

# afterimage

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**29:1** Re-Negotiated Territory: The Politics of Place, Space and Landscape in Irish Photography; Squatting on Shifting Grounds: An Interview with Bruce Barber and Catherine Grant; Details are Acoustical: The Films of Lynne Ramsay; The Footprint and the Readymade; profile of Hollywood Shorts; artist's pages by Carol Golemboski; View Finder: Mark Klett, Photography, and the Reinvention of Landscape, by William L. Fox; "Shifting Tides: Cuban Photography after the Revolution" at the Los Angeles County Museum of Art, Los Angeles, CA; "Tracking" at the CCAC Institute, San Francisco, CA; "Vintage and Contemporary Czech Photography" at the SK Josefsberg Studio, Portland, OR; "Contemporary Photography in the Czech Republic" at the Benham Studio Gallery, Seattle, WA; "Code 33" at Intersection of the Arts, San Francisco, CA; "The Photography of Alfred Stieglitz: Georgia O'Keefe's Enduring Legacy" at the James A. Michener Art Museum, Doylestown, PA; Lake Placid Film Forum, Lake Placid, NY; New Director at the Visual Studies Workshop; Challenge America introduced; received and noted; notes from the field.

**28:6** Changing the Face of Argentinean Cinema: The Vibrant Voices of Four Women; Back to the Past: Atget Encore; Public and Private in Light of Lingerie; profile of the Termite TV Collective; artist's pages by Clarissa Sligh; Miguel Gandert: "Nuevo Mexico Profundo: Rituals of an Indo-Hispano Homeland" at the National Hispanic Cultural Center of New Mexico, Albuquerque; Marlene Creates: "Orientation" at the Agnes Etherington Art Center, Kingston, Ontario, Canada; Anna Gaskell: "Future's Eve" at the New Langton Arts, San Francisco, California; Society for Photographic Education 38th Annual Conference, Savannah, Georgia; "010101: Art in Technological Times" at the San Francisco Museum of Modern Art; "Telematic Connections: The Virtual Embrace" at the Art Center College of Design, Pasadena, California; "Data Dynamics" at the Whitney Museum of American Art, New York, New York; Hasselblad Award; notes from the field; received and noted.

**28:5** Gabriel Orozco's "Photogravity"; The Films of Matthew Buckingham; Girls on the Re-Make (Video Appropriation); "Uta Barth: In Between Places"; "Made in California: Art, Image and Identity 1900-2000"; *Peek*, edited by Carol Squiers, Jennifer Yamashiro, et. al.; the Seventh Havana Biennial, Havana, Cuba; the Second Vancouver Videopoem Festival, Vancouver, British Columbia; the Mois de la Photo, Paris, France; MIX 2000: 14th New York Lesbian and Gay Experimental Film/Video Festival, New York, New York; Evaluating the Photography of Fact: Document, News and Art, 1850-2000, New York, New York; Mario Giacomelli, 1925-2000; MacArthur Foundation Grants; NEA 2000 First Round Grants; notes from the field; received and noted.

**28:4** SPECIAL ISSUE: Media Art in the Balkans. Documentaries from Post-Yugoslavia: Serbian War Discourse; Geopolitics at the Film Festival; Articulating Loneliness in a Digital Diaspora; Balkan Cinema in the 1990s; The Ready-Made and the Question of the Fabrication of Objects and Subjects; Matrixes of War; artist's statements by Dusan Makavejev, Nebojsa Seric-Soba, Emile Wamsteker, Yane Calovski, APSOLUTNO, Milos Jovanovic, Art Rat, Jeanne C. Finley and Marina Grzinic; 41st International Thessaloniki Film Festival, Thessaloniki, Greece; Sixth Sarajevo Film Festival, Sarajevo, Bosnia-Herzegovina; "Usvajanje Slobode/Taking Liberty," Boston, Massachusetts; "Sarajevo Self-portrait: The View from Inside," Dayton, Ohio; "Carnival in the Eye of the Storm: War/Art/New Technologies: Kosov@," Portland, Oregon; "Blood and Honey: A Balkan War Journal," New York, New York; *Journey to the Sun* by Yesim Ustaoglu; *A Time for Drunken Horses* by Bahman Ghobadi; *Good Kurds, Bad Kurds: No Friends But the Mountains* by Kevin McKiernan; notes from the field: Exit Art, Artslink and the International Fellowship Programme; on-line Balkan resources; received and noted.

**28:3** Interview with Pipilotti Rist; public art as avant-garde practice and the possibilities of critical articulation; "Ben Shahn's New York: The Photography of Modern Times" at the Arthur M. Sackler Museum, Cambridge, MA; "MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks 1968-1992" at the Museum of Contemporary Art (MOCA), San Diego, CA; "Fertilitate" by Caroline Koebel at Cornershop, Buffalo, NY; "Pupspindanceslow" by Caroline Koebel at the Center for Exploratory and Perceptual Art (CEPA), Buffalo, NY; RESFEST 2000 at the Palace of Fine Arts, San Francisco, CA; report on the San Francisco artists' space crisis; "Capitalize the Arts: A Tool for Change, A Source for Healing," in Buffalo, NY; received and noted; notices.

**28:2** Recent retrospectives of photographers from the Institute of Design; modularity as a cultural condition; the state of the profession in cinema studies; "Other Pictures: Vernacular Photographs from the Thomas Walther Collection" at the Metropolitan Museum of Art, New York, NY; Richard Billingham at the Ikon Gallery; *Picturing Culture: Explorations in Film and Anthropology* by Jay Ruby; *Diana Thorneycroft: The body, its lesson and camouflage* edited by Meeka Walsh; "Susan Rankaitis: Drawn from Science" at the Museum of Photographic Arts in San Diego, CA; Barbara Kruger at the Whitney Museum of American Art; Hasselblad Award; Lange-Taylor Prize; notes from the field; received and noted.

**28:1** "The Illusion of the Beginning: A Theory of Drawing and Animation"; An Interview with Van McElwee; Lake Placid Film Forum; 13th Annual Images Festival of Independent Film and Video; Rethinking the Avant-Garde conference; Between Politics and Aesthetics conference; "Sins of Change: Media Arts in Transition, Again" conference at the Walker Art Center; "Mirror's Edge" at the Vancouver Art Gallery; Contemporary Turkish Photography Review; "Refuge: The Newest New Yorkers" by Mel Rosenthal; "Olafur Eliasson: New Work" at The Aldrich Museum of Contemporary Art; *Dream of Life*, by Gregory Crewdson; MacArthur Fellowships; Langois Foundation Awards; Gisèle Freund, 1912-2000; notes from the field; received and noted.

**27:6** Maximizing Indeterminacy: On Collage in Writing, Film Video, Installation and Other Artistic Reams (As Well As the Shroud of Turin); 2000 SPE National Conference, Cincinnati, OH; "Borderline: between art and therapy" at the Spacex Gallery,

Exeter, UK; 88th College Art Association Conference, New York, NY; "Robert Heinecken, Photographer: A Thirty-Five Year Retrospective," The Museum of Contemporary Art, Chicago, IL; "The Worlds of Nam June Paik," Solomon R. Guggenheim Museum, New York, NY; "Eileen Cowin, Work 1971-1998: Still (and all)," Armory Center for the Arts, Pasadena, CA; *Edward Steichen: The Early Years* by Joel Smith; *Beefcake* by Thom Fitzgerald; *AMG: The Fantasy Factory* by Campfire Video; "Emergence from the Shadow: First Peoples' Photographic Perspectives," Canadian Museum of Civilization, Hull, Quebec; *Life Ends*; 2000 Guggenheim Grants; Bucksbaum Prize; NEA 2000 Second Round Grants; notes from the field; received and noted.

**27:5** Reevaluating "Julia Margaret Cameron's Women"; On the Predominance of Video Art; "2000 BC: The Bruce Conner Story, Part II" at the Walker Art Center, Minneapolis; "Witness: Perspectives on Police Violence" by Bradley McCallum in collaboration with Jacqueline Tarry; "Rattling the Frame: The Photographic Space 1974-1999" at San Francisco Camerawork; "Hereabouts: Northwest Pictures by Seven Photographers" at the Seattle Art Museum; *Urban Exile: Collected Writings of Harry Gamboa Jr.* edited by Chon A. Noriega; *The Digital Dialectic: New Essays on New Media* edited by Peter Lunenfeld; "Ghost in the Shell: Photography and the Human Soul, 1850-2000" at the Los Angeles County Museum of Art; state of the alternative film festival; "Evaluating Today's Art Photography" at New York University; 2000 Creative Capital Grants; MacArthur Foundation Media Organizations Grants; notes from the field, received and noted.

**27:4** Narrative Photography in the 90's; Interview with Leslie Thornton; "Propaganda and Dreams" at the Corcoran Gallery of Art, Washington, D.C.; *New Media Culture in Europe*; "Examinations" by Elizabeth Stephens at University of Rochester; "Las Twines" by Pepon Osorio at Ronald Feldman Gallery, New York City; *Toronto International Film Festival*; *VideoArcheology*; *International VideoArt Festival* in Sofia, Bulgaria; "SIGGRAPH 99"; "PhotoSession 99" in Philadelphia, PA; Hasselblad Award; 2000 NEA grants; notes from the field; received and noted.

**27:3** SPECIAL ISSUE: COLLABORATION. Photography in post-object art in the work of Christo and Jeanne-Claude; Performance art couples: Marina Abramovic and Ulay and KwieKulik; Notes on activist art as collaborative practice; international collaborative technology centers; utopia and early video art; the work of Jane and Louise Wilson; "Pulse 48" by Bill Jones and Ben Neil at Sandra Gering Gallery, New York City; "Such as We: Leone & Macdonald, Ten Years of Collaboration" at Henry Art Gallery, Seattle; *No Ordinary Land: Encounters in a Changing Environment* by Virginia Beahan and Laura McPhee; "Memory, Matter, and Modern Romance": Bruce and Norman Yonemoto at the Japanese-American National Museum, Los Angeles; "The Works of Charles and Ray Eames: A Legacy of Invention" at the Cooper-Hewitt National Design Museum, New York City; artists' statements by Eric Heather Chan Schatz; Sanjeev Chatterjee and Amitava Kumar; Janet Cohen, Keith Frank and Jon Ippolito; Tina DiFelicianantonio and Jane C. Wagner; Johanna Drucker and Brad Freeman; Jason Eskanazi and Jennifer Gould; Henry VIII's Wives; Beryl Korot and Steve Reich; Ian Pollock and Janet Silk; notes from the field; related articles from the pages of *Afterimage*; received and noted.

**27:2** Old art and new media at the museum; the revival of Marshall McLuhan; "Jim Pomeroy: A Retrospective" at New Langdon Arts, San Francisco, CA; "Troubled: Photography, Film and Video from Northern Ireland" at various locations in North

Carolina; *The Inhabited Prairie* and *Disarming the Prairie* by Terry Evans; *Feminism and Documentary* edited by Diane Waldman and Janet Walker; the Robert Flaherty Seminar; "Interactive Frictions: At the Pressure Point Between Theory and Practice" at the University of Southern California, Los Angeles, CA; *New York Video Festival*; National Endowment for the Humanities Grants; Langlois Foundation Grants; Silent Film Preservation Grants; repositioning at ICP; notes from the field; received and noted.

**27:1** Identity in contemporary Korean video art; interview with filmmaker Jennifer Montgomery; "Martha Rosler: Positions in the Life World" at Ikon Gallery, Birmingham, UK; "The Museum as Muse: Artists Reflect" at MoMA, New York; Jonathan Sharlin's "Portrait Narratives" at Ganser Gallery, Millersville University, Millersville, PA; Knowing Mass Media/Mediating Knowledge conference at University of Wisconsin—Milwaukee; report on the photography scene in L.A.; Cleveland Performance Art Festival closes; Witkin Gallery closes; 1999 Andrea Frank Foundation awards; new VSW associate director; notes from the field; received and noted; Index to Volume 26.

**26:6** Imaging Postmemory/Renegotiating History: *Family Frames: Photography, Narrative and Postmemory* by Marianne Hirsch, *Trespassing Through Shadows: Memory, Photography & the Holocaust* by Andrea Liss, *Caught by History: Holocaust Effects in Contemporary Art, Literature, and Theory* by Ernst van Alphen; Interview with curator Whitney Chadwick; *Real Fantasies: Edward Steichen's Advertising Photography* by Patricia Johnston; *Chick Flicks: Theories and Memories of the Feminist Film Movement* by B. Ruby Rich; "Sigmund Freud: Culture and Conflict" at the Library of Congress and the Jewish Museum, New York City; "Photography's Multiple Roles" at the Museum of Contemporary Photography, Chicago; John Greyson's *Un©ut*; "Edward S. Curtis" and "As Long as the Waters Flow" and "Authentic American Indian Art!: Photography and Video" the Light Factory, Charlotte, NC; "Ruins in Reverse: Time and Progress in Contemporary Art" at CEPA Gallery, Buffalo; 1999 SPE conference; 37th annual Ann Arbor Film Festival; 1999 Guggenheim fellowships; NEA 1999 second round grants; CalArts/Alpert Award in the Arts; Matuschka's court battle; Dia Center's new upstate New York space; MASS MoCA opens; Harry Callahan, 1912-1999; received and noted.

**26:5** Conceptual photography; the work of photographer Mariko Mori; Re-imaging the Cuban Revolution: Leandro Katz's *El Día Que Me Quieras* and Steve Fagin's *TropiCola*; Barbara L. Miller on "the new flesh"; *The Passionate Camera: photography and the lens of desire* by Deborah Bright; Two artists' book exhibitions in Chicago; "3 Black British Artists" at Yale University Art Gallery; *Kurdistan* by Susan Meiselas; California Governor's conference on the arts; Mois de la Photo in Paris; Belfast Festival; *Media Culture and the Religious Right* edited by Linda Kintz and Julia Lesage; Margaret Wagner's "Making and Unmaking" at Mobius, Boston; "Reservation X: The Power of Place in Aboriginal Contemporary Art" at the Canadian Museum of Civilization, Hull, Ontario; buzz about Brassai; Frederick Sommer, 1905-1999; received and noted.

**26:4** Representing teenage girls in the 1990s; *Hysteria and the Helio-Trope: On Bodies, Gender and the Photograph*; Atlatl biennial conference; Video History conference; L.A. Freewaves 6th Celebration of Independent Video and New Media; NAMAC conference; 6th Rochester Lesbian & Gay Film and Video Festival; "The Next Word" at the Neuberger Museum of Art,

Purchase, NY; Allan Sekula's "Dismal Science" at Atlanta College of Art; Gregory Barsamian's "Innuendo Non Troppo" at The Contemporary Arts Center, Cincinnati; Hasselblad award; new director at CCA; musical chairs at the Whitney; NEA Fiscal Year Grants; Dick Higgins, 1938-1998; received and noted.

**26:3** Abigail Solomon-Godeau on two daguerreotype exhibitions at the Getty Museum; Interview with filmmakers Harun Farocki and Jill Godmilow; academic subculture in the '90s; reading Kobena Mercer's re-reading of Mapplethorpe; Elisabeth Subrin's *Shulie*; Jill Godmilow's *What Farocki Taught*; Abigail Child's *B/side*; arts funding conference at Cooper Union in New York City; Galerie Zabriskie closes in Paris; repositioning at ICP; Todd Walker, 1919-1998; received and noted.

**26:2** "Appeal to This Age: Photography of the Civil Rights Movement, 1954-1968 at George Eastman House/International Museum of Photography and Film, Rochester; The afterimage of Walter Benjamin; The media art of Daniel Reeves; Andrea Liss on visual remembrances of the Holocaust; "Mathew Brady and the Image of History" at The National Portrait Gallery; *Processed Lives: Gender and Technology in Everyday Life* edited by Jennifer Terry and Melodie Calvert; *wired\_women: Gender and New Realities in Cyberspace* edited by Lynn Cherny and Elizabeth Reba Weise; *Between Monsters, Goddesses and Cyborgs: Feminist Confrontations with Science, Medicine and Cyberspace* edited by Nina Lykke and Rosi Braidotti; *Subject to Change: Guerilla Television Revisited* by Deirdre Boyle; *Public Radio and Television in America: A Political History* by Ralph Engelman; *Telecommunications, Mass Media, and Democracy: The Battle for the Control of U.S. Broadcasting, 1928-1935* by Robert Waterman McChesney; *Putting the Demo Back in Democracy: March Against the Moguls* by Paper Tiger Television; *Variations on a Theme and Edifice Wrecks* by Ross Martin; editorial on publishers' "special issues"; received and noted.

**26:1** Early video at the L.A. Women's Building; Three recent artists' books and new zines; *Personae on the Web*; *Diverse Practices: A Critical Reader on British Video Art* edited by Julia Knight; Daniel Eisenberg's *Persistence*; Lawrence Brose's *De Profundis*; "Uncommon Traits: Re/Locating Asia" at CEPA Gallery, Buffalo; Rochester's 1998 Fanny Knapp Allen Chair Lectures on Photography; SPE National Conference; books received and noted; Index to Volume 25.  
(photocopies only)

**25:6** SPECIAL ANNIVERSARY ISSUE: Selected articles from the 25-year history of *Afterimage*; master index of all back issues.

**25:5** "Art and Film Since 1945: Hall of Mirrors" at The Museum of Contemporary Art, Los Angeles; "Scene of the Crime" at University of California, Los Angeles; "Police Pictures: The Photograph as Evidence" at SFMOMA; Robert Rauschenberg at the Guggenheim Museum; *The Cinematic City* edited by David B. Clarke; *The History of Forgetting: Los Angeles and the Erasure of Memory* by Norman M. Klein; *Trace and Transformation: American Criticism of Photography in the Modernist Period* by Joel Eisinger; *Reframings: New American Feminist Photographies* edited by Diane Neumaier; critical reception of Susan Sontag's *On Photography*; on *DoubleTake*; *Ostranenie '97 Electronic Media Forum*; *D.FILM or Digital Film Festival*; Christine Tambllyn, 1951-1998; received and noted.

**25:4** Photography and the American South; Globalization and representation in Lands' End catalogs; Tracey Moffatt at Dia Center, New York; Liz Heron and Val Williams's *Illuminations: Women Writing on Photography from the 1850s to the Present*; *Latin Looks: Images of Latinas and Latinos in the U.S. Media* by Clara Rodriguez; Lucien Clergue, Victor Skrebneski and Arthur Tress in L.A.; Cecelia Condit's *Oh, Rapunzel*; Robert Flaherty Film Seminar; reports from the Bay Area and Santa Fe; *Toronto International Film Festival*; non-profit arts sector called "elitist"; American Society of Media Photographers drops Kodak; received and noted.

**25:3** The role of the demo in digital art; Jim Campbell's electronic installations; The art of the pixel; on the popularity of Cindy Sherman; San Diego's MoPA; "The Style Conference"; "Sculpture Project in Munster"; John Akomfrah's *The Last Angel of History*; Leighton Pierce's *50 Feet of String*; received and noted.

**25:2** SPECIAL ISSUE: CONSTRUCTING NATURE. The Center for Land Use Interpretation; the work of multi-media artist Mary Lucier; the Quay Brothers' *Institute Benjamenta*; media representations of post-menopausal pregnancy; artists, gentrification and New York City's Lower East Side, 1979-84; reviewing American landscape photography; *SITE Santa Fe*; Mark Dion and Alexis Rockman's *Concrete Jungle*; related books; received and noted.

**25:1** Communication art; the work of photographer Adam Fuss; four books on Moholy-Nagy; first-person documentary films and videos; the photography M.F.A.; Johanna Drucker's *The Century of Artists' Books*; Alex Harris's *A New Life: Stories & Photographs from the Suburban South*; *15th San Francisco International Asian American Film Festival*; photography scene in Columbus; independent film and video in Boston; contemporary Italian photography; community darkrooms; received and noted; index to volume 24.

**24:6** Satellite art; the films of Martin Arnold; tension between art history and cultural studies; interactions between art and fashion; George Eastman House film preservation program; Susan Schwartzenberg's *Cento: A Market Street Journal*; "Anxious Libraries: Photography and the Fate of Reading" at the Photographic Resource Center, Boston; Edmund Teske, 1911-1996; Grace M. Mayer, 1901-1996; received and noted.

**24:5** SPECIAL VISUAL STUDIES WORKSHOP EXHIBITION: *From the Background to the Foreground: The Photo Backdrop and Cultural Expression*. Introduction by James B. Wyman, Curator; Arjun Appadurai's "The Colonial Backdrop"; Lucy R. Lippard's "Frames of Mind"; Avon Neal's "Folk Art Fantasies: Photographers' Backdrops"; Sonia Eglesias y Cabrera and Maria del Carmen León's "Memoirs of an Itinerant Photographer"; exhibition checklist.

**24:4** Transnational documentaries; the photography of Roy DeCarava; "Friendly Fire" project in San Diego; reports from London and Mexico City; *Ars Electronica '96*; 5th Latin Colloquium of Photography; Ann Hamilton's "The Body and the Object" at the Wexner Center, Columbus, OH; "Mediascape" at the Guggenheim Museum; "Photography and Beyond in Japan" at the Hara Museum of Contemporary Art, Japan; *Platteland: Images from Rural South Africa* by Roger Ballen; received and noted.

**24:3** The legacy of Clarence H. White and Alfred Stieglitz; video art: dead or alive?; the image in the age of electronic reproduction; Margaret Morton's *The Tunnel*; Deborah Bright's "All That is Solid . . ."; *Civilizing Rituals: Inside Public Art Museums* by Carol Duncan; *Museum Culture: Histories, Discourses, Spectacles* by Daniel J. Sherman and Irit Rogoff; *Visual Display: Culture Beyond Appearances* by Lynne Cook and Peter Wollen; *Karlovy-Vary 31st International Film Festival*; *Arsenals 6th International Film Forum*; Arts funding update; reconfigurations of *Print Collector's Newsletter* and *Reflex*; Repositioning at the Guggenheim; received and noted.

**23:6/24:1** SPECIAL BOOK ISSUE. Four books on death and photography; perspectives on Jim Goldberg's *Raised by Wolves*; Nam June Paik's electronic superhighway; *Mapping the Terrain: New Genre Public Art* edited by Suzanne Lacy and *Culture in Action* by Mary Jane Jacob, Michael Brenson and Eva M. Olson; *Literature & Photography: Interactions 1840-1990: A Critical Anthology* by Jane M. Rabb; *Deathtripping: An Illustrated History of the Cinema of Transgression* by Jack Sargeant; *The Last Machine: Early Cinema and the Birth of the Modern World* by Ian Christie; *Rethinking Media Literacy* by Peter McLaren, Rhonda Hammer, David Scholle and Susan Reilly; Britain's National Museum of Photography; *New York State Media Festival*; National Alliance for Media Arts and Culture Conference; "Women and Aging: Bodies, Cultures, Generations" conference; *Third Lyon Biennial of Contemporary Art*.

**23:5** The marketing of computer-based education; Jonathan Williams and the Jargon Society; on popular art; CD-ROMs by women artists; Naomi Rosenblum's *A History of Women Photographers*; Beatriz Colomina's *Privacy and Publicity: Modern Architecture as Mass Media*; Pedro Meyers's new book and CD-ROM, *Truths and Fictions: A Journey from Documentary to Digital Photography*; "Remote Sensing: Southern Graphics Council Conference"; Paris's new photography museum; U.S. telecommunications bill; San Francisco Camerawork moves; 1996 Guggenheim fellowships; received and noted.

**23:4** Hyperaesthetic for the technoculture; Walker Evans and American life; rethinking arts funding policy; on desire and the Internet; photo books for young people; "House, Home, Homeland: A Media Studies Symposium on Exile" at Rice University; "Using Media/Engaging Communities" conference in New York City; "Counter Cultures" exhibition in Rotterdam; *Betty Hahn: Photography or Maybe Not*; "Tina Modotti: Photographs"; repositioning; received and noted.

**23:3** Disney and left academics; on virtual reality; "Points of Entry," the three-part exhibition on immigration and photography; women photographers at the George Eastman House collection; new installation art at the Stedelijk Museum; *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* by Martin Jay; "Survival and the Arts: Ecology vs. Economy and Rethinking the Political" conference at Bard College and "James Bay Revisited" at the Centre International d'Art Contemporaine, Montréal; *Margaret Mead Film and Video Festival*; *Yamagata International Documentary Film Festival*. Special Visual Studies Workshop supplement: "Pictures From America by Jeffery Henson Scales".

**23:2** Autobiographical images of illness and the body by Matuschka, Hannah Wilke and Jo Spence; the Whitney Museum's "Black Male" exhibition; "Hidden Witness: African Americans in Early Photography" and Carrie Mae Weems at the J. Paul Getty Museum; *Bystanders: A History of Street Photography* by Joel Meyerowitz and Colin Westerbeck; "Richard Avedon: A Sound Portrait"; the state of photography studies; Alliance for Community Media conference; *Montreal International Festival of Film, Video and New Technologies*; Robert Flaherty Film Seminar; Philip Morris and arts funding; telecommunications legislation; NEA restructured; 1995 Pew fellowships.

**23:1** Interview with photographer Carlota Duarte; the hypertext theories of Jay David Bolter, George P. Landow and Richard A. Lanham; the films and installations of Chantel Akerman; *The Masculine Masquerade: Masculinity and Representation* edited by Andrew Perchuk and Helaine Posner; *White Screen, Black Images: Hollywood from the Dark Side* by James Sneed; *The Book Maker's Desire: Writings on the Art of the Book* by Buzz Spector; *Grapevine* by Susan Lipper; Black Nations/Queer Nations conference; National Lesbian and Gay Writers conference; closing of Eye Gallery in San Francisco; reopening of SFMOMA; 1995 Guggenheim fellowships; publication sources; index to volume 22.

**22:7/8** SPECIAL ISSUE: FUNDAMENTALIST MEDIA. Interview with Chip Berlet on computer networks of the religious right; NET's conservative media empire; homophobic innovation in the film *Gay Rights, Special Rights* by Jeremiah Films; production and consumption of fundamentalist youth culture; *The Body Politic*, *The Public Eye* and *Frontlines Research* magazines; conservative direct-mail video; Bible broadcasting; NEA update.

**22:6** Empowerment in contemporary community art; "Computer in the Studio" at the DeCordova Museum; "The First Generation: Women and Video, 1970-75" at Long Beach Museum of Art and "Bad Girls Video" at University of California, Los Angeles; *Lesbian and Gay Experimental Film and Video Festival*; Legislative Service Organizations eliminated; *Facets African American Video Guide*; *Colonialism and Nationalism in Asian Cinema* edited by Wimal Dissanayake; *Images in the Dark: An Encyclopedia of Gay and Lesbian Film and Video* by Raymond Murray.

**22:5** The x-ray in contemporary art and photography; *Margaret Mead Film and Video Festival*; *Women En Large: Images of Fat Nudes* by Laurie Toby Edison and Debbie Notkin; *Stretching it: Surviving on AFDC* by Judith Hopkins; *Spirit Space and Survival: African Women in (White) Academe* edited by Joy James and Ruth Farmer; *Luna Córnea* and *Variant*; NEA update.

**22:4** Gregg Bordowitz's *Fast Trip*, *Long Drop* and Juan Botas's *One Foot on a Banana Peel, the Other Foot in the Grave (Secrets from the Dolly Madison Room)*; *American Ground Zero* by Carole Gallagher; *The Conspiracy of Good Taste: William Morris, Cecil Sharp, Clough Williams-Ellis and the Repression of Working Class Culture in the 20th Century* by Stefan Szczelkun; *the camera i: Photographic Self-Portraits from the Audrey and Sydney Irmis Collection* edited by Chris Keledjian; *Bad Aboriginal Art: Tradition, Media and Technological Horizons* by Eric Michaels; Robert Flaherty Film Seminar.



**22:3** Photojournalism and the L.A. rebellion in the British press; Dawn Dedeaux's "Soul Shadows" installation; *São Paolo International Festival of Short Films*; received and noted.

**22:2** *The Havana Film Festival* and contemporary Cuban film; "Changing Channels: Media Arts in the '90s" roundtable in Los Angeles; *Human Rights Watch International Film Festival*; Teaching Tolerance program in Montgomery; publication sources; received and noted.

**22:1** A survey of public access programming; interview with public artists Louis Hock, Elizabeth Sisco and David Avalos; Liberation Radio and telecommunications; *La Gran Limpieza/The Big Sleep* by Stephen Callis, Leslie Ernst, Sandra Ramirez and Rubén Ortiz Torres; publication sources; index to volume 21.

**21:10** Interview with video activist Chon Noriega; Simon Grennan and Christopher Sperandio's "Anyone in New York" performance; "The Visual Politics of Hip Hop" video program in New Orleans.

**21:9** Art libraries and the challenge of hypermedia; Class and the Pittsburgh Survey; Susan Schwartzberg's *One Story About June Riley*; National Empowerment Television update; "Black Women in the Academy: Defending Our Name, 1894-1994" conference at MIT.

**21:8** Inuit broadcasting; class and gender in the photographs of P.H. Emerson; Pratibha Parmar and Alice Waker's *Warrior Masks*; *Ecstasy Unlimited: On Sex, Capital, Gender, and Aesthetics* by Laura Kipnis; *Queer Looks* edited by Martha Gever, John Greyson and Pratibha Parmar; *The Making of Exile Cultures: Iranian Television in Los Angeles* by Hamid Naficy.

**21:7** Representing real women in feminist video; interview with photographer Heidi Kumao; "Indigenous Voices in Film" and "Images, Identities and [Mis]representations: Producing the Pacific" conferences in Hawaii; Pedro Meyer at the California Museum of Photography, Riverside; *October* on the Whitney Biennial.

**21:6** Information policy and the limits of liberalism; "After the Culture Wars: Is there a Future for Public Funding of the Arts?" in Rochester; "Changing the Picture: The Emergence of African Americans in Television Since 1948" at the American Museum of the Moving Image, New York; *Partial Recall: Photographs of Native North Americans* edited by Lucy Lippard; *Fantasies of the Master Race: Literature, Cinema, and the Colonization of American Indians* by Ward Churchill; round-up of conferences and exhibitions by women and about women's issues.

**21:5** Interview with filmmaker Barbara Hammer; *National Poetry Video Festival*; Robert Flaherty Film Seminar; national identities on film.

**21:4** Mary Lucier's video installations; a hybrid theory of computer media; *Rock My Religion: writings and art projects, 1965-90* by Dan Graham; *Toronto International Film Festival of Festivals*; *Artpaper* folds.

**21:3** Queer artists address masculinity; The Us Project: youth media program in El Cerrito; Beit Hashoah Museum of Tolerance in Los Angeles; *Picturing Time: The Work of Etienne-Jules Marey* by Marta Braun and *Etienne-Jules Marey: A Passion for the Trace* by François Dagonet; *Images 93 Festival of Independent Film and Video*; Film in the Cities suspends operations; Jane Alexander to head NEA.

**21:2** *Black Maria Film and Video Festival*; the Whitney Biennial; photo-consumerism and the "Kodak Moment"; Doug Ischar at the MIT List Visual Arts Center; Juan Downey, 1940-1993.

**21:1** SPECIAL ISSUE: INSTITUTIONAL PRIVILEGE. Independent film funding; the imaginary subject in corporate videocommunications; reproductive rights and amateur activist video; racial stereotyping and American identity in *Life*; PBS, the public and privilege; O. Funmilayo Makarah at the California Afro-American Museum, Los Angeles; index to volume 20.

**20:10** Video activism and critical pedagogy; interview with Paper Tiger West's Jesse Drew; *Women in the Director's Chair International Festival of Film and Video*; *Redefining Black Film* by Mike Reed; "Sugar 'n' Spice" video exhibition at the Long Beach Museum of Art; Nancy Floyd at Pittsburgh Filmmakers.

**20:9** Film in Nigeria; the social uses of mass communications research; *Incorporations* edited by Jonathan Crary and Sanford Kwinter; *Independent Images Film and Video Festival*; "Special Collections: The Photographic Order from Pop to Now" at ICP; Society for Cinema Studies 33rd Annual Meeting; conservative guidelines at CPB; Beaumont Newhall 1908-1993.

**20:8** The politics of philanthropy; federal record-keeping and the politics of information management; "The Camera as Weapon: Worker Photography Between the Wars" at the Photographic Resource Center; *Men, Women, and Chain Saws: Gender in the Modern Horror Film* by Carol J. Clover; *Culture Wars: Documents from the Recent Controversies in the Arts* edited by Richard Bolton.

**20:7** Deleuze's Bergsonian cinema; Middle Eastern television in Los Angeles; *A Leap in the Dark: AIDS, Art and Contemporary Cultures* edited by Allen Klusacek and Ken Morrison; *Public Art Issues* edited by James M. Clarke, Robert Knafo and Diane Mignatti; "This Is My Body, This Is My Blood" at the Rethinking MARXISM's conference; "Women's Work" public art project and "Murder as Phenomena" in San Francisco; "FluxAttitudes" at Hallwalls, Buffalo.

**20:6** The alternative arts sector and the imaginary public; Lee Friedlander's nudes; ITVS grants; *L.A. Freewaves Festival of Independent Video*; *Chicago Lesbian and Gay International Film Festival*.

**20:5** Dai Sil Kim-Gibson and Charles Burnett's *America Becoming*; the politics of postfeminism; *Vested Interests: Cross-dressing and Cultural Anxiety* by Marjorie Garber; *Body Guards: The cultural politics of gender ambiguity* edited by Julia Epstein and Kristina Straub; Tami Gold's *Juggling Gender: Politics, Sex and Identity*; Zoe Leonard at Paula Cooper Gallery, New York; Robert Flaherty Film Seminar; Mid-Atlantic drops photo fellowships; media arts fund update.

**20:4** Photomontage as a political weapon; *Photography at the Dock: Essays on Photographic History, Institutions and Practices* by Abigail Solomon-Godeau; Tom Arndt at the Chicago Art Institute; *The Creatures Time Forgot: Photography and Disability Imagery* by David Hevey; "Theory, Culture and Society Conference" in Philadelphia; "Conference on Media Education" at the University of Pennsylvania; "Screen Studies Conference" in Glasgow; *New York Lesbian and Gay Film Festival*; discrimination against gay and lesbian organizations by NEA; Jo Spence, 1934-1992.

**20:3** The cultural assimilation of VR; interview with multi-media artist Gadi Gofbarg; black studies and cultural studies; *Moving the Image: Independent Asian Pacific American Media Arts* edited by Russell Leong; "Between Worlds: Contemporary Mexican Photography" at the California Museum of Photography, Riverside; "Constructing Images: Synapse Between Photography and Sculpture" at the San Jose Museum of Art; SIGGRAPH '92; "Confronting the Issues: Film and Video in the '90s" conference.

**20:2** The films of Sergei Paradjanov; the myth of computer graphics; *Songs of My People: African Americans, A Self-Portrait* produced by New African Visions; "Framing the News: A Conference on Protecting the Integrity of New Photography in the Computer Age" at New York University; "Constructing Culture: Media Education in the 1990s" in Guelph, Canada; results from the *Afterimage* readers survey

**20:1** SPECIAL ISSUE: NEOCOLONIALISM. Interview with filmmaker Kidlat Tahimik; British photography and colonialization; reclaiming black female subjectivity; Western media in Africa and the USA; post-Soviet photography; recent art from Bulgaria; the contradictions of multiculturalism; nationalism and racism on the U.S.-Mexican border; index to volume 19.

**19:10** On paranoia and the mass media; interview with conceptual artist Stephen Willats; Native American filmmakers critique white America; *Contested Culture: The Image, the Voice, and the Law* by Jane M. Gaines; SPE conference; Jim Pomeroy, 1945-1992.

**19:9** Interview with filmmaker John Akomfrah; Public TV, funding and queer expression; "NHI" project by Deborah Small, Elizabeth Sisco, Carle Kirkwood, Scott Kesles and Louis Hock; *International Women's Film and Video Festival*; "Spew 2" gay fanzines at Los Angeles Contemporary Exhibitions; *War in the Age of Intelligent Machines* by Manuel De Landa; James Benning's *North On Evers*; NEA support for "Frameline" questioned.

**19:8** Photographs of Claude Cahun; interviews with Soviet photographers; Jeanne Finley's *Nomads at the 25 Door*; *Exhibiting Cultures: The Poetics and Politics of Museum Display* edited by Ivan Karp and Steven D. Lavine; "Beyond Glory: Re-Presenting Terrorism" at the Maryland Institute of Art; SIGGRAPH '91; report on the failing NEA.

**19:7** *A Day in the Life of Ireland* and *The Commitments* by Alan Parker; *Family Snaps: The Meanings of Domestic Photography* edited by Jo Spence and Patricia Holland; *The Circle of Family Life: Pictures from the Human Family Album* edited by David Cohan; "Reframing the Family" at Artists Space and "Pleasures and Terrors of Domestic Comfort" at MoMA, New York; "Representation and Value: What role will the language of feminism play in the artworld of the nineties?" panel; *Exi-iles: Essays on Caribbean Cinema* edited by Mbye Cham; *The Difficulty of Difference: Psychoanalysis, Sexual Difference and Film Theory* by D. N. Rodowick; Judith Barry's "Imagination, Dead Imagine"; *Tribulation 99: Alien Anomalies Under America* by Craig Baldwin; Berenice Abbott, 1898-1991.

**19:6** Interview with filmmaker John Greyson; *Notes of a Hanging Judge: Essays and Reviews 1979-1989* by Stanley Crouch; *Time Passages: Collective Memory and American Popular Culture* by George Lipsitz; *No Respect: Intellectuals & Popular Culture* by Andrew Ross; censorship and media artists; Raindance Foundation 20th Anniversary Celebration; *Le Mois de la Photo* in Montreal; *Chicago Lesbian and Gay Film Festival*.

**19:5** Interview with filmmaker Valeria Sarmiento; interview with photographer Miguel Gandert; *Virtual Reality* by Howard Rheingold and *Cyberspace: First Steps* edited by Michael Benedikt; Issac Julien's *Young Soul Rebel*; *Now You See It: Studies on Lesbian and Gay Film* by Richard Dyer; *How Do I Look? Queer Film and Video* edited by Bad Object-Choices; queer writing; "19.9.41 A Day in the Warsaw Ghetto: A Birthday Trip in Hell" at the Martyrs' Memorial and Museum of the Holocaust, Los Angeles; *New York Lesbian and Gay Experimental Film Festival*.

**19:4** Pan-African cinema; the work of photographer Tina Modotti; *Getting Smart: Feminist research and pedagogy with/in the postmodern* by Patti Lather; "Degenerate Art: The Fate of the Avant-Garde in Nazi Germany" at the Los Angeles County Museum; *Technoculture* edited by Constance Penley and Andrew Ross; *The Ideology of Images in Educational Media: Hidden Curriculums in the Classroom* edited by Elizabeth Ellsworth and Miriamne H. Whatley; NAMAC conference; Robert Flaherty Film Seminar; the NEA and Senator Jesse Helms.

**19:3** Multiculturalism and oppositionality; on the language of theory; *The International Film Festival of India*; "Second Generation Original: Digital Photography in the 1990's" at the University of Minnesota; on the discourses of homelessness; new bookwork by Ruth Laxon; *Faithful Witnesses: Palestinian Children Recreate Their Worlds* by Kamal Boullata; film and video at the Whitney Biennial; Patricia Thornley's "Untitled Projects Room Installation"; NYSCA budget cut 44%.

**19:2** Video, AIDS and activism; *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* by Jonathan Crary; "Contemporary Art from Chile" at the Americas Society Art Gallery, New York; *How to Shoot a Crime* and *Traveling at*

*Night* by Chris Kraus; SPE conference; Karen Knorr's *Marks of Distinction*; *Atlanta Film and Video Festival*; "Why History?: Race and Class in New York City" lecture series at the New York Historical Society.

**19:1** SPECIAL ISSUE: CITY LIVING. "Grand Style" photography of the American city; "Street Sex" by Carol Jacobson and "Love for Sale—Free Condoms Inside" by Gran Fury with PONY; Sub-Saharan cinema; "Labor Stories" by Deborah Bright with Nancy Gonchar; *City of Quartz: Excavating the Future in Los Angeles* by Mike Davis; "Inside Bedford-Stuyvesant" produced by Wardell Gaynor and Joe Dennis; computer games on managing planetary issues; SPE conference; NEA to cut grants to visual artists; index to volume 18.

**18:10** Interview with virtual reality pioneer Jaron Lanier; *Paris is Burning* by Jenny Livingston; *Late Marxism: Adorno, or the Persistence of the Dialectic* by Frederick Jameson; "Yellow Peril: Reconsidered" in Toronto; *Postmodern Education: Politics, Culture, and Social Criticism* by Stanley Aronowitz and Henry A. Giroux; Anthony Aziz's "Public Image/Private Sector: Rhetorical Strategies in a Time of Change"; *Video Witnesses Festival of New Journalism*.

**18:9** Interview with photographer Joan Fontcuberta; Mexican women photographers; "Race to the Screen: A Conference/Festival Exploring Race and Representation in Film and Video"; *International Video Art Festival* in Malaysia; Willie Doherty at Tom Cugliani Gallery, New York; *Reimagining America: The Arts of Social Change* edited by Mark O'Brian and Craig Little; Helen Lee's *Sally's Beauty Spot*; child pornography legislation.

**18:8** Interview with media activist and filmmaker Marlon Riggs; "Teaching TV" at Artists Space, New York; "First Annual Virtual Reality Conference"; John Craig Freeman's "Operation Greenrun II" billboard installation; *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* by Susan Buck-Morss; the Yonemotos' *Made in Hollywood*; Alfredo Jaar at San Diego Museum of Contemporary Art; NAMAC news; Aaron Siskind, 1903-1991.

**18:7** *Das Deutsche Lichtbild* and the militarization of Weimar photography; interview with film scholar Mikhail Yampolski; scientific illustration/visualization; *Havana Film Festival*; "Home: Contemporary Urban Images by Black Photographers" at the Studio Museum in Harlem; *Puerto Rico Mio: four decades of change* by Jack Delano; Marion Post Wolcott, 1910-1990.

**18:6** The history of photojournalism in Mexico; gay fanzines; *Ecstatic Antibodies: Resisting the AIDS mythology* by Tessa Bovine and Sunil Gupta; Susan Wides's "World of Wax"; "Mother and Child Reunion" at Long Beach Museum of Art; Media Alliance conference; The Guerrilla Girls at Baltimore Museum of Art; "The State of Representation: Representation and the State" conference; New York *Lesbian and Gay Film Festival* and *Lookout Lesbian and Gay Video Festival '90*; Center for Arts Criticism's appeal for NEA funding approved.

**18:5** Interview with writer and filmmaker Trinh T. Minh-ha; computer art at SIGGRAPH; Asian films at *San Francisco International Film Festival*; pedagogic strategies in recent video; *Questions of Third Cinema* edited by Jim Pines and Paul

Willemen; ". . . Will Be Televised: Video Documents from Asia" at Los Angeles Contemporary Exhibitions; "Multiples" at Nexus Gallery, Atlanta, GA; *Polemical Landscapes* edited by Edward W. Earle; NEA funding extended for three more years.

**18:4** SPECIAL ISSUE: YOUTH, REPRESENTATION, POWER. Interviews with inner-city media educators; young people discuss video; the videos of John Goss; legislating child pornography; an interview with educational theorist Henry Giroux; *Gender Politics and MTV: Voicing the Difference* by Lisa A. Lewis; "Shooting Back" at the Washington Project for the Arts, Washington, DC; "Magnetic Youth: Teen-Powered TV" at Los Angeles Contemporary Exhibitions; Tony Greene, 1955-1990.

**18:3** Interview with writer and artist Adrian Piper; feminist art and censorship; *Jacques Lacan: a feminist introduction* by Elizabeth Grosz; *Sexual Subversions: Three French Feminists* by Elizabeth Grosz; *Symbols of Ideal Life: Social Documentary Photography in America, 1890-1950* by Maren Stange; "Family Stories" at the Newhouse Center for Contemporary Art, Staten Island, NY; Nancy Barton and Michael Glass at Hallwalls, Buffalo; *Making Good Time* by Mike Mandel; formation of the Droit de Regard in France; NEA censorship; Ed Emshwiller, 1925-1990.

**18:2** Interview with media scholar Kobena Mercer; "Garbage Out Front: A New Era of Public Design" at the Urban Center, New York and "The (Un)Making of Nature" at the Whitney Museum of American Art Downtown, New York; *Tracings of Light: Sir John Herschel and the Camera Lucida* by Larry J. Schaaf; "Amazon Week: Reflecting on the Brazilian Rain Forest—A Dialogue with the Insiders" at Anthology Film Archives, New York; "Rules of Attraction: A Conference on Lesbian and Gay Media"; "King Anthracite" by Stashu Kybartas and George Haven's "Eastern Pennsylvania Anthracite Miners"; Doris Cuspit's "A Sacred Prostitute (one in herself)"; *Hard Core: Power, Pleasure, and the "Frenzy of the Visible"* by Linda Williams; Vanalyn Greene's *A Spy in the House that Ruth Built*; Derry Film and Video Collective denied funding; Out!/D.C. picket NEA meeting; Craig Owens, 1950-1990.

**18:1** SPE Women's Caucus; *Berlin International Film Festival*; photography therapy; museum information on videodisc; "Satellite Cultures" at the New Museum, New York; "Bay Area Media" at SFMOMA; "Visual Aids II" (AIDS-awareness posters) at the District of Columbia Arts Center; "Black Independents On-Line" seminar; "(Art)i(facts): Artists and Neighborhoods" at Maryland Art Place; *Women in the Director's Chair Film Festival*; *Portland International Film Festival*; SPE conference; NEA faces controversies from all angles; index to volume 17.

**17:10** Mapplethorpe and gay representation; *All Consuming Images* by Stuart Ewen; interview with three Chilean filmmakers: Gonzalo Justiniano, Pablo Perelman and Juan Carlos Bustamante; "Uprising: Videotapes on the Palestinian Resistance" at Artists Space, New York; *Feminism/Postmodernism* edited by Linda J. Nicholson; *A Tale of Two Cities: Belfast/Beirut* edited by Gary Nichard and Geno Rodriguez; *Lucky* magazine; National Press Photographers Association annual conference; Mapplethorpe controversy in Cincinnati.

**17:9** The work of photographer Kaucyila Brooke; Steve Fagin's *The Machine That Killed Bad People*; "The Zone of Conventional Practice" at Optica Gallery, Montreal; *SimCity*; activist project by Boy with Arms Akimbo; "The Hidden Apparatus Is At Us" (San Francisco drug wars) at Artists' Television Access; *The Female Gaze: Women as Viewers of Popular Culture* edited by Lorraine Gamman and Margaret Marshment; NYSCA cuts.

**17:8** On home movies; interview with feminist art scholar Griselda Pollock; "VideoSkulptur" at Kölnischer Kunstverein and DuMont Kunsthalle, Cologne, Germany; *Art in the Public Interest* by Arlene Raven; "Living with AIDS: A Collaborative Reflection" at Otis/Parsons Art Gallery, Los Angeles; *Cultural Politics in Contemporary America* edited by Ian Angus and Sut Jhally; "Artists' Books and Publishing" symposium at the Dia Center, New York; *Deeds of War* by James Nachtwey; First Bank cancels its visual arts program.

**17:7** Danny Lyon's album art; interview with Lynn Underhill; the work of William Lyman Underwood; photographs of Nôtre-Dame de Paris; *Universal Abandon?: The Politics of Postmodernism* edited by Andrew Ross; *Remaking History: Dia Art Foundation Discussions in Contemporary Culture Number 4*, edited by Barbara Kruger and Phil Mariani; "Misaligned Shafts" by John Orentlicher; *Forced Out: The Agony of the Refugee in Our Time* by Carole Kismaric; "How Do I Look? Queer Film and Video Screenings and Conference"; Emile de Antonio, 1919-1989.

**17:6** *The Art of Photography 1839-1989* edited by Mike Weaver; *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography* by Sarah Greenough, et al.; on the birth and death of photography; "The Body You Want" at Southern Exposure Gallery, San Francisco; an interview with filmmaker Sergio Bianchi; *Female Spectators: Looking at Film and Television* edited by E. Deidre Pribram; *Guatemala: Eternal Spring, Eternal Tyranny* by Jean-Marie Simon; *Granddaughters of Corn: portraits of Guatemalan women* by Marilyn Anderson and Jonathan Garlock; *On Video* by Roy Armes; *Native American Film and Video Festival*; NEA pulls out from Artists Space.

**17:5** *Changing Chicago: A Photodocumentary* by Naomi Rosenblum and Walter Heinemann; interview with multi-media artist Clarissa Sligh; the picture press in France, 1920-1939; on the manipulation of the frame; *The Pirate's Fiancée: Feminism, Reading, Postmodernism* by Meaghan Morris; *Urinal* by John Greyson; *Hiding in the Light: On Images and Things* by Dick Hebidge; *New York Film Festival*; censorship legislation.

**17:4** On cultural struggle and educational activism; on computer-aided images; manipulated photography; interview with communications theorist Herbert Schiller; "Sophie Calle: A Survey" at the Fred Hoffman Gallery, Santa Monica; "Connie Hatch: After the FACT . . . Some Women" at the Roy Boyd Gallery, Los Angeles; *THE MEDIA LAB: Inventing the Future at M.I.T.* by Stewart Brand; *Glasnost Film Festival*; Robert Flaherty Film Seminar; Howard Wise, 1903-1989.

**17:3** Interview with AIDS activism collective Testing the Limits; *Fragments for a History of the Human Body: Parts One, Two and Three* edited by Michael Feher; the question of plurality; sexual representation in documentary film; *Postmodernism and Its*

*Discontents* edited by E. Ann Kaplan; *Helen Keller Knows She's There* by Sarah Drury; *Thinking Through the Body* by Jane Gallop; *Hidden Agenda* by Jim Gasperini and Ron Martinez.

**17:2** Labor Video; interview with the Committee for Labor Access; Lewis Hine's National Research Project; *Lighting over Braddock* by Tony Buba; "One Year Later: the Closing of Penobscot Poultry and the Transition of a Veteran Employee" by Cedric Chatterley at the Belfast Free Library, Belfast, ME; "Clegg & Guttman" at the Musée d'art contemporain de Bordeaux, France; "America's Finest Tourist Plantation" project in San Diego; "Literacy on the Table: Cultural Fluency and the Act of Reading" symposium; festivals of labor and the arts; report on the NEA; media unions.

**17:1** New autobiographical film and video; colonial film, 1939-1950; images of persons with AIDS; "Until That Last Breath" by Ann Meredith; "Overlooked/ Underpaid: Videos on Women and AIDS" at the New Museum, New York; "House of Weaponlessness" by Felix Droese and "Looking at Militarism" by Margia Kramer at the List Visual Arts Center, Cambridge; "Out of the Classroom: Social Education through Art" at Minor Injury, Brooklyn; "Reclaiming Technology" by Jno Cook at the Randolph Street Gallery, Chicago; *Women in the Director's Chair Film Festival*; index to volume 16.

**16:10** Independent video on the AIDS crisis; sexuality and new video narrative; *Shades of Light: Photography and Australia, 1839-1988* by Gail Newton; *Picturing Australia: A History of Photography* by Anne-Marie Willis; *Australian Photography: The 1980s* by Helen Ennis; *Mother Ireland* by the Derry Film and Video Collective; "The Board Room" by Antonio Muntadas at Gallery Moos, New York; *Berlin Film Festival*; *Third Wave International Women's Film and Video Festival*; William Olander, 1950-1989; Robert Mapplethorpe, 1946-1989.

**16:9** Art Community Counter-practice; Robert Frank's films; Ansel Adams's photographs from Manzanar; "Photographs and Diaries" at the Photo Center Gallery, New York University Tisch School of the Arts; *Behold the Man: The Male Nude in Photography* with essay by Alasdair Foster; *Let's Play Prisoners* by Julie Zando.

**16:8** Discussion with Lawrence Daressa, member of the National Coalition of Independent Public Broadcasting Producers; PBS's "Adventure" series and deconstructivist video; survey of single-shot films; *William Henry Jackson and the Transformation of the American Landscape* by Peter B. Hales; *Male Fantasies, volume 1*; *Women, Bodies, Floods, History* by Klaus Theweleit; *Feminism and Film Theory* edited by Constance Penley; new addition to the George Eastman House; NEA defunds publication of *Red Bass*.

**16:7** On the cult of the artist in the 1980s; interview with artist and writer Victor Bugin; "Chains of Bitter Illusion" by Tony Greene and Richard Hawkins at Los Angeles Contemporary Exhibitions; *Photography/Politics: Two* edited by Patricia Holland, Jo Spence and Simon Watney; *Cinematograph: A Journal of Film and Media Art, Volume 3* edited by Christine Tamblyn; *Mois de la Photo*, Paris.



**16:6** "Anticommunism and the U.S." conference; *Chicago Latino Film Festival*; interview with multi-media artist Pat Ward Williams; On the photographic essay by W. J. T. Mitchell; *Changing Places: Photographs by Catherine Wagner* at Libbie Rice Farish Gallery, Rice University, Houston, TX; "Drawing the Line" at Women In Focus Gallery, Vancouver, British Columbia; *Schooling and the Struggle for Public Life: Critical Pedagogy in the Modern Life* by Henry A. Giroux; *Lifetime Commitment: A Portrait of Karen Thompson* by Kiki Zeldes and Susan Bruce; creation of the Independent Production Service.

**16:5** Interview with New York Film Festival director Richard Peña; *New York Film Festival*; *A Queer Kind of Film Festival*, New York; "Impressario: Malcom McLaren and the British New Wave" at the New Museum of Contemporary Art, New York; diverse festivals and symposiums on black art; Vietnam in 1960s documentary film; *Nordisk Fotokunst—et synspunkt (Nordic Artistic Photography—a viewpoint)* edited by Gert Garmund and Finn Thrane and *Nordisk Fotokunst 1985* with introduction by Gert Garmund; "Media Buff: Media Art of Buffalo, New York" at the Herbert F. Johnson Museum of Art, Ithaca; "Democracy: Education at the Dia Art Foundation, New York; *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* by Kaja Silverman; *As If The Pillars Of Society* by Michael Corris and *Typographic Samples, Pictures & Polemics* by Michael Corris; "Libros: Recent Latin American Artists Books" at the Hostos Community College Satellite Gallery, Bronx; "PhotoHistory VII" symposium.

**16:4** The work of videomaker Marcel Odenbach; *The Burden of Representation: Essays on Photographies and Histories* by John Tagg; on media education; interview with filmmaker Michel Khleifi; *Der Lauf der Dinge (The way things go)* by Peter Fischli and David Weiss; *Constructivism in Film: The Man with the Movie Camera: A Cinematic Analysis* by Vlada Petric; *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* by James Clifford; "New Strategies" at Jan Kesner Gallery, Los Angeles; received and noted.

**16:3** *A History of Photography: Social and Cultural Perspectives* edited by Jean-Claude Lemagny and André Rouillé; interview with videomaker Chip Lord; *The Photographs of Gustave Le Gray* by Eugenia Parry Janis; the work of photographer Frederick Sommer; "Tactical Positions" at Los Angeles Contemporary Exhibitions; *Framing Feminism: Art and the Women's Movement, 1970-1985* edited by Rozsika Parker and Griselda Pollock; *Making Art Together: Step-by-Step* by Herb Perr; "Christian Boltanski: Lessons of Darkness" at the Museum of Contemporary Art, Chicago; Society for Cinema Studies and University Film and Video Association conferences; report on multicultural arts and NYSCA.

**16:2** "Sexism, Colonialism and Misrepresentation" conference; "Photography: The Second Revolution" and "New Technology: Computer Applications in Photography" symposia; Association of American Cultures conference; "Television: Representation/Audience/Industry" conference; "Other/Voices: Issues of Representation and Criticism in Photography" sponsored by SPE Women's Caucus; *American Memory: A Report on the Humanities in the Nation's Schools* by Lynne V. Cheney; *James Madison High School: A Curriculum for American Students* by William J. Bennett; *Toward Civilization: A Report on Arts Education* forwarded by Frank Hodsoll; "Digital Photography: Captured Imagery/Volatile Memory/New Montage" at San Francisco Camerawork; "War and Memory: In the Aftermath of Vietnam" at Washington Project for the Arts, Washington, D.C. and *Unwinding the Vietnam War—From War into Peace* edited by Reese Williams; *Image and Word: The Interaction of Twentieth-*

*Century Photographs and Texts* by Jefferson Hunter; *In Visible Light: Photography and the American Writer: 1840-1940* by Carol Shloss; *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane* by Michael Fried; *Crossing Over: Feminism and Art of Social Concern* by Arlene Raven; "La Photographie du Musée d'Orsay: un choix des collections (1839-1918)" at Musée d'Orsay, Paris, France; *Cahiers du Cinéma: The 1960's* edited by Jim Hillier; *A True Likeness: The Black South of Richard Samuel Roberts, 1920-1936* edited by Thomas L. Johnson and Phillip C. Dunn; "Negotiations for a Heaven on Earth" at the Temple Gallery, Philadelphia; "Infermental 7" at Tralfamadore Café and Hallwalls Contemporary Art Center, Buffalo; "Photographic Aspect of Japanese Art Today" at the Tochigi Prefectural Museum of Fine Arts, Utsunomiya, Japan; NAMAC conference; Lyn Blumenthal, 1948-1988.

**16:1** Teenage pregnancy and the media; *The Family Album* by Alan Berliner; Mariette Pathy Allen's photographs of transvestites; "What Does She Want" feminist video series produced by Lyn Blumenthal; *Mothers & Daughters—That Special Quality: An Exploration in Photographs* essays by Tillie Olsen; *Giving Birth is Just the Beginning: Women Speak About Mothering/Donner naissance n'est qu'un début: Les Femmes parlent de maternité* photographs by Judith Lerner Crawley; *A Portrait of American Mothers & Daughters* photographs by Raisa Fastman; *Superstar: The Karen Carpenter Story* by Todd Haynes; *Alternative Conceptions* by Christina Sunley and Vicki Funari; *Choosing Children* by Debra Chasanoff and Kim Klausner; *A Family to Me* by Linda J. Harness; *Labor More Than Once* by Liz Mersky; *Not All Parents Are Straight* distributed by Cinema Guild; *We Are Family* by Aimée Sands; *A World Unsuspected: Portraits of Southern Childhood* edited by Alex Harris; *Two Portraits, Universal Hotel, Universal Citizen* all by Peter Thompson; "Unacceptable Appetites: A Video Program" at Artists Space, New York; *The Art of Persuasion: A History of Advertising Photography* by Robert Sobieszek; *Channels of Discourse: Television and Contemporary Criticism* edited by Robert C. Allen; *Global Village Documentary Festival; Portland Film Festival; Gran Carnaval de Primavera* ; National Association of Artists' Organizations conference; received and noted; index to volume 15.

**15:10** Ferd Rayher's underattributed contribution to the history of photography; interview with filmmaker Su Friedrich; *Women in the Director's Chair* film and video festival; SPE at 25; *Blasted Allegories* edited by Brian Wallis; *City of Nets: A Portrait of Hollywood in the 1940's* by Otto Friedrich; *Hollywood: Legend and Reality* edited by Michael Webb; *At Work in the Fields of the Bomb* by Robert Del Tredici; *Below the Line: Living Poor in America* by Eugene Richards; "Image and Text" at the Women's Building, Los Angeles; *Pictures of everyday life: the People, Places and Cultures of the Commonwealth* by Noelle Goldman and Stuart Hall; "Demolished by Neglect" photography project in Detroit; NYSCA narrowly defeats accusations for funding projects with homosexual interests.

**15:9** The photographs of William H. Rau; interview with multi-media artist Sherry Millner; the life and work of photojournalists Richard Cross and John Hoagland; *Official Images: New Deal Photography* by Pete Damiel, Merry A. Foresta, Maren Stange and Sally Stein; *Looking On: Images of Femininity in the Visual Arts and Media* edited by Rosemary Betterton; *The Critical Distance: Work with Photography/Politics/Writing* edited by Virginia Coventry; *Committed to Print: Social and Political Themes in Recent American Printed Art* by Deborah Wye; "Finest American City" project in San Diego; "The Way We Look, The Way We See: Art Criticism for Women in the '90s," symposium at the Women's Building, Los Angeles.

**15:8** Rexford Tugwell and Roy Stryker in the 1920s; on artists' pages in magazines; video art that plays with the forms of commercial TV; critical reception of the films of Danny Lyon; "Danny Lyon: Photographs 1962-1987" at the Witkin Gallery, New York; *I Want To Take Picture* by Bill Burke and *East<—>West: A Book Of Fortune* by Steven Cortright; *Paraesthetics: Foucault, Lyotard, Derrida* by David Carroll; *Policing Desire: Pornography, AIDS and the Media* by Simon Watney; *Documentary Photography* by Arthur Rothstein; the end of Portable Channel; received and noted.

**15:7** Interview with videomaker David Ross; "Geography Lesson: Canadian Notes" by Allan Sekula; *Putting Myself in the Picture: A political personal and photographic autobiography* by Jo Spence; black filmmaking in Britain; *Let us now Praise Famous Women: Women Photographers for the U.S. Government 1935-1944* by Andrea Fisher; *After The Great Divide* by Andreas Huyssen; *Transparencies* by Jeff Wall; *Pneuma, 17 Reasons Why* and *Alaya* by Nathaniel Dorsky; *Memory and the Present Film Festival* at Image Forum, Tokyo, Japan; Misrach protests choice of photography commissions by the *Birmingham News*.

**15:6** Interview with writer and educator John Tagg; on nineteenth century photographic records; subjective photography and phenomenology; *The ISCA Quarterly: First Annual Bookworks Edition*, Vol. 4, no. 4 and *The ISCA Quarterly: Second Annual Bookworks Edition*, Vol. 5, no. 4; *Photographie et inconscient: François Soulages et alii* by François Soulages; "The Second Emerging Expression Biennial: The Artist and The Computer" at the Bronx Museum of the Arts, Bronx; *The Case for the Burial of Ancestors, Book Two* by Paul Zelevansky; "Bachelors, Even" at Randolph Street Gallery, Chicago; Misha Gordin at the Detroit Institute of the Arts; *American Film Institute Film and Video Festival*; "Expanding the Audience for Independent Publishers" conference at Writers and Books, Rochester.

**15:5** Films on El Salvador; interview with filmmaker Anthony McCall; the woman in Surrealist photography; *Caught Looking: feminism, pornography & censorship* edited by Kate Elliset et al.; *This is About Incest* by Margaret Randall; *Discussions in Contemporary Culture, Number One* edited by Hal Foster; *Louder Than Words* by Jill Posener; *Visual Anthropology Photography as a Research Method* by John Collier Jr. and Malcolm Collier; *Photography: A Facet of Modernism* by Van Deren Coke; "Talking Pictures: A Conference on Art and Photography" at Ontario College of Arts, Toronto; *New York Film Festival*; "Organizing Alternatives: Independent Media in the US and the UK" conference at the Borough of Manhattan Community College; received and noted.

**15:4** Interview with conceptual artist Bern Porter; *Manhatta* by Charles Sheeler and Paul Strand; *Soweto: The Fruit of Fear* by Peter Magubane; *Lifetimes: Under Apartheid* by Nadine Gordimer and David Goldblatt, *South Africa: The Cordoned Heart* edited by Omar Badsha and *South Africa: A Different Kind of War: From Soweto to Pretoria* by Julie Frederikse; "The Other Body: Cultural Debate in Contemporary British Photography" at the Photographic Resource Center, Boston; the *Margaret Mead Film Festival*; *Toronto International Film Festival of Festivals*; "Eastern Horizons"; NEA overturns criticism grant award. Special Visual Studies Workshop supplement: *Empathy: Contemporary Japanese Photography*.

**15:3** Michael Renov on film noir and disorder; video works by Judith Barry; *Hippolyte Bayard: Naissance de l'image photographique* by Jean-Claude Gautrand and Michel Frizot; *Henri Le Secq: Photographie de 1850 à 1860* by Eugenia Parry Janis; Josiane Satre, *Amateurs, Photography, and the Mid-Victorian Imagination* by Grace Seiberling; "Tracking the Epidemic: 5 Years of the AIDS Crisis" at Eye Gallery, San Francisco; *Cindy Sherman* by Peter Schjeldahl and Lisa Phillips; *The Other New York: Regional Reflections National Video Festival*; *12 Photographers Look At US* introduction by Martha Chahroudi; *The Photographic Art: Pictorial Traditions in Britain and America* by Mike Weaver; The National Museum of Photography, Film, and Television in Bradford, England; received and noted.

**15:2** Richard Avedon's *In the American West*; interview with videomaker Grahame Weinbren; *Photography and Art: Interactions Since 1946* by Andy Grundberg and Kathleen McCarthy Gauss; "1987 Biennial Exhibition" at the Whitney Museum; "Manual" at the Moody Gallery, Houston; *1984: Case Study in Finding an Appropriate TV Newswoman (A CBS Docudrama in Words and Pictures)* by Robert Heinecken; *Moscow Film Festival*; on video distribution; "Documenta 8"; National Alliance of Media Arts annual conference; National Federation of Local Cable Programmers conference.

**15:1** Recent photographic publications from Latin America; interview with filmmaker Judith Williamson; postmodern video biographies; rephotographing projects; the work of Victor Burgin; taxes and art making; SPE conference; "Jacques Lacan: Television" conference at Cooper Union, New York; *1987 New Directors/New Films Festival* at MoMA, New York; "Visual Narratives: New Chicago Video" at the Center for New Television, Chicago; "Dark Rooms" at Artists Space, New York; "Concrete Crisis: Urban Images of the '80s" at Exit Art, New York; index to volume 14.

**14:10** "Out of Eastern Europe: Private Photography" and "Counter-Monuments: Krzysztof Wodiczko's Public Projections" at the List Visual Arts Center, MIT, Cambridge; interview with filmmaker Roger Garcia; Nan Goldin's *The Ballad of Sexual Dependency*; photographs of Paris in the 1860s and '70s; Phil Lucas's *The Honour of All: The Alkali Story*; "Social Engagements: Women's Video in the '80s" at the Whitney Museum; *Fire Over Water* edited by Reese Williams; "Procession of the Fallen Gods: Photography in Nineteenth-Century Egypt" at the J. Paul Getty Museum; *Los Angeles International Gay & Lesbian Film Festival*; *Women in the Director's Chair Film and Video Festival*.

**14:9** The films of Peter Watkins; interview with video journalist Jon Alpert; *Recodings: Art, Spectacle, Cultural Politics* by Hal Foster; "Out of the Studio: Art with Community" at P.S. 1, Long Island City, New York; "Cuba: A View from Inside, 40 Years of Cuban Life in the Work and Words of 20 Photographers" at the Photographic Resource Center, Boston; *Alphabets Sublime: Contemporary Artists on Collage & Visual Literature* by George Myers Jr.; John Pfahl's "Missile/Glyphs"; Peter Lyssiotis's *Three Cheers for Civilization*; François Deschamps's *Life in a Book*; Janet Zweig's *Heinz and Judy: A Play*; *John Thompson: A Window to the Orient* by Stephen White; "Pictorialism: A Symposium on Art Photography, 1885-1925"; reshaping the George Eastman House; Al Robbins, 1938-1987; received and noted.

**14:8** Interview with the Radio Venceremos Collective; *Havana Film Festival*; "Video and Language: Video as Language" at Los Angeles Contemporary Exhibitions; "Disarming Images: Art for Nuclear Disarmament" at the Contemporary Arts Center, Cincinnati; new social documentary; "The Fairy Tale: Politics, Desire, and Everyday Life" at Artists Space, New York; *First Contract: Women and the Fight to Unionize* by Carole Condé and Karl Beveridge; "Artists in the Computer Age" at the Owens-Illinois Art Center, Toledo; "Television's Impact on Contemporary Art" at the Queen's Museum, Flushing, NY; MacArthur Foundation to distribute grants to media art centers; Sam Wagstaff, 1921-1987.

**14:7** Interview with filmmaker Diana Barrie; *Barakei: Ordeal by Roses* by Eikoh Hosoe; 1960s newsreel politics; *Solomon D. Butcher: Photography the American Dream* by John E. Carter; Barbara Norfleet's *All the Right People*; Kirby Dick's *Private Practices: The Story of a Sex Surrogate*; Bill Viola's *I Do Not Know What It Is That I Am Like*; *Misunderstanding Media* by Brian Winston; AFI's *National Video Festival*; video art in *Art Journal* and *Block*; national growth in photography museums; received and noted.

**14:6** Interview with curator Jean-Claude Lemagny; Howard Klein and the Rockefeller Foundation's funding of the media arts; "Viewpoints: Women, Culture and Public Media" conference in New York; *New York Film Festival*; "The Indelible Image: Photographs of War—1845 to the Present" at the Corcoran Gallery of Art, Washington, DC; Victor Burgin's "Office at Night" and Oskar Schlemmer in New York; *X* and *Paintings and Drawings* by Sue Coe and *How to Commit Suicide in South Africa* by Sue Coe and Holly Metz; the outlook for academics in photography and film; received and noted.

**14:5** Interview with filmmaker Lizzie Borden; amateur photography and cinematography from 1897-1923; contemporary Swedish photography; *A Personal View: Photography in the Collection of Paul F. Walter* preface by John Szarkowski; *The Making of a Collection: Photographs from the Minneapolis Institute of Arts* essay by Carroll T. Hartwell; "A Decade of En Foco: A Photographic Exhibition" at the Bronx Museum of the Arts, Bronx, New York; *The Post-Modern Aura: The Act of Fiction in an Age of Inflation* by Charles Newman; *Feine Leute: 111 Photographien der Jahre 1979 bis 1985* by Herlinde Koelbl; *Margaret Bourke-White: A Biography* by Vicki Goldberg; *Toronto International Film Festival of Festivals*; NEA's Artists in Education program changed to Arts in Education; "Women in Photography: Making Connections" conference; New York Media Alliance annual meeting; filmmakers and distributors win case against U.S. Information Agency for hindering foreign distribution; received and noted.

**14:4** Latin American film distribution; the work of photographer Francesca Woodman; *Space Travel: A History* by Wernher Von Braun, *NASA: America in Space* by Wendy Baker, *In Advance of the Landing: Folk Concepts of Outer Space* by Douglas Curran and *25 Years of Space Photography* introduction by Christopher Knight; the unshowable in Françoise Romand's *Mix-up*; Judit Ember and Gyula Gazdag's *The Resolution*; Doris Dorrie's *In the Belly of the Whale*; "An Exhibit Concerning A.I.D.S." by Gypsy Ray at University of California Extension Center, Berkeley; *Video Classics: A Guide To Video Art and Documentary Tapes* by Deirdre Boyle; *TV Guides: A Collection of Thoughts about Television* edited by Barbara Kruger; Carma Hinton and Richard Gordon's *To*

*Taste a Hundred Herbs: Gods, Ancestors and Medicine in a Chinese Village*; "Untitled (Conference)" in Buffalo; on *Zone* and *The Archive*; Ralph Steiner, 1899-1986; Jacques-Henri Lartigue, 1894-1986; Russell Lee, 1903-1986; received and noted.

**14:3** The work of videomaker Ilene Segalove; *On the Line: The New Color Photojournalism* by Adam D. Weinberg; *The Colonial Harem* by Malek Alloula; *Scenario du Film "Passion"* and *Soft and Hard* by Jean-Luc Godard and Anne-Marie Mieville. Special section: Papers from the "The Visual Artists' Organization: Past, Present and Future" conference at the Visual Studies Workshop.

**14:2** Special section on contemporary Australian photography; the interactions between music video and filmmaking; *Beneath the Skin* and *Possibly in Michigan* by Cecelia Condit; *Robert Frank: New York to Nova Scotia* edited by Anne W. Tucker; *The Cuban Image: Cinema and Cultural Politics in Cuba* by Michael Chanan; *Artists Against War and Fascism: Papers of the First American Artists' Congress* introduction by Matthew Baigell and Julia Williams; *Film: The Front Line 1983* by Jonathan Rosenbaum and *Film: The Front Line 1984* by David Ehrenstein; *The Bible and the Image: The History of Photography in the Holy Land, 1839/1899* by Yeshayahu Nir; the Friends of Photography move to San Francisco; success of the "Alive From the Center" TV series; the growing field of public access television; received and noted.

**14:1** The work of conceptual artist Lynn Hershman; the work of multi-media artist Theresa Cha; "The New York School: 1935-1963" at the Corcoran Gallery of Art, Washington, DC; "Media Hostages: A Video Triptych" at Exit Art, New York; Howard Fried's "The Museum Reaction Piece" and Ulay and Marina Abramovic's "Nightsea Crossing"; "New Video: Japan" at MoMA, New York; *Sun Gardens: Victorian Photograms* by Anna Atkins with text by Larry J. Schaaf; Society for Cinema Studies conference; "On the Line: The New Color Photojournalism" at the Walker Art Museum; *Women in the Director's Chair Film and Video Festival*; new Argentine films; received and noted; index to volume 13.

**13:10** Interview with videomaker Ed Bowes; *Ansel Adams: An Autobiography* by Mary Street Alinder; "Blacks in America: A Photographic Record" at George Eastman House; "America: Another Perspective" at Photo Center Gallery, New York University; *Seventeen* and censorship on Public TV; "Beyond Words: The Art of the Book" at the Memorial Art Gallery, Rochester, NY; two books by Gary Richman; Mark Rappaport's *Chain Letters*; *International Center of Photography Encyclopedia* edited by William L. Broecker and *Photographers Encyclopedia International: 1839 to the Present* by Michele and Michel Auer; Squeaky Wheel opens in Buffalo; SPE conference; Henry Holmes Smith, 1909-1986; received and noted.

**13:9** *The History of Photography: From 1839 to the Present Day* by Beaumont Newhall and *A World History of Photography* by Naomi Rosenblum; *A.A.E. Disdéri and the Carte de Visite Portrait Photograph* by Elizabeth Anne McCauley; *Landscape as Photograph* by Estelle Jussim and Elizabeth Lindquist-Cock; on Atget's streets; *L'Amour fou: Photography & Surrealism* by Rosalind Krauss and Jane Livingston; Lorie Novak at the Stanford University Museum of Art; Ross McElwee's *Sherman's March: A Meditation on the Possibility of Romantic Love in the South During an Era of Nuclear Weapons Proliferation*; *Appropriation of*

*Culture: The IBM Tramp* by Stephen Papson; Women's Caucus for Art conference; "Deep Dish TV" on satellite; publication sources; received and noted.

**13:8** Mary Kelly's *Post Partum Document*; conversation between bookartist Mary Kelly and filmmaker Laura Mulvey; text as image in recent experimental films from North America; *Plain Pictures of Plain Doctoring: Vernacular Expression in New Deal Medicine and Photography* by John D. Stoeckle, M.D. and George Abbott White; a selection of videos from the Contemporary Art Television Fund; "Music Video: The Industry and Its Fringes" at MoMA; Frank Gillette's *In the Creeks*, Buky Schwartz's "TV Stripes on Tree Stumps" and Sara Horbacher's "Engendered Species"; *Havana Film Festival*; Annenberg School Press drops *Studies in Visual Communication*; Willard Van Dyke, 1904-1986; publication sources; received and noted.

**13:7** The photographs of Bill Brandt; interview with Jill Godmilow; video preservation; *i mean you know* by Warren Lehrer; *French Fries* by Dennis Bernstein and Warren Lehrer; *Transmission: Theory and Practice for a New Television Aesthetics* edited by Peter D'Agostino; "Pioneers of Russian Photography: 1917-1941" and "Soviet Photography of World War II: 1941-1945" at International Center of Photography, New York; videos by Linda Montano; *Leipzig International Film Festival*; Association of Independent Video and Filmmakers file suit against U.S. Information Agency for censoring work for export; received and noted.

**13:6** Interview with filmmaker Manuel DeLanda; "Letterism and Hypergraphics: The Unknown Avant-Garde, 1945-1985" at Franklin Furnace, New York; contemporary British video; *New York Film Festival*; "Self-Portrait: The Photographer's Persona, 1840-1985" at MoMA; *Walker Evans at Work* with an essay by Jerry L. Thompson and *James Agee: A Life* by Laurence Bergreen; "SNAP! Photography '85" at the San Francisco Arts Commission Gallery; "Light Work: Photography Over the 70's and 80's" at Everson Museum of Art, Syracuse; Arthur Rothstein, 1915-1985; received and noted.

**13:5** Interview with text artist Bonnie Gordon; cinema from Africa; videos by William Wegman and Michael Smith; report from Germany; "André Kertész: Of Paris and New York" at The Art Institute of Chicago; Rita Myers's "Allure of the Concentric"; Nic Nicosia's "Near (Modern) Disasters"; Yvonne Rainer's *The Man Who Envied Women*; *San Francisco International Video Festival*; 100th issue of *Aperture*; received and noted.

**13:4** Artists' books and photography; 1970s feminist video performances; Ray Metzker at the Museum of Fine Arts, Houston; Steven Fagin's *Virtual Play: The Double Direct Monkey Wrench in Black's Machinery—Dedicated to Lou Andreas-Solomé*; "Signs of the Times: Some Recurring Motifs in Twentieth-Century Photography" at the SFMoMA, San Francisco; a selection of videos shown in New York; AFI's *National Video Festival*; National Alliance of Media Arts Centers conference; *Toronto International Film Festival of Festivals*; *Camerawork* folds; "Alive From Off Center" artists' video television series; Media Study/Buffalo closes; Herbert Bayer, 1900-1985; André Kertész, 1894-1985; received and noted.

**13:3** Interview with Julia Lesage, cofounder of *Jump Cut*; *Political Uses of Photography in the Third French Republic, 1971-1914* by Donald E. English and *Silver Cities: The Photography of American Urbanization, 1939-1915* by Peter Bacon Hales; on postmodern theory and photography; "Boston Now: Photography" at the Institute of Contemporary Art, Boston; *Global Documentary Festival*; attempt to impose a "decency standard" at the NEA; George Eastman House to stay in Rochester; Local Cable Programmers annual conference; First Congress of Experimental Filmmakers; "Artside Out" billboard project in Minneapolis, MN; received and noted.

**13:1&2** Photographs of the atomic cloud; interview with Martha Wilson, founder of Franklin Furnace; *Observations: Essays on Documentary Photography* edited by David Featherstone; *Mining Photographs and Other Pictures, 1948-1968, A Selection from the Negative Archives of Shedden Studio, Glace Bay, Cape Breton, Photographs by Leslie Shedden* edited by Benjamin H.D. Buchloh and Robert Wilkie; the films of Moholy-Nagy; videos by Dan Reeves; *Photography Against the Grain: Essays and Photo Works 1973-1983* by Allan Sekula; "Artists' Book Conference"; Victor Landweber and Max Almy at the Museum of Photographic Arts, San Diego; James Casebere at the Minneapolis College of Art and Design; *Information and the Crisis of Economy* by Herbert I. Schiller; video at the Whitney Biennial and other Manhattan venues; Owen Jay Shapiro's *Alinsky's Children (open Secrets)*; Bill Seaman's *The Water Catalogue* and *S.HE*; *Los Angeles International Film Exposition*; destructive investigating at the *Voice*; Kodak endows George Eastman House for archives facility; received and noted; index to volume 12.

**12:10** Interview with videomaker Barbara Buckner; Elizabeth McCausland's contributions to photography; McCausland's essays on photography; "A Vision Exchanged: Amateurs and Photography in Mid-Victorian England" at the George Eastman House; two exhibitions by James Friedman; photographs from Berlin at the California Museum of Photography; *Theodore Roszak: Photograms*; SPE conference; CAA conference; received and noted.

**12:9** Carolee Schneemann's *ABC—We Print Anything—In the Cards*; Jane Gallop on the sexuality of the text; *Difference: On Representation and Sexuality* edited by Craig Owens et al.; "Difference: On Representation and Sexuality" at the New Museum of Contemporary Art, New York; "Revising Romance: New Feminist Video" organized by the American Federation of the Arts; *United States Film Festival*; *Concepts in Film Theory* by Dudley Andrew; publication sources; received and noted.

**12:8** Hollis Frampton at the Albright-Knox Gallery, Buffalo; *Diane Arbus: A Biography* by Patricia Bosworth; *Diane Arbus: Magazine Work* edited by Doon Arbus and Marvin Israel; Larry Gottheim's *Elective Affinities*; *Seattle Subtext* by Paul Berger; Tom Arndt at The Minneapolis Institute of Art; Gyorgy Kepes at the International Center of Photography; "Video: A Retrospective" at the Long Beach Museum of Art, Long Beach; "Documentary Today: A Symposium"; artists' book publishing; Latin American photography; received and noted.

**12:7** Interview with filmmaker Peter Wollen; *The Golden Age of British Photography, 1839-1900* edited by Mark Haworth-Booth; the image of the U.S. in video art; *American Photography: A Critical History, 1945 to the Present* by Jonathan Green; photographs of the Olympics at The Museum of Contemporary Art, Los Angeles; "Video Ritual" at MoMA; "Thresholds" by



Harriet Casdin-Silver at the Museum of Holography, New York; "Exposed and Developed: Photography Sponsored by the National Endowment for the Arts" at the National Museum of American Art, Washington, D.C.; received and noted.

**12:6** *The Voyage* by Emmett Williams; interview with Printed Matter; *Alice Doesn't: Feminism, Semiotics, Cinema* by Teresa de Lauretis and *Re-Vision: Essays in Feminist Film Criticism* edited by Mary Anne Doane, Patricia Mellencamp and Linda Williams; Richard Prince at Baskerville + Watson, New York; *Social Graces* by Larry Fink; *Les Rencontres Internationales de la Photographie* in Arles, France; publication sources; received and noted; special Visual Studies Workshop supplement: *The Czech Avant-Garde and the Book, 1900-1945*.

**12:5** Interview with filmmaker Michelle Citron; Michelle Citron's *What You Take for Granted*; "The Luminos Image" video installations at Stedelijk Museum, Amsterdam; Mark Klett and Terry Husebye at Art Institute of Chicago; *Structure of the Visual Book* by Keith Smith; *The Restless Decade: John Gutmann's Photographs of the Thirties* edited by Lew Thomas; video at the Venice Biennale; *Video 84* in Montreal; NAMAC annual conference; AFI's *National Video Festival*; Media Alliance annual conference; received and noted.

**12:4** Interview with multi-media artist Vito Acconci; Robert Fichter at SFMOMA; Jacob Holt's *Picture America*; "The Turbulent Sixties in the San Francisco Bay Area: Photography of Dissent" at Focus Gallery, San Francisco and "Richard Gordon" and "Lionel Delevingne" at San Francisco Camerawork; Bette Gordon, Kathy Acker and Renee Shafransky's *Variety*; "Recent Acquisitions" at MoMA; *Filmex: Los Angeles Flm Festival*; Stan VanDerBeek, 1927-1984; Lee Witkin, 1935-1984; publication sources; received and noted.

**12:3** Interview with author and photography historian John Szarkowski; books by John Szarkowski; the troubled archives of the George Eastman House; Robert Adams, Jim Goldberg and Joel Sternfeld at MoMA; Julie Gustafson and John Reilly's *The Pursuit of Happiness*; Anna Gronau's *Regards*; Getty Museum acquires two private photography collections and hires Weston J. Naef as curator; change in regulations for non-profit groups; Barbara Latham, 1947-1984; received and noted.

**12:1&2** Photographs of Sarah Charlesworth; interview with filmmaker Babette Mangold; on biographies of photographers; *Alfred Stieglitz and the Photo-Session* by William Innes Homer; *Alfred Stieglitz: Photographs & Writings* by Sarah Greenough and Juan Hamilton; *Philadelphia Naturalistic Photography: 1865-1906* by Mary Panzer; *Stieglitz: A Memoir/Biography* by Sue Davidson Lowe; "Czech Photography, 1918-1938" in Germany and Austria; artists' book distribution; Noel Buckner, Mary Dore and Sam Siles's *The Good Fight: The Abraham Lincoln Brigades in the Spanish Civil War*; James Benning's *American Dreams* and *8 1/2 X 11*; Barbara Kruger in New York City; Suzanne Hellmuth and Jock Renolds's "Speculation: An Installation"; "Futurism and Photography" at Long Island University, New York; *The Culture of Time and Space* by Stephen Kern; controversy over NEA art criticism fellowships; 21 years of SPE; publication sources; Ansel Adams, 1902-1984; received and noted; index to volume 11.

**11:10** Howard Wise's commitment to video art; "The Family of Man: 1955-1984" at P.S. 1, New York; "Photography in California: 1945-1980" at SFMOMA; Ted Victoria at P.S. 1, New York; Laura Mulvey and Peter Wollen's *The Bad Sister*; the message of United States Information Agency; hearings on funding for independent film and video; Hollis Frampton, 1936-1984; received and noted.

**11:9** Cold War video works; new 3-D cameras and the technology market; Miguel Linn's *Alsino and the Condor*; *Macmillan Biographical Encyclopedia of Photographic Artists & Innovators* edited by Turner Browne and Elaine Partnow, *Contemporary Photographers* edited by George Walsh and *International Photography Index: 1979* edited by William S. Johnson and Susan E. Cohan; *Still Life* by Peter Nadin; the rise of new German cinema; 1984 Los Angeles Olympic Arts Festival; publication sources; received and noted.

**11:8** Images of Central American crises; *El Salvador: Work of Thirty Photographers* edited by Harry Matron, Susan Meiselas and Fae Rubenstein; "Video Art: A History" at MoMA; Owen Jay Shapiro's *Alinsky's Children (The Dr. John Haney Sessions)*; Sheila Metzner at the Clarence Kennedy Center, Cambridge, MA; home video recorders confront copyright law; "Photography of the 50's—Aspects of a new beginning" conference in Hamburg, Germany; NYSCA's budget reduced; received and noted.

**11:7** AFI's National Center for Film and Video Preservation opens; change in funding distribution in New York State; "Photography and the Industrial Image" at the Photo Center Gallery, New York University; images of the Civil War in the Illustrated Press; Scott MacDonald on North American avant-garde film; "The Photographer: Far from the Truth" at the Brooklyn Academy of Music, Brooklyn; "When Words Become Works: Video Program" at the Minnesota College of Art and Design; Annie Leibovitz at Sidney Janis Gallery, New York; new national support for local art agencies; publication sources; received and noted.

**11:6** Interview with media activist George Stoney; *The Anti-Aesthetic: Essays on Postmodern Culture* edited by Hal Foster; Lizzie Borden's *Born in Flames*; "The Way We Live Now: Beyond Social Documentary" at P.S. 1, New York; "Union Made" at 1199 Gallery, New York; *Committing Photography* by Su Braden; Ken Feingold's *5dim/MIND*; *Catalogue* by Paul Rutkovsky and *The Crossroads Novelty Corp Spring Catalogue* by Paul Zelevansky; National Association of Artists Organization conference; *Edinburgh Television Festival*; funding for independent television declines; AFI's *National Video Festival*; study group meeting of Media Alliance; received and noted.

**11:5** *The American Space: Meaning in Nineteenth-Century Landscape Photography* edited by Daniel Wolf; *Carleton E. Watkins, Photographer of the American West* by Peter E. Palmquist; interview with filmmaker Shirley Clarke; Steina and Woody Vasulka's image-processed video; "Invention and Allegory" at Daniel Wolf, New York; *New York Film Festival*; "Symposium on Photography Theory" at Ryerson Polytechnical Institute; new role for NEA overview panel; AVIF prepare for new public television legislation; publication sources; received and noted. Special Visual Studies Workshop supplement: *Video Installation 1983*.

**11:4** Interview with theater owner and activist Karen Cooper; Paper Tiger Television; Gilbert & George at Sonnabend Gallery, New York; Kenneth Josephson at the Museum of Contemporary Art, Chicago; *Lines on Lines* by Kay Rosen, *Short Cycle* by Dennis Walsak and *This is a Test* by Mimi Smith; "Electronic Visions" at the Hudson River Museum, Yonkers, NY; publication sources; received and noted.

**11:3** *Photography and Architecture: 1839-1939* by Richard Pare; "Video as Attitude" at the Museum of Fine Arts, Santa Fe and the University Art Museum, University of New Mexico, Albuquerque; part two of interview with filmmaker Robert Nelson; photographs by Jan Groover; video and photography at the 1983 Whitney Biennial Exhibition; *Halsman: Portraits* and *Bill Brandt Portraits*; National Federation of Local Cable Programmers conference; NAMAC conference; received and noted.

**11:1&2** "The Era of the French Calotype" at George Eastman House; "Paper and Light: The Calotype in France and Great Britain, 1839-1870" at the Museum of Fine Arts, Houston; "Masterpieces of the French Calotype" at Princeton University Art Museum; Catherine Lord on art criticism; on deconstruction; Martha Rosler on documentary; the photographer in Vietnam; early feminist video; selections from video series "Communications Update"; video installations by Lauren Ewing; image-processed video; part one of interview with filmmaker Robert Nelson; *Jerome Liebling Photographs* with essays by Anne Halley and Alan Trachtenberg; *Born to Work* by Nick Hedges and Huw Beyon and *Strength Enough* by Robert E. Dorkson; *The Fear that Binds Us* by the Iris Video Collective; recent videos seen in New York, Washington D.C. and Paris; *A Humument: A Treated Victorian Novel* by Tom Phillips; *Primer: Ritual Elements (Book One)* by Helen M. Brunner; *Real Lush* by Kevin Osborn; Jack Teemer at the Akron Art Museum; WNET closes; Media Alliance conference; "Color in the Street" conference; publication sources; received and noted; index to volume 10.

**10:10** The work of Jacob Riis; interview with curator John Hanhardt; *Commodity Character* by Paul Rutkovsky and *Volunteer* by Anne Turyn; Robert Heinecken at the Los Angeles Center for Photographic Studies; selection of videos shown in New York; SPE conference; publication sources; received and noted.

**10:9** Interview with bookartist Felipe Ehrenberg; *Images of War: 1861-1865* edited by William C. Davis; videos by James Byrne; Milton Rogovin at Buffalo State University College; *The Unpretentious Pose: The Work of E.O. Goldbeck, A People's Photographer* by Marguerite Davenport; Office of Management and Budget proposes to deny funding for political advocacy; publication sources; received and noted.

**10:8** Interview with videomaker Gary Hill; *Berenice Abbott: American Photographer* by Hank O'Neal; *Picture America* by James Alinder; *Photographs and Words* by Wright Morris; selection of video showing in New York; *Danger Live Artists* by John Fekner and *Initiation Dream* by Pauline Oliveros and Becky Cohen; the work of Max Yavno; decline of photography sales; received and noted. Special report to the members of the Visual Studies Workshop.

**10:7** *Reading Into Photography* edited by Thomas F. Barrow, Sheley Armitage and William E. Tydeman and *Thinking Photography* by Victor Burgin; on reading photographs; selections from video showing in New York; Lawrence McFarland at the Eltherton Gallery, Tucson, AZ; Bruce Davidson at International Center of Photography, New York; NEA under Frank Hodsoll; publication sources; received and noted.

**10:6** Interview with photographer Gyorgy Kepes; the legacy of Germany's New Vision at the Chicago Institute of Design; the development of postmodern photography; "Video + Satellite" at MoMA; selections of video showing in New York; "Photography 1922-1982" in Cologne; "Info/tograph" at the Eighth Street Gallery, Los Angeles; received and noted.

**10:5** Photography, history and politics from Cuba; the work of multi-media artist Francesc Torres; "Bookworks 1982: An International Conference of Artists, Writers, and Independent Publishers" at the Moore College of Art, Philadelphia; *New York Film Festival*; video art showing in New York; *Through Indian Eyes: 19th and Early 20th Century Photography from India* by Judith Mara Guttman; publication sources; received and noted.

**10:4** Interview with photographers Carole Conde and Karl Beveridge; on teaching art; artists making and remaking the news; "New Imagery" and "Performance Video" at MoMA; *La Decision de Vencer (Decision to Win)* and *Morazan* by the Cero a la Izquierda Film Collective; *Photography: A Concise History* by Ian Jeffery; report from Los Angeles; publication sources; received and noted.

**10:3** Interview with bookartist Telfer Stokes; Spanish Photography, 1930-1980; Nam June Paik at the Whitney Museum; Jock Sturges at MoMing Dance and Art Center, Chicago and Nicolas Nixon at Edwynn Houk Gallery, Chicago; "Chicago Video" at MoMA; Lee Friedlander at the Akron Art Museum, Chicago; NEA launches regional fellowship in media arts; received and noted.

**10:1&2** On arts defunding; on postmodern photography; interview with filmmaker Bruce Conner; Juan Downey's *Looking Glass*; videos by Bill Viola; Benjamin and photography; *The Sources of Modern Photography* edited by Peter Bunnell and Robert Sobieszek; Bart Parker at the Los Angeles Center for Photographic Studies; *Tropicartica* by Francis Coutellier, Serge Morin and Pavel Skalnik; Barbara Kasten at California State University, Long Beach; *Cultural Connections* by Eldon Garnet and *Dressing Our Wounds in Warm Clothes* by Donna Henes; Richard Baron at the Midtown Y Gallery, New York; Association of Nicaraguan Photographers holds first meeting; SPE conference; NAMAC conference; publication sources; received and noted.

**9:10** *Harlem Document: Photographs, 1932-1940* by Aaron Siskind; artists' books from the Synapse Press; MANUAL on the deconstruction of modernism; on Kodak color photographs; video selections shown in New York; Kevin Rafferty's *Atomic Cafe*; *1981 San Francisco International Traveling Video Festival*; publication sources; received and noted.

**9:9** "When Words Fail: German Photography from its Origins through the Avant-garde, 1840-1940" at the International Center of Photography, New York; *The Auschwitz Album: A Book Based Upon an Album Discovered by a Concentration Camp Survivor*, Lili Meier text by Peter Hellman; *Creative Artists Public Service/Independent Curators Incorporated 1981 Traveling Video Festival*; "From the Academy to the Avant-Garde" at the Visual Studies Workshop; notes on street photography; *Equilibrium and the Rotary Disc* by Robert Cumming; *The American Daguerreotype* by Floyd and Marion Rinhart; publication sources; received and noted.

**9:8** Robert Frank's America; "American Frontiers: The Photographs of Timothy O'Sullivan" at the Philadelphia Museum of Art; *New Color Photography* by Sally Eauclaire; "Exploring Society Photographically" at Northwestern University, Chicago, IL; "What is life like in the Ruhr?" in Essen, Germany; "LA/Ways of Working" at the Los Angeles Center for Photographic Studies; Mel Rosenthal at Hostos College, Bronx; Bob Thall at the MoMing Dance and Arts Center, Chicago; publication sources; received and noted.

**9:7** The work of videomaker Mary Lucier; interview with filmmaker J. J. Murphy; "Landscape Directives" at the Los Angeles Center for Photographic Studies; *The Work of Atget: Old France* by John Szarkowski and Maria Morris Hamburg; selections of videos shown in New York; "New Ohio Photography" at the Cleveland State University Gallery; Synapse Media Center closes; publication sources; received and noted.

**9:6** Chinese photography; video installations of Rita Myers; *Ithaca Video Festival*; *William Klein: Photographs*; Arnaud Maggs in Toronto; *New American Nudes: Trends and Attitudes* edited by Arno Rafael Minkkinen; NYSCA discontinues funding for public access TV in Rochester; copyright case over home video; received and noted.

**9:5** Interview with filmmakers James Benning and Bette Gordon; conceptual art and photographic installations; *From the Missouri West* and *Beauty in Photography: Essays in Defense of Traditional Values* by Robert Adams; *New York Film Festival*; *Nicaragua* by Susan Meiselas, *Visions of China* by Marc Riboud and *Police Work* by Leonard Freed; Anita Thatcher's *Lighthouse*; Jerry Berndt at the Project Arts Center, Cambridge, MA; NEA update; publication sources; received and noted.

**9:4** Latin American photography; interview with Robert Heinecken; *Slave to Beauty: The Eccentric Life and Controversial Career of F. Holland Day—Photographer, Publisher, Aesthete* by Estelle Jussim; *Camera Lucida: Reflections on Photography* by Roland Barthes; Horace Nicholls at the Photographers' Gallery, London; *Park City* by Lewis Baltz; report from Los Angeles; publication sources; received and noted.

**9:3** Interview with multi-media artist Martha Rosler; "Before Photography: Painting and the Invention of Photography" at MoMA; Barbara Crane at Columbia College, Chicago; *Walker Evans and Robert Frank: An Essay on Influence* by Tod Papageorge; "Color in the Photograph" in Cologne, Germany; AFI's *National Video Festival*; change in NEA funding; Light Gallery trims its activities; publication sources; received and noted.

**9:1&2** Four new publications on Dorothea Lange; "Southern Eye, Southern Mind: A Photographic Inquiry" conference and exhibition in Memphis; shifts in the photographic document from Stieglitz to Heinecken; history of the cliché-verre; Sonia Landy Sheridan on the tools of the artist; interview with Tom Chomont; 1981 Whitney Biennial; *The Courtship Pattern of Chairs* by Rebecca Michaels; *Seeing Egypt* by James Snitzer; *of celebration of morning: a polysemiotic fiction* by Dick Higgins; "The Carl Siembab Gallery" at the Institute of Contemporary Art, Boston; "New Photogenics" at Central Washington University, Ellensburg; NEA cuts media arts budget; *Aperture* sues William Klein; Media Alliance conference; new photography task force meeting for NEA; publication sources; received and noted; index to volume 8.

**8:10** Interview with Joyce Wieland; work by Patrick Clancy; "Multicultural Focus: A Photography Exhibition for the Los Angeles Bicentennial" at the Los Angeles Municipal Art Gallery; interview with Sheila Pinkel on "Multiple Focus"; Ray Metzker at the Paul Cava Gallery, Philadelphia; Valie Export's *Invisible Adversaries*; *Ransacked: Aunt Ethel, An Ending* by Nancy Holt; report on photography organizations; SPE conference; visual arts program at NEA restructured; received and noted. Special color portfolio and information on NEA fellowship recipients in photography.

**8:9** The work of photographer John Divola; interview with Robert Mayer, director of George Eastman House; Michael Lesy's *Time Frames: The Meaning of Family Pictures*; *Fox Talbot and the Invention of Photography* by Gail Buckland; Jane Wenger's photographic installation at the Museum of Contemporary Art, Chicago; Roger Vail at the Douglas Kenyon Gallery, Chicago; Michael Powell's *Peeping Tom*; Jo Spence and Doreen Lindsay at the Powerhouse, Montreal; SUNY Buffalo to terminate academic affiliation with Visual Studies Workshop; "Annual Independent Filmmakers Exposition"; new videodisc technology; publication sources; received and noted.

**8:8** *Harry Callahan: Color, 1941-1980* and *Water's Edge* by Harry Callahan; Scott MacDonald on film length; memories of the FSA; William Anastasi's "Coincidents"; *The Photography A-V Program Directory* by A.D. Coleman; *He./She.* by Robert Heinecken; "Photography: Made in Philadelphia 5" at the Institute of Contemporary Art, Philadelphia; Visualizations Gallery to distribute video art; Marshall McLuhan, 1911-1980; publication sources; received and noted.

**8:7** Interview with bookartist Ed Ruscha; films by George Griffin; "Renunciation of the Single Image" in Essen, Germany; Gretchen Garner at Dart Gallery, Chicago; Paul Diamond at the MoMing Dance and Arts Center, Chicago; "Long Beach: A Photographic Survey" at California State University, Long Beach; *St. Louis & the Arch: Photographs* by Joel Meyrowitz; "Woman/Image/Nature" at the Tyler School of Art, Philadelphia; Photograph Gallery buys Eugene Smith prints for one million; New York legislation to protect print buyers; publication sources; received and noted.

**8:6** "Photo Politic" at P.S. 1, New York; *Ownership of the Image: Elements for a Marxist Theory of Law* by Bernard Edelman; *Photography/Politics: One* edited by Terry Dennett, David Evans, Sylvia Gohl and Jo Spence; Frank Gillette at the Corcoran Gallery of Art, Washington, D.C.; continued investigation on Kodak color stability; "Television/Society/Art symposium" at the

Kitchen, New York; "Lotita Raclin Rogers Memorial Conference on Feminist Film Criticism" at Northwestern University, Evanston; received and noted; special record of the NEA photography grants in 1980 and 1981.

**8:5** Interview with photographer Robbert Flick; the work of Lisa Bloomfield, Gillian Brown and Diane Buckler; report from Philadelphia; videos by recipients of Creative Artists Program Service grants; "The Portrait Extended" at the Museum of Contemporary Art, Chicago; *The Paper Negative* by Danny Lyon; Robert Frank film retrospective at the Whitney Museum; "Modern British Photography" at the Museum of Modern Art, Oxford, England; *New York Film Festival*; breakdown of NEA grants for photography; SPE conference; Robert Mayer named Eastman House director; publication sources; received and noted.

**8:4** Interview with MANUAL's Ed Hill and Susan Bloom; portraits by Anne Noggle; on reading images by John Brumfield; "Treasures of the Royal Photographic Society: A Conference on Victorian and Edwardian Photography" at Boston University; "The New Vision: Forty Years of Photography at the Institute of Design" at Light Gallery, New York; *Photography & Society* by Gisèle Freund; Jerry Burchfield and Victor Landweber at Cohan and Ziskin, Los Angeles; "Words and Images" at the Photo Gallery, Ottawa; "Photography of the Fifties: An American Perspective" at the International Center of Photography, New York; "Photokina '80"; Media Alliance conference; publication sources; received and noted.

**8:3** The work of Frederick Sommer; interview with filmmaker James Blue; Andy Grundberg on critical pluralism; Keith Smith at In a Plain Brown Wrapper, Chicago; "Photography: Recent Directions" at the DeCordova Museum, Lincoln; Rosalind Solomon at the Corcoran Gallery of Art, Washington, D.C.; Long Island Project at Hofstra University; "American Light: The Luminist Movement 1850-1875" at the National Gallery of Art, Washington, D.C.; Helen Levitt at Sidney Janis Gallery, New York; scandal concerning Kodak's color longevity; NEA to evaluate photography program; Gregory Bateson, 1904-1980; publication sources; received and noted.

**8:1&2** Gilles Peress's photographs of Iran; Avant-garde film of the '20s; Robert Frank's Americans; tourist photography; Generated Systems Workshop at Columbia College, Chicago; Marilyn Bridges at CEPA Gallery, Buffalo; "Art of the State: Photography 1978-1979" at the Worcester Art Museum; Kenneth Flecher and Paul Wong's "Murder Research"; George Eastman House to expand; publication sources; received and noted; index to volume 7.

**7:10** Ugo Mulas's "Verifications"; André Kertesz at the Serpentine Gallery, London; SPE conference; "Conference on Visual Anthropology" in Philadelphia; "Preservation and Restoration of Photographic Images" in Rochester; Color Photography Symposium at International Center of Photography; news notes; publication sources; received and noted.

**7:9** On photographs and time; on photographic representation; on meanings in photography; the work of photographer Jenny Wrenn; "American Images" at the Corcoran Gallery of Art, Washington, D.C.; "Washington Photography: A Different Light" at Washington Project for the Arts, Washington, D.C.; *The Isolation and Intrusion Series* by Tom Patton; Barbara Karant at

the Alan Frumkin Gallery, Chicago; Jerry Uelsmann at the Chicago Center for Contemporary Photography; *Independent Filmmakers' Exposition*; Association of Independent Video and Filmmakers push for access; news notes; publication sources; received and noted.

**7:8** Interview with Carolee Schneemann; work of photographer's Holly Wright and Linda Lindroth; Errol Jackson and Henry Moore; photographer and sculptor; report on the George Eastman House; "Fabricated to be Photographed" at SFMOMA, San Francisco; *Negative/Positive: A Philosophy of Photography* by Bill Jay; *A Catalog for the Environment: Wayne County—The Aesthetic Heritage of a Rural Area* by Stephen W. Jacobs; Cecil Beaton, 1904-1980; news notes; publication sources; received and noted.

**7:7** Interview with filmmaker Robert Huot; the photographic books of Rachel Youdelman; videos by James Byrne; Todd Walker at the University of Arizona Museum of Art; Brassai at the Photographers' Gallery, London; *Athens Video Festival*; news notes; publication sources; received and noted.

**7:6** "Steichen: A Centennial Tribute" at the George Eastman House; Catherine Lord on curating "The Image Considered" (photographs by women); "Researches and Investigations into Film: Its Origins and the Avant-Garde" conference at the Whitney Museum; "Options in Art Publishing" conference at the Visual Studies Workshop; "Developing Electronic Technologies: Applications to the Media Arts" at the University of Baltimore Maryland County; news notes; publication sources; received and noted.

**7:5** Linda Conner at Los Angeles Institute of Contemporary Art and *Solos* by Linda Conner; on the language of silent film; the work of photographer Jane Wenger; Donald Blumberg at the Cranbrook Academy of Art Museum, Bloomfield Hills; *Nevada* by Lewis Baltz; Shalom Gorewitz's *Seven Events Illustrating a Heroic Journey*; "Voices in Photographic Criticism" conference at Yale University; publication sources; received and noted.

**7:4** A political and social perspective of Matthew Brady's photography; *CAPS Video Festival*; Jack Fulton at SFMOMA; Paul Knotter at the University of California, Los Angeles; Aaron Siskind at the Museum of Modern Art, Oxford, England; Center for Creative Photography, Tucson builds photography archive; news notes; publication sources; received and noted.

**7:3** International conference on the history of photography, Camden Arts Centre, London; *Les Rencontres internationales de la photographie*, Arles, France; Robert Flaherty Film Seminar; film and video at the Whitney Biennial; "Attitudes: Photography in the 1970s" at the Santa Barbara Museum of Art; "Alternative Visions" at the Santa Fe Gallery of Photography; *Light Readings* by A.D. Coleman; *Photography Fascination* by Max Kozloff; *The Champion Pig Great: Moments in Everyday Life* by Barbara P. Norfleet; Jerry McMillian at California State University, Northridge; news notes; publication sources; received and noted.



**7:1&2** Leroy Searle on photographic praxis; on picturemaking; *Minor White: Rites & Passages*; on photographic discourse; Ralph Steiner's "H<sub>2</sub>O"; John McCole on Benjamin, Sontag and photography; *CAPS Video Festival*; Betty Hahn at Witkin Gallery, New York; Edward Ranney and Martin Chambi at the Photographers' Gallery, London; *Self=Portrayal* edited by James Alinder; *Cape Light* by Joel Meyerowitz; Mitch Epstein at Light Gallery, New York; SPE conference; news notes; publication sources; received and noted; index to volume 6.

**6:10** "He./She:" by Robert Heinecken; photographs by Jerry Uelsmann; Roger Fenton at Thos. Agnew and Sons, London; Super 8 film, video discs and distribution; "Symposium on Overlooked Twentieth Century Photography" in Pittsburgh; Barbara Jo Revelle at the San Francisco Art Institute; *Ernest* by Peter Buckley; news notes; publication sources; received and noted.

**6:9** New avant-garde films; Jared Bark and Arthur Taussig's photobooth work; three photography exhibitions at the Art Institute of Chicago; *The Valiant Knight of Daguerre* by Sadakichi Hartmann; *Meta Photographs* by Robert Gordon; report from Philadelphia; Polaroid to open studio for 20x24 camera; news notes; publication sources; received and noted.

**6:8** *Aperture* in the 1950s; on feminism and photography; "American Photography in the 1970's" at the Art institute of Chicago; *California and the West* by Charis Wilson and Edward Weston; John Bloom and Dennis Grady at the University of New Mexico, Albuquerque; Brian Griffin at the Photographers' Gallery, London; *A Family Album: A Novel* by David Galloway; CAA conference; "FSA Photography: A Reexamination" at the Amarillo Art Center; publication sources; received and noted.

**6:7** Photographs by Joe Deal; interview with photographer John Pfahl; Horst P. Horst and historical nostalgia; Generative Systems at the School of the Art Institute of Chicago; "Critical Perspectives on Contemporary Photography" conference at Arizona State University; Jan Groover at Sonnabend Gallery, New York; *Survivors* by Alex Sweetman; *Mojave* by Guy Russell; news notes; publication sources; received and noted.

**6:6** Interview with photographer Mark Cohan; Sheeler and Strand's *Manhatta*; on Bill Brandt; on photography books; *Foto-essays* by Wolfgang Kemp; *Russell Lee: Photographer* by F. Jack Hurley; *Roger Mertin: Records 1976-78* by Charles Desmarais; *American Showcase of Photography and Illustration* edited by Tennyson Schad and Ira Shapiro; Toronto conference on autobiographical films; Anthony G. Cronin, 1951-1978; news notes; publication sources; received and noted.

**6:5** Peter Watkin's *The Trap*; the work of photographer and sculptor Robert Cumming; on Walker Evans; Dorothea Lange at the Oakland County Museum; *Celebrating a Collection: The Work of Dorothea Lange* by Therese Thau Heyman; a film and book on Christo's *Running Fence*; *Lee Friedlander: Photographs*; *Picture Palace* by Paul Theroux; *Avedon: Photographs 1947-1977*; *San Francisco in the 1850s: 33 Photographic Views by G.R Fardon* by Robert A. Sobieszek; *Group f.64* by Jean S. Tucker; report on Film in the Cities; Marion Palfi, 1917-1978; publication sources; received and noted.

**6:4** Interview with filmmaker Larry Gottheim; interview with photographer Ray Metzker; "Contemporary California Photography/A Three Part Exhibition" at Camerawork, San Francisco; Marion Post Wolcott at the Everson Museum, Syracuse; "Landscape/Document/Extension" at Colorado Mountain College, Breckenridge; plans to establish international center of photography in Toronto; media groups protest NYSCA funding; news notes; publication sources; received and noted.

**6:3** "Mirrors and Windows: American Photography since 1960" at MoMA; Alf Walle on documentary truth; *Take One's* list of best films; Larry McPherson and Roger Mertin in Chicago; Art Museum of the University of New Mexico's photography collection; Kenneth Shorr at the University of California, Los Angeles; *The Incredible Onion Portraits* by Daniel Higgins; "Eyes of Time" conference in Ottawa; on color instability; conference on Latin American photography, Mexico City; *Les Rencontres internationales de la photographie*, Arles, France; bill proposes freemarket for broadcasting; RISD exhibition closed for obscene work; news notes; publication sources; received and noted.

**6:1&2** Videos by Juan Downey; interview with John McWilliams; Henry Holmes Smith on writing on photography; interview with Woody Vasulka; Allan Sekula on a triptych; the rephotographing project of Mark Klett, Ellen Manchester and JoAnne Verburg; Bruce Jackson on documenting truth; the photographic workshop by Floris Neussus; four films by Bruce Conner; *The Influence of Photography on American Landscape Painting. 1939-1880* by Elizabeth Lindquist-Cock; *On Photography* by Susan Sontag; *Foto Folder* by Fred Lonidier; Peter D'Agostino at Lawson de Celle Gallery, San Francisco; *Sex Objects* by Eric Kroll; *Video Visions: A Medium Discovers Itself* by Jonathan Price; photographer's guide to the new copyright law; *Life* to resume publication; news notes; publication sources; received and noted; index to articles on photography; index to volume 5.

**5:10** Films by Taka Imura; work of photographer Barbara Jo Revelle; review videos by winners of Creative Artists in Public Service grants; *Hitler Moves East: A Graphic Chronicle, 1941-43* by David Levinthal and Garry Trudeau; *Eros and Photography* edited by Donna-Lee Phillips and Lew Thomas; *The World of Stereographs* by William C. Darrah; Chicago Books begins publishing program; conference on Visual Anthropology at Temple University, Philadelphia; preparing a halftone for photo-etching; news notes; product notes; publication sources; received and noted. Special Visual Studies Workshop supplement: "The Photographic Crossroads: The Photo League".

**5:9** Photographs by Paul Berger; interview with Ralph Steiner; *Working (I Do It For The Money)* by Bill Owens; *After Ninety* by Imogen Cunningham; on death and photography; report on the NEA artist fellowship program; the audience for independent film; Coalition of Women's Art Organizations meet to fight discrimination; news notes; product notes; publication sources; received and noted; index to articles on photography.

**5:8** Work of Sonia Sheridan; on photographic truth; Robert Frank in Montreal; the color photography of Joel Meyerowitz, Kenneth McGowan and William Eggleston; *Tube of Plenty: The Evolution of America Television* by Eroc Barnouw; *Bruguère* by James Enyeart; *Killing Time* by Bruce Jackson; report on the Media Study/Buffalo videotape collection; report from San

Francisco; report from Philadelphia; Kodak guilty in anti-trust suit; interview with Bea Nettles on Kwik-Print; product notes; publication sources; received and noted.

**5:7** Interview with filmmaker Hollis Frampton; *On Photography* by Susan Sontag; on reading photographs; "Niepce to Atget: The First Century of Photography From the Collection of Andre Jammes" at the Art Institute of Chicago; Shelley Rice on the New York photography scene; Walker Evans at Wellesley College Museum; "Europe in the Seventies: Aspects of Recent Art" at the Art Institute of Chicago; *Water and Power* by Rachel Youdelman; criticism of color photography conference at Apeiron; news notes; product notes; publication sources; received and noted; index to articles on photography.

**5:6** Interview with photographer Garry Winogrand; on photography snapshots; Laurence Bach's *Paros Dream Book*; *The Great West—Real/Ideal* by the University of Colorado; *Propaganda: The Art of Persuasion: World War II* by Anthony Rhodes; Fred Endsley at Two Illinois Center, Chicago; *Still Points* by Kelly Wise; photographic activity in England; report from New Mexico; American Studies Association conference; news notes; product notes; publication sources; received and noted.

**5:5** Films by Werner Nekes and Dore O; on the grotesque in photography; report on Chicago's new galleries; *Shadow of Light* by Bill Brandt; *Darkroom* edited by Eleanor Lewis; *Ward 81. Photographs in a Mental Institution* by Mary Ellen Mark; National Portrait Gallery establishes photography collection; news notes; product notes; publication sources; received and noted; index to articles on photography.

**5:4** Michael Lesy's "Snapshot Chronicle"; photographs by Thomas Barrow; *Joseph Albert, Court Photographer for the Bavarian Kings* by Winfried Ranke; "Painting and Photography in Dialogue" at the Kunsthalle, Zurich; Sam Rozenek at Soho Cameraworks Gallery, New York; *Photography Within the Humanities* edited by Eugenia Parry Janis and Wendy MacNeil; *The Kansas Album* edited by James Enyeart; report from San Francisco; Museum of Photography at the University of California/Riverside acquires major photography collection; news notes; product notes; publication sources; received and noted.

**5:3** "Second Conference on Photographic Criticism" at the Visual Studies Workshop; photographs by Tricia Sample; Anthony Bannon on photographic reading; "At Home, Domestic Life in the Post-Centennial Era, 1876-1920" at The State Historical Society of Wisconsin, Madison; "Unexposed Portrait" at the Whitney Museum; "Courthouse" (photographs of architecture) at MoMA; Irving Penn's "Street Material" at the Metropolitan Museum of Art, New York; "The History of Fashion Photography" at the George Eastman House; *19th and 20th Century Photographs* by the Lunn Gallery and *Photography: the first eighty years* by P. & D. Colnaghi; *The American Farm: A Photographic History* by Maisie Conrat and Richard Conrat; Nicholas Nixon at Vision Gallery, Boston; *Dokumenta 6*; news notes; product notes; publication sources; received and noted.

**5:1&2** *Evidence* by Mike Mandel and Larry Sultan; *Places: Aaron Siskind Photographs*; *Josef Sudek*; "The Photogram Show" at Columbia College, Chicago; David Avison at the Art Institute of Chicago; Joseph Jachna at the University of Illinois, Chicago; "5

Chicago Photojournalists" at the Allan Frumkin Gallery, Chicago; reports from Philadelphia, San Francisco and Washington, D.C.; changes at Polaroid Corporation; *Documentary Video Festival*; news notes; product notes; publication sources; received and noted; index to volume 4. Special section: Report on the "Second Conference on Photographic Criticism" at the Visual Studies Workshop, with articles by Terry Barrett, Pamala Linehan, Byron Henderson, Robert Leverant, Martha Chahroudi and James Hugunin.

**4:10** Paul Byers on reading behavior in photographs; photographs by Tom Gibson; "French Daguerreotypes" at the George Eastman House; *Photography and Language* edited by Lew Thomas; *denver: A Photographic Survey of the Metropolitan Area* by Robert Adams; *Disfarmer: The Heber Springs Portraits 1939-1946* edited by Julia Scully; SPE conference; CAA conference; news notes; product notes; publication sources; received and noted.

**4:9** On the "Chicago School" of photography; on the art world and its social types; photography at the Whitney Biennial; *Pioneer Photographers of Brazil: 1840-1920* by Gilberto Ferrez and Weston Naef; *Distortions* and *Of New York* by Andre Kertesz; *White Women* by Helmut Newton; *Edward Sheriff Curtis: Visions of a Vanishing Race* by Florence Curtis Greybill and Victor Boesen; Lucas Samaras at Pace Gallery, New York; the Julien Levy Collection at the Art Institute of Chicago; reports from Boston and Chicago; Adams endows curatorial fellowship at MoMA; national funding problem for photography workshops; problems with computerized cataloging; report of the National Photography Instructors Association; news notes; product notes; publication sources; received and noted.

**4:8** Statements about the present state of SPE; reprints from the first "1962 Invitational Teaching Conference"; Henry Callahan at MoMA; *Carnival Strippers* by Susan Meiselas and "...a kind of life." *conversations in the combat zone* by Roswell Angier; *Photography as Artistic Experiment: From Fox Talbot to Moholy-Nagy* by W. Rotzler; report from Washington, D.C.; report on Bay Area grad schools; international petition in protest of Anna Farova's dismissal; news notes; product notes; publication sources; received and noted.

**4:7** Interview with Julien Levy; interview with John Wood; *Theatre of the Mind* by Arthur Tress; *Emmet Gowin: Photographs*; *A Vision Shared: A Classic Portrait of America and Its People, 1935-1943* compiled by Hank O'Neal; *City Families: Chicago and London* by Roslyn Banish; reports from Albuquerque and New York; series to promote cooperation between PBS stations and independent video producers; news notes; product notes; publication sources; received and noted.

**4:6** *Fire Flies* by William Larson; Duane Michaels's "Real Dreams"; *The Land: Twentieth Century Landscape Photographs* selected by Bill Brandt and *Landscape* by Paul Caponigro; *Real Life: Louisville in the Twenties* by Michael Lesy; *Portraits* by Richard Avedon; *The Secret of Paris in the 30's* by Brassai; reports from Chicago and Boston; photographic auctions; news notes; product notes; publication sources; received and noted.

**4:5** "PhotoHistory III" conference at the George Eastman House; "Twentieth Century History of Photography" conference at the University of New Mexico, Albuquerque; interview with Robert Doherty, director of George Eastman House; the work of photographer Peter de Lory; A.D. Coleman on photographic criticism; work by photographer Bart Parker; "The Documentary Photograph as a Work of Art: American Photographs, 1860-1876" at the University of Chicago; *Herbert List: Photographien 1930-1970*; "C.D. Mosher's Bicentennial Gift to Chicago" at the Chicago Historical Society; *Six Decades: The News in Pictures* by The Journal Company; reports from Washington, D.C. and San Francisco; 3-D "solid photography" process; new copyright law; news notes; product notes; publication sources; received and noted.

**4:4** Interview with curator Ake Sidwall; photographs by Frederick H. Evans; "New Japanese Photography" at MoMA; photography in Rumania; on snapshots; *Urban Landscapes: A New Jersey Portrait* by George Tice; *Vagabond* by Gaylord Oscar Herron; *de Meyer* edited by Robert Brandau; distribution of artists' books; access at Experimental Television Center; proposed bill to support state art agencies for photography and film projects; news notes; product notes; publication sources; received and noted.

**4:3** On photographic archives; "Use of Historical Photographs" seminar at the State Historical Society of Wisconsin, Madison; Tom Porett's "Cycles"; *William Eggleston's Guide*; *The Spirit of Fact: The Daguerreotypes of Southworth & Hawes* by Robert Sobieszek; video stills by Nam June Paik; introduction of text-fiche; news notes; product notes; publication sources; received and noted.

**4:1&2** The work of Everett A. Scholfield (1843-1930); visual education games; the work and portfolio by Les Krims; *Baggage* by DH Porter; *The Rise and Fall of British Documentary* by Elizabeth Sussex; controversy over the sale of copy prints of Thomas Eakins; John Debs on visual literacy; news notes; product notes; publication sources; received and noted; index to volume 3.

**3:10** Interview with Robert Heinecken; *The Photographers' Choice* edited by Kelly Wise; Gilbert and George at Sonnabend Gallery; *Colorado On Glass: Colorado's First Half Century As Seen by the Camera* by Terry Wm. Mangan; Conference on Visual Anthropology; AIVF awards; SPE conference; news notes; product notes; publication sources; received and noted.

**3:9** On the work of photographer Barbara Blondeau; *History of Photography* launched; *History of Photography Instruction* by Donald P. Lokuta; daguerreotypes by Southworth and Hawes at the George Eastman House; Howard Guttenplan's *New York Diary*; Jay Ruby on deriving meaning from photographs; *One Hundred Years of Photographic History: Essays in Honor of Beaumont Newhall* edited by Van Deren Coke; *Images and Enterprise: Technology and the American Photographic Industry, 1839-1925* by Reese V. Jenkins; Paul Caponigro at Douglas Kenyon, Chicago; *Photographs of Moholy-Nagy* edited by Leland Rice and David Steadman; *Man Ray: Photographs 1920-1934* by A.D. Coleman; news notes; publication sources; received and noted.

**3:8** Films by Jonas Mekas; on the Calotype Clubs; "Exposure" at the National Gallery of Canada; *Camera in the Interior: 1858, H.L. Hine Photographer* by Richard J. Huyda; *Makin' Tracks* by Lynne Rhodes Meyer and Kenneth E. Vose; *The Cubist Cinema* by

Standish D. Lawder; *Ben Shahn, Photographer: An Album from the Thirties* edited by Margaret R. Weiss; *The Photographic Eye of Ben Shahn* edited by Davis Pratt; report on "Southern Ethic" photography; Ace Space's electronic vaudeville show; news notes; product notes; publication sources; received and noted.

**3:7** "Photography as a Means of Artistic Expression" by Edward Weston; on photography, vision and representation; *Women Are Beautiful* by Garry Winogrand; *Brett Weston: Voyage of the Eye*; Arles photography festival; massive documentation project on American county courthouses; funding problems for "Photo 200"; news notes; product notes; received and noted.

**3:6** Aaron Siskind's photographs; photographs on display in New York City buses; nineteenth-century photography books; notes by a Daguerreotypist from 1849; *Film is . . .* by Stephen Dwoskin; *Kipton Kumler: Photographs* by David R. Godine; *The Picture Newspaper* resumes publication; Wynn Bullock, 1902-1975; news notes; product notes; publication sources; received and noted.

**3:5** Beaumont Newhall on photographic criticism; *Julia Margaret Cameron, Her Life and Photographic Work* by Helmut Gernsheim; interview with videomaker Ernest Gusella; "New Topographics" at the George Eastman House; *Jerry N. Uelsmann—Silver Meditations* by Peter C. Bunnell; national documentary project for bicentennial; colloquium on stability of color photography in Rochester; "Photo-In" at the Green Haven Correctional Facility, New York; Midwest SPE conference; news notes; product notes; publication sources; received and noted.

**3:4** Woody Vasulka and Scott Nygren on electronic images; interview with Chris Steel-Perkins and Simon Marsden on "Young British Photographers"; films by Pat O'Neill; *August Sander*; *Landscape*, *See* and *Tahitian Eye* all by Marcia Resnick; *P.H. Emerson: The Fight for Photography as a Fine Art* by Nancy Newhall; "Collecting the Photograph" symposium; New York photography auction; Marlborough Gallery to show photography; news notes; received and noted.

**3:3** Interview with Brassai; *Days at Sea* by Ralph Gibson; close-up photography exposure control; *Art History of Photography* by Volker Kahmen; *Our Kind of People—American Groups and Rituals* by Bill Owens; conservation center to open at Eastman House; Center for Creative Photography established in Arizona; news notes; product notes; publication sources; received and noted. Report on the Visual Studies Workshop.

**3:1&2** Howard Becker on photography and sociology; Leroy Searle on photographic language; "Photography in America" at the Whitney Museum; "Men and Women: A Show about Women" at Indiana University; Nathan Lyons on Edward Weston; *A Talent for Detail, The Photographs of Miss Frances Benjamin Johnston 1889-1910* by Pete Daniel and Raymond Smock; Alfred Stieglitz at the George Eastman House; *Turquoise Pleasures* by Richard W. Schaeffer; Steve Fitch at Darkroom Gallery, Berkeley CA; "12 photographers" at Park Centre, Cleveland, OH; portfolio by Bill and Louise Etra; news notes; publication sources; received and noted; index to volume 2.

**2:10** Rudolf Arnheim on photography; interview with videomaker Walter Wright; *My Life and My Films* by Jean Renoir and *Jean Renoir* by Andre Bazin; *How to Read Music in One Evening* by Larry Sultan and Mike Mandel; *Gettysburg: A Journey In Time* by William A. Frassanito; "The Western Landscape: drawings by Elaine King and photographs by Dave Avison" at the Garrett-Evangelical Theological Seminary, Evanston; SPE conference; news notes; publication sources; received and noted.

**2:9** Films by Pat O'Neill; Generative Systems at the School of the Art Institute of Chicago; *P.H. Emerson: Photographer of Norfolk* by Peter Turner and Richard Wood; "The Extended Document" at the George Eastman House; *Londoners* by Nancy Hellebrand; new video hardware; "The Art History of Photography" symposium in Rochester; news notes; publication sources; received and noted.

**2:8** Interview with Beaumont Newhall; Michael Lesy on early photography; *Bucks County: Photographs of Early Architecture* by Aaron Siskind; on the value of a photograph; *Jacob A. Riis Photographer & Citizen* by Alexander Alland Sr.; *The Film Society Programmes: 1925-1939*; *Early American Moderns: Painters of the Stieglitz Group* by Mahonri Sharp Young; *The Snapshot* edited by Jonathan Green; "The Windy City Open Photography Contest" at the Exchange National Bank, Chicago; news notes; publication sources; received and noted.

**2:7** On Sontag's photography criticism; work of D. W. Griffith; video workshops with John Randolph Carter; "The Architecture of St. Louis" at the St. Louis Art Museum; *Creative Camera International Yearbook 1975* edited by Colin Osman and Peter Turner; Chicago's Center for Photographic Arts closes; news notes; publication sources; received and noted.

**2:6** Interview with pin-hole photographer Eric Renner; films of Robert Breer; "Educational Communication Centers and the Television Arts" conference in Albany; Visual Studies Workshop opens gallery; *Passport* by Mary Ellen Mark and *Travelog* by Charles Harbutt; "Chicagoland-In-Pictures" at the Chicago Historical Society; Visual Literacy Center to move to Washington, D.C.; news notes; received and noted.

**2:5** Interview with visual philosopher Rudolf Arnheim; interview with gallery owner Daniela Palazzoli; *One Mind's Eye* by Arnold Newman; *Visionary Film* by P. Adams Sitney; Harper and Row to begin new photo book series; received and noted.

**2:4** Photography of Tony Ray-Jones; *Ralph Eugene Meatyard* edited by James Baker Hall and *The Family Album of Lucybelle Crater* by Ralph Eugene Meatyard; *About Russia* by Henri Cartier-Bresson; symposium on practical criticism at Beloit College; *Polyfusion* at the Strasenburgh Planetarium, Rochester; notes on making Carbro prints; news notes; received and noted.

**2:3** Interview with filmmaker Ed Emshwiller; portfolio and work by Syl Labrot; Nancy Newhall, 1908-1974; *Sun Pictures: the Hill-Adamson calotypes* by David Bruce; *Cinema-Verite in America* by Stephen Mamber; news notes; received and noted.

**2:2** *Is Anyone Taking Any Notice?* by Donald McCullin; films by Robert Beavers; SPE conference; report on the New Orleans Museum of Art; *Festival of Hollywood Cartoons*; *The English Sunrise* by Brian Rice and Tony Evans; *James Van Der Zee* edited by Liliane De Cock and Reginald McGee; *Walker Evans: Photographs for the Farm Security Administration, 1935-1938* by Jerald Maddox; work made with the 3M color-in-color machine at the Addison Gallery, Andover, MA; "Unfamiliar Place: A Message from Bill Dane" at MoMA; news notes; received and noted.

**2:1** Interview with Todd Walker; *Camera Work: A Critical Anthology*; *The Women's Eye* edited by Anne Tucker; *The Breadbook* by Kenneth Josephson; *A Ten Page Note* by John Wood; books on Zen and photography; Visual Resource's *Art and Cinema*; *Idols* by Gilles Larrain; *Concepts in Color Photography: Color Temperatures and Filters* by Walt Craig; *Stargazer: Andy Warhol's World and his Films* by Stephen Koch; news notes; received and noted; index to volume 1.

**1:10** Interview with photographer David Heath; *Looking at Photographs* by John Szarkowski; films by James Herbert; *Earth Visions/Visions Terrestres* by Judith Eglinton; *A Primer of Visual Literacy* by Donis A. Dondis; *The Imaginary Blowtorch* by Grace and Bea Nettles; Sue Robinson at the Wilamaro Gallery of Contemporary Art, Denver; news notes; received and noted.

**1:9** Guide to the guides on independent film; notes on making blueprints; interview with Jean-Claude Lemagny; *In Front of St. Patrick's Cathedral* by Donald Blumberg; *Liliane De Cock* by Ansel Adams; *Snapshooters* by Thomas Consilvio; *New American People* by Enrico Natali; *The Projector* and *The Park* by M. Vaughn-James; *Art, Perception, and Reality* essays by E. H. Gombrich, Julian Hochberg and Max Black; news notes; received and noted.

**1:8** Julia Margaret Cameron's photography from Ceylon; *How the Other Half Lives* by Jacob Riis and the work of Clarence White; films by Standish Lawder; the work of Diane Arbus; *Infinity* suspends publication; the work of Michael Bishop; *Deja-Vu* by Ralph Gibson; news notes.

**1:7** Millennium Film Workshop in New York; *Fossils* by Richard Link; *Ansel Adams* edited by Liliane De Cook; *The City: American Experience* edited by Alan Trachtenberg; SPE conference; news notes.

**1:6** Interview with Aaron Siskind; interview with Norman Mailer; Judy Dater and Jack Welpott at the George Eastman House; exhibiting independent film in New York; on teaching photography; photographs removed from exhibition in Detroit; news notes.

**1:5** Interview with Marie Czach; the work of John Max; *The Lines of My Hand* by Robert Frank; *Movie Journal* by Jonas Mekas; portfolio by Henri Cousineau; *Photography and the American Scene* by Robert Taft; *Caring for Photographs* edited by Richard L. Williams; SPE conference; news notes.



**1:4** Interview with Jean-Luc Goddard and Jean-Pierre Gorin; interview with Les Krims; Eikoh Hosoe portfolio; notes on regional photography collections; *Independent Filmmaking* by Lenny Lipton; news notes.

**1:3** Photography and the machine; interview with Van Deren Coke; Inner-City Photo Workshop in Illinois; postcards by Gary Metz; Judy Dater at Witkin Gallery, New York; *The Journey of the Spirit After Death* by Duane Michals; news notes.

**1:2** *Tulsa* by Larry Clark; Sonia Sheridan on Generative Systems; court case over the defilement of the American flag in photographs; notes for the future of SPE; Anthropological and Documentary Film Conference at Temple University; Tony Ray-Jones, 1941-1972; news notes.

**1:1** On the founding of *Afterimage* and Visual Studies Workshop; Stan VanDerBeek multi-media presentation; Jerry Uelsmann on photography; *Conversations with the Dead* by Danny Lyon; news notes.