

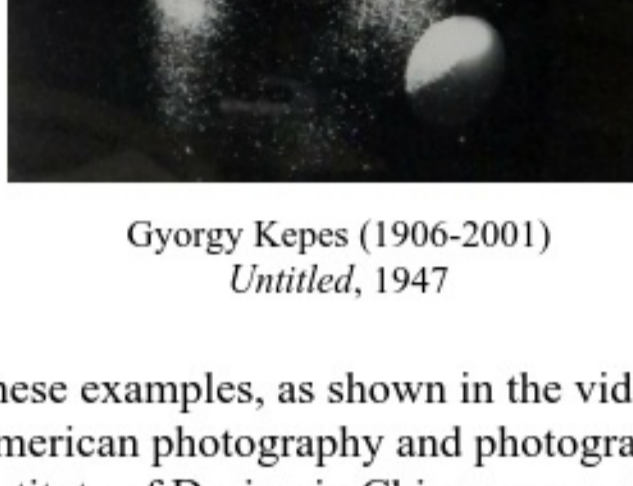
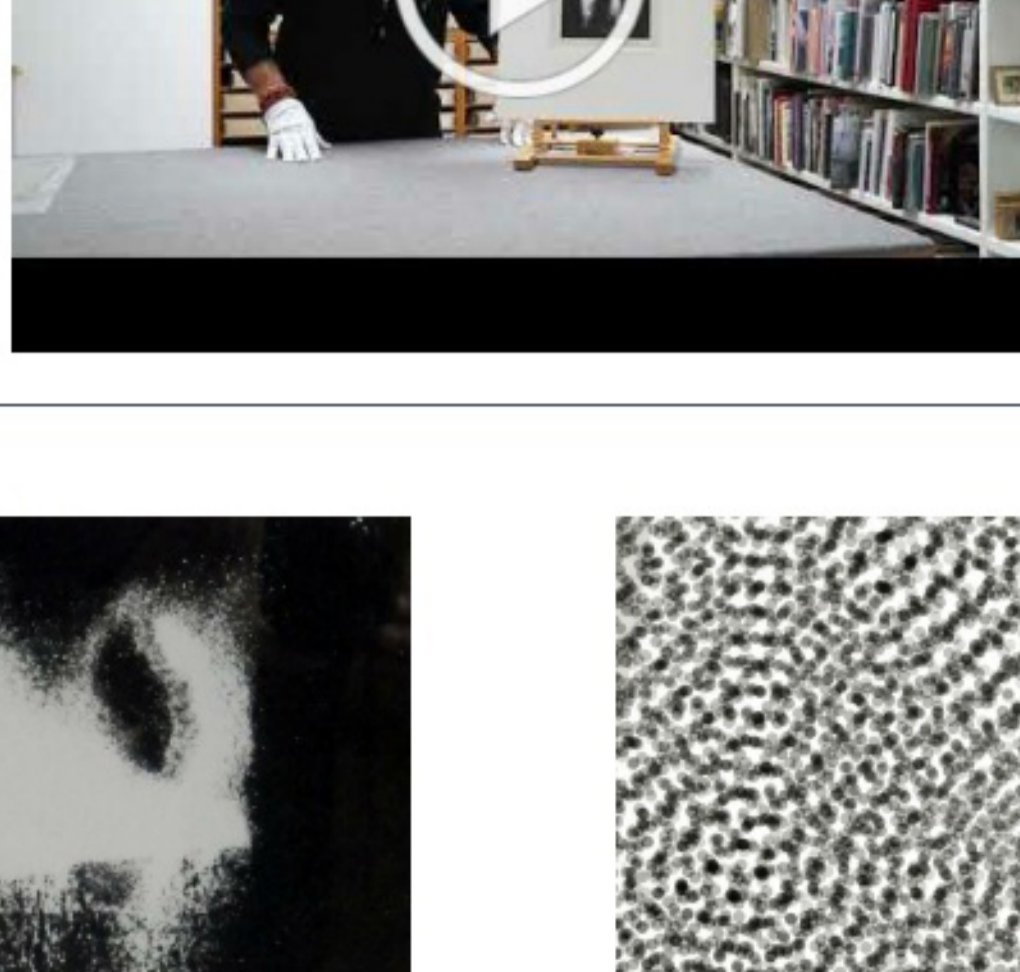
## Straight Talk on Collecting Photography Looking at Photographs: Part 2

### Making Photographs, Not Taking Photographs

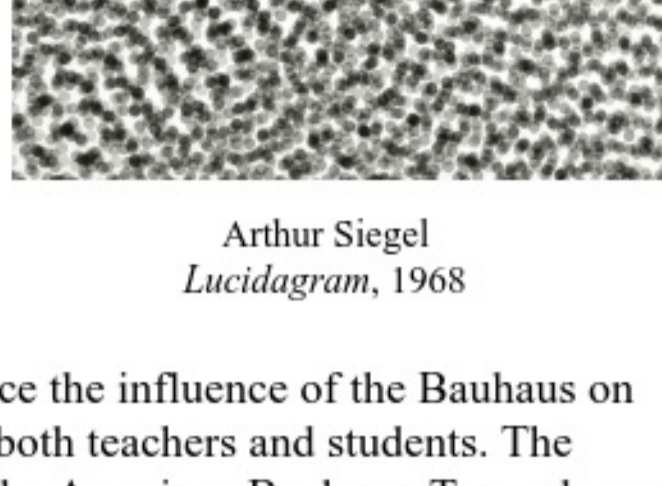
This week we are continuing our series on collecting photography. We have produced a series of videos along with added illustrations and handouts that can be viewed weekly on our website. We hope to cover many aspects that we feel are important to both beginning and seasoned collectors. The topics for the videos are a result of many conversations we have had in our gallery with visitors over the past forty years.

Today's video focuses on making, not taking photographs. The work included was made throughout various periods within the history of photography. The video begins with photographers from the Institute of Design in Chicago, and its curriculums influence on the medium, and concludes with two contemporary photographers who are pushing the boundaries of traditional photography.

Below are illustrations of some of the images and works discussed in today's presentation. We suggest watching the video first.



Gyorgy Kepes (1906-2001)  
*Untitled*, 1947

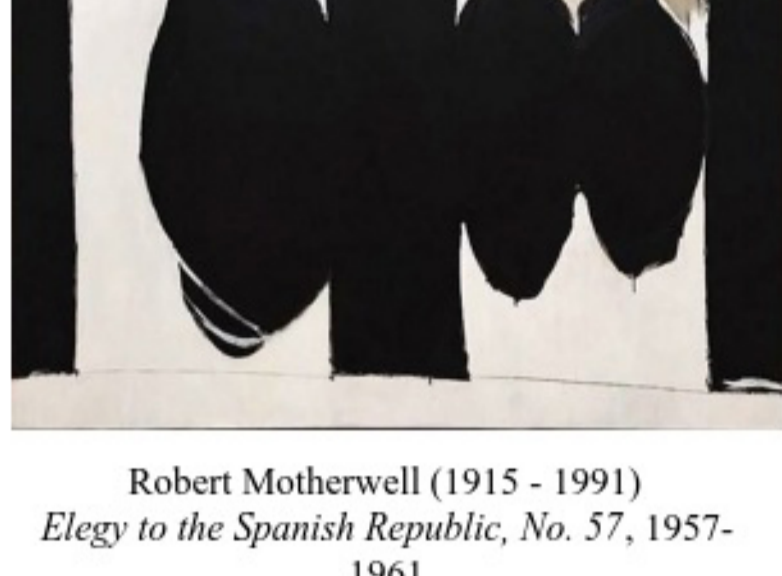


Arthur Siegel  
*Lucidagram*, 1968

These examples, as shown in the video, reference the influence of the Bauhaus on American photography and photographers, for both teachers and students. The Institute of Design in Chicago was considered the American Bauhaus. To read more about this period in the history of photography please reference our previous newsletter - [Experimental Photography and Education: The Bauhaus, Black Mountain College, and the Institute of Art and Design](#).



Franz Kline (1910 - 1962)  
*Vavdavitch*, 1955  
Museum of Contemporary Art Chicago



Robert Motherwell (1915 - 1991)  
*Elegy to the Spanish Republic, No. 57*, 1957-1961  
San Francisco Museum of Modern Art

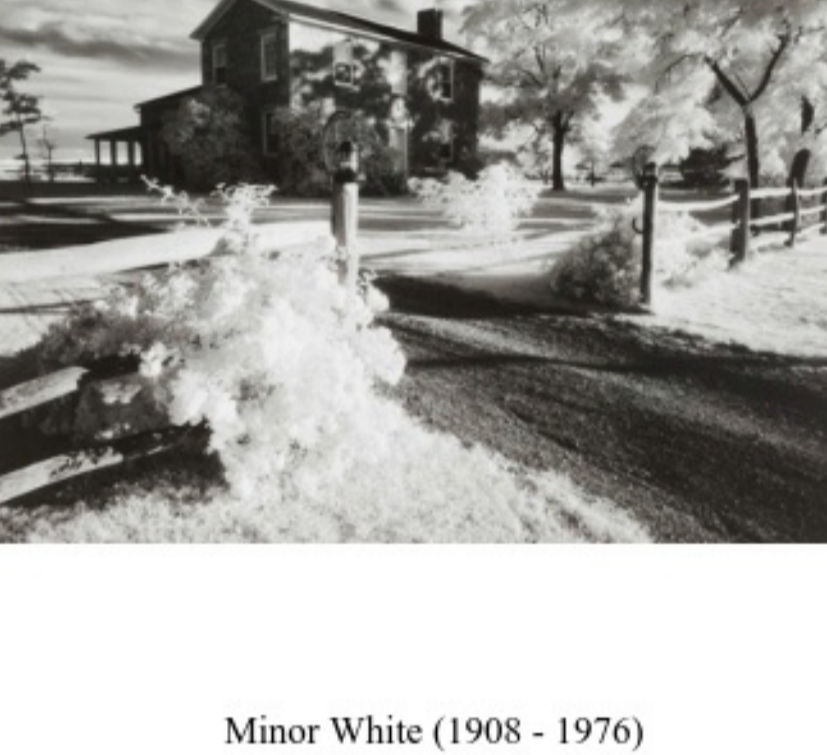


Aaron Siskind (19030-1991)  
*New York 202*, 1978

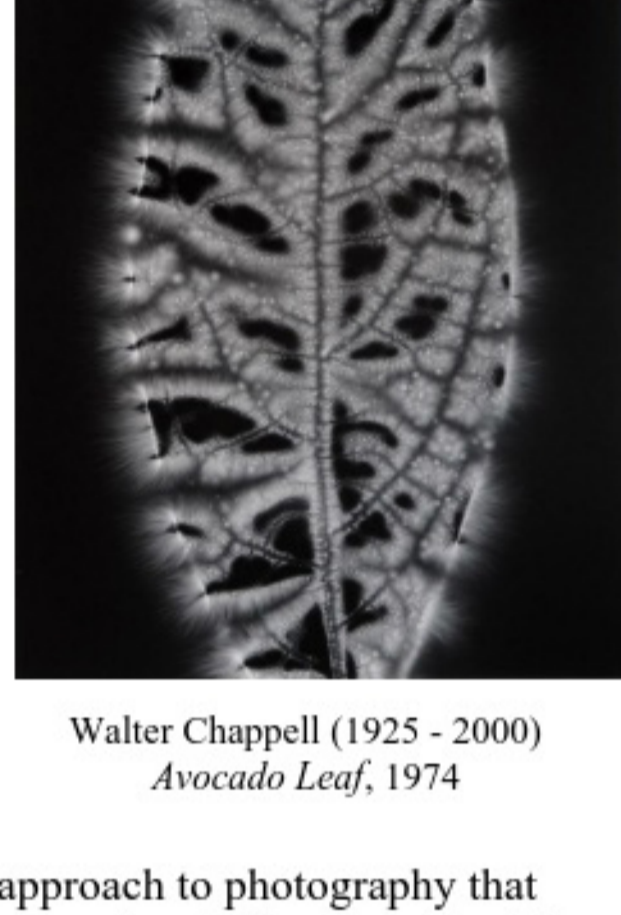


Aaron Siskind (19030-1991)  
*Chicago 16*, 1957

Post World War II, we see the beginnings of the Abstract Expressionist movement in painting. As we move away from concrete subject matter to an emphasis on mark-making, gesture, and linear expression we are faced with images that concentrate on emotion and rhythm. Abstract Expressionism influenced a number of photographers, most notably Harry Callahan and Aaron Siskind.

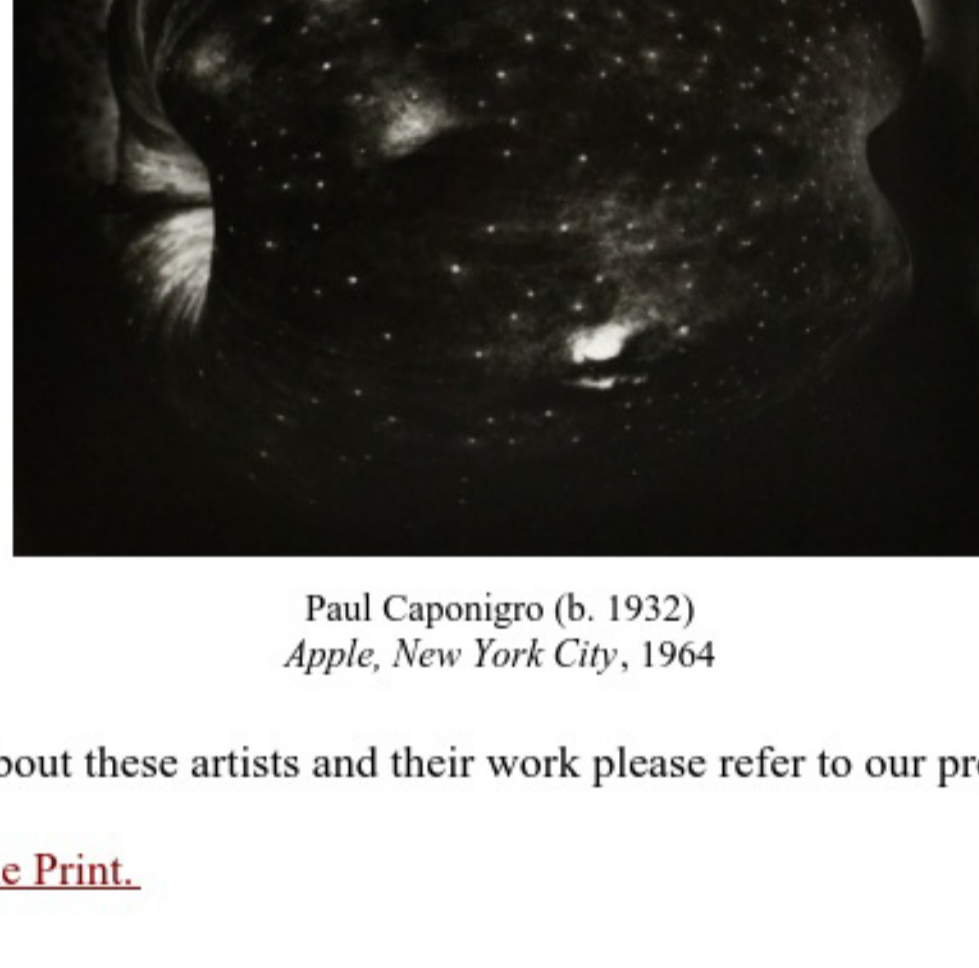


Minor White (1908 - 1976)  
*Cobblestone House*, 1958



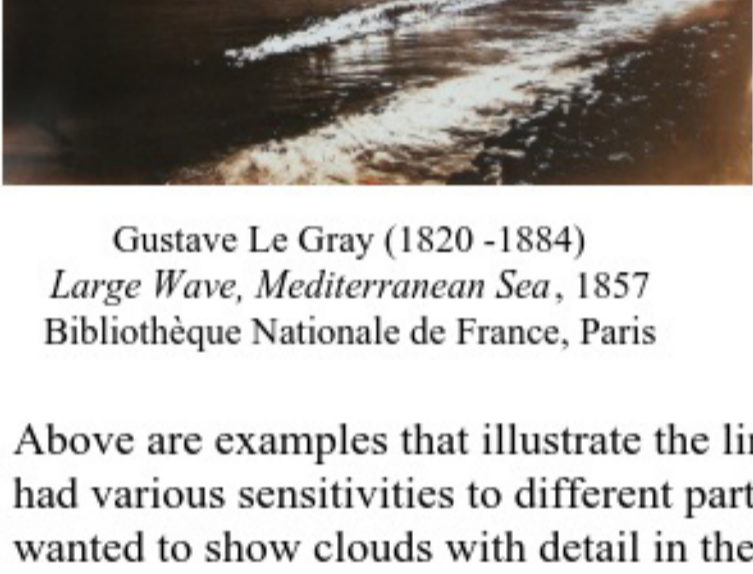
Walter Chappell (1925 - 2000)  
*Avocado Leaf*, 1974

By the 1950s, Minor White begins to verbalize an approach to photography that emphasizes seeing and interpreting rather than documenting. In his statement, "the camera records superbly but transforms better" we now begin to understand a new application of photography. As discussed in today's video, Minor White's use of infrared film is to be understood as a metaphor for accessing other realms of our psyche. His close friend, Walter Chappell, similarly used electricity to generate his Metaflora photographs, again, accessing realms beyond the visual world. Paul Caponigro takes these teachings and applies them to the sky, yet his image embodies the cosmos and becomes an extraordinary photograph in every way manifesting the teachings of Minor White.

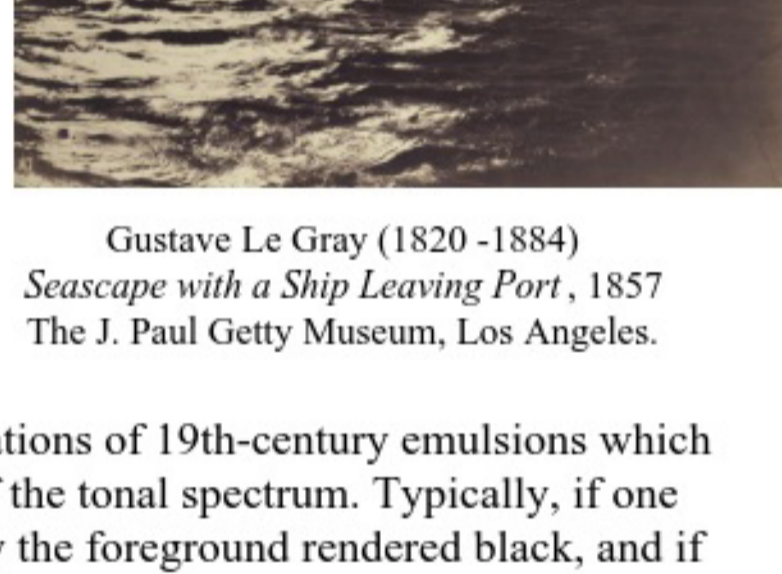


Paul Caponigro (b. 1932)  
*Apple, New York City*, 1964

To read more about these artists and their work please refer to our previous newsletter - [The Voice of the Print](#).

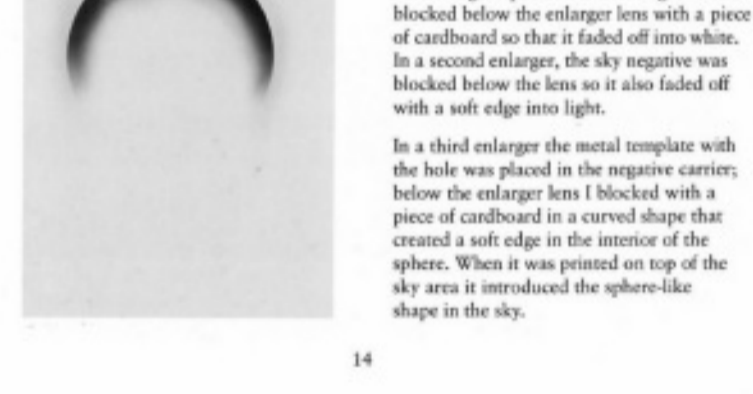


Gustave Le Gray (1820 -1884)  
*Large Wave, Mediterranean Sea*, 1857  
Bibliothèque Nationale de France, Paris



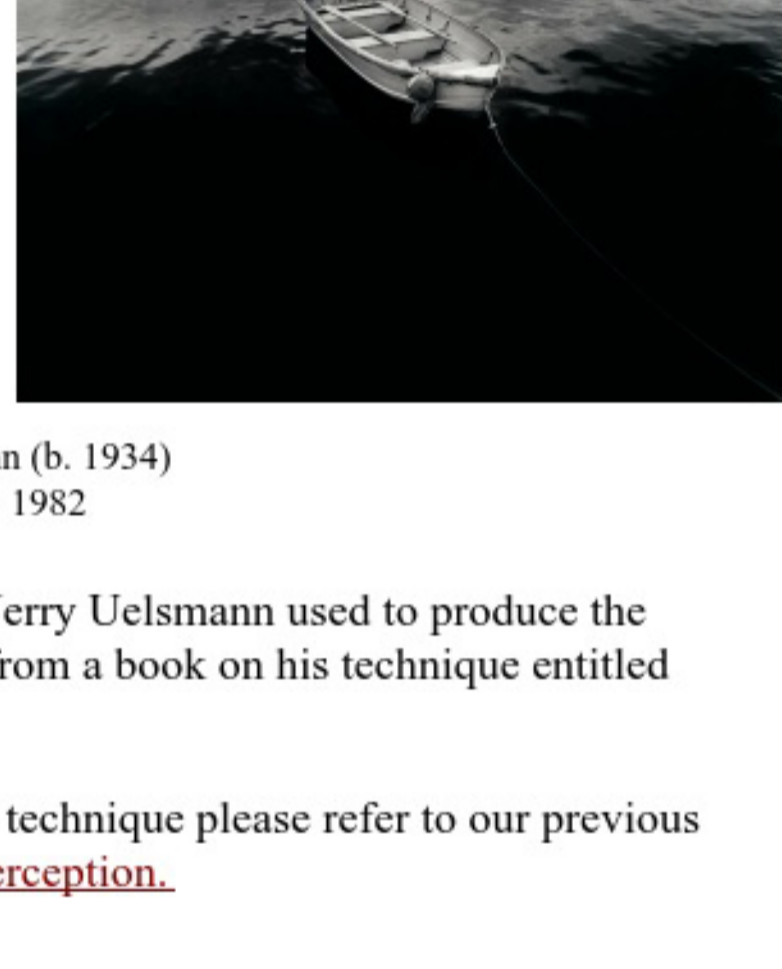
Gustave Le Gray (1820 -1884)  
*Seascape with a Ship Leaving Port*, 1857  
The J. Paul Getty Center, Los Angeles

Above are examples that illustrate the limitations of 19th-century emulsions which had various sensitivities to different parts of the tonal spectrum. Typically, if one wanted to show clouds with detail in the sky the foreground rendered black, and if one wanted to show detail in the landscape, the sky would show white. To solve this photographers began producing two separate negatives, one for the sky and one for the foreground, and printing them together on a single piece of paper. The two Gustave Le Gray photographs above use the same negative for the sky, yet the foregrounds are different. This was referred to as combination printing and is the foundation behind the contemporary works of Jerry Uelsmann.



This print involved two negatives plus a metal template with a die-cut hole in it, used as a third negative in the enlarger. In one enlarger I placed the boat negative and blocked below the enlarger lens with a piece of cardboard so that it faded off into white. In a second enlarger, the sky negative was blocked below the lens so it also faded off with a soft edge into light.

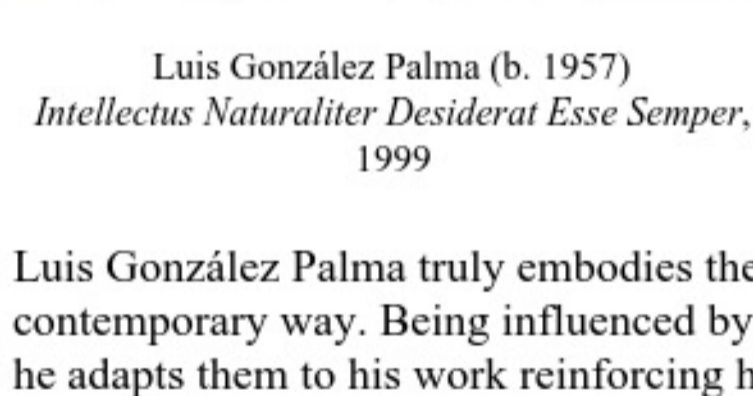
In a third enlarger the metal template with the hole was placed in the negative carrier; below the enlarger lens I blocked with a piece of cardboard in a curved shape that created a soft edge in the interior of the sphere. When it was printed on top of the sky area it introduced the sphere-like shape in the sky.



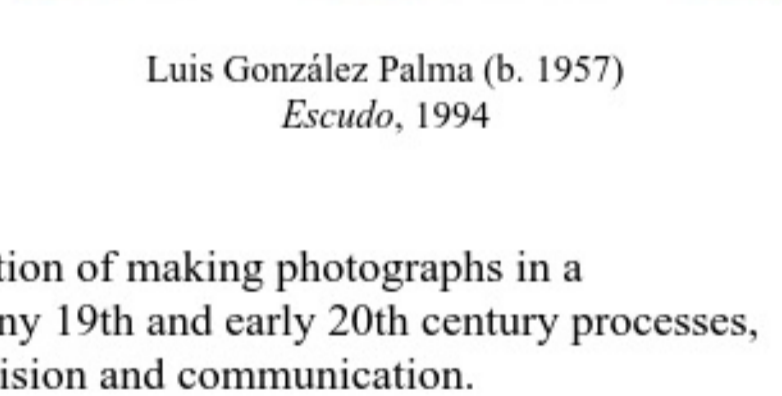
Jerry Uelsmann (b. 1934)  
*Untitled*, 1982

Above you can see the three negatives that Jerry Uelsmann used to produce the photograph on the right. This is an excerpt from a book on his technique entitled *Uelsmann: Process and Perception*.

To read more about Jerry Uelsmann and his technique please refer to our previous newsletter - [Jerry Uelsmann: Process and Perception](#).



Luis González Palma (b. 1957)  
*Intellectus Naturaliter Desiderat Esse Semper*, 1999

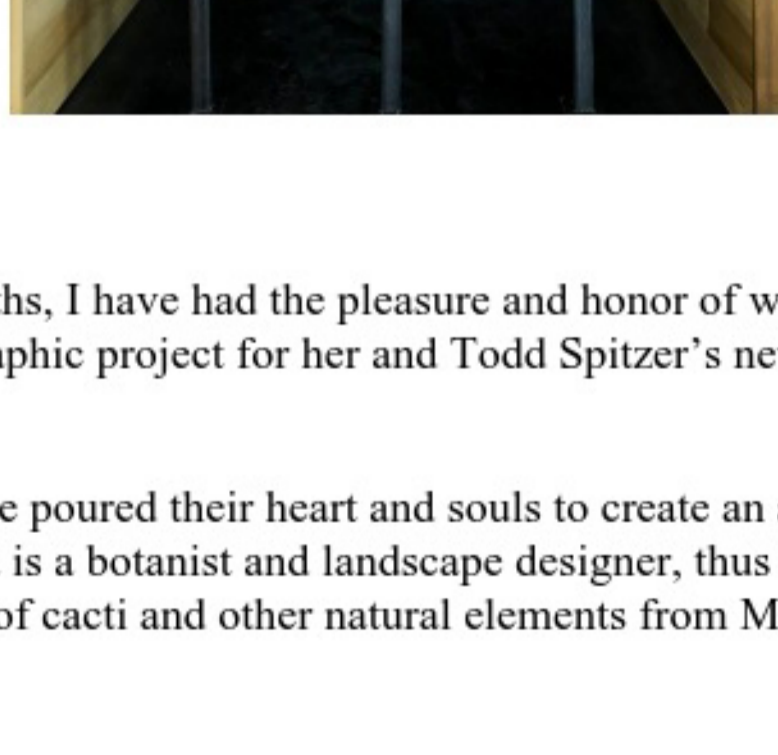


Luis González Palma (b. 1957)  
*Escudo*, 1994

Luis González Palma truly embodies the notion of making photographs in a contemporary way. Being influenced by many 19th and early 20th century processes, he adapts them to his work reinforcing his vision and communication.

To see more of Luis González Palma's work and learn more about his please visit our [website](#).

Janet has been working on a very exciting photography project here in Santa Fe.

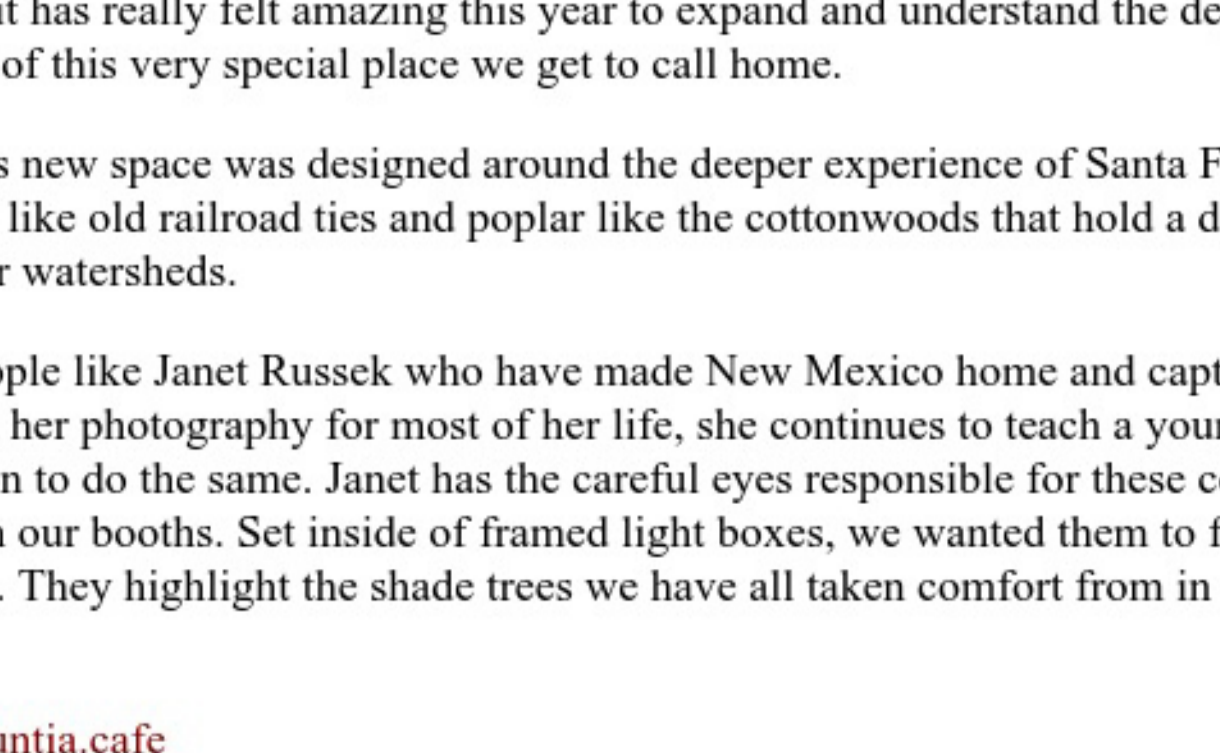


Dear Friends,

For the last few months, I have had the pleasure and honor of working with Jeanna Gienke on a photographic project for her and Todd Spitzer's new café in Santa Fe, *Opuntia*.

Jeanna and Todd have poured their heart and souls to create an amazing environment. Jeanna is a botanist and landscape designer, thus the restaurant is also full of many species of cacti and other natural elements from Mother Nature, as well as a central pond.

Janet



Jeanna wrote the following about our collaboration:

Its fun to oversimplify Santa Fe and wrap it up in a neat package with a cool cactus logo but it has really felt amazing this year to expand and understand the depth and diversity of this very special place we get to call home.

Opuntia's new space was designed around the deeper experience of Santa Fe, wood that feels like old railroad ties and poplar like the cottonwoods that hold a diversity of life in our watersheds.

Also, people like Janet Russek who have made New Mexico home and captured its beauty in her photography for most of her life, she continues to teach a younger generation to do the same. Janet has the careful eyes responsible for these cottonwood images in our booths. Set inside of framed light boxes, we wanted them to feel like windows. They highlight the shade trees we have all taken comfort from in times of drought.

[www.opuntia.cafe](http://www.opuntia.cafe)

We have updated our website and created a new section for [Works by Various Artists](#). This page includes a wonderful variety of photographs. We will be posting new inventory on this page as it arrives at the gallery.

We again want to thank you for the feedback and wonderful responses. Your emails and calls mean the world to us and continue to motivate.

Many of you have also asked about accessing our previous emails. We have added a new page on our website entitled "[History of Photography](#)". All our past and future weekly mailings will be located there for viewing. Please feel free to share them and encourage interested parties to join our mailing list under "[contact](#)".

Thank you, please stay safe, healthy, productive, and involved.

Please visit our website [www.photographydealers.com](http://www.photographydealers.com) to view our current inventory.