles, and published a number of articles by Edgerton himself.

Harold Edgerton

American, 1903-1990

Jackie Jumps a Bench, 1938

Gelatin silver print

image: 7 1/2 x 9 1/2 in. (19.1 x 24.1 cm)

sheet: 8 x 10 in. (20.3 x 25.4 cm)

SBMA, Gift of the Harold and Esther Edgerton Foundation

From 1931 onwards, Edgerton developed and improved strobes and used them to freeze objects in motion so that they could be captured on film by a camera. In the same year he developed techniques to use the strobe for ultra-high-speed movies. Adjustments and improvements by HEE to stroboscopic technologies continued throughout his career.

Edgerton never thought to reserve the strobe for purely technical subjects. By the mid-1930s, he was photographing everyday phenomena; golfers swinging at a ball, archers letting the arrow fly, tennis players hitting a serve, water running from a faucet, milk drops hitting a plate, and all sorts of creatures in flight, from bats to hummingbirds to insects.

Lukas Felzmann

Swiss, b. 1959

Swarm TBD, TBD

20 x 16"

Gelatin silver print

TBD LOAN

Lukas Felzmann was Born in Zürich, Switzerland and teaches at Stanford University. Felzmann is investigating the aesthetics of group behaviors using as his subject birds which flock together during certain times of year in Central California. During these periods, a variety of birds will maintain a mysterious sense of order that provides a visual impression of organization, when logically it seems that none should exist.

As the afternoon approached dusk, dense flocks of birds continue to create the most mesmerizing patterns overhead. From a distance, it appears as though there was an

undulating plume of smoke, but upon approach, the pixelization materialized into feathers, wings and heads of a large mass of birds in flight.

Systems outside of nature such as the stock market display the same emergence of order. The small parts of the market that are made up of resources, production, and distribution all have their own nuances that come together to make their values rise and fall. Just as the blackbirds in *Swarm* interact and dance around each other while foraging for food, fending off predators, and mating. Lukas Felzmann's photographs beautifully display the nuanced interactions between individual blackbirds and the dynamic forms that they create.

Larry Fink

American, b. 1941

Cameo Portrait, Praying Mantis, 1978

Gelatin silver print

sheet: 19 7/8 x 16 in. (50.5 x 40.6 cm)

image: 15 1/8 x 15 1/2 in. (38.4 x 39.4 cm)

SBMA, Gift of Arthur and Yolanda Steinman

“Fink’s photographs provide the opportunity to study a gesture, a smile, a surreptitious glance, even the sweat on an arm or a wrinkle of skin – comprising a kind of desire, sensuality, disappointment, or ennui. They record the tension between one’s keenly felt public identity and the inner exigencies of the emotional psyche.”

— Susan Kismaric, Curator of Photography, The Museum of Modern Art

Christine Fletcher

American, 1872-1961

Nine Chicks, n.d.

Gelatin silver print

Image: 3 1/8 x 4 1/4

SBMA, Gift of Rick A. Cigel

Christine B. Fletcher was most known for her pleasant still life photographs, which were popular in salons, magazines, and competitions in the 1930s and 1940s. She was born around 1872, as she claimed she was sixty-six years old in late 1938.

Mary Frey

American, b. 1947

Barn Owl, 2008

Ambrotype

12 x 15 inches

Promised gift of Lorna hedges

LOAN

Photography invites us to pay attention. It describes with economy, precision and detail. It enables us to stare, scrutinize, and become voyeurs. Taxidermy allows us to do the same. Its complete replication of an animal's stance, gesture and look provides us a way to study and comprehend its existence. Yet I find that these animals, often portrayed in suspended animation, seem simultaneously strange, ghostly and beautiful. Their gaze is both familiar and unknown. I intend this work to move beyond what is merely seen to the territory of the imagination, where what is remembered and known is transformed into something new.

Notes on my use of the ambrotype process:

Aging biological collections housed in science museums worldwide are facing a dilemma. Many specimens are deteriorating due, not only to the ravages of time wrought by display and storage, but also from the tactics employed to preserve these specimens in the first place. The fragility of an ambrotype's glass substrate, coupled with the vagaries of this nineteenth-century printing process, echoes this visible evidence. The resultant objects seem an apt metaphor for our contemporary world, as nature and civilization struggle to find their proper balance for survival.

Masahisa Fukase

Japanese, 1934-2012

Hakodate, 1975

Gelatin silver print

Image: 8 x 11 in.

Sheet: 8 ½ x 12 in.

SBMA, Museum purchase with funds provided by the Wallis Foundation

Masahisa Fukase is part of that strange generation of Japanese artists born before the war and who came to maturity after their nation was defeated and devastated. They are, in a distinctly Japanese way, a lost generation. Fukase was born on Hokkaido, Japan's northernmost island, in 1934 and, it seems, always knew he would be a photographer. He attended Nihon University in Tokyo where, predictably, he studied photography. After graduating in 1956 he took a position with Dai-Ichi Advertising as a commercial photographer.

Although Fukase's career was burgeoning in the 70's, his wife Yoko was increasingly unhappy. Her life during this period has been described as "suffocating dullness, interspersed by violent and near suicidal flashes of excitement." Eventually Yoko decided the only way to assume control of her own life was to remove herself from her husband's life. In 1976, after thirteen years of marriage, she left him.

What happened afterwards changed Fukase and his career. Depressed and despondent, he took a train back to visit his hometown on Hokkaido. On the way he noticed mobs of ravens were often gathered around the various train stations. He

began to get off at each of the stops to take photographs. Those birds—and the approach Fukase created to photograph them—would come to dominate his work.

It's striking that Fukase's non-raven photographs of this period also feel like they're of ravens. They're full of dark, angular figures engaged in incomprehensible activities. The images are introspective, remote, emotionally inaccessible...almost alien. These are intensely emotional images, eerie and fey, filled with a desperate sense of loss and raw despair. The photos are so powerfully personal they're almost painful to look at.

Yuichi Hibi

Japanese, b. 1964

Hibi's Me-chan, 1993, printed 2008

gelatin silver print, ed. 1/15

image: 13 1/2 x 9 1/8 in. (34.3 x 23.2 cm)

sheet: 14 x 11 in. (35.6 x 27.9 cm)

SBMA, Museum purchase with funds provided by Lorna Hedges

YUICHI HIBI moved to New York from Japan in 1987, when he was 22. He was an aspiring actor, but spoke no English. For him, the city was bleak, grimy and alienating, the New York of "Taxi Driver" and "Midnight Cowboy," gritty films he had watched as a teenager in Japan.

In 1992, Mr. Hibi began walking the streets from midnight to dawn with a point-and-shoot camera, recording the Manhattan he had come to love. Intoxicated by the silence and the solitude of the night, he took marathon strolls in the city's darkest corners, an activity that inspired in him a mental state akin to meditative ecstasy. His photographs of nighttime Manhattan capture the dreamlike romance of these all-night journeys.

Mr. Hibi often photographed fellow denizens of the night: a man collecting cans in Herald Square, a woman walking her dog on Lexington Avenue, two men conversing at Grand Central Terminal. His images without people — a parking lot or a bus shelter — are illuminated by a street lamp or an advertisement, elements that bring human warmth to the shadowy streetscape.

Now an accomplished filmmaker, Mr. Hibi continues to take pictures. This fall, Nazraeli Press published "Neco" ("cat" in Japanese), an intensely observed and beautifully designed book that aims to capture the essence of the feline. He has not, however, taken a photograph of New York since 2002.

Kevin Horan

American, b. 1953

Sidney #3, 2012 (printed 2014)

Inkjet print

13 x 17"

LOAN

Reality--what a concept

With a deep background in documentary and journalism, Kevin Horan is adept at finding the wonder in actual things. Real people, real places, real moments. They can be amazing.

His work is the story-telling solution for national magazines, corporations, or any organization wishing to communicate in print or online.

Reality based surprise

There's wonder in the world, just as it is. The fun is to look around and find it. No lie.

This images is from a series titled Chattel

chat-tel noun \ 'cha-təl\ : something (such as a slave, piece of furniture, tool, etc.) that a person owns other than land or buildings

Ungulate neighbors on and around Whidbey Island, Washington

What would it look like if these creatures came into the studio and asked to have their portraits made?

From his web site:

"Art is really about how someone else makes sense of the world and their place in it. . . . The viewer connects with the artist in such a way that the two agree to share their humanity, their hopes, their fears."

—Robert Hoffman, 1947-2006

Gregori Maiofis

Russian, b. 1952

Imitation Is The Sincerest Form of Flattery, 2006

Bromoil print, ed. 2/15

image: 19 1/4 x 15 3/4 in. (48.9 x 40 cm)

sheet: 20 3/4 x 17 in. (52.7 x 43.2 cm)

SBMA, Gift of the Artist

Born in St. Petersburg into a family of artistically-driven people, Gregori Maiofis inherited what was surely a genetic disposition to the visual. This inclination could only have been enhanced by a childhood influenced by his grandparents –both grandfather and grandmother – were architects, and his father, a well known graphic artist and book illustrator in Russia.

His father's studio became the playground for a young boy where his fantasies and imagination took flight and everyday objects were transformed into magical impressions. The raw materials were provided, a variety of graphic techniques were

available, and the young Gregori had the run of the kingdom with the permission and blessing of his artistic parents.

The year 1989 marked the beginning of what Maiofis considers his real artistic activity. When his family moved to the United States two years later, in 1991, Gregori Maiofis realized that the questions and concerns that confront sentient beings had no geographic boundaries or location, and thus began his artistic journey and his identity as artist. As an outsider in the foreign yet multi-cultural city of Los Angeles, the 21-year-old, Russian-born Maiofis continued to paint. The five years spent in the United States brought an awareness of issues and considerations that stayed with him as he returned to live in St. Petersburg. There he began to integrate his American experience and artistic ideas with his Russian heritage and education.

From the series "Proverbs", Gregori Maiofis uses a circus monkey as subject seem all too human. The monkey holds a violin, his eyes closed as though in rapture to the music: "If You Have Nothing to Say, Say Nothing," is the message. Another image featuring a monkey seemingly casting his vote in a ballot box is entitled "Imitation is the Sincerest Form of Flattery," an ironic commentary on the spread of democracy. The monkey is dressed like a human and willing to do the right thing, but he cannot be trusted completely so a guiding hand is there...shades of recent elections over the last several years

Gregori Maiofis

Russian, b. 1952

We Like Your Toys But We Don't Trust You, 2013

Bromoil print

image: 72 × 36 in. (182.9 × 91.4 cm)

sheet: 79 × 39 3/4 in. (200.7 × 101 cm)

SBMA, Museum purchase with funds provided by PhotoFutures

Technically, Gregori Maiofis is a superb craftsman who has mastered difficult photographic processes such as bromoil, which requires a hands-on approach to produce unique prints. His photographs have the look and feel of old master prints, which is perfectly suited to his subject matter. His bromoil images have a painterly quality with their textured surfaces and subtle palette.

Sometimes a Bear is Other Than a Bear

To produce the images that convey his fatalistic and ironic approach to life, tinged with hope, he needed the environment and knowledge of Mother Russia, oiled with a bit of bribery to certain circus trainers. Enter the Great Russian Bear, the personification of Russia for the last several centuries, onto center stage and into his studio. The bear is recognized as both brutish and cute – Misha was the mascot for the 1980 Olympic Games - and has remained a symbol of Russia since Tsarist times. In 2009 it is the

symbol of the United Russia Party.

Maiofis began to create his series of “Proverbs”. Sometimes a bear is other than a bear. The photographer convinced a circus trainer to bring his 400+ pound bear to his studio, a task which involved transporting the large animal to the eighth floor in an elevator. Once in the studio, Maiofis staged tableaux in which the bear becomes an almost mindful being; a participant in the conceptual dance.

The approach used by Maiofis is notable because he employs not only the “old” method of photo printing, but also the 'old' mechanism of generating meaning; he revives once more such a relationship between the image and meaning (text) that had been a taboo in the high art of photography since photography gained a status of 'high art'.

Humorous photography that depicts “entertaining stories” or illustrates in a very literal (nearly too deliberate) manner well known sayings and fables were in vogue at the very onset of photography in a form of anonymous postcards and newspaper reproductions. They had a common ancestor with comic strips—the genre of “a funny story in pictures”. With the enjoyment of an antiquarian, Maiofis restores these relics of bygone naivety and reconstructs the lost “innocence” of the photography used to amuse the general public at the dawn of this genre. The artist himself names his photography “pseudo archeology.” “Pseudo”, because the artist does not see it as being his task to consistently recreate the lost paradigm. What we see is a buffoonery of disguises.

Eadweard Muybridge

English, 1830-1904 (Active USA)

Raccoon Turning Around, 1887

Collotype

image: 8 x 15”

sheet: 18 ¾ x 24”

SBMA, Museum Purchase

Eadweard Muybridge's photography of moving animals captured movement in a way that had never been done before. His work was used by both scientists and artists.

“I am going to make a name for myself. If I fail, you will never hear of me again.”
—Eadweard Muybridge

Hollywood couldn't have devised a more titillating scenario. Eadweard Muybridge, an eccentric inventor, was on the verge of a truly revolutionary discovery when his young wife had an affair. Muybridge killed the suitor in cold blood and was later acquitted on a verdict of “justifiable homicide.” He resumed his work and developed

a miraculous process for capturing movement on film, laying the ground work for the motion picture industry.

Eadweard MUYBRIDGE

English, 1830-1904 (Active USA)

Untitled (Elephant), 1887

Collotype

Overall: 7 3/4 x 14 1/2 in. (19.7 x 36.8 cm)

SBMA, Gift of Margaret W. Weston

Photographic Discovery

As Muybridge's reputation as a photographer grew in the late 1800s, former California Governor Leland Stanford contacted him to help settle a bet. Speculation raged for years over whether all four hooves of a running horse left the ground. Stanford believed they did, but the motion was too fast for human eyes to detect. In 1872, Muybridge began experimenting with an array of 12 cameras photographing a galloping horse in a sequence of shots. His initial efforts seemed to prove that Stanford was right, but he didn't have the process perfected.

Between 1878 and 1884, Muybridge perfected his method of horses in motion, proving that they do have all four hooves off the ground during their running stride.

Muybridge worked at the University of Pennsylvania between 1883 and 1886, producing thousands of photographs of humans and animals in motion. During the remaining years of his life, he published several books featuring his motion photographs and toured Europe and North America, presenting his photographic methods using a projection device he'd developed, the Zoopraxiscope.

Joan Myers

American, b. 1944

Elephant, India, 2013

Inkjet print

31 3/4 x 21 1/4"

Purchase consideration

"New Mexico photographer Joan Myers has been making pictures for nearly forty years, using her camera to explore relationships between people and the land." - Kate Ware, Curator of Photography

from The Jungle at the Door

"Kipling's jungle from the Just So Stories of my childhood is rapidly vanishing, and with it the spectacularly beautiful birds, deer, elephants (both wild and tame), monkeys, rhinoceros, and wild boar. Wildlife refuges have helped slow the decline, but their borders are easily breached by poachers, and India's expanding population needs roads and services. In losing the tiger and the jungle, we lose part of the primitive and mysterious wildness that has long been part of our human psyche. Seeing a tiger in the wild is a rare and special gift. I fear that, with their numbers steadily decreasing, it is unlikely that my grandchildren will have the opportunity I had to see a tiger in Kipling's forest. "

I was trained as a musician and musicologist with side interests in the sciences and mathematics. Since 1973, I have been a photographer, exhibiting and publishing internationally. In 2002-2003, under the auspices of the National Science Foundation, I spent four months photographing the landscape and life in Antarctica. The show, traveled by the Smithsonian Traveling Exhibition Service, opened at the Natural History Museum in D.C. and then toured for four years. Previous projects include exhibits on the Salton Sea in Southern California, power generating stations in the western United States, the medieval pilgrimage route across northern Spain to Santiago de Compostela, the Japanese Relocation Camps from the 1940s, and the Santa Fe Trail. I have published 7 books, all dealing with human interaction with the landscape. See my work at joanmyers.com

Ted Orland

American, b. 1941

Gate and Guard Dog, 1975

Gelatin silver print

Overall: 9 1/2 x 13 3/8 in. (24.1 x 34 cm)

SBMA, Gift of Arthur and Yolanda Steinman

I've been a photographer for almost forty years now, and over the course of time my work has slowly evolved from silver-based to digitally-based technology.

From the mid-1960's through 2001, my prints were all created in the darkroom in the form of B&W gelatin-silver prints. Many of those prints were then toned and handcolored using artists' oil paints.

...In *Art & Fear*, David Bayles and I took a really close look at the obstacles that artists encounter each time they enter their studio and stand before a new blank canvas.

In *The View From The Studio Door* I've tried to confront many broader issues that stand to either side of that artistic moment of truth.

Issues like:

What are we really doing when we make art?

For that matter, what is art, anyway?

Is there art after graduation?

How do we find our place in the artistic community?

These are questions that count, because when it comes to artmaking, theory & practice are *always* intertwined. Simply put, this is a book of practical philosophy – written by, and for, working artists.

Ines E. Roberts

German??, b. 19 born in Danzig (Which is now in Poland)

The Old One, 1981

Silver dye bleach print

sheet: 12 x 8 in.

SBMA, Gift of Mrs. Dorothy Eberle

She was educated in Germany and England and is a citizen of Britain and USA, lives in SB.

Artist's Statement:

Our lives are a bombardment of photographs and reports about human conditions. Stories of slaughter, crime, poverty, and injustices are forced on us. We have such an excess of it that it can have the effect of numbing our senses. Some people will withdraw from so much pain into a state of utter helpless hopelessness or opt for passive fatalism.

I am so aware of all that misery. But in my photographs I refuse to speak of it, because I would feel as if I were only adding to that plethora of pain.

Yes, this misery is a bitter reality of our existence, but there is also the other reality of hope and beauty. Our human spirit will always reach for that and be nourished by it.

In a ridiculously small gesture, I wish to share this with people, if only for a moment, because the beauty around us is a reality. It is not my dream or a mere romantic fantasy. It belongs to all of us; it is our true universal heritage.

Statement courtesy of Ines E. Roberts

A.H. Rogers

Australian 1865-1917 (Active USA)

Scene In Sycamore Canyon, Santa Barbara, ca. 1900

Gelatin silver print

Overall: 5 x 8 ½ in.

SBMA, Gift of Charles Issacs

This is an advertisement from **The Land of Sunshine: A Southern California Magazine,**

Volume 7, August 24, 1897

Right and Wrong

There is a right way and a wrong way to develop exposed films or plates. I not only know the right way but practice it as well. If tourists prefer to develop their own work, my rooms and chemicals are at their service, free of cost. I probably have as fine a ***Collection of California Views*** as may be found anywhere, and take pleasure in showing them, whether a purchase is made or not. When you are at the postoffice you are but one square from my place.

A. H. ROGERS, Photographer,
Corner State and Haley Sts., Santa Barbara, Cal.

Please mention that you "saw it in the Land of Sunshine."

Richard H. Ross

American, b. 1947

Untitled (galloping horse), 1984

Chromogenic print, ed. 84/100

image: 9 1/4 x 23 in. (23.5 x 58.4 cm)

sheet: 10 x 24 in. (25.4 x 61 cm)

SBMA, Gift of Brook T. Smith

Richard Ross is a photographer, researcher and professor of art based in Santa Barbara, California. Ross has been the recipient of grants from the National Endowment for the Arts, the Annie E. Casey Foundation, Fulbright, and the Center for Cultural Innovation. Ross was awarded the Guggenheim Fellowship in 2007 to complete work on *Architecture of Authority*, a critically acclaimed body thought-provoking and unsettling photographs of architectural spaces worldwide that exert power over the individuals confined within them.

Ross is a Distinguished Professor of Art at the University of California, Santa Barbara since 1977.

This is an older image from a portfolio on Kentucky Horse Farms (I believe we own the whole folio). The image of Hermes that hangs in our SBMA docent office is a Richard Ross original, that the docent council purchased directly from him in ----? During the time he was exhibiting at SBMA his body of work titled *Capturing Light*, and is now in book form.

Richard Salas

American, b. 1955

Four Tenors OR Panamic Green Moray, Gymnothorax castaneus, 2012

Inkjet print, ed. 1/5

Image: 24 x 36

SBMA, Museum purchase with funds provided by Tim Walsh and Ken Anderson

“I just go out and dive and find what I find,” said Salas. “When you are underwater, you are literally in the flow of life — it’s overwhelming. I truly believe these animals allow me to be there with them. ... I feel like the luckiest guy in the world.”

Imagine if you could import a proper photography studio setup underwater and shoot well-lit, fully vibrant, and emotive portraits of all the animals that call the ocean home? Well, that is exactly what Brooks Institute alum Richard Salas did. A professional studio shooter for more than 35 years, Salas, who first earned his diving stripes at the late, great Santa Barbara Diver’s Den back in 1970s, has been hammering away at a three-part book project of epic proportions. By the time he is done, the 57-years-young Santa Barbaran will have produced a trio of high-grade 12-inch by 24-inch coffee-table books showcasing the fish, seals, dolphins, sharks, and assorted critters that call the Pacific Ocean home. While discussing the goals of his project, Salas explained that he “just wants to introduce these animals to people who otherwise might not get to see them. ... I want to show people that, at least on the quantum level, we are all made of the same stuff.”

With his trusty Nikon and large double wrap-around strobes in tow, Salas self-financed his up-close portraits of moray eels, great white sharks, whale sharks, sea horses, giant manta rays, octopi, and many, many others. In what he describes as a “blue-collar dive book,” these animals come to life, often seeming to smile or grimace or look shyly toward the camera.

Camille Solyagua

American, b. 1959

Jellyfish #9, 2000 Her web site says #8

Toned gelatin silver print

image: 9 1/4 x 7 1/4 in. (23.5 x 18.4 cm)

sheet: 10 x 8 in. (25.4 x 20.3 cm)

SBMA, Gift of Joseph Bellows Gallery

The mysteries of the natural world provide a limitless source of awe and inspiration. Trying to understand the complexities behind the force of nature that makes “life” want to happen and the extreme fragility in which it exists will be an ongoing investigation. One thing that is highly likely, however, is that something perfect is happening.

Legendary photographer Ruth Bernhard once wrote, “Camille observes with care, curiosity and feeling. She photographs with passion and intensity, inviting us to share in the experience of viewing the wonderful secrets she has discovered. Her images clearly profess her love for the universal order. They transcend casual observation, revealing to us her awareness of, and reverence for, the processes and transitions between life and death. We see through her eyes things we might never notice. Her vision enriches us all.”

For Camille Solyagua, the mystery of small things is a never-ending source of revelation and inspiration. The prints exhibited, around thirty altogether, belong to different series. **From the jellyfish photographed at the Monterey aquarium**, appearing more like spaceships fluctuating in a starry cosmos, to the series of fauna and flora specimens which the artist patiently gathered during her field trips, carefully placed in compositions and photographed, to the series realized at the Muséum National d'Histoire Naturelle, where she worked among the specimen collection, some dating back to 1880. These specimens were for the artist the cue for reflections on fear, isolation and the relentless pursuit of perfection. The extremely personal exploration of life forms, both botanical and biological, sometimes seem to hark back to another age, when flowers were pressed between the pages of a book and butterfly specimens were mounted on a pin. And in fact, the photographs by Camille Solyagua do possess a simplicity of other times. They remind us of nineteenth century classifications, but the style here is decisively personal. Subjects lose the scientific character and invite the observer to look closer and admire their beauty, thus transformed in delicate pieces of art. Nevertheless, it is evident that the artist is fascinated by the connection between art and science. Though dramatically divergent in terms of methodology and approach, artists and scientists find in nature their preeminent source of exploration and discovery. Both aim at understanding and revealing the mysteries of nature, but from the work of Camille Solyagua emerges a desire to establish a connection among the countless life forms that belong to the natural world, searching for a harmony that the photographs finally give us.

Camille Solyagua published 4 monographies with Nazraeli Press.
www.camillesolyagua.com

With this exhibition, micamera celebrates the opening of the new location in via Medardo Rosso.

Jack Spencer

American, 1951

Water Dogs, 1997

Toned gelatin silver print, ed. 14/50

image: 18 x 17 7/8 in. (45.7 x 45.4 cm)

sheet: 20 x 24 in. (50.8 x 61 cm)

SBMA, Gift of Arthur Steinman

For more than twenty years, Nashville, Tennessee, photographer Jack Spencer (b. 1951) has created a world of shadow and light, theme and variation, beauty and intrigue. His use of rich, subtle tones, evocative lighting, and otherworldly colors takes us beyond photography as a subjective mirror or window, in which meaning derives from the interplay between the artist's viewpoint and the tangible surface of the subject. In his approach to photography, Spencer

emphasizes invention over documentation. The medium's ambiguous relationship between fact and fiction is well suited for the exploration of his own unconscious terrain.

Many photographers seek to unveil their subjects, to suggest truth behind the visual fact. Spencer's approach is to veil the observed surface of reality with beauty, mystery, and a keen awareness of photography's capacity to confound our sense of time. With no single truth to be revealed, a photographer can conjure compelling fictions in which meaning is cryptic and interpretation is open. Spencer says, "If time is a vast illusion as quantum physics purports, then everything is ephemeral and nothing here is eternal and all is probability."

I think art has to offer some ambiguity. It has to ask more questions than it answers. If I make a photograph and I go and tell everybody exactly how I did it and what my intention was, it's like a magician telling you how to do a trick. You don't need to know that.

Steichen once said that a photograph is a lie from start to finish. And I honestly believe that because if I took a picture of you right now, it might be a nice picture of you, but it won't tell about the lovely pots behind you, or the sound of the train going by, or the particular mood of this conversation. There would be all of these other elements that are missing. But there's no way to capture all of it, I can only capture a small piece of it, a brief stitch in time.

Doug Starn

American, b. 1961

Mike Starn

American, b. 1961

Attracted to Light #1, 1999-2000

Toned gelatin silver print on Thai mulberry paper, pins

Overall: 20 x 59 in.

Frame: 30 x 70 x 2 $\frac{3}{4}$

SBMA, Museum purchase with funds provided by PhotoFutures

Twin brothers Mike and Doug Starn take an interesting look at the forces that cause moths and other insects to be drawn to light sources with some striking macro images in *Attracted to Light*.

Appropriately entitled "Attracted to light", the latest book by the accomplished photographer duo Mike and Doug Starn concentrates on insects and moths and encompasses many mediums from photography to film and installations. The identical twin brothers work collaboratively from their studio in Brooklyn, New York where their most recent work is suffused with a strong handmade feel and an emphasis on texture. For years the twins patiently explored the nocturnal and ephemeral nature of moths, working on capturing the mysteries and magnetic

forces that draw these creatures to light onto film. The resulting intricately detailed macroscopic portraits appear fragile yet darkly mysterious, which stems from the fascination imbued in their tattered, powdery and paper thin wings. By coating gelatin emulsion onto handmade Mulberry paper, which they subsequently tone in sulphur, part of the image flakes off during development, which in turn subtly alludes to the brittleness and transient nature of the moth's existence.

Kunie Sugiura

Japanese, b. 1942

Hoppings I Positive 2, 1996

Gelatin silver print

Overall: 39 5/8 x 29 5/8 in. (100.6 x 75.2 cm)

SBMA, Museum purchase with funds provided by the Wallis Foundation

1996, ~~hand-toned~~ 'positive photograms' (silver gelatine prints) mounted on ~~aluminum~~, both 30 x 40 inches, unique (series of variable images); ~~\$3,500 each~~???



The animal photograms are different from still life photograms, and encourage viewers to imagine the living figures of animals from projected shadows. As well, photograms reveal a world that is difficult to see with normal vision.

Furthermore, photograms are divided into negative and positive forms. Although these are shadows of the same substance, they suggest different impressions.

In this way, the shadow and substance of an "object," vision centered on human beings and "object itself," and positive and negative factors are explored as much as possible. Pieces are formed by the structure in which the "object" seen and the viewer's imagination are circulated. While possessing strength as a symbol, her photograms do not represent a form of realism to only record the shape of an "object," but are conceptual as images shift and develop between reality and imagination.

The photogram is the simplest and oldest of photographic processes. Lay an object or objects on a sheet of light-sensitive paper, expose it to light, develop it and there you

have it - a negative silhouette of anything opaque enough to shield the paper from the light.

Unlike a standard photograph, the photogram has a one-to-one relationship with the object. A conventional photograph is a record of what happens in the real world, possessing as it does the illusion of space, a sense of place, the particulars of light and shadow, and so on. ...

George A. Tice

American, b. 1938

Aquatic Plant #7, New Jersey, 1967

Gelatin silver print

Overall: 9 5/8 x 7 5/8 in. (24.4 x 19.4 cm)

SBMA, Gift of David Shaw

"Mr. Tice is that rare master of the medium who is imbued with taste, perception and an acute responsiveness to the pictorial aspects of the world about him."

Jacob Deschin

THE NEW YORK TIMES

"In viewing his photographs, one realizes the sustained effort and mastery of process, the infinity of experimentation, that must have preceded their making"

Harvey Fondiller

POPULAR PHOTOGRAPHY

"Reaching beyond the realm of reportorial documentation, his pictures are stunning metamorphoses of the commonplace into an uncommon visual lyricism."

David L. Shirey

THE NEW YORK TIMES

Loretta Young-Gautier

American, b. 1960

Running from the Storm, 2000

gelatin silver print, AP 4

image-sheet: 16 x 15 7/8 in. (40.6 x 40.3 cm)

mount: 24 x 20 in. (61 x 50.8 cm)

SBMA, Gift of Loretta Young-Gautier

Throughout history, our relationship with the horse has been revered and explored through mythology, art and literature. The powerful bond between horse and human is sacred and inspiring. Drawing on equine mythic tales and my own fantasies, Equus celebrates the horse, depicting the freedom, power, and majesty that lives in the spirit of humans, and runs on the hooves of my subject.

Artist Statement

My work explores the utopian vision of the mind's eye - a subliminal place which transcends physical boundaries and provides boundless opportunities for self-exploration and discovery, and connection to outer, higher creative energy. Using photography's intrinsic credibility, I strive to create believable tableaux which represent the idyllic and sometimes forbidding world within imagination. Drawing upon myth, symbolism and legend, I hope to tap into the collective unconscious and take the viewer on this both introspective and cosmic journey...to where anything is possible.

Inspired by the works of Rene Magritte, Salvador Dali, Giorgio de Chirico and Remedios Varo, Loretta Young-Gautier developed an early fascination with Surrealism. Darkroom manipulation became the focus in her work in photography while studying with Denver photographers Ronald W. Wohlauer and Ray Whiting in the early 1980s. A later workshop with multiple image master Jerry N. Uelsmann inspired further exploration.

Through multiple exposures, negative sandwiching, combination printing and other techniques, she has created images in both the camera and the darkroom and has recently begun exploring digital manipulation. Sometimes taking weeks to create a single image, her work is produced in a limited edition of hand-printed archival silver gelatin prints and/or carbon-pigment inkjet prints.

<http://www.lorettayoung-gautier.com/>