

VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

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Visual Materials
Section



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How Well Do You Know Your Collections?

A local author calls to ask if you have any images of a theater that was torn down in the 1960s – which collection might offer some leads? You've managed to get some money to build honeycomb storage for rolled blueprints; how many spaces will you need? Your department head wants to know how many linear feet of negatives your institution holds in order to purchase a freezer or two.



CHAIR'S CORNER

Navigating these situations calls for information that you may or may not have. The information you do have may be out-of-date or inaccurate. (If you're a brand-new curator, you may need to try to find the answers all at once!) How well do you know your collections? And how have you gotten to know them better?

Some strategies take only a few hours: invite retired staff for coffee; browse "picture file" catalog cards – if you still have them. Surveying, analyzing, and inventorying collections, however, can take enormous amounts of time, whether in a single-person archives or in a large institution. Visual materials, in particular, can be difficult to track, as in many institutions they are often embedded in manuscript collections, and historically have been given less attention than paper records. Whether it's an hour or a year, we can all agree that getting to know your collections is time well spent. Where to begin? How to make this process better than the last time?

There are a number of excellent starting points. A multi-year effort to survey the Harvard University photograph collections resulted in a well-publicized **white paper** published in 2012 that not only reviews each stage of the Harvard project, but also summarizes similar projects at Yale, New York Public Library, the Library of Congress, and the St. Petersburg Hermitage. The Harvard report deserves to be returned to often, gleaned for insights, and perhaps re-imagined for digital collections (how well do you know them?).

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The AV Preserve **comparative assessment** of three survey tools is a good starting place: although it's meant for audiovisual collections, the **blog post** it's embedded in points to the kind of pre-planning that goes into any collection survey. What kind of assessment tool do you need? It all depends on your end-goals: will it help your institution write a preservation grant, identify processing priorities, provide publicity content, discover missing items, or all of these?

The members of the Visual Materials Section can also call up our infamous networking skills and share this information with each other. At your next meeting, go ahead and ask a colleague: how have you gotten to know your collections better? You'll get good information from those who've been there, done that. Maybe someone could make this a focus of an SAA panel. This seems like a good time to note that the SAA session proposals are due very soon – November 13 is the hard and fast deadline!

As part of our 30th anniversary celebrations in 2016, you'll be asked to share with the world your collection favorites – stay tuned! In the meantime, walk the stacks. Talk to an old-timer in your institution (like me!). Set aside an hour to take a delicious stroll through paper accession books, old institution newsletters, and digital repositories. Plan your big expedition. Consider what may be hiding out. You're guaranteed to make some surprising – and hopefully exciting – discoveries. Don't forget to share them with us!

Paula Jeannet Mangiafico

David M. Rubenstein Rare Book & Manuscript Library, Duke University



Mark your calendars!

2016 Midwinter Meeting

Durham, North Carolina

February 26-28 (Friday through Sunday)

For details, visit the VM website.

LIFE IN THE SHOP

From Head To Tail: Processing the HBS Industrial Film Collection

by Mary Samouelian

Senior Archivist for Collection Services, Baker Library
Special Collections, Harvard Business School

This past May, Baker Library Special Collections was awarded a year-long grant through Harvard Library's Open Your Hidden Collections program to preserve and create access to a distinctive collection of roughly 1,500 industrial films dating from the 1940s to the 1980s. Our goal is to rehouse the film, reformat a subset of the film, and enhance the collection description.

Beginning in the 1940s, Harvard Business School (HBS) began actively collecting and producing industrial films for teaching and learning with the goal to "supplement other teaching materials or to improve the presentation of those subjects which by their nature are better understood through photographic visualization." These films offer unique insights to industrial relations, emerging working methods used by the people who operated machines and assembled products, and improvements in work proficiency. Moreover, since HBS produced 350 of the films for use in HBS classrooms and other management schools around the country, the films also document the School's journey of developing a film archive to complement its pioneering case method teaching.



Over the past five months the project team (Mary Samouelian [Project Manager], Rachel Wise [HBS Archivist], and Stephanie Hall [Processing Assistant]) has been setting up the project and creating a workflow for gaining physical and intellectual control of the materials.

[ABOVE] **Original film canisters**, many with cryptic albeit intriguing titles.

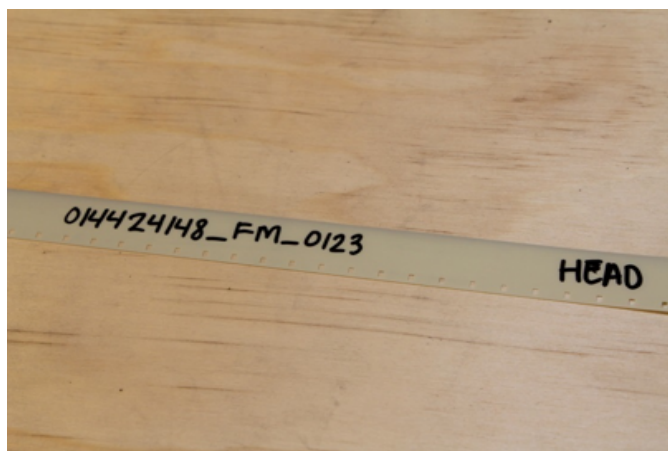
[LEFT] **Setting up the film processing station.** The winders are secondhand and the other materials were purchased at Home Depot for less than \$40. The board to support the winders is a stair tread which fits the width of the table perfectly.

LIFE IN THE SHOP



[LEFT] **The mobile station** with all the tools needed for processing film, including split reels, light box, plastic cores, leader, loupe, splicer, ruler, and nitrile gloves. The yellow pipe clamps on each end of the board keeps it in place while Stephanie is winding the films and allows her to store it on the shelf when she's done for the day.

[CLOCKWISE FROM TOP LEFT] **Prior to winding the film** onto a new core Stephanie measures the A-D strip (a dye-coated paper strip left in the film can for 48 hours), loads the reel onto the winder, measures, cuts and attaches new leader when appropriate, and assigns each film a unique identifier.



LIFE IN THE SHOP



[ABOVE] **Stephanie** not only inspects the film for preservation issues, but also checks for a title which may give her additional information about the film. The title on the can doesn't always match the title on the film!



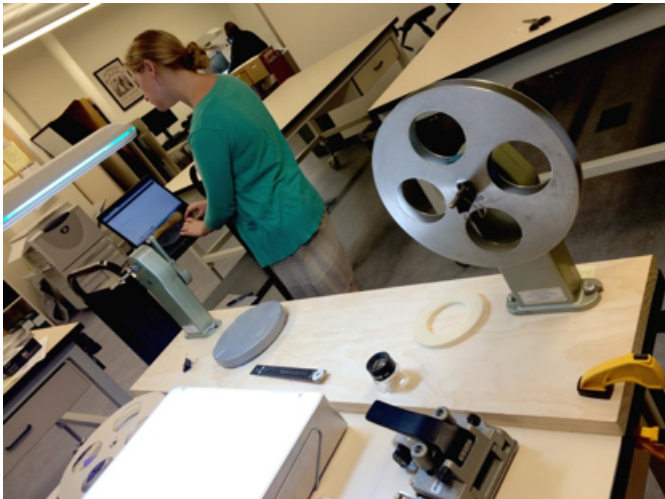
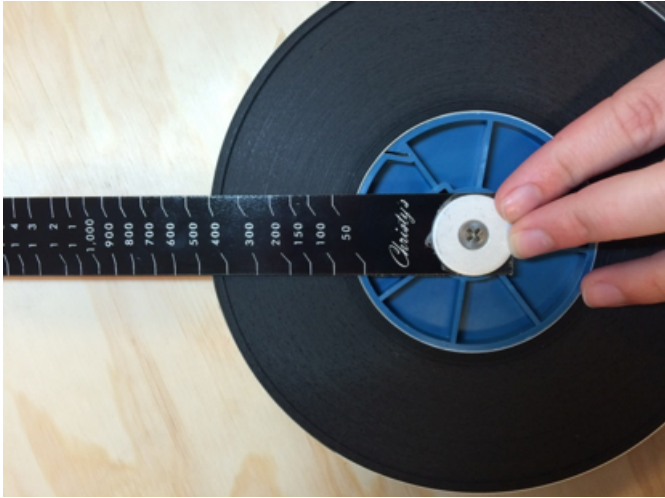
[LEFT] **Stephanie** carefully rewinds the film onto a new plastic core. She gently runs the film through her left hand checking for rough edges which may indicate tears or missing perforations.

[RIGHT] **Sometimes slowly winding** part of a film through the 16mm Moviscop (also purchased secondhand) allows Stephanie to view film of particular importance. Here she is looking at the negative film "Woodchopping". Produced in 1946 by the HBS Laboratory of Industrial Physiology, the film examined and measured the energy consumed to chop wood.



LIFE IN THE SHOP

[CLOCKWISE FROM TOP LEFT] **The final steps** in processing include measuring the film's footage, housing the film in a new archival film can (along with marking the can with its unique identifier), and entering information about the film into AVCC. Created by AVPreserve, AVCC is an open source web application for cataloging audiovisual materials.



Operations		New		Showing 1 - 100 of 134	
<input type="checkbox"/>	Project Name	Format	Unique ID	Title	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0001	Vine Brothers Case	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0002	Vine Brothers Case	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0003	5 Station Line McKenney	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0004	Passing Know-How Along	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0005	Cases and Reels from Linde Air Products Company which contained Oxweld Cutting CM-15 Machine	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0006	Cuttings from Assembly of Iodine Swabs	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0007	Assembly of First Aid Kit	

While we are fortunate to have access to in-house expertise regarding questions about film preservation (thanks to Harvard film conservator Liz Coffey), the team is keenly aware that we bear responsibility for “making it happen.” What has made this project successful thus far is our willingness to attempt (and fail at) different approaches, a high level of communication amongst the team members, and engagement with others in our library to build interest in the collection.

We look forward to sharing our continuing work over the coming months with Harvard University and the archival community!

MEMBER NEWS

History Through The Camera Lens

by Kim Andersen

AV Materials Archivist, State Archives of North Carolina

I was privileged to be part of a unique and fascinating film screening and panel discussion at the NC State University Hunt Library on Tuesday evening, October 13, 2015. This event, "History Through the Camera Lens," highlighted the ongoing work of film scholar and archivist Melissa Dollman, her research on a collection of motion picture films from the State Archives of North Carolina, and the place such films fit within the larger context of visual media in our changing world.

The Century Film Studio Collection is part of the AV Materials holdings of the **State Archives of North Carolina**. Century Film Productions (AKA Century Studios; Century Films) was a Raleigh-based film studio owned and operated by O.B. (Ollie) and Lynn Garriss.

filmmaker, and his work provides a rare opportunity to see media production from the 1950s-80s and see some of the Triangle area and North Carolina in that era. The State Archives is very fortunate to have benefited from Melissa's expertise over the last two years as she processed the collection at the Archives, secured grant funding from the National Film Preservation Foundation to have two of the films restored, and has continued to do extensive research on and in the collection.

The screenings included campaign coverage of Governors Bob Scott, Dan K. Moore, James E. Holshouser, Jr., Terry Sanford, and Jim Hunt; sponsored films for NC law enforcement agencies, the Boy Scouts, and the North Carolina State Fair; commercials for the Record Bar, Mt. Olive Pickles, and Duke's Children's Classic

golf tournament and a host of other topics (even NC State Football!) that the Century Film Studios in Raleigh produced between the 1950s and 1980s! Because of the perfect timing - the North Carolina State Fair opened the very week of our program - we showed the State Fair film in its entirety. Although filmed in the early 1970s and depicting fashions and hairstyles leaving no doubt they belonged to that bygone era, the State Fair film also revealed how little this fixture of North Carolina life has changed then to now. This theme of the tension between change and stasis and how visual media such as sponsored films can be used as a portal into that past served as a jumping off point for exploration.



O.B. Garriss, who also worked during his career at WNAO and WRAL, was a prolific cameraman, photographer, and

On hand for the screenings were several members of the Garriss family including O.B. Garriss's daughters and sons-in-law and New York actor Homer

[ABOVE] **Garris' daughter**, Candy Hicks, and family (Wayne Hicks and Walt and Randi Ostack).

MEMBER NEWS

Foil who appeared in several of the films. Attendees ran the gamut from young film students, families with their children, faculty from NC State, senior citizens, and everything in between. The family members and Mr. Foil added commentary and answered audience and panel questions during and between our showing films. Afterwards, Melissa discussed her research and the phenomenon of local media production along with Dr. Devin Orgeron, associate professor of Film Studies at NC State, Skip Elsheimer, film collector and owner of A/V Geeks (and an NC State alumnus), and myself (also an NC State alum).

There was a wonderful informality to the entire evening. Perhaps it was due to the fact that the entire building was evacuated when a fire alarm went off minutes before showtime; perhaps not.... Regardless, what was planned as an interdisciplinary conversation between film scholars, collectors, and archivists turned into so much more and evolved to encompass a multi-generational and somewhat spiritual component as well! We not only shared information with

the audience about film and the importance of film preservation and research but we also collectively explored a bit about human perceptions, creativity, and family and I believe all came away a bit more enlightened than we arrived.

[BELOW] **Homer Foil** then and now.



Oberlin College Archives Launches “Architecture of Oberlin College: A Virtual Guide”

The Oberlin College Archives launched a new virtual exhibit, **Architecture of Oberlin College** on August 3, 2015. It is presented in a customized version of Omeka, a free, open source content management system. Eva Fineberg, an Oberlin College computer science major and former web master for the Archives, designed the templates specifically for this exhibit as a Winter Term project in January 2015. The project was reviewed in the October 2nd issue of the *Scout Report*.

Architecture of Oberlin College holds images and historical information for over 190 College buildings,

monuments, and memorials, as well as Oberlin’s construction projects underway. Each entry is linked to a current geolocator map or, if the structure is no longer standing, to an historical campus map. An index of campus architects, which includes Cass Gilbert, Robert Venturi and Minoru Yamasaki, holds links to trusted websites and to the Archives’ own collections. Structures not well documented were photographed by Archives staff or by one of the College’s professional photographers. Intern Haley Antell and student assistant Serena Creary assisted Anne Salsich, Associate Archivist, with scanning historical photographs and illustrations, locating newer images, and compiling the wealth of information on Oberlin’s built environment. A timeline of Oberlin’s building program is under development to complete the project.

Anne Cuyler Salsich

Associate Archivist, Oberlin College Archives

[NEXT PAGE, TOP] **Venturi Addition** (1976), Allen Memorial Art Building, Oberlin College, Oberlin, Ohio. Photograph by A.C. Salsich, May 2015

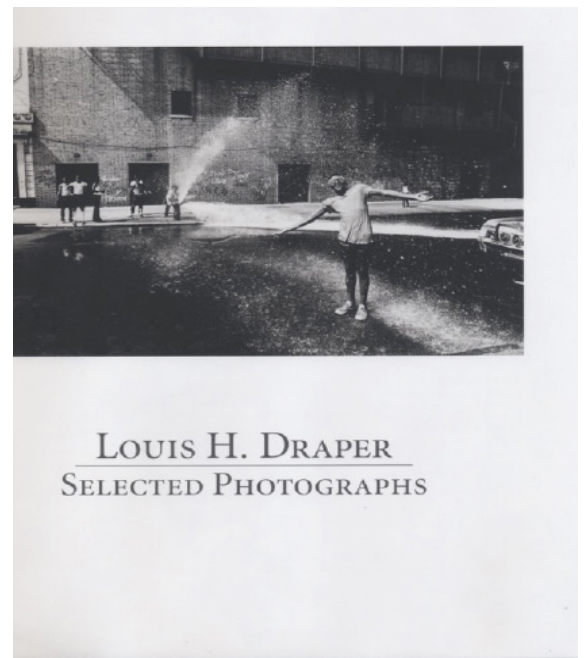


VM Member Contributes to New Photography Book

SAA member Gary D. Saretzky, Archivist of Monmouth County, New Jersey, contributed to the recently published monograph, *Louis H. Draper: Selected Photographs*. Saretzky organized the Draper Archives, from which a selection of photographs was used for this book, on behalf of Mercer County Community College and the Draper estate.

Draper (1935-2002) was a co-founder of the Kamoinge Group established in the 1960s to document Harlem. He later served as the coordinator of the photography program at Mercer County Community College in West Windsor, New Jersey. Draper's work is found in the collections of the George Eastman House and the Museum of Modern Art, and will be included in the inaugural exhibition of the Smithsonian National Museum of African American History and Culture.

The clothbound book was issued in a limited edition of 1,500. It includes full-page black-and-white illustrations, with a representative sample of Draper's photographs of urban life, portraits, and abstractions.



It is edited by Margaret O'Reilly, with essays by Gary D. Saretzky and Iris Schmiesser.

Gary D. Saretzky
Archivist of Monmouth County

[BOTTOM] *Louis H. Draper: Selected Photographs*.
Booksmart Studio & Mercer County Community College,
2015.

EXHIBITS

Retrospective Three Years in the Making

by Miriam Meislik

Media Curator, Archives Service Center, University Library System, University of Pittsburgh



Overview

The **Archives Service Center** at the University of Pittsburgh has mounted a retrospective of local photographer, Forest “Bud” Harris using content from his recently processed collection.

Bud, as he was known, began his work in photography with the Mount Lebanon News in 1959. He never set out to be a photographer. But, after taking this job, photography became his passion. Bud had a career that included notable achievements including being one of six photojournalists hired by the U.S. Department of Health and Human Services to document the work of the Social Security Administration, even writing, directing, and producing the Social Security Administration film, “Our Man in Your Hometown.” He was the winner of several awards including the Communications Arts Annual “Years

Best Photography in Annual Report Category” for a report created for Pittsburgh’s Magee-Women’s Hospital, was the three-time winner of the “Best of Show Award” at the Three Rivers Arts Festival, and received a Golden Quill Award for “Best TV Spot Category” for his piece on the St. Peters Child Development Center. Bud also was responsible for many of the photographs that graced the cover and pages of the university’s magazine, Pitt. In addition to his professional photography, he was also heavily involved in photographing BMX and road racing. Bud’s son, Mat, was a world-renowned BMX champion in the 1980s. Bud’s involvement in cycling ran so deep that he co-founded Pittsburgh’s former prestigious bike race known as the Thrift Drug Classic International Cycling Race and founded a bike store. A cycling track was named in his honor in 2010.

EXHIBITS

**About the Collection**

Harris' body of work is diverse and features varying subject matter. Since so many of his images were published, used in academia, and contained unique images of Pittsburgh in the turbulent 1960s and 1970s, the decision was made for folder level processing and cataloging. When the collection arrived at the ASC in varying-sized boxes and totes, the prints and negatives appeared to be arranged roughly by date, using a number code which corresponded (usually) with the date of creation. On the surface, the collection seemed to be in good order. However, once processing began, it was realized that this code was inconsistent, sometimes incorrect based on information he wrote elsewhere, and often completely out of context and order. To try to make sense of the chaos, the processing plan was to go through boxes and match negatives with corresponding prints, weed out duplicates consisting of multiple digital print versions, and separate out manuscripts and A/V materials.

All objects were rehoused, apart from the negatives, which were left in their original sleeves. Slides were pulled and placed in appropriately sized boxes, 35mm and 120mm films were stored together, and printed photographs were separated between digital and analog. Audiotapes are cataloged based on Harris' notations on the object, and were not played due to preservation concerns. VHS

tapes were viewed and described by an undergraduate student. Media curator Miriam Meislik and graduate assistant, Anna Raugalis, viewed motion picture film selectively noting preservation concerns. This physical processing and arrangement took nearly one year to complete. During the summer of 2014, the intellectual arrangement began using Archivist's Toolkit to create the finding aid. This 80 page finding aid describes at item level the contents of 80 boxes that are filled with negatives, prints, slides, motion picture film, DVDs, audio cassettes and manuscripts.



EXHIBITS

Exhibit

Planning began even while processing was being completed. Typically, 15-25 images are selected to adorn large walls in a high-traffic hallway to create thematically-presented photographs from the archives focusing on Pitt or Pittsburgh history. A text introduction and printed captions also accompany the photographs. The first exhibit was mounted in 2013, highlighting the work of local photographer, **Charles Martin**. Other exhibit topics have included **Pittsburgh's Point**, the **Oakland** neighborhood where the university is located, and the **university's role during World War I**. Because Bud's collection contains film, video, print, and photographic components, it seemed fitting that an exhibit highlighting his life and career should have elements of each. To

accomplish this task, media curator, Miriam Meislik, worked with graphic designer, Kari Peyton to create an exhibit that fills five display cases in the lobby in the University of Pittsburgh's Hillman Library, the blank wall inside the library, a video production which incorporates photographic stills and a television interview of Bud on a continuous loop, as well as a **companion website** which reproduces the wall exhibit. The exhibit will be up through January 2016. It is available for in-person viewing anytime the library is open.

Photographs courtesy of University of Pittsburgh.

ANALOG EXHIBITIONS

Alice: 150 Years and Counting...
The Legacy of Lewis Carroll: Selections from the Collection of August and Clare Imholtz

University of Maryland Libraries

Through July 2016

Special Collections and University Archives at the University of Maryland is joining museums and libraries worldwide in celebrating the 150th anniversary of Alice's Adventures in Wonderland. This exhibition begins

with early editions of his most famous books, Alice's Adventures in Wonderland and Through the Looking Glass, and includes Carroll's other fictional, poetic, photographic, and mathematical works. A result of over thirty-five years of collecting by August and Clare Imholtz, the exhibition also celebrates the worldwide and timeless appeal of Carroll's legacy by showcasing how artists and illustrators from Tenniel to today have envisioned the Alice books. It highlights numerous foreign language illustrated editions, artistic bindings, unusual ephemera, a newly restored newsreel of Alice Liddell's 1932 U.S. visit, and the role of Alice in popular culture over the past 150 years. See more at: www.lib.umd.edu/alice150



The Guinness Alice. St. James Gate, Dublin: Arthur Guinness, Son & Co. Ltd., 1933.

EXHIBITS

Take Two: Contemporary Photographs

Philadelphia Museum of Art

August 22, 2015 - November 15, 2015

Explore how contemporary artists have responded to changes in culture and technology by refashioning or rejecting photography's conventions.

Shadows and Dreams: Pictorialist Photography in America

Mark Schwartz and Bettina Katz Photography Gallery, Cleveland Museum of Art

September 5, 2015 - January 17, 2016

The first in-depth exploration of the museum's extensive, beautiful, and unique collection of American Pictorialist photography highlights work from this turn-of-the-twentieth-century international movement. It was the first concerted, widespread effort to release photography from the constraints of mechanical reproduction and elevate it to the realm of personal expression—that is, to the status of fine art.

Responding to the rapid expansion of cheap, commercial photography and the advent of the amateur “snapshooter,” the Pictorialists conceived of the medium as one of imagination rather than reportage. Emphasizing the hand and eye of the artist, its practitioners derived their inspiration from painting and drawing. In search of new ways to express artistic creativity through the camera, they either sought out new visions in the natural world or staged idyllic scenes.

Photographers also experimented with new print media, freely manipulating both negative and print to construct elegant and distinctive compositions. The show features works by Alfred Stieglitz, Paul Strand, Gertrude Käsebier, Edward Weston, and Karl Struss as well as a number of Ohio artists including Margaret Bourke-White and Jane Reece. [From Cleveland Museum of Art website]

DIGITAL EXHIBITS

“Removed” by Eric PickersgillAvailable at: www.removed.social/about/A short film about the project: vimeo.com/113723654

Eric's haunting photographs show what we look like when constantly on our smartphones:

“The joining of people to devices has been rapid and unalterable. The application of the personal device in daily life has made tasks take less time. Far away places and people feel closer than ever before. Despite the obvious benefits that these advances in technology have contributed to society, the social and physical implications are slowly revealing themselves. In similar ways that photography transformed the lived experience into the photographable, performable, and reproducible experience, personal devices are shifting behaviors while simultaneously blending into the landscape by taking form as being one with the body. This phantom limb is used as a way of signaling busyness and unapproachability to strangers while existing as an addictive force that promotes the splitting of attention between those who are physically with you and those who are not.” [From the “Removed” website]



SAA session or workshop proposals are due FRIDAY, NOVEMBER 13!!

Call for proposals: www2.archivists.org/am2016/call-for-proposals

Please feel free to contact VM leadership for advice and support!

saavms.org/about-us/

BOOK REVIEWS

IT'S WHAT I DO: A PHOTOGRAPHER'S LIFE OF LOVE AND WAR

by Lynsey Addario

Hardcover, 368 pages - Penguin Press - 2015
 \$29.95 Available from www.thepenguinpress.com

Lynsey Addario (1973-) is an American photojournalist whose work appears regularly in *The New York Times*, *National Geographic*, and *Time* magazine. Addario has covered many conflicts and human rights issues in Afghanistan, Iraq, Lebanon, Darfur, and the Congo; especially the role of women in traditional society. Her photography has received numerous awards and accolades, including the MacArthur Genius Grant and the Pulitzer Prize in International Reporting.

Lynsey Addario's memoir, *It's What I Do: A Photographer's Life of Love and War*, is engrossing and unforgettable - a marriage of a traditional photography book and touching narrative. The memoir is an inspiring account of a female photojournalist working to document some of the most tumultuous conflicts of the twenty-first century. Addario was a burgeoning young photojournalist when the events of September 11th, 2001 changed the world, and one of the few of her profession with firsthand experience in Afghanistan. Her decision to run toward conflict and document the effects of war would establish Addario as more than just a photographer in the front lines taking snapshots, but as a witness capturing the human cost of war with seemingly implausible beauty. Palpable, emotional, and gratefully reverent, Addario's writing is as impressive and exacting as her photographs; seamlessly drawing the reader into her world, profession, and her heart. Just as she carefully chooses her lenses, aperture, and framing in her photographs, Lynsey also crafts her story of loss, love, and war in an engaging and humanistic style.

The reader travels with Addario to some of the most dangerous and war torn countries on the globe as she navigates her way as a photojournalist; documenting atrocities against women, the effects of war on society, and even surviving a kidnapping. Addario's courage is evident, yet she still has situational, professional, and personal doubts and fears. The narrative is candid and open; spilling over with longing for love, passion for her work, and ambition for her career. We are sticky with perspiration and fear as she survives dangerous situations, jovial as she finds love and an equal partner, and proud as she grows as a photographer and journalist. The memoir navigates easily between the everyday personal worries and the exceptional tension of hostile environments while never

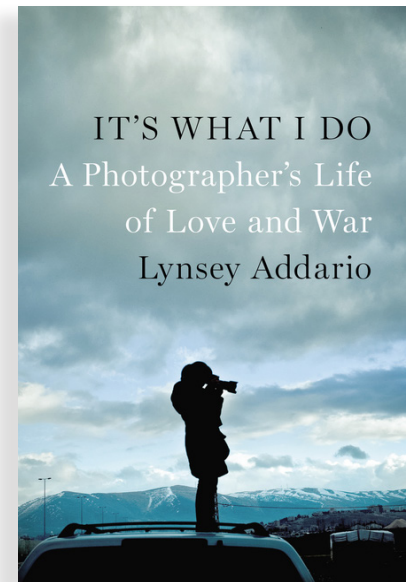
losing sight of the fragility of human life.

While the subjects of her photos are the people caught up in military conflicts, Addario's prose also illuminates the impact her work has on her personal life. We see her mourn failed relationships, miss important family events, and tremble in dangerous situations, yet somehow she is able to circumvent obstacles in pursuit of a singular purpose - to document with beauty and transparency the human experience - all while striving to find her place in the world as a person, mother, wife, and documentarian.

It's What I Do is visually stunning, both in prose and construction. Printed on thick, glossy paper, most often reserved for oversize photography books, the tactile reading experience is engaging and special. Throughout the pages and dozens of color photographs, Addario's determination is unwavering, her travels unrelenting, and her passion undeniable. Her contributions as a photojournalist are essential in a world of global conflict. We need people like her to capture the darkest moments, to act as a documentarian, reminding us that the cost of war is measured in human suffering and sacrifice. Through lyrical prose and stunning visuals Addario's memoir illuminates the tenacity of the human spirit and readers will be pleased they got to know Lynsey Addario.

Emily Wittenberg

Archivist, Louis B. Mayer Library
 AFI Conservatory, American Film Institute



HOLD STILL: A MEMOIR WITH PHOTOGRAPHS

by Sally Mann

Hardcover, 496 pages – Little, Brown and Company – May 2015

\$20.36 Available from www.amazon.com

Hold Still: A Memoir with Photographs is a remarkable, many-layered book. Mann's narrative situates the Virginia landscape of her birth as backdrop and counterpart to family bonds. The landscape of the American South comes to life as the author delves deeply into her own past, finding buried secrets in the extended family and contextualizing them from a contemporary perspective. In fact, a highlight of the memoir is Mann's suggestion that lives lived in a specific locale powerfully resonate with that locale's own cultural, environmental legacy. The book's four-part structure reflects this concept, devoting the first section to the land, followed by cameo sections for key people in Mann's early life. Deftly combining readability with insightful interpretations of primary resources, the memoir distills historical research in the voice of a passionate storyteller.

True to the promise "a memoir with photographs", the dust jacket image depicts a young girl in mid-leap, in mid-air, the cloud-filled sky of a bright day behind her. Robert Munger, Mann's father, took this picture of his spirited daughter. A father's wonder quietly anchors him to earth while the child soars above, aloft and enthralled in the moment. Yet the spontaneous joy of picture taking belies latent risks, and the possibility that tension may reside even in this innocent picture presages themes developed at length in the book. Mann draws the reader into the complex intimacy of photographing loved ones through judicious insertions of photographs from the family holdings, as well as from her artistic portfolios. Furthermore, she persuasively and eloquently promotes the idea that reservoirs of emotional complexity may also attend landscape photographs.

American photographer Sally Mann was born at the mid-point of the twentieth century in Lexington, Virginia. Following her upbringing in the region's rural landscapes, Mann pursued higher education at Bennington College, Vermont, where she earned degrees in photography and creative writing. Returning to the South, she married Larry Mann, and embarked on her photographic career while the couple raised a family of three children on their Virginia farmland.

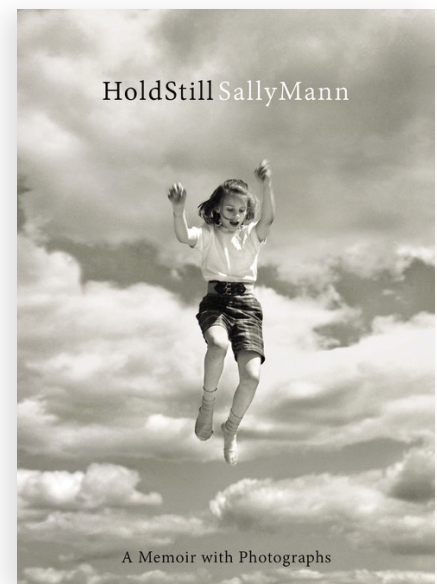
Mann's photographic work emerged on the New York gallery scene during the 1980s. Over the next decade, a succession of portfolios was published in book format contemporaneously with exhibitions of the prints, and her career gained momentum. Critics noted that Mann's large format photography and meticulous darkroom technique consciously echoed artisanal traditions that flourished in the latter part of the nineteenth century; yet the contemporary visual language she developed was edgy, open-ended, even dreamy, as if the poetics of Julia Margaret Cameron and Diane Arbus were being stirred and shaken into something curiously new, and timely. In fact, the extraordinary acclaim for Mann's work was matched by searing controversy over its subject matter: the family in situ and children

in particular.

In hindsight, these subject-specific controversies touched on censorship while contributing to a more widespread theoretical discourse regarding photography's status at the close of the twentieth century—its enigmatic mixture of evidential and expressive value, its malleability as a ubiquitous presence in society supplanting former certainties. The gelatin silver medium made an exit from industrial and popular use with the rise of digital imaging technologies, but Mann continued to fathom large format photography's potential in her subsequent work. This time, she drew on techniques that disturbed the smooth surface of photographic representation in depictions of landscapes in the American South, and poignant, intimate portraits of her husband's frail body in the throes of a debilitating illness. As these series prompted acclaim and controversy once again, it would seem that Mann's work challenges the status quo because of the artist's rich and complex sensibility as much as anything else.

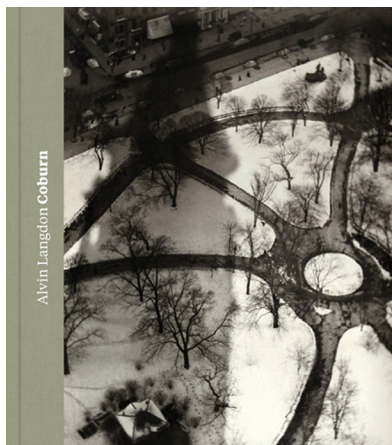
In search of more, Mann's fascinating memoir will draw the reader deep into the artist's creative process as well as her life. Indeed, a major interest of this book is its self-conscious investigation of the relationship between an artist's biography and the artist's work. Mann persuasively describes how her birthplace and upbringing in Virginia became a formative influence on her photographs, and juxtaposes Southern and Northern mores with confidence rooted in experience. This subject merits its extensive place in the memoir. Profusely illustrated with photographs that complement the text, yet also speak volumes on their own, *Hold Still* will be of immediate interest to archivists of visual materials who may find the author's multi-faceted investigations of the past revelatory on any number of levels—as well as a darn good read.

Deborah Garwood
Drexel University MSLIS student



NEW IN PRINT

PHOTOGRAPHY

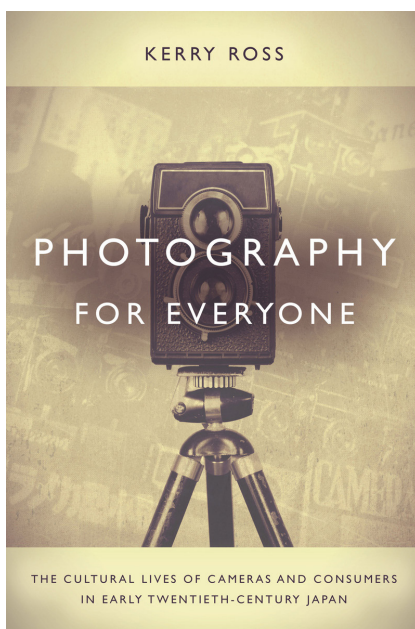
**ALVIN LANGDON COBURN****EXHIBITION**

With essays by Pamela Roberts and Anne Cartier-Bresson

Hardcover, 280 pages – The University of Chicago Press - 2015

\$65.00 Available from www.press.uchicago.edu

“Pictorialist, symbolist and endlessly innovative, Coburn was the first Modernist abstract photographer, taking the discipline to new and stimulating frontiers... To support the exhibition, Fundación Mapfre has published a catalog ... which aims to be the authoritative publication on Alvin Langdon Coburn's work. As well as 180 photographs covering his photographic career, the catalog features text ... which highlights the aesthetic impact generated by the artist's technical preferences. The catalog is rounded off with a chronology of the photographer's life and a bibliography.”


**PHOTOGRAPHY FOR EVERYONE: THE
CULTURAL LIVES OF CAMERAS AND
CONSUMERS IN EARLY TWENTIETH-CENTURY JAPAN**
HISTORY

by Kerry Ross

Hardcover, 256 pages – Stanford University Press – June 2015

\$85.00 Available from www.sup.org

“The Japanese passion for photography is almost a cliché, but how did it begin? Although Japanese art photography has been widely studied this book is the first to demonstrate how photography became an everyday activity... Ross looks at the quotidian activities that went into the entire picture-making process, activities not typically understood as photographic in nature, such as shopping for a camera, reading photography magazines, and even preserving one's pictures in albums. These very activities, promoted and sponsored by the industry, embedded the camera in everyday life as both a consumer object and a technology for understanding modernity, making it the irresistible enterprise that Eastman encountered in his first visit to Japan in 1920 when he remarked that the Japanese people were ‘almost as addicted to the Kodak habit as ourselves.’”

**VISION ANEW: THE LENS AND SCREEN ARTS****DIGITAL**

Edited by Adam Bell and Charles H. Traub

Paperback, 312 pages – University of California Press – May 2015

\$34.95 Available from www.ucpress.edu

“The ubiquity of digital images has profoundly changed the responsibilities and capabilities of anyone and everyone who uses them. Thanks to a range of innovations, from the convergence of moving and still image in the latest DSLR cameras to the growing potential of interactive and online photographic work, the lens and screen have emerged as central tools for many artists. Vision Anew brings together a diverse selection of texts by practitioners, critics, and scholars to explore the evolving nature of the lens-based arts. Presenting essays on photography and the moving image alongside engaging interviews with artists and filmmakers, Vision Anew offers an inspired assessment of the medium's ongoing importance in the digital era.”

NEW IN PRINT

TWO

PHOTOGRAPHER

Photographs by Melissa Ann Pinney, edited by Ann Patchett

Hardcover, 192 pages – Harper Design - April 2015

\$29.99 Available from www.harpercollins.com

“Two is an exquisite collection of captivating and thought-provoking photographs by award-winning photographer Melissa Ann Pinney that contemplate the essence of duality in our relationships and in the world that surrounds us. Edited and introduced by Pinney’s friend, New York Times bestselling author Ann Patchett, the volume is filled with memorable images that encase rich stories: two children at play, a pair of aging friends, parent and child, couples in love.”



FINE ART, PRINT & GRAPHIC ARTS

ARCTIC AMBITIONS: CAPTAIN COOK AND THE NORTHWEST PASSAGE

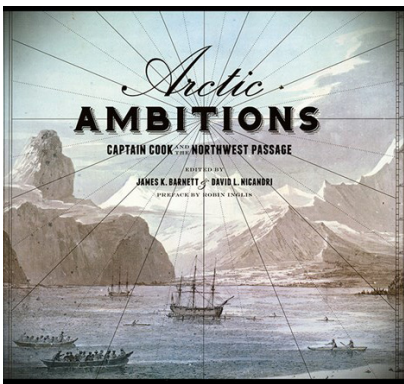
EXHIBITION

Edited by James K. Barnett and David Nicandri

Hardcover, 448 pages – University of Washington Press – March 2015

\$34.95 Available from www.washington.edu/uwpress

“Accompanying an exhibition of the same name, Arctic Ambitions: Captain Cook and the Northwest Passage sheds new light on Cook’s northern exploration. A collection of essays from an international and interdisciplinary group of scholars, the book uses artifacts, charts, and records of the encounters between Native peoples and explorers to tell the story of this remarkable voyage and its historical context.”



SEPARATE CINEMA: THE FIRST 100 YEARS OF BLACK POSTER ART

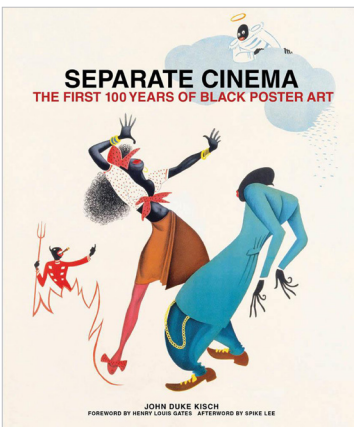
HISTORY & GENRE

By John Kisch and Tony Nourmand

Hardcover, 320 pages – Reel Art Press – 2014

\$75.00 Available from www.reelartpress.com

“This magnificent volume is a celebration of the first 100 years of black film poster art ... Accompanied by insightful accompanying text, a foreword by black history authority and renowned academic Henry Louis Gates, Jr., and an afterword by acclaimed film director Spike Lee... The wealth of imagery on these pages is taken from The Separate Cinema Archive, maintained by archive director John Kisch. The most extensive private holdings of African-American film memorabilia in the world, it contains over 35,000 authentic movie posters and photographs from over 30 countries.”



GIFT IDEA

THE FAMILY OF MAN

SPECIAL REISSUE

Edited by Edward Steichen with a preface by Carl Sandburg

Hardcover, 192 pages – MoMA Publications - 2015

\$35.00 Available from www.momastore.org

“Hailed as the most successful exhibition of photography ever assembled, The Family of Man opened at The Museum of Modern Art in January 1955. It was groundbreaking in its scope—503 images by 273 photographers from 69 countries—as well as in the numbers of people who experienced it on its tour through 88 venues in 37 countries... In celebration of the sixtieth anniversary of this classic and inspiring work, the book is available in a handsome hardcover edition, with a jacket that stays true to the original design from 1955.”

