

The P w P Times

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Photographic Personalities

A look at Eve Arnold and her most recent book, IN CHINA.

By Gretchen Berg

In China by Eve Arnold (Photographs and Text)
Alfred A. Knopf, New York, 1980.

"As a photographer I wanted to look into people's faces and record what I saw; as a journalist, I had many questions to ask. I had been reared on the "they all look alike" myth, as well as on the idea that Socialism was a leveler that destroyed individuals and produced identical ciphers." —Eve Arnold from the Introduction to the chapter "People."

Eve Arnold's work has always impressed me as having the strongest qualities inherent in both American photography and American woman photography: the revealing of a truth that is not self-conscious or ashamed to state exactly what it is portraying—people caught at the moment of highest satisfaction and joy of living on Earth. American photography, particularly since after the end of World War II specializes in this kind of photography and revelation: the revelation of the seen, not the unseen. It has featured a broad interest in people's lives as modes of expression of a kind of national consciousness or spiritual consciousness, especially as it was shown in American life. This was quite different and continues to be quite different from the type of *genre* photography of a more European consciousness of the everyday lives of people which are lived somewhat apart from their country's ideology and government. American culture has always been tied in a very strong sense to its ideology and has been expressed as a constant through its various art forms. In photography it has taken the form of a desire to express two major qualities of American life: the lives lived purposefully on the edge and those living determinedly in the mainstream. Around these two great areas American photography has evolved. When photographers photographing lives and people abroad have brought back their images they have invariably tried to maintain that status quo; usually, it works. When photographing in a society such as Russia or China, supposedly relentlessly Communist or Socialistic the question is: Should I make them conform to the American ideology of free-floating action or should I express them in their own terms? It's a hard choice. In this book, the first one for a long time from Arnold, she valiantly combines both with a strong method of her own—direct, hard, and sure. In short, a method of revelation but a revelation of the familiar which we all too often ignore in our daily lives. It is in the revelation of the familiar wherein the secret lies. It is in the revealing of the truth and its unveiling where the true mystery also lies. What we have become ac-



Credit: (s) 1980 Eve Arnold

customed to—relationships between people, everyday tasks, the hours of our lives,—has been documented only by a handful of photographers, some born here and some not, some men and some women, who have made the American idiom their own and have revealed to us what is most often kept hidden from ourselves—what it is like to be alive in America in this time and place. This cohesive viewpoint has been taken to many other places and in this case to the People's Republic of China (mainland China only; there are no photographs of Hong Kong or Taiwan, a good viewpoint of which in pictures and text is needed by someone). American photography since the last World War has shown two distinct styles, each expressing the two major themes mentioned earlier: life on the edge using a moody lighting and edge-of-frame framing, often, though not always, shot at night, and the neutral edge, shot both equally during the day and the night and using center placing and framing, most often seen in portraits. When these themes

and styles are intermingled you often get very powerful and very disturbing works: Robert Frank's *The Americans*, Diane Arbus' work, to name only two, and something that remains in Eve Arnold's book on China. It is in the conventional mode of the blockbuster coffee-table book, all in color and a handsome format in which this enigmatic country is presented anew to us. There have been surprisingly few "serious" or "art" photographic works on China: an exhibition some years ago in New York by unknown photographers from the West of a China at the turn of the century in the last grip of its Emperors and the well-known series by Henri Cartier-Bresson of the fall of the Nationalist Government and the victory of Mao Tse-tung during the 1940s. In fact, of all the pictures of this country over the years which has never ceased to fascinate the West, from Richard Nixon at his banquet to the tourists on the Great Wall very few photographers have done a prolonged and

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is a leisurely essay on China, an analysis in any artistic sense and any kind of a report that went beyond the reportage. No doubt political restrictions on both sides were partly to blame for that. Whatever the reason, there has been a curious inability to capture more than the surface events of life in China and its environs in Asia, including Tibet: the Vietnam war brought us closer to China in America than we had been for years. Oddly enough, there have been more films made in China by Westerners, various shorts and documentaries (even the film-maker Claudia Weill went to China with a film crew and actress Shirley MacLaine to produce one of the few recent intimate views on the Chinese we have been able to see, and that in 1973). But still photographers, no. China was becoming, for most of us, something to be seen either in the news pictures or in the chic features of Jean-Luc Godard or the strict and academic views of the photographer Martin Murrillmann with his exhaustive essay in the 1950s. Amig. For most of us, the closest we would ever feel to China as far as still photographs went were either our own if we were lucky enough to go there or the pictures taken by Arnold Genthe of the inhabitants of San Francisco's Chinatown in the 1890s. Amig. As the late war was going, that was the closest we were going to get to other parts of China in stills.

Some of the photographers who have worked in the particular Americanized idiom of direct attack—lives on the edge, women, an extraordinary sensitivity to popular culture and to the trappings of everyday lives and, in particular, to an urban existence which is what most of the Western World and a very large part of the Eastern World lives today—have been photographers like Frank Arbus, Benny Lyon, Ruth Orkin and Susanne Bauer; from the Tulsa photographs of Larry Richardson to the formal portraits of Yusuf Karsh. And one of the strongest practitioners of this has been Eve Arnold, the American photo-journalist, now in her mid-50s, who has lived and worked in England for many years and who has produced two fine books on periods and life in America: Flashback! The 50's, and The Untoughed Woman, and now, one of the strongest books on China that we presently have. It is strong not just by default but because no one else, at least not in the U.S., has put through the effort to go there and take the pictures and talk to the people. One can only hope that others will follow and that it will be made easier for journalists from the West. As marketers and business people have already traveled there the prospects look good for a gradual opening and relaxing of relationships between the two countries' governments—the people have always been curious about one another.

This self-assignment, coming out of a determination to photograph some aspects of the land and the people and after much red tape, came forth after two trips to China in 1979 and a total of five months on the part of Eve Arnold has produced, if not the definitive book on China at least one of the few expressive views that we have on this country today and one that has the potential, in spite of its price, to potentially reach a wide audience.

The idea was not only to photograph—it was also to observe, to talk to people, to interview. —Eve Arnold from the Introduction.

The book, a large 11" x 14" square format size is divided into four chapters, with a lead introduction. Each chapter is preceded by an introduction by Arnold in which she explains her aims with each subject matter of the chapter and outline, a pre-thinking which seems to have been decided on before the actual shooting began in order to permit a potentially overwhelming mass of material to be manageable. Within these text areas she explains her talks and interviews with the people in an explicatory sense, rather than straight quotes and interviews. The four chapters are:

1. Landscapes: "to set the stage for the human drama that is being enacted."
2. Peoples: "to introduce the people of the People's Republic of China."
3. Work: "to show the motivating force on which China is based."
4. Living: "to present some of the way of life in China today—its problems, benefits, and rewards, from birth onwards."

An ambitious undertaking and one with which she deals very well without giving the impression that there is no more to be said on this subject which is so loaded with political implication it is impossible to discuss just to take pictures of China, an unspoken rule seems to say. Amig. enough, one must also have an idealistic point of view. As far as the pictures go, Arnold's China is Chinese in the intense beauty of its landscapes, countryside and air—the land and the people remain, these pictures say, and politics and governments go on. It is a Buddhist point of view that these photographs capture and one which allows them to focus clearly on their subjects: China today. It is also, a Marxist-Socialist point of view (as differentiated from a Soviet point of view), one that Arnold, from a background of European Socialism herself might be expected to have (her family and childhood). The fact that one feels that relaxed air of looking at the people speaks well of her ability to convey highly charged emotions and attitudes within an intelligent and involved framework without entering, at least too strongly, the political arena. It also speaks well of the confidence that she had in the assignment, and that the bureaucracy on both sides had in her, as well as the Chinese people with whom she came into contact.

As for the pictures, the strongest are those in the Landscapes chapter which display a certain amount of abstraction: Peking under Winter, Kunming Peasant Houses, and the Potala Palace in Lhasa, Tibet. These have an almost black-and-white and monochrome quality, though in color, and display control of a medium that often displays color only for color's sake. The ability to show tonal contrast in only two colors on color film is one area that has not been fully explored yet. This interest in abstraction, of the relationships between different forms and the colors of those forms and one that she has not shown that strongly in previous work also comes out in pictures that ostensibly display people, and subjects of pleasure and recreation in the chapters Work and Living, respectively: a fireman in an enormous red truck, two men dancing together in Chunking Sunday and a television set, all by itself in muted light near a window, on a wooden

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stead with a white cover half-way over it, like a well-worn card of number of the family—still, vaguely, but a common object. There is also a picture that falls between poetic abstraction and journalism: a huffy, white horse, half-blurred, running swiftly over a bright green meadow, pursued in a round-up by drovers, in Mongolia.

As for the portraits which make up almost half the photographs in the book, they are eye-opening without capturing, as strongly and convincingly as some other pictures, an essence of what, for the lack of a better word I might call poetry—except for some of her pictures of women.

It is in her pictures of women that Eve Arnold excels above, perhaps any other American women photographers. They are tough, un sentimentalized and tender in just the right amount. The three Tibetan nuns in Lhasa, a little girl rice gloomer in Weishuang Park, and the woman on the book's cover, the Retired Worker, her ancient face and gentle, weary smile filled with an infinite network of tiny, tiny lines. They all show the strongest quality of Eve Arnold's photography, along with her ability to capture certain features of the American scene—again her pictures of women.

Her intimate shots of black women in a 1940s fashion show, seen in *The Unretouched Woman* in Harlem that the young Arnold, as a beginning photo-journalist shot for her class in photography at The New School given by Alsey Brudgman, see possibly almost the first photographs of their kind of the private lives of some people outside the mainstream of American life and almost certainly among the first of their kind ever taken by a white photographer, male or female. They are so unusual that they remind one of the women in China almost forty years later—strong, unexpected, highly personal, and unafraid. They are, as Arnold herself has remarked in the introduction to *The Unretouched Woman*, "halfway between fashion and combat photography," and really do seem to be, as Robert Capa said of her work in the same introduction—for him, they fell somewhere between elegant potato pickers and Harlene Dietrich legs. From Arnold's point of view women and women's lives may be lived publicly but their private lives have become even more intensely private because of it, wherever they are, in China or in the U.S.A.

She takes the usual glamor objects, Dietrich's legs with Dietrich slapping, or Marilyn Monroe on a publicity tour, pale, ill and excited but beautiful and disturbing and makes these into not only strong images but statements of how we see glamor objects; and those women who see the glamor objects and how they see themselves. The bewildered and purling gap between these two concepts as shown in the women's faces.

In this new book, there is a shot of a young woman oil worker. She is standing in the heat of the day with a heavy, red-and-white wrench on her right shoulder, facing us, beads of sweat on her upper lip and chin and an expression of half-defiant, half-triumphant bitterness on her face and throws them right back at you. These are objects of glamor and provocativeness. Arnold seems to say, these are meat for the media and here they are facing you. I will show them to you as they really are. Strong stuff, yes; but good stuff.

As a whole, the book displays its crowd-pleasing aspects with cinema and those Chinese children and the picturesque and still stunning views of China. The chapters lead into each other and repeat the themes of form rather than content (several pictures have been taken in the same location for different chapters); portraits, more informal shots, more formal scenes are all alternated pretty much in a balanced way. The book's large size and structure prevent a more obviously closer feeling but a unity of form has been strongly stated and preserved. It is colorful, sensitive, intelligent and sometimes hard-hitting. A book of this kind is hard to keep to the picture essay; it becomes more of a series of views with connecting text and groupings without a detailed linking theme of any but the most general. For a look at China today, it is valuable; for another step in an interesting and equally valuable career of an American woman photographer, it is even more so.

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Editor.....	Dorcas Nuccolini
Production Editor.....	Stephanie Cohen
Contributing Editors.....	Greithen Berg Lela Moser Barbara Raggi Sue Tereoni
Caricatures.....	Nikola Sargent
Typesetting.....	Susan Cstoggi
Types.....	Lisa Roth Judith Hirsch

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FOTOGRAFISTI



"Are you sure you're getting my good side?"

Different Meanings for Different People

by Lida Moses

Excerpts from N.Y. Times Article in 1977.

"What is it that first attracted you to, and made you become interested in, photography—and what do you now get out of it?"

When I recently asked this three-part question of people I had met who were actively involved in photography—either professionally or as a serious activity outside their regular vocations—I found that they replied with many different answers, some obvious and some quite unexpected.

Some meet people with a common interest and curious about what motivates others engaged in the same activity, and since readers of this column may find, as I did, that the range of answers was intriguing, here is a roundup of what those interviewed had to say:

Marilyn Burgill, who is in the music management business in New York City: "I have always worked in the business end of creative endeavors, without ever having had a creative outlet of my own. I found myself becoming increasingly frustrated at not finding the sort of joy that I could see creative work brought in others. I dabbled in writing and interior decoration, but neither inspired the energy to create a career, or even a serious hobby. After a camera was literally pushed into my hands less than a year ago, I could not believe the amount of pleasure I received from looking at my first contact sheet. Since then, I have found the type of excitement in shooting, developing, and printing that I can only equate with the first time I stayed up on a ten-wheel bicycle, invented by myself, or first comprehended a conversation in French."

Roberta Martinez, a placement counselor and psychology therapist who just got interested in photography about a year ago: "From photography I hope to get a better look at my life; to edit it through pictures, to freeze it, and then to have another look. I want to create a safe space in my photographs for the people I love, so they will give them a greater range of feelings and options. A large part of therapy is just showing the patient a new and 'better' image of themselves. I believe a loving picture can help accomplish this. I have to develop more technical facility to reflect what I see. This whole avenue of sight and communication opened up for me after a very fine portrait had been done of me."

Debbie Brooks, who came here a few years ago from the Midwest after graduating college: "Every time I saw a film camera, I was made to believe that it was too complicated for me to ever understand how to use it. When I first came to New York City I lived in a residence filled with people involved in the arts, whom I shied away from because I was made to think them impractical. But I came alive when I'm part of the arts, and so I went to a school to study film-making. I had to take a photography class as an introduction to cinema and found that instead of being uncomfortable with the camera, I felt completely at home with it. I believe I can use it to say what I think and feel, and express moments that make people react, feel, think, and not forget."

Evelyn Hofer, a well-known photographer who has produced many outstanding photography books: "I got into photography from a practical point of view. In Switzerland during World War II there was not time for a long art education, which was what I wanted. So far no pay, and as a form of schooling, I was apprenticed first to one photographer, an 8 x 10 specialist, and then to another photographer, a 35mm specialist. After the war, I moved to Mexico, worked for a picture magazine then came to New York City and did some fashion for Harper's Bazaar. For me, photography is the only way I get in touch with reality. I am so much in my fantasies and my dreams. But I am not totally satisfied with photography, I always feel something more could be done."

Roberta Gould, member of the Woman's Inter-art Center, decided to write her answer in a poem:

I feared the world too much
to go into it any further
"Get the beautiful be!
Elevate the ugly"
not good enough for me
Now more humbly I would
as Dorothea Lange did
reveal the glowing essence
of the ordinary
and forget the transformations
mirrors and shutters affected
something not daily
something impossible
I revealed as
I'd rather bear the world
as it will be
now whole beyond my comprehension
not needing me."

WOMEN IN THE ARTS

Testimony of Wilmae Schoettler, Director of the Washington Office of the Coalition of Women's Arts Organizations Before the House Interior Appropriations Subcommittee, March 21, 1981

The Coalition of Women's Arts Organizations is a national coalition representing 15 women's organizations whose membership total exceeds 75,000 women art professionals, united in an extensive network of women in the arts from the East to the West coast. It includes substantially well-known women artists and art educators as well as emerging artists and students.

Early in the 1970s, women in the arts, disadvantaged by a traditionally male-fearing arts establishment, recognized that to achieve substantial careers in the arts, they would have to develop alternative opportunities to gain experience and recognition. Through determined entrepreneurship, women in the arts established organizations, alternative exhibition centers, arts centers, and publications which have fostered their career development and emergence as full participants in the arts community as a whole.

CWAO has found the National Endowment for the Arts extremely responsive to the concerns and efforts of women in the arts. NEA has recognized many of the CWAO organizations by awarding program grants, and the credibility afforded by their initial support has unlocked corporate philanthropy for these struggling organizations and resulted in a wider base of financial support for them.

WOMEN IN THE ARTS

Specifically, one of the most significant breakthroughs for strengthening the Washington Women's Arts Center, now a recognized part of the overall Washington Arts community, was a \$5,000 matching program grant from the NEA several years ago. The validation of their efforts resulting from that award spurred the Center members not only to gain the matching funds, but also to parlay those dollars through the addition of unlimited volunteer time and energy into a series of exchange exhibitions with out-of-town groups, documentation catalogues, increased membership and practical and administrative experience for many of the members as job training. In our opinion, this is a mighty return on the investment of a few government dollars.

CWAO can document that the activities of our organizations are forwarding our principal goal—to enable women to move into the mainstream of the American art world. Right now, for example, two former Center members have works in the current exhibition, *Animal Images in Contemporary Art*, a national juried exhibition at the Kenwick, a part of the Smithsonian Institution.

Grass roots organizations all across the country will bear the brunt of the proposed \$500 slash to the National Endowment budget. Corporations may pick up the tab to support some of the more recognized and established areas of the arts, but what about those organizations—the ones that incubate the arts and artists of the future? Who will take the risk to support the grass roots organizations and the emerging or experimental artists without the Endowment?

The members of the CWAO urge this committee and Congress to approve full funding for the National Endowment for the Arts.

WOMEN VISION

by Sue Turcoul

Is there a feminine iconography in photography or is current avant garde work becoming a synthesis of crafts and photo-art? Is the work still following theories and precedents of conceptual art and becoming redundant? Or, are we dealing with a vision peculiar to women?

It appears that this particular discipline in the art world is experiencing a dichotomy. What we have now are photographers who are artists and artists who are photographers and we still have the photographer's photographers.

Lila Raysond comes to mind with a classic approach to the print, a full range of beautiful grays. Simplest and pure, yet on occasion appreciation of accident and humor (special effects from one blue cheer). Romantic...yes, sentimental...maybe, art...is it art; or is it journalism? Are Mary Ellen Mark's photographs of women in an insane asylum or prostitutes in Bombay art or reportage? Hence, the dilemma begins.

We have artists who paint on photographs, who cut them up and rearrange them as collage, who create sequential images, who stitch directly on images and who even go so far as to encase photographs in plastic bags with organic elements and messages. Romantic...yes, sentimental...maybe, art...is it art?

The imagery of the photograph onto a private world between the photographer, subject and chemistry has become a leouillabaisse of method determined to break limits and offer a smorgasbord of ideas. However, the execution of the idea produces not exactly image but object.

The visual experience must encompass all yet must deviate from the dilemma of filtration which can cause the idea to become so burdened with unnecessary accretments that it becomes meaningless.

Photography has been accustomed to messages: "A picture is worth a thousand words," and so on. Now, photography is struggling to become art. Some beautiful examples of this new art form were recently displayed at the Alternative Museum in lower Manhattan entitled, "Beyond Photography 2."

Barbara Rous is a mixed media artist incorporating the written word, photographs and a variety of elements which are then enclosed in plastic bags. It is not a photograph but it is within and beyond photography simultaneously.

Only a purist would attempt to classify her work. "It's Only A Buried Photo," 10 1/2 x 8 inches, color photograph and mixed media inside plastic and poetry on the outside. "It's only a buried photo," she told them, but she knew it was a window in the earth."

Via Wynne's "Denotation Series, N.Y." #1, #2, #3 are stretched color prints that incorporate common subject matter. Abstraction occurs mechanically but not without excitement. It's not that the idea surpasses the work but that the work surpasses the idea.

The manner in which Susan Shaw conceptualizes development in her 16 x 20 color prints leads one to believe that she is a painter who happens to work in photography. Extraordinary color coupled with an acute sense of composition proclaim her a disciple of classicism.

John Brown is adept at displacing common figurative elements mosaically and sequentially. A six foot diagonal work is rather intimidating and appears to delight in the unconventional use of the medium.

Amy Meadow has a unique color sense that she uses expressively with hand tinting. Placement of form is innately oblivious to traditional approach which enables her to portray human form uniquely.

"Beyond Photography 2" does display work that uses elements associated with being female. However, it could not be categorized exclusively as a feminine iconography. Is it romantic? Yes. Is it sentimental? Maybe. Is it art?

Sue Turcoul

Meetings Past and Present



Sonja Bullaty and Angelo Lomeo

Meetings Past and Present

by Dianora Niccolini

The beginning of the 1981 spring season began in January with a talk and slide presentation by Tana Hoban, author, filmmaker and photographer. Tana shared with us three of her short films and everyone present got a glimpse of her 14 books. We were all inspired by her many talents and prolific works. Tana is a gentle and soft spoken woman, who in spite of her accomplishments is not pretentious. Not only did she share her work but her knowledge and experience as well.

On February we were delighted to have Sonja Millaty and Angelo Leman be our guest speakers. Sonja and Angelo are a married couple who successfully work together as a team. Although both Sonja and Angelo express a distinct personality in their work, it comes together nicely. Each in his and her right is a spectacular photographer and we were duly impressed with the scope of their work and talent. We have been very fortunate indeed to have had such exceptionally talented and nice people be our guests. Like Tana Hoban, both Sonja and Angelo were truly gracious and so willing to share with us. For this we are grateful.

Lilo Raymond was our March guest. As many of you know, Lilo is a talented and sensitive photographer whose style has inspired many other photographers. For, we can see beyond the subtle and ethereal qualities of beauty that she finds in ordinary situations. Her unparalleled ability to see beyond the mundane to the essence of life is what makes Lilo's photographs so spectacular. Heard abroad, Lilo manifests the graciousness of a true lady. Great talent, sensitivity and sincerity are qualities that are as natural to Lilo as water is to fish. We thank you Lilo for a wonderful evening.

In our first issue of the P.W.P. Times, Erica Stone was featured in the photographic personalities column. While interviewing Erica for the column I was impressed with her incredible background in photography and its world. So, I invited Erica Stone to be our April guest. We packed the house with eager members and Erica skillfully entertained us with her wonderful jokes and anecdotes. A talented photographer and a lady through and through, Erica Stone, in my opinion, ranks among the greats in photography. She has been widely published, has authored several books, was a member of the Photo League and once operated a photo agency that represented women. It was a great evening. You were wonderful, Erica. Thank you.

The season culminated with a bash on May 18, the occasion, of course, was the opening of the "ME GENERATION" Exhibit and the inauguration of a gallery that will feature shows by women photographers. We had a very successful evening. Between 500 - 1000 people came to the opening. There was a bend and plenty of wine and food. It was the culmination of months of work and a very expensive event. Yet it was worth every minute of aggravation to see all those smiling faces and to hear so many people express appreciation. For those of you who have not seen the show, let me just say that it is a strong show, the photographs hang well together, and the statement is loud and clear. The ME GENERATION has left its impression. The exhibit is a success because of dedication and hard work. I want to take this opportunity to thank Stephanie Cohen, Terry Hozo, Denise DeSio, Helen Miljkovich, Clarice Kieruff, Gail Leboff, and Robin Schwartz with husband Clem

Without their help the show would not have come together. I want to especially thank Pat O'Brien for not only helping us, but allowing us to use her space at Photographix Unlimited. I also want to thank all those women who helped us on occasion, as well as every photographer who submitted to the show.

The ME GENERATION Exhibit will be on display throughout the summer. The photographs will alternate every three weeks allowing as many entrants as possible to show.

We are looking at portfolios now for future shows. The gallery will have one group show, and ten one woman shows a year. For those of you who are interested in having an exhibit please contact Dianora Niccolini at 312-280-1698 or Pat O'Brien at 312-255-9678. Out of towners, please write to Dianora Niccolini, 356 E. 78th St., N.Y., N.Y. 10021 (Apt 1B). Please include a stamped, self addressed envelope for written application and guidelines.

The fall season will begin in September, 1981. Please stand by for notification of date.

P.W.P. is broke! In 1981 P.W.P. expanded its activities. We published two newspapers and put together an exhibit. Although we requested a \$10. non-refundable donation from everyone who sent in photographs for the exhibit only 45 women submitted to the ME GENERATION. That means that we received \$450. The Plexiglass cost \$100. 2000 invitations cost \$90. An ad in the gallery guide cost \$90. Postage cost \$180. Then there were press releases, signs, hooks, str. As you can see, the show became a very expensive ordeal. I personally have had to contribute my own money. Organizing an exhibit and publishing a newspaper costs a lot of money. We desperately need donations. We are not funded.

If you like what we are doing, please support us by contributing whatever you can afford. September is the beginning of the new season. If you want to continue to be on our mailing list, due to increased costs, we are asking a minimum contribution of \$15. We will gladly accept more if you can afford it.

Until September, enjoy your summer.

Book Reviews

Twins on Twins by Kathryn McLaughlin Abbe and Frances McLaughlin Gill and published by Clarkent W. Potter, Inc., 1981, is a charming and entertaining study of twins in mythology, art, early photography and photography today. It is a fascinating exploration which encompasses the mystery, beauty and intimacy of twinning. The authors, twins themselves, have photographed and interviewed twins from all over the United States ranging in age from two weeks to one hundred years old. These exquisitely beautiful photographs, the intimate luminous quality of the portraits, the lively text, the timelessness of the subject, all contribute to make this book one of those rare commodities, a visually exciting and unforgettable experience. I highly recommend this book and hope that many of you will get the opportunity to look at a copy soon.

by Barbara Raggi

Book Reviews

I first met Ariene Alda in 1975. I was organizing a photography exhibit on the elderly for St. Clare's Hospital. At the time I had heard that Ariene had been photographing Senior Citizens and had created a very impressive body of work. Indeed she had.

What impressed me most about her work was the sensitivity with which she approached her subjects. Since then, I have seen Ariene handle completely different subjects with the same sensitivity and vulnerability. She has the quality of knowing things as they are. Her Love Letters to the Earth, a theme she has been working on for several years, is visual poetry. Each image, like Waiku, is deep and ponderous in its simplicity.

Ariene's latest work, based on the book "On Set" is a wonderful example of how Ariene probes beneath the surface of life's complexities to find the common elements that all living things are made of--including movie stars.

Contrary to public opinion, being the wife of a super star, didn't help Ariene. She has been struggling for many years to be recognized as an accomplished photographer. I remember going to New Jersey in 1978 to attend an opening of Ariene's photographs, and I was surprised to find such low keyed attendance in spite of the fact that Alan was by her side. Both Ariene and Alan have a very down-to-earth relationship. They both seem to find the time and energy to help each other. Can you guess who helped Ariene carry her photographs on the way to St. Clare's Hospital? Yes, it was Alan Alda! Like a loving and devoted husband, he rolls up his sleeves and helps when needed. I want say, that I was really surprised to see Alan Alda helping us carry the photographs into the lobby of the hospital without any hoopla and fan fare. I just couldn't believe that this famous movie star was such a regular down to earth guy.

Now Ariene is beginning to receive the attention she deserves. The opening at the Nikon House was filled with Wallishers and the press. The show, a two part exhibit, "Love Letters to the Earth" and "On Set," is well worth seeing.

Ariene has been an active supporter of P.W.P. since its beginning. We hope to have Ariene be our guest at the September P.W.P. meeting. We will then, all have the opportunity of seeing Ariene Alda's wonderful photographs. Congratulations, Ariene.

Dianora Niccolini

ANNOUNCEMENTS

Ariene Alda is having an exhibit at the Nikon House from June 2-30. The exhibit is wonderful. Go and see it and don't miss her photo-essay book, "On Set" published by Simon and Shuster.

Nina Newell Starr had a successful exhibit in April at the Robert Freidus Gallery in N.Y.C. She is currently exhibiting at the Jern Gallery in San Francisco with four other family members. The exhibit is called Four Generations. Nina will be our October guest. We will all, then, have the opportunity of seeing her wonderful photographs.

Donnie S. Geller will be having an exhibit at the Donnell Library from June 29-July 11.

Danielle Hayes is offering hardcover copies of "Women Photograph Men" at \$18. per copy plus .50c per mailing charge. Please contact Danielle Hayes at 156 Second Avenue, N.Y.C., N.Y.

Helen Miljkovich wants to invite you to participate in a monthly photography "crit." Anyone interested please contact Helen, at 212-242-0646.

Olden Camera and Lena Stone is collecting photographs for a permanent collection. For more information contact Joel Steinberg.

Politeness Goes a Long Way

by Dianora Niccolini

One of the problems that I have discovered in the photography business is that as soon as a person gets into a position of power a Dr. Jekyll and Mr. Hyde transformation seems to occur. Social amenities of politeness such as answering correspondence and telephone calls are the first to go, unless of course one is considered to be a viable connection or deemed important in some way. Only then, is a photographer treated with "respect." This seemingly hypocritical attitude fortunately does not infect everyone in a position of power. It appears that those men and women who seem to be most comfortable in their positions are able

to adapt more readily, than those who are continuously caught up in the struggle. Secure people can afford to be gracious because they don't feel threatened and don't have to prove anything. A perfect example of many people in the photographic world who seem to find the time to be "nice" and who have a reputation for treating photographers with respect are Ruth Lester and Via Wynroth from International Center of Photography (I.C.P.), Andy Grundberg from Modern Photography Magazine, Ed Myers, Ken Bell, Norman Rothschild from Popular Photography Magazine, Jack Manning from the N.Y. Times.

Unfortunately there seem to be many more names of people in the photographic world who are less than gracious. For this reason I decided to conduct a survey and hopefully you, the readers, are going to help me. By individually rating art directors, magazine editors, gallery and museum curators, we may be able to exert enough pressure on these people to affect a positive change. After all, in the final analysis, everyone wants to be popular. So on the basis of one to ten, I want to conduct a popularity survey. Number one is the lowest number indicating lack of cooperation, rudeness, lack of communication, etc. Number ten will indicate perfect behavior (a truly nice person). Your name will not be used. Please cooperate by helping to rate the following people:

Jim Hughes - Camera Arts.
 Sean Callaghan - American Photographer.
 Marjorie Heikrug - Heikrug Galleries.
 Maggie Sherwood - Floating Foundation of Photography.
 Alex Coleman - Foto Gallery.

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Michael Duffy - Today's Photographer.
 Gene Rodriguez - Alternata Museum.
 Eva Kounsbend - Schanland Gallery.
 Robert Fraidus - Robert Fraidus Gallery.
 Marcusa Pfeifer - Marcusa Pfeifer Gallery.
 Ivan Kury - O.K. Harris.
 Larry Siegal - Midtown Y.

There are many more photographic personalities that should be included in the list. So, please submit names of people in the photographic industry that you feel should be included because of position and influence. With each issue we will include the names and ratings. With your support, this can become a very influential column.

EDITORIAL

In the March 1981 Newsletter of the American Society of Picture Professionals, a rather pro-

ductive article on women photographers was published. The article headlined, 50 Great Women Photographers. An annotated check list, was written by Diana Mara Henry. Upon first noticing the headline I wondered why on earth anyone would compile such a listing, and after reading the name upon the list I became so curious that I called Diana Mara Henry to find out why she would write such an article. Her answers made as much sense to me as the article. I consequently wrote a letter which was signed by several other women photographers, and I sent it to the editor, Susan Kapsis, of the ASPP Newsletter, in protest.

For those of you who did not see the article, you may write to the American Society of Picture Professionals, Inc., Box 5383, Grand Central Station, N.Y.C., N.Y. 10017, and ask for a copy.

The names that appeared on the list are as follows:

Abbot, Bernice	Benson, Chansonnets-Stanley
Arnold, Eve	Freeman, Jill
Austen, E. Alice	Freund, Gizele
Beale, Jesse Yachow	Friswell, Toni
Bernhard, Ruth	Gay, E. Jane
Bozke-White, Margaret	Gill, Frances McLaughlin
Corpeon, Carlotta M.	Abbe, Kathryn McLaughlin
Cunningham, Imogen	Gilpin, Laura
Dahi-Wolfe, Louise	Greenfield, Lois
Dogg, Nell	Henri, Florence
	Reynan, Abigail

Mather, Margrethe
 McElhinney, Susan
 Meiselas, Susan
 Model, Lisette
 Modotti, Tina
 Morgan, Barbara
 Orkin, Ruth
 Paifi, Marion
 Plochy, Sylvia
 Suris, Sherry
 Swepe, Martha
 Szasz, Suzanne
 Thompson, Ellie
 Ullmann, Doris
 Wolcott, Marion Post
 Zabala, Teresa

Jarobi, Lotte
 Johnston, Frances Benjamin
 Kanaga, Consuela
 Kaschler, Gertrude
 Kemps, Marcia
 Lambay, Maureen
 Landwehr, Ellen
 Lange, Dorothy
 Leem, Nina
 Levitt, Helen
 Liebowitz, Annie
 Mariani, Jillian
 Mark, Mary Ellen

Below is a reprint of a letter I wrote to Susan Kapsis in protest to the above article.

TO: Susan Kapsis, Editor
 ASPP Newsletter

RE: March 1981 Special Issue ASPP Newsletter
Fifty Great Women Photographers

We read your listing of 50 great women photographers with interest, and although the list was prefaced with an apology for having had to necessarily exclude many women photographers, we find this listing to be grossly inaccurate, insulting, and misleading.

To assume the responsibility of bestowing "greatness" is a judgement that no one in his or her time is really qualified to do. It has been said that "Time is the only test of Truth." A list of "great" women photographers that does not include Diana Arbus for example, can not be taken seriously as a historic or contemporary document of repute. A list that excludes such notable contemporary women photographers as Evelyn Hoffer, Jill Kramantz, Marie Colindas, Bea Nettles, Deborah Tomlarville, Eva Rubinstein, Lilo Raymond, Sonja Bullaty, Judy Dater, Barbara Bordnick and, and includes unknowns and relatively unknowns instead, is absurd to say the least.

We abhor and denounce the list and demand an apology to those "great" women photographers whose contributions are well known to all of us in the photographic community and whose names were not included in the listing of Fifty great women photographers; an annotated check list by Diana Mara Henry.