

LEHMAN
COLLEGE
■ ART
GALLERY

**THE ENCOMPASSING EYE:
PHOTOGRAPHY AS DRAWING**



Michael Spano, *Construction #41*, 1990

Organized by Charles Hagen for the University of Akron with
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OCTOBER 1 - 30, 1992

LEHMAN COLLEGE ART GALLERY

THE ENCOMPASSING EYE: PHOTOGRAPHY AS DRAWING

ENCOMPASSING EYE: PHOTOGRAPHY AS DRAWING explores the relationship between photography and drawing—from photography's earliest days to the present. A common interest in the formal elements—line, texture, tone, form, and arrangement of shape—connect the works selected for this exhibition by the curator, Charles Hagen, and relate them to the drawing tradition. In photography these elements are usually produced by light mechanically captured on a photosensitive surface. Through manipulation of depth of field, focus, and control of light, these photographers allude to the drawing's ability to describe and expressively render.

The exhibition offers a range of photographic processes beyond the familiar gelatin silver print. Digital photography, created on the computer; photograms, created by placing objects on photosensitive paper and exposing them to light without the use of a camera; and facsimiles of photography's earliest forms, the calotype and the photogenic drawing, are among those represented.

The photogram can be seen in the work of Michael Spano, who works with translucent objects and patterns of refracted light, and in the arrangements of Theodore Roszak. The exhibition also includes seven images from the 1840s by inventor of the photographic process on paper, W. H. Fox Talbot. The Talbot works in the exhibition are from his work, *The Pencil of Nature*, which was the first publication to discuss the applications of the newly invented photographic process. The works in the exhibition are from a facsimile edition of Talbot's work, published in 1989 by Hans P. Kraus, Jr.

Traditional subject matter—the figure, the still-life, and the landscape—is of interest to many of the photographers in this exhibition. Both James Casebere and Zeke Berman construct, and then photograph, unusual configurations in the studio which extend the still-life tradition. Casebere photographs smooth, white objects modeled in light and darkness, which suggest the tonal modulations of a chiaroscuro drawing. Berman creates ambiguous constructions which emphasize line, shape, and composition in a way not unlike a draughtsman approaching a drawing. Jan Groover also explores the still life, creating a sense of mystery in the arrangement of familiar objects, ranging from onions and pliers to baseball trophies and birds.

Texture and tonal variations mark the landscape work of Harry Callahan whose cropped details of fields, pebbled shores, and tree branches lean toward abstraction. Both Ray K. Metzker's light-saturated groves and Lee Friedlander's layered forest scenes, richly pattern the entire surface of the print.

Nancy Hellebrand's calligraphic line relates to drawing in a more direct way. These studies are an outgrowth of a series she began when, following her

father's death, she photographed and greatly enlarged handwriting from condolence notes. Also enlarged and explored for surface and abstraction are the photographs of John Coplans, whose subject for examination is his body. Focus on detail and an interest in the capacity of straight, non-manipulated photography to create abstraction, can be seen in the works of Aaron Siskind as well as, in the two photographs by Brassai in this exhibition. Ellsworth Kelly finds abstract geometries in the familiar. The shadows and angles of his photographs repeat the shapes of his well-known paintings. Above all else photography and drawing have in common the capacity to envision.

S. S. H.



Aaron Siskind, *Jalapa 43 (Homage to Franz Kline)*

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Checklist

ZEKE BERMAN

Untitled (axes) ed 8/20, 1988
gel silver print, 51 x 39"

Untitled (tank #1), 1988
gel silver print, 24 x 28"

Knots (A/P), 1990
gel silver print, 24 x 28"

Untitled (Web #1), 1987
gel silver print, 46 x 35"

Courtesy of Lieberman Saul
Gallery, NY

BRASSAI

Wizards and Phantoms, 1932
gel silver print, 20 x 16"

Tete de Mort, ca. 1950
gel silver print, 20 x 16"

Courtesy of Zabriskie Gallery

HARRY CALLAHAN

Georgia Mountains, 1987-90
gel silver print, 10 x 10.5"

Georgia Mountains, 1987-90
gel silver print, 10 x 10.5"

Kudzu, Georgia Mountains,
1987-90
gel silver print, 10 x 10.5"

Providence Rhode Island,
1990
gel silver print, 10 x 10.5"

Providence Rhode Island,
1990
gel silver print, 10 x 10.5"

Providence Rhode Island,
1990
gel silver print, 10 x 10.5"

Ansley Park, Atlanta, 1990
gel silver print, 10 x 10.5"

Ansley Park, Atlanta, 1990
gel silver print, 10 x 10.5"

Ansley Park, Atlanta, 1990
gel silver print, 10 x 10.5"

Ansley Park, Atlanta, 1990
gel silver print, 10 x 10.5"

Courtesy of Pace MacGill Gallery,
NY

CHUCK CLOSE

Alex, 1991
woodcut, 30 x 25 1/4"

Courtesy of Pace MacGill Gallery,
NY

PETER CAMPUS

rupture, 1991
digital photograph, 24 x 29"

dusk, 1991
digital photograph, 24 x 29"

offering, 1991
digital photograph, 24 x 29"

replica, 1991
digital photograph, 24 x 29"

Courtesy Paula Cooper Gallery,
NY

JAMES CASEBERE

Golden Apple, 1986
gel silver print, 42.5 x 49"

Kitchen Window with Corral,
1988
gel silver print, 43 x 49"

Courtesy of the artist and
Michael
Klein Inc., NY

JOHN COPLANS

Self Portrait (Torso, Front),
1984
gel silver print, 57 x 37"

Self Portrait (Standing Hand),
1987
gel silver print, 40 x 43"

Self Portrait (Seated Figure
II), 1987
gel silver print, 49 x 68"

Courtesy of the artist

JUDY FISKIN

From Some Aesthetic
Decisions, 1984
6 gel silver prints, 10 x 8" each

From Portrait of Furniture,
1988
6 gel silver prints, 10 x 8" each

Courtesy of Judy Fiskin and
Asher/Faure Gallery, LA

LEE FRIEDLANDER

Washington D.C., 1976
gel silver print, 24 x 31"

Santa Barbara, 1984
gel silver print, 24 x 31"

Tokyo, 1979
gel silver print, 24 x 31"

Tokyo, 1977
gel silver print, 24 x 31"

Courtesy of Laurence Miller
Gallery, NY

JAN GROOVER

Untitled (Bird
Baseball, Trophy), 1985
toned silver print, 20 x 24"

Untitled (Vase, Flowers, Cone,
Squash), 1985
gel silver print, 20 x 24"

Untitled (Onion, Pliers), 1985
gel silver print, 20 x 24"

Untitled (Apple, Lemon,
Pattered Cloth), 1985
gel silver print, 20 x 24"

Courtesy of Robert Miller
Gallery, NY

NANCY HELLEBRAND

Untitled, 1990
gel silver print, 52 x 43"

Untitled, 1990
gel silver print, 52 x 30"

Untitled, 1990
gel silver print, 52 x 30"

Untitled, 1990
gel silver print, 52 x 30"

Courtesy of Pace MacGill Gallery,
NY

ELLSWORTH KELLY

Roof, Ghent, 1972
gel silver print, 11 x 14"

Doorway, St. Barthelemy,
1977
gel silver print, 11 x 14"

Porch Shadow, Spencertown,
1977
gel silver print, 11 x 14"

Checklist

ELLSWORTH KELLY

Sidewalk, Los Angeles, 1978
gel silver print, 11 x 14"

Courtesy of the private
collection of the artist

RAY K. METZKER

From **Earthly Delights (2/15)**,
1987
silver gel print, 24 x 20"

From **Earthly Delights (1/25)**,
1987
silver gel print, 24 x 20"

From **Earthly Delights (3/25)**,
1987
silver gel print, 24 x 20"

From **Feste di Foglie (2/25)**,
1985
silver gel print, 24 x 20"

From **Feste di Foglie, 1985**
silver gel print, 24 x 20"

Courtesy of Laurence Miller
Gallery, NY

VIC MUNIZ

**Memory Rendering of Man on
the Moon, 1990**
gel silver print, 23 x 18"

**Memory Rendering of V-J
Day, 1990**
gel silver print, 19 x 15"

**Memory Rendering of Saigon
Execution, 1990**
gel silver print, 15 x 18"

**Memory Rendering of 3-D
Screening, 1990**
gel silver print, 23 x 18"

Courtesy of the artist and Stux
Gallery, NY

ROBERT RAUSCHENBERG

Photem Series I, #1 (ed, #1/5),
1991
gel silver print, 55 x 24"

**Photem Series I, #31
(ed, #2/5)**, 1991
gel silver print, 48 x 24"

From **America Mix Series
#17/40**, 1983
photogravure, 23 x 25"

From **America Mix Series**,
1983
photogravure, 23 x 25"

Courtesy of Pace MacGill Gallery,
NY

THEODORE ROSZAK

Photogram, nd
gel silver print, 18 x 16"

Photogram, nd
gel silver print, 18 x 16"

Photogram, nd
gel silver print, 16 x 13"

Courtesy of Zabriskie Gallery

SUSAN SHAW

Twisting Neck, 1986-87
Van Dyke Brown Print, 34 x 26"

Woman in Triangle, 1986-87
Van Dyke Brown Print, 34 x 26"

Face with Leaf, 1986-87
Van Dyke Brown Print, 34 x 26"

Chrysanthemum, 1986-87
Van Dyke Brown Print, 34 x 26"

Courtesy of Allrich Gallery, San
Francisco

AARON SISKIND

**Lima 89 (Homage to Franz
Kline), 1975**
gel silver print, 20 x 24"

**Lima 101 (Homage to Franz
Kline), 1975**
gel silver print, 20 x 24"

**Jalapa 43 (Homage to Franz
Kline), 1973**
gel silver print, 20 x 24"

Rome: Arch of Constantine 3,
1967
gel silver print, 20 x 24"

Rome: Arch of Constantine 3,
1963
gel silver print, 20 x 24"

Courtesy of The Estate of Aaron
Siskind

MICHAEL SPANO

Construction #41, 1990
gel silver print, 43 x 36"

Construction #86, 1990
gel silver print, 43 x 36"

Construction #13, 1990
gel silver print, 43 x 36"

Construction #79, 1990
gel silver print, 43 x 36"

Courtesy of Laurence Miller
Gallery, NY

W.H. FOX TALBOT

From **The Pencil of Nature :**

The Leaf of a Plant, 1844
photogenic drawing, 16 x 20"

Articles of Glass, 1844
salt print from calotype
negative, 16 x 20"

The Ladder, 1845
salt print from calotype
negative, 16 x 20"

The Open Door, 1843
salt print from calotype
negative, 16 x 20"

Bridge of Orleans, 1843
salt print from calotype
negative, 16 x 20"

Lace, ca. 1846
salt print from calotype
negative, 16 x 20"

**Part of Queens College,
Oxford, 1846**
salt print from calotype
negative, 16 x 20"

Courtesy of Hans P. Kraus, Jr., NY

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