This PDF document contains all issues of afterimage, dating back to 1972.
To search the file in Adobe Acrobat, please use the Find function:

**Command – F**  Launch the Find dialog box  
**Command – G**  Find the entered search string again

### 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 Josefberg 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-Hispanic 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
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 Warnsteker, 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.

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)AIONS: 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.

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.

"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.

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,


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 DiFeliciantonio and Jane C. Wagner; Johanna Drucker and Brad Freeman; Jason Eskenazi 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 Dia 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 Brassaï; 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 Tamblyn, 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 Schwartzengberg'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.


24:4 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.


23:5 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 edited by Andrew Perchuk and Helaine Posner; 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.


22:5 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 Cómea 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 Szczeszkun; the camera i: Photographic Self-Portraits from the Audrey and Sydney Irmas 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.


21:9 Art libraries and the challenge of hypermedia; Class and the Pittsburgh Survey; Susan Schwartzpenberg'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 Pratihba Parmer; 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.


21:5 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*. 
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.

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.

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.

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.

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.

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.

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.


19:6 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 Minnesotta; 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; Reimaging America: The Arts of Social Change edited by Mark O’Brien and Craig Little; Helen Lee’s Sally’s Beauty Spot; child pornography legislation.


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.


18:1 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 Orentilicher; *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 Hebdige; *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 & Guttmann" 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/ Underpayed: 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.


16:4 The work of videomaker Marcel Odenbach; **The Burden of Representation: Essays on Photographies and Histories** by John Tagg; on media education; interview with filmmmaker 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.


16:1 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/Donne naissance n’est qu’un début: Les Femmes parlent de maternité photographs by Judith Lermer 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.


15:5 Films on El Salvador; interview with filmmaker Anthony McCall; the woman in Surrealist photography; Caught Looking: feminism, pornography & censorship edited by Kate Ellis 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.
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.

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.


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 Francoise 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.


14:2 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; Squeeky 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-Salomé; "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 Film 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 Reynolds'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.
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.

Cold War video works; new 3-D cameras and the technology market; Miguel Linn's Alisino 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.

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.

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.

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 Sdim/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.

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.

11:182 "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 Couteller, 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.
"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.

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.

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 Hambourg; 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.

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.

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.

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.

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.
9:182 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.
7:182 Leroy Searle on photographic praxis; on picturemaking; *Minor White: Rites & Passages*; on photographic discourse; Ralph Steiner’s “H2O”; 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; *Fotoessays* 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.
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.

"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.

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.
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 Youdeman; 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.

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 Ethnic" 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.
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.

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.

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.

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.

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.

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.

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.

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.
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.

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.

Interview with photographer David Heath; Looking at Photographs by John Szarkowski; films by James Herbert; Earth Visions/Visions Terrestres by Judith Eglington; 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.

Guides 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.

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.

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.

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.

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.