

Rochester Institute of Technology

## RIT Digital Institutional Repository

---

Theses

---

8-15-1983

### Landscape: Inside and Out

Linda E. McCausland

Follow this and additional works at: <https://repository.rit.edu/theses>

---

#### Recommended Citation

McCausland, Linda E., "Landscape: Inside and Out" (1983). Thesis. Rochester Institute of Technology.  
Accessed from

This Thesis is brought to you for free and open access by the RIT Libraries. For more information, please contact [repository@rit.edu](mailto:repository@rit.edu).

LANDSCAPE: INSIDE AND OUT

by

Linda Elizabeth McCausland

Submitted in Partial Fulfillment of the

Requirements for the Degree

MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM

SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES

ROCHESTER INSTITUTE OF TECHNOLOGY

ROCHESTER, NEW YORK

August 15, 1983

9/27/83 12:50 A.M.

---

Owen Butler, Chairperson  
Assistant Professor  
School of Photographic Arts & Sciences

9/27/83

---

Kathleen Collins  
Assistant Professor  
School of Photographic Arts & Sciences

5/22/85

---

Marianne Fulton  
20th Century Curator  
International Museum of Photography  
at George Eastman House



Permission Statement

Title of Thesis \_\_\_\_\_

I \_\_\_\_\_ hereby (grant, deny)  
permission to the Wallace Memorial Library, of R.I.T., to reproduce my  
thesis in whole or in part. Any reproduction will not be for commercial  
use or profit.

Or

I \_\_\_\_\_ prefer to be  
contacted each time a request for reproduction is made. I can be reached  
at the following address. \_\_\_\_\_  
\_\_\_\_\_

Date \_\_\_\_\_

## TABLE OF CONTENTS

Dedication . . . . .	II
Acknowledgement . . . . .	III
Thesis Proposal . . . . .	V
Scope Of Thesis . . . . .	VI
Glossary . . . . .	VII
List Of Figures . . . . .	VIII
Chapter	
I      Introduction . . . . .	1
II     Development of Thesis Idea. . . . .	3
III    The Historical Perspective . . . . .	6
IV     The Photographs . . . . .	13
V      Technical and Other Considerations . . . . .	17
VI     Figures . . . . .	20
Footnotes . . . . .	36
Bibliography . . . . .	37
Slides . . . . .	39

Dedicated to Ike ....

Who has done more for me than  
anyone will ever know.

LEM

## Acknowledgement

My deepest gratitude to Kathleen Collins for her friendship and guidance before, during and since. My special thanks to Elaine Matczak, a kindred soul, and Judy Hanlon, the bountiful gardner. My sincere appreciation to Marianne Fulton for sharing of her time. Most of all, my love to Mom, Audrey, and sister, Robin for their love.

**Missing Page**

THESIS PROPOSAL

for

THE MASTER OF ARTS DEGREE

COLLEGE OF GRAPHIC ARTS AND PHOTOGRAPHY  
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES

ROCHESTER INSTITUTE OF TECHNOLOGY

---

TITLE:                      Landscape:    Inside and Out

PURPOSE:                To photograph the animation of spaces as they  
                             are transformed by seasonal changes, the  
                             quality or source of light, and the  
                             imagination.

SUBMITTED BY:        Linda E. McCausland

DATE:                    October, 10, 1978

---

THESIS BOARD:

Chief Advisor:                      Owen Butler

   Assistant Professor,  
   School of Photographic Arts and  
   Sciences  
   Rochester Institute of Technology

Associate Advisors:                Kathleen Collins

   Assistant Professor,  
   School of Photographic Arts and  
   Sciences  
   Rochester Institute of Technology

   Marianne F. Margolis

   Curator, International Museum of  
   Photography  
   George Eastman House

## SCOPE OF THESIS

My interest in the animation of space was initially generated by the concepts discussed in Gaston Bachelard's The Poetics of Space. My observations sharpened toward the ever changing nature of things - energy transforming the perception of space from one reality to another.

Form, line and texture interacting with the elements of weather and light create the most remarkable variances. For example, one quality of light may lend a space the feeling of deepness while another may flatten out the same space, changing perception and emotional impact.

I am most interested in photographing areas that may be seen easily and frequently. This accessibility will allow continual observation of seasonal changes as well as changing light conditions.

We do not perceive a world that is common to us all but worlds differ according to motivations and past experiences. I am concerned with clarifying my experiences and my thesis will reflect this effort.

## PROCEDURES

I will be photographing primarily in the city of Rochester in neighborhoods close to my residence. I will be photographing with black and white materials using view camera as well as 35mm.

Projected time of completion is in April of 1979. An exhibit of 20-25 prints will be hung in the M.F.A. gallery. A thesis report will be submitted as required by the M.F.S. committee.



## Glossary

Animation - state of being lively, vigorous, spirited.

Energy - capacity for vigorous action; strength or force producing the effect.

Perception - consciousness; awareness; insight or intuition.

Transform - to change the condition, nature or character of.

This glossary is intended to help clarify the ideas expressed in my proposal. Definitions taken from Webster's New World Dictionary, Unabridged, 2nd Edition.

## Projected Areas of Reading

Bachelard, Gaston. The Poetics of Space. Boston. Beacon Press 1970.

Gregory, R.L. Eye and Brain The Psychology of Seeing. New York. McGraw-Hill Book Co. 1966.

Hall, Edward T. The Hidden Dimension. New York. Anchor Books, Doubleday & Co., Inc. 1966.

McHarg, Ian L. Design With Nature. Doubleday/Natural Press Doubleday & Co. Inc. 1971.

Norberg-Schulz, Christian. Existence, Space & Architecture. New York. Preager Publishers 1971.

White, John. Birth and Rebirth of Pictorial Space. Boston. Boston Book and Art Shop.

## List of Figures

Figure	Page
1. Durand: "Kindred Spirits", 1849 .....	20
2. Muybridge: "Shower of Stars", 1872.....	21
3. Steichen: "The Pool", 1903.....	22
4. Steichen: "Night Landscapes",.....	23
5. Steiglitz: "The Ferry Boat", 1910.....	24
6. Cunningham: "Two Callas", 1914.....	25
7. Ehm: "Imaginary Space", 1936.....	26
8. Sougez: "Toxicomania" 1930.....	27
9. Doisneau, "The Hyacinths of Lorraine",1974.....	28
10. Baltz: "Alton Rd.at Murphy Rd. Looking Toward Newport", 1975.....	29
11. McCausland:"Hinsdale Street", 1979.....	30
12. McCausland: "George's Land", 1979.....	31
13. McCausland: "The Apple Tree", 1978.....	32
14. McCausland: "Flight I",1979.....	33
15. McCausland: "Flight II", 1979.....	34
16. McCausland: "Rochester, New York", 1979.....	35

## CHAPTER I

### INTRODUCTION

Like the spider with its web so every subject weaves relationships between itself and particular properties of objects; the many strands are then woven together and finally form the basis of the subject's very existence.

- Jakob von Uexkull<sup>1</sup>

Dialogue and intelligent verbal exploration of a body of photographs can add to our understanding of the images, but can never explain them fully. The photographs are a result of a unique mixture of experiences and influences accumulated on conscious and subconscious levels. An attempt to verbally analyze these experiences is inadequate in itself, but will provide strands that may help complete the web.

The graduate thesis represents the culmination of significant growth for the student. Documentation of that growth is a valuable exercise and can enrich the reader's experience of the image. On this positive note, I will proceed.

I would like to mention two special influences in my own growth. First was Professor Owen Butler's learned presence. By exposing his students to ruthless honesty, cutting criticism, long, long periods of utter, unbearable silence, we were left to bear witness to our own vision or lack of it. He asked provocative and sometimes unanswerable questions about pretense and presence of mind, and if one could not answer

there and then, one surely thought about it for a long time afterwards. With this honesty, he encouraged me to explore and reflect on many facets of my work.

A second influence is my present affiliation with the International Museum of Photography at George Eastman House.

I have been exposed to grand doses of the history of photography through my work there. Although the images that I am barraged with daily come in a haphazard sequence, I am an observer of the amazing evolution of photography ... again bearing witness to our vision.

This exposure to so many images from such varied situations has increased my awareness of man's struggle to create and share something of his knowledge. Also, I have learned to appreciate a simple answer to the question, "Why?" Often the best images are those things that the photographer knows best. Coming to this understanding has helped me in my own photography.

## CHAPTER II

### DEVELOPMENT OF THESIS IDEA

While in Boston doing undergraduate work, I was subjected to the concepts of space. I use the word subjected because classroom situations were highly experimental and often hard to grasp. For example, I was asked to lie in the dark with forty other students and listen to Prokofieff's Symphony No. 2, Lieutenant Kije Suite. At first, I was uncomfortable and embarrassed lying there, but as the music went on, I relaxed and let my imagination feel the space born out of the power of that symphony. This sensation was the point of the lesson. At another time each student was placed in a particular area and told to remain motionless for fifteen minutes. I was physically wedged between two poles, one in front of me, the other at my back. I had only my peripheral vision to rely on. At first, I thought this was a stupid waste of time, but as that fifteen minutes wore on, I began to feel the very essence of that space. I felt fluid, like the air that moved between those two poles. The point of all these odd exercises was to make me experience space in a new way. To this day, when I feel restricted by the literalness of my world, I utilize all my senses to help me free the imagination. I had always taken space for granted so the practice and theory regarding the concepts of space were a revelation.

In the language of the primitive societies, space was simply communicated by man's physical 'position' in the world.

The terms were not abstract but had direct reference to man himself and his place in the environment.

The Greek philosophers, however, made space an object of reflection. Parmenides maintained that space as such could not be imagined and therefore did not exist. Leucippos considered space a reality though it had no bodily existence. Plato introduced geometry as the science of space and Aristotle developed the theory of 'place' (topos). Later theories of space were based on Euclidean geometry and were elaborated upon in the seventeenth century by Des Cartes, and finally collapsing in the nineteenth century with development of non-Euclidean geometry and later still with the theory of relativity. The physical and mathematical space concepts satisfied part of our need for orientation but our emotional relationship to the environment, 'human' space, has been studied by psychologists only in the last hundred years. This is the area in which I became most fascinated and which laid a strong foundation for continued study and photographic application.

I came to Rochester Institute of Technology with determination and a game plan. Heady with the distinction of being a large format photographer and bound never to use 35mm again, I resolved to find faculty that would aid me in my pursuits. I can laugh at this now, but I was serious then. Thankfully I was given sound advice. **INPUT PAST RESISTANCE.** In other words, relax, put aside the ego, listen to what is being said, absorb information and apply what seems right. These words

undoubtedly increased my capacity for learning and observing. It was not easy to strip away preconceived notions and attitudes but the results were almost immediate. The camera (in any format) once again became a tool in the act of expression, the landscape became an inexhaustible subject and I felt free to practice the poetics of space.

I had previously read a book written by Gaston Bachelard entitled, The Poetics of Space. This book had planted a seed some years before and now demanded a second look.

Bachelard, a philosopher, tackled the problem of human space through his interpretation of the poetic image. His examinations determined the human values of "Praiseworthy Space." <sup>3</sup> He described praiseworthy spaces as places that seemed most ordinary, but most loved, spaces of intimacy and infinite daydream.

Because somewhere along my way I had rejected the simple answer to things, Bachelard's positive attitude helped me regain dignity in pursuing the world that I know best. Encouraged by his writings, I photographed along the common paths of my life.

In titling the thesis Landscape: Inside and Out, I refer not only to the tangible world but also the landscape of the imagination. After all, we do not perceive a world which is common to all of us, but different worlds which are a product of our own motivations and past experiences. <sup>2</sup>

### CHAPTER III

#### THE HISTORICAL PERSPECTIVE

My interest in photography began with a pure and simple love for the Massachusetts landscape. Photography seemed a tangible link between the passion I felt and a desire to share it. I was curious about the history of landscape in photography and so I started looking and reading. In the following 'history,' I will mention facts that I found interesting and periods in painting and photography that influenced me. I often refer to painting because of its close association with photography in photography's early years. In no way is this history meant to be complete. It is merely an area of reference to be expanded on in Chapter IV.

The idea of landscape, in itself, having artistic merit is relatively new. The widespread practice of landscape painting evolved late in the nineteenth century and even then paintings were a lyrical balance between man and nature. (Fig. 1).

The European continent was rich in poetic imagery and suited the artist well. The American landscape, however, held little of Europe's charm or cultivation and taxed the artist's imagination. Nineteenth century landscape photographers had a more difficult problem for they were limited to what was in fact there - wilderness, untouched and chaotic. Much of the land west of the Mississippi had never been explored before the nineteenth century. With the Lewis and Clark expedition,



1804-1806, the final conquest of the new frontier began and in little more than half a century, the Trans-Mississippi West would be explored and settled.

This amazing slice of history was one of the first to be given extensive photographic coverage. These first photographers were burdened with cumbersome equipment, uncharted, inhospitable wilderness and hostile natives. Their images, however, do not often reflect personal suffering but rather the wondrous beauty of this new land.

Men like Timothy H. O'Sullivan, John Hillers, Carleton E. Watkins, William Henry Jackson and Edward Muybridge were funded by government surveys, expeditions and the railways for their photographic services. Because of this, their work is often labeled documentary but these images possess a formal beauty as well. These men were not artists, but explorers, adventurers and technicians and yet they were the leading characters in the rise of American landscape photography. (Figure 2). <sup>4</sup>

The nineteenth century proved rich in scientific discovery and encouraged versimilitude in the arts. Painting was greatly influenced by the startling realism of photography and poetic imagination gave way to the universal consideration of fact. If Paul Delaroche could exclaim, after hearing about Daguerre's invention, "Painting is dead from now on!", it was because he could see little difference between an art which aimed at the minute recording of the visual and photography which could do it so much better. <sup>5</sup>

Realism in painting dominated most of the nineteenth century but shifted in the last decade toward the Naturalist Movement. Many artists who had hailed the camera as the recorder of the absolute truth and used the camera for detailed work became fearful of the subjugation of their imagination to optics. In 1889, there appeared a book written by P. H. Emerson, Naturalistic Photography for Students of the Art, in which he suggests that students not focus too sharply thinking to copy nature. Emerson, an admirer of Corot and the Barbizon School of Painting, hoped to make the photograph a work of art. The landscape was represented by imagination and interpretive impression. Where once the camera recorded substance and detail, it now was made to only suggest these things.

At the turn of the century, "Pictorial Photography" attempted to simulate contemporary paintings. Camera clubs were formed and members actively promoted photography as a fine art. In fact, the goals and ideals of painter and photographer were very much alike. (Fig. 3 and 4).

This era evolved the highest standards in manipulated photography. Photos and negatives were scratched, drawn on and rubbed away in an attempt to compete with fine art painting and drawing. Alongside were those photographers who believed that artistic effect could be achieved through 'straight' photography, i.e., manipulation, only through lighting, composition, subject and focus.

At the turn of the century, pictorial photography began

slipping into history and straight photography was becoming the dominant trend. (Fig. 5).

Sadakichi Hartmann reviewed the accomplishments of pictorial photographers and predicted its demise in 1904:

"The pictorial quality of the photographic print has reached very high standards. The monotonous platitudes of the average photographic print has been broken. Whoever sees a Steichen print must confess that it possesses high artistic qualities. And now as pictorial photography has accomplished its task, a reaction in favor of work produced by less artificial means will probably set in."

6

Alfred Stieglitz had a particularly strong influence at the turn of the century. His contributions to modern art and photography are best recorded in his publication Camera Work. In his last two issues of Camera Work, he introduced the work of Paul Strand. This work was described as brutally direct, pure and devoid of trickery. Strand's own feelings written in 1917:

"The photographer's problem is to see clearly the limitations and at the same time the potential qualities of his medium, for it is precisely here that honesty no less than intensity of vision is the prerequisite of the living expression. The fullest realization of this is accomplished without tricks or manipulation through the use of straight photographic methods."

7

And still, in 1923, while lecturing to photo students, he urged them to free photography from the domination of painting and recognize that the camera had its own aesthetic. He stressed the objectivity of photography, believing this its true nature, and emphasized that because of this charac-

teristic, it differed completely from all other art forms.

This was known, in some circles, as the era of "New Objectivity". This new objectivity was epitomized in 1932, by a small but very influential group called "Group f64". Their philosophy centered around truth and beauty in detail in photography. (Fig. 6).

Concurrent with the "New Objectivity" was the Surrealist Movement. While "New Objectivity" concerned itself with attention to surface detail and truth, Surrealism turned out to be highly conducive in exploiting artistic expression in photography. The Surrealists' love of experimentation encouraged their union with photography. (Fig. 7).

The Surrealists utilized the 'Objets Trouves' (Found Objects) and renewed interest in photomontage. This new era of exploration and image manipulation was a profound reflection of our times..The Surrealist often used photography in making strong political statements or arousing intense emotional responses. (Fig. 8).

The early post war years saw enormous growth in photographic application. Suddenly photography was everywhere on every level. Medicine, science, journalism and advertising all experienced surges in photographic utilization. Private photography galleries and interested museums provided artist photographers an outlet for their work. Photography seemed to achieve its independence as an autonomous field of art.

The increased sophistication of small hand held cameras produced a new type of instant image. The work of Henri

Cartie-Bresson, Robert Capa, Elliot Erwitt, Robert Doisneau, Margaret Bourke-White, Robert Frank, W. Eugene Smith and Weegee, conjure up images that are uniquely spontaneous. These images capture the most fleeting of moments often centered around the 'human condition.' (Fig. 9).

Contemporary landscape photography has taken many directions in all forms of personal interpretations - abstract, representational, New Surrealist and social commentary. An honest attempt is being made by photographers to record what is happening to our world of which the landscape has become such a small part.

John Szarkowski in his introduction to American Landscape, observes that Ansel Adams' work at Yosemite is so complete that younger photographers feel that there is nothing new to say.

"...There is perhaps a deeper reason why young photographers find it difficult to make new pictures of snow capped peaks and gemlike mountain lakes; such country is not theirs, not by right of early memory or personal discovery or long travail or habit; it is theirs only in the sense that the objects in a public museum are theirs. One describes such public treasures with a sense of respectful disengagement and awkwardness."

8

This opinion is somewhat substantiated in the contemporary work of photographers like Lewis Baltz, Robert Adams, Lee Friedlander and Nicholas Nixon. They seem to look at their world and take responsibility for recording it as it is.

In 1975, a show entitled, New Topographics: Photographs of a Man-altered Landscape, was presented at the George Eastman

House. The text to the accompanying catalog clarified a particularly strong trend in contemporary photography. It seemed the one common desire shared by all the photographers in New Topographics, was to maintain an objective and neutral view of man-altered landscapes. In various ways, each struggled to overcome an opinion. Unlike the first western photographers, the new topographers were too richly endowed with visual history.

This 'man-altered' consciousness is sustained not only in documentary photography but in most social issues.

Although New Topographics was only one show, the issues it encompassed are mirrored in much of contemporary photography. The man-altered consciousness reinforces my interest in human space.

## CHAPTER IV

### THE PHOTOGRAPHS

While researching information for the historical perspective, it became clear what influences were shaping my images and what elements were common to them all: light, imagination, interpretation and craft are the four most important elements involved in my final images.

Light is that by which we see. I use light in my photographs to present an ordinary space in an extraordinary way. For example; Ansel Adams views a phenomenal place and through his craft translates that place in a phenomenal way. On the other hand, Lewis Baltz (Fig. 10), in the name of documentation, takes a common place and presents it as it is. I do not have the experience to honestly address the landscape as Adams does and I do not want to experience man-altered landscape as Lewis Baltz does. In my own work, I must speak of the things I know best.

Hinsdale Street (Fig. 11), is my strongest example of light transforming an ordinary place into magic. This view seen out of my bedroom window was most ordinary - a garage, a tree, a street light - but one night at dusk, the street light popped on striking contrast to the fading sky. Long shadows cast from a tree in full bloom were thrown on the illuminated garage wall. The wind picked up thrashing tree and shadow around. The ordinary space was transformed into a whirling pocket of energy. My imagination took off and the picture was

made.

Spring at George's (Slide #33) is another example of an ordinary moment transformed by light, imagination and interpretation. I've passed this point daily, year in and year out. On this particular day, I was running an errand that brought me to the spot at an unusual time. The sun had risen above the house which usually blocked it and hit the Anemones with great force. At once, this ordinary place became alive. Patterns of light and dark saturated my eyes. The slender trees seem to jump. I stopped dead in my tracks and took the picture. This is what I mean in my thesis proposal when I refer to the animation of space. I honestly feel that if I am respectful and observant of my own environment the magic of the seemingly most common places would appear.

The last years of the pictorialist movement had a major influence on the development of my work. As mentioned in the earlier section, the pictorialist utilized great manipulation in their photographs during the first few years of the movement and proceeded to refine their philosophy toward the straight photograph, that being manipulation only through lighting, composition and focus. Whether manipulated print or straight photograph, both still dealt primarily with interpretation and imagination. I admired the pictorialists' decision to elevate photography to artistic heights and I particularly liked the results from such photographers as Coburn, Stieglitz and Strand.

It was Stieglitz who instilled in me a strong sense of craft-



manship. Having read about Camera Work long before ever seeing an original copy, I had great admiration for his standards of excellence and dedication to quality.

Photography has long born criticism from other art forms for its mechanical nature. For ths reason, photographers have had to maintian the highest quality of work. Today snapshot photography could not be made easier. Photography is made accessible to the masses. Craftsmanship is accessible but usually not worked at. I have made craftsmanship a part of my statement.

There is no graceful way of injecting a statement regarding the influence of the surrealists on me. They are definitely the odd movement out. Their images reflect a provocative surge of raw imagination. It is their use of imagination that inspires me and not always their images. In The Apple Tree (Fig. 14) and Winter at George's (Slide #4), I felt a strong Surrealist influence. Both of these photographs were unlike anything I had ever done before. I really felt like I was on automatic pilot at the time of taking them. There was not an immediate acknowledgement of even an understanding of why I was doing it; there was, however, an anxious anticipation for the results. Now in retrospect, I can only say that these two images are the closest I have ever come to a pure emotional response to the environment.

This pure emotional response was something I had once before and lost. When I first read Szarkowski's theory regarding young photographers and landscape (see page 9), I was

depressed because something rang true in it. There have been times in my own work when the beauty of the landscape could not justify my efforts...when simplicity was too simple, when pure joy was just not profound enough. I sought inspiration in contemporary photographers and timely issues. The man-altered landscape seemed a catalyst for them both but the resulting images depressed me.

I wanted to be a responsible photographer and relate to contemporary issues but I just lost all pleasure in photographing. After much floundering and self doubt, I came to understand that dealing with these issues was only part of the truth. I thought of Minor White's mystical manifestations and W. Eugene Smith's portraits of agony and they too were part of the truth and I realized that the right thing for me to do was to take this history and blend it with my own feelings, honor my own intuition and my work would be part of the truth as well.

## CHAPTER V

### TECHNICAL AND OTHER CONSIDERATIONS

"There are two forms of imagination; Formal and Material Striking the balance between the formal imagination, reveling in the unexpected, and material imagination, rooted in the permanence of things, is the beginning of understanding."

-Gaston Bachelard <sup>9</sup>

The hope shared by all artists is that there is some communication between the maker and the audience. But clarity in creation comes with experience and diligent observation of life and one's own inner workings. I do not assume that these photographs are more than reflections of a limited experience. They are explorations of my imagination and my world.

The wording of my thesis proposal allowed me great freedom. It was an opportunity to put much education and much of myself to work. I had chosen to photograph with the 35mm and 5 X 7 view camera. The flexibility and spontaneity of a small camera and the articulate grandness of the 5 X 7 were both important in my work.

I had one or the other with me almost constantly and I photographed day and night. Photography at night was much like Bachelard's definition of formal imagination, reveling in the unexpected. This was a time of working on instinct - sensing a quality of space and light and movement, clicking the shutter open for ten hand held seconds and being amazed at the results (Fig. 12 & 13).

Trying to hold on to that spontaneity with the 5 X 7 has

been interesting. Once again, I found myself trusting instinct but in slow motion. I must be receptive to the image at the moment it appears and remain undistracted until I have taken the picture (Fig. 14).

Throughout the thesis there were various problems I needed to work through.

I frequently photographed working from my car. Driving at speeds of 20-50 M.P.H. covered a lot of territory and fed me much information. Often when I stopped to photograph I was disappointed with the results. What I finally realized was that my interest was an accumulation of information that could not be had in just one spot. In resolving this, I became more aware of specified feelings and I tried harder to understand the nature of the attraction. (Fig. 14).

Another problem that occurred was staying in line with the proposed project. I had intentionally worded the proposal to allow maximum freedom within a theme. That freedom nearly choked me to death. Six months into the project, I had gone off on many tangents and had taken many, many photographs. Thankfully, Professor Collins advised that I begin the task of editing. This advice was not too soon in coming. It took eight additional months for me to refine my vision and articulate what I had initially proposed.

Photographing the animation of space was not difficult. I consider myself an animist, one who believes that all natural objects have souls. I believe that all things have a beginning, and an end, that all is in flux. Light, and

imagination are the two most important defining forces in my life and I love photography as an expressive medium.

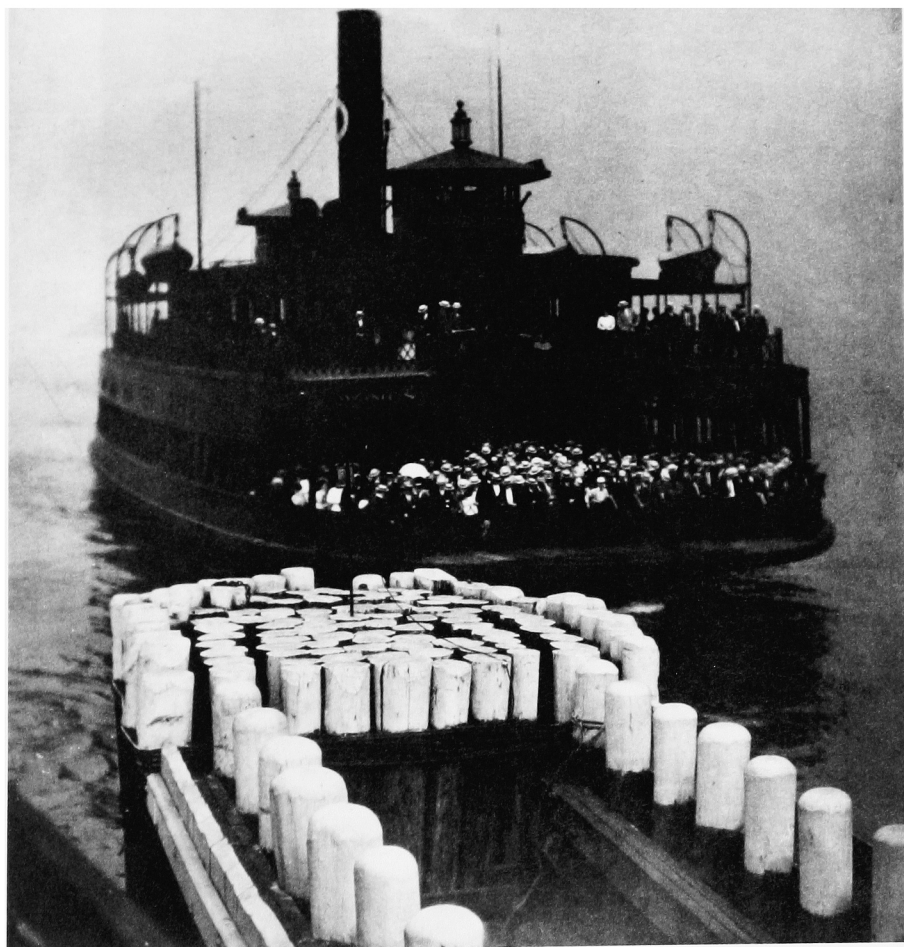


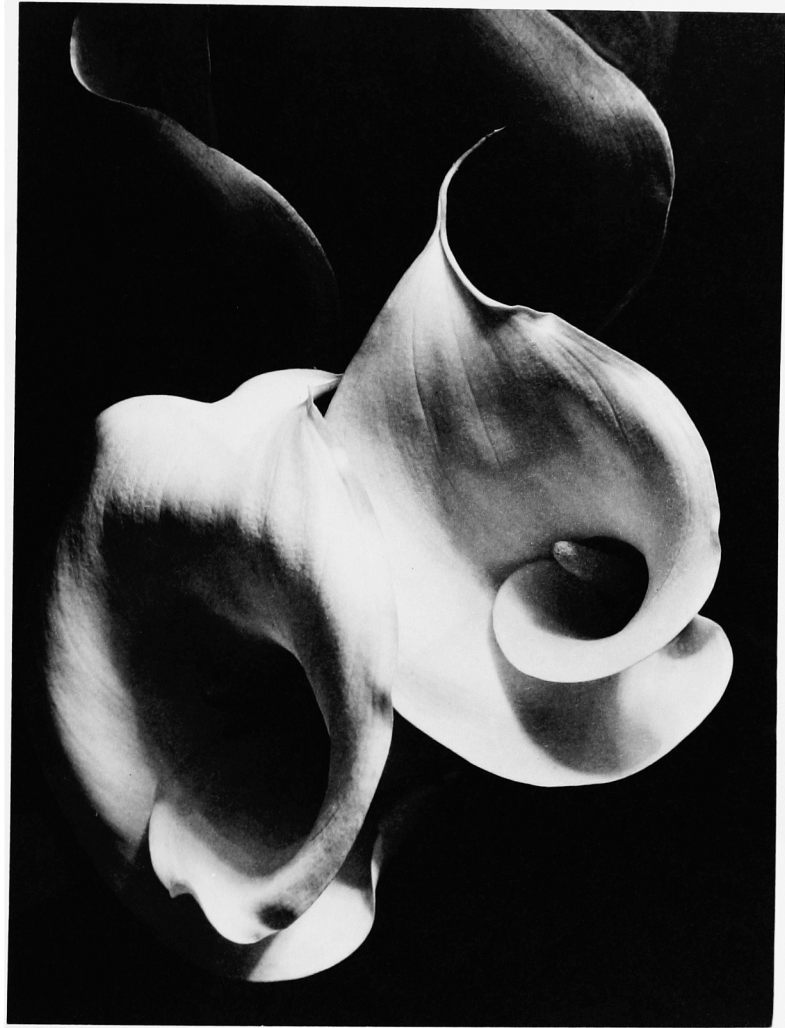




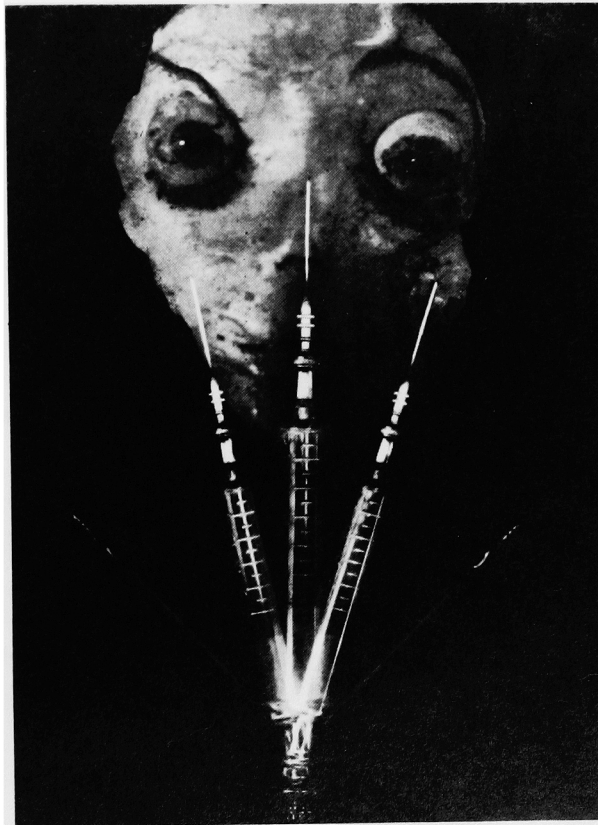




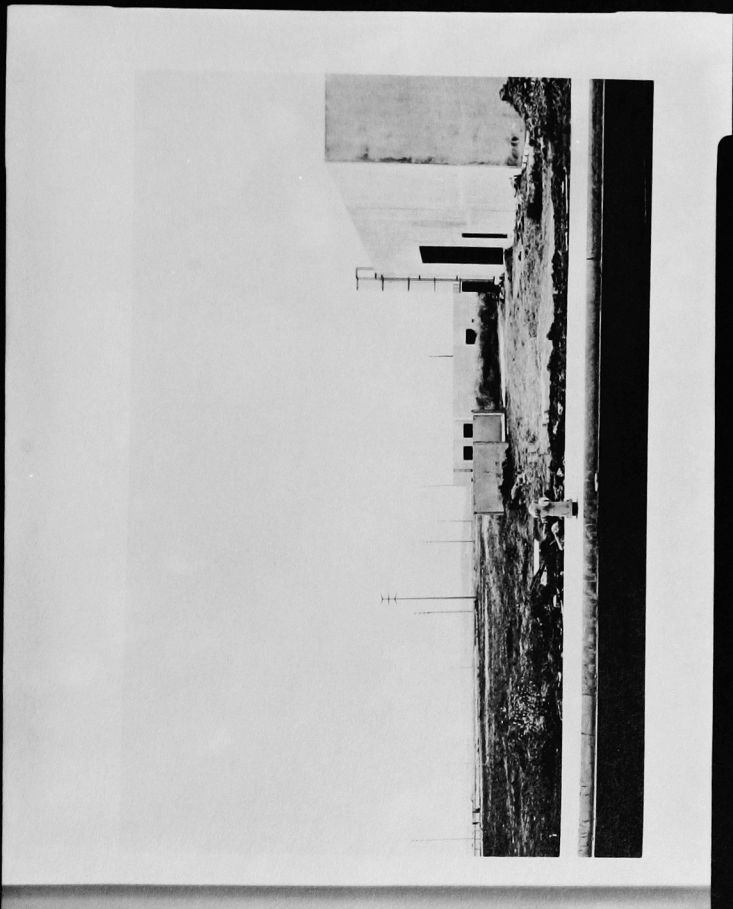














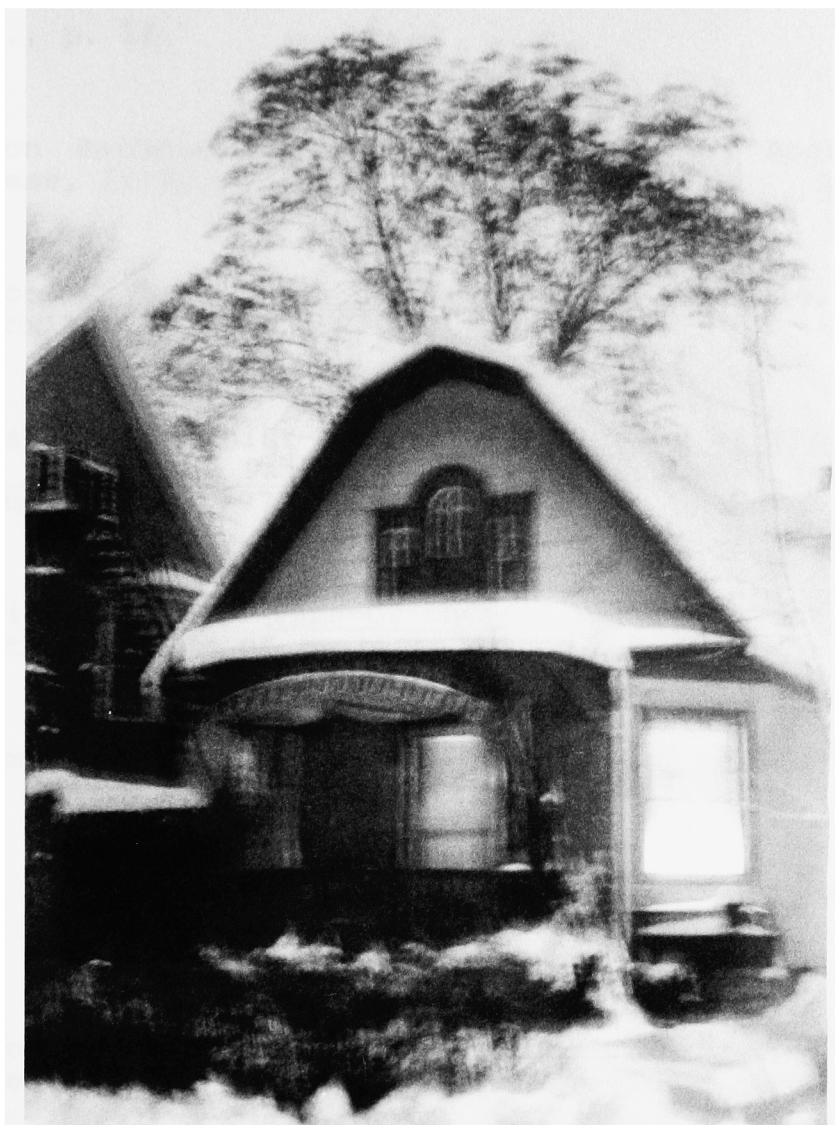












## Footnotes

- 1 Christian Norberg-Schulz, Existence, Space & Architecture, New York, N.Y., Praeger Publishers, 1971, p. 9.
- 2 Ibid., p. 11.
- 3 Gaston Bachelard, The Poetics of Space, Boston, Mass., Beacon Press, 1970, p. 246.
- 4 Weston J. Naef, Era of Exploration, Buffalo, N.Y., Albright-Knox Art Gallery, 1975, p. 17.
- 5 Elizabeth Lindquist-Cock, The Influence of Photography on American Landscape Painting, 1839-1880, New York, N.Y., Garland Publishing, 1977, p. 8.
- 6 Patricia Hills, Turn-of-the-century America, New York, N.Y., Whitney Museum of American Art, 1977, p. 106.
- 7 Beaumont Newhall, The History of Photography, New York, N.Y., The Museum of Modern Art, 1949, p. 114.
- 8 John Szarkowski, American Landscapes, New York, N.Y., Museum of Modern Art, 1981, p. 14.
- 9 Gaston Bachelard, The Poetics of Space, Boston, Mass., Beacon Press, 1970, p. 149.

## BIBLIOGRAPHY

- Adams, Robert, Beauty in Photography Essays in Defense of Traditional Values, Millerton, N.Y., Aperture, 1981.
- Ades, Dawn, Photomontage, New York, N.Y., Pantheon, 1976.
- Bachelard, Gaston, The Poetics of Space, Boston, Mass., Beacon Press, 1970.
- Bachelard, Gaston, The Poetics of Reverie, Boston, Mass., Beacon Press, 1971.
- Bannon, Anthony, The Photo-Pictorialists of Buffalo, Buffalo, N.Y., 1981.
- Hills, Patricia, Turn-of-the-Century America, New York, N.Y., Whitney Museum of American Art, 1977.
- Jenkins, William, New Topographics Photographs of Man-altered Landscape, Rochester, N.Y., George Eastman House, 1975.
- Lindquist-Cock, Elizabeth, Influence of Photography on American Landscape Painting, New York, N.Y., Garland Publishing, 1977.
- Lyons, Nathan, Photographers on Photography, Englewood Cliffs, New Jersey, Prentice-Hall, 1966.
- McHarg, Ian L. Design with Nature, Garden City, N.Y., Doubleday & Co., 1971.
- Naef, Weston J., Era of Exploration, Buffalo, N.Y., Albright - Knox Art Gallery, 1975.
- Newhall, Beaumont, The History of Photography, New York, N.Y., The Museum of Modern Art, 1949.
- Norberg-Schulz, Christian, Existence, Space & Architecture, New York, N.Y., Praeger Publishers, 1971.
- Robinson, Henry Peach, Pictorial Effects in Photography, Rochester, N.Y., George Eastman House, 1869.
- Snyder, Joel, The Documentary Photograph as a Work of Art, Chicago, Illinois, The University of Chicago, 1976.
- Szarkowski, John, American Landscape, New York, N.Y., The Museum of Modern Art, 1981.
- Taft, Robert, Photography and the American Scene, New York, N.Y., Dover Publication, 1964.

Missing Page



BIBLIOGRAPHY, Continued

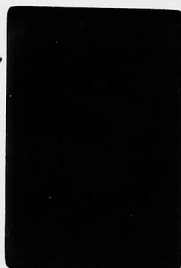
Tausk, Peter, Photography in the 20th Century, London, England,  
Focal Press, 1980.

Uzzle, Burk, Landscapes, Magnum Photos, 1973.

22



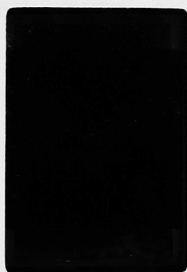
63



14



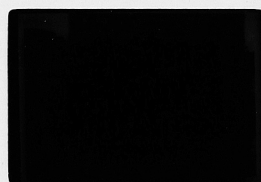
4



16



27



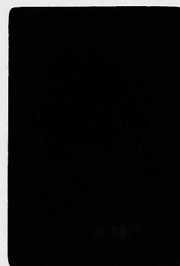
19



1



31



32



1



7





Installation shot



Jan. 1980 31

Installation shot



Jan. 1980 36

Installation shot



Jan. 1980 8

Installation shot



Jan. 1980 17

Installation shot



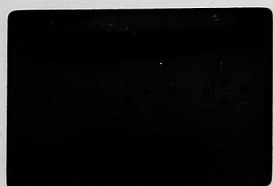
Jan. 1980 21

Installation shot



Jan. 1980 31

Installation shot



Jan. 1980 36

Installation shot



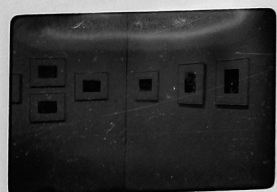
Jan. 1980 28

Installation shot



Jan. 1980 30

Installation shot



Jan. 1980 19

Installation shot



Jan. 1980 13

Installation shot



Jan. 1980 8