

APPENDIX II  
JOURNAL ENTRIES

VOLUME II  
ART DREAM AND SPONTANEITY  
BY  
KAREN R. SCHORY

6924271.000

January 2, 1974

Never being sure of what I want  
to say on a black/white page...  
I must stop thinking of its  
permanency and write what I wish.

One thing I am sure of I  
must learn Italian! I am in Rome.  
I really do wish to get on with  
the program I'm sure these  
next four days will be the  
hardest. I guess its the lack  
of security. My excursions  
begin today. (morning)

evening

There are so many questions  
and only time to wait  
I remember the patience of one  
I questioned his endurance  
I think of it now

13 Vatican Museum Picture Gallery

pm 7 Paussin El Martirio Di S. Fiasmo

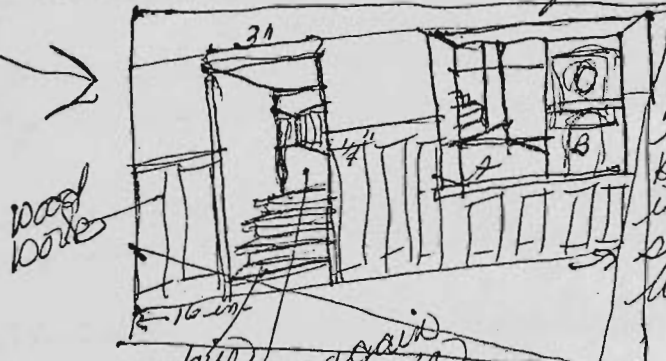
Valentin Martirio Dei Santi Processo  
Martiriano

✓

get a list of available names for materials  
& prices. plaster  
plastic gauze  
wood  
plexiglass  
material

no exist as  
unfinished plate  
uncomplicated by  
proofs

The first part I will do must rid  
me from this isolation that has grown  
inside. Sometimes I fear it will  
strangle me but then I realize that  
I see it & am not afraid.



my fig  
photo  
in a square  
bottom of fig  
is hazy unclear  
stepping  
behind the  
window

sketch  
door open again  
used corner of a  
room - still ceiling  
much floor

A window  
another set of stairs in  
& hallway doorway  
leading where?

note numbers of all measurements  
must be included exact!  
to read correctly or backwards?  
notations or all are except  
the window &?

litho? w/ "fog" colors blue brown gray

I am afraid of all that has happened  
and of all that is to come;  
of the things to come that sit at the door,  
as if they had been there always.  
And the past is about to happen, and  
the future was long since settled.  
And the bird sits on the broken chimney.  
I am afraid.

I can guess about the past and what  
you mean about the future;  
But a present is missing needed to connect them.  
You may be afraid that I would not  
understand you,  
you may also be afraid of being understood,  
Try not to regard it as an explanation.

This is the next moment. This is the beginning.  
We do not pass twice through the same  
door  
or return to the door through which we did  
not pass.  
I have seen the first stage: relief from  
what happened.

These are hours when there seems to be  
no past or future;  
only a present moment of painted light.  
When you want to jump. When you stretch  
out your hand  
to the flames.

It was  
the thought  
converged  
A's face. I  
wish I had  
impression  
my feeling  
And so it  
But return  
the flash  
changes  
I'm. I  
honestly a  
there's  
resentment  
questions  
compassion  
nightmare  
again - I  
known  
shared  
of me that  
And the  
intuitively  
before I  
return with  
the situation  
time and  
I do not  
and what  
when I ret  
him again  
question.  
when  
friend and



MODULARIO  
I. - P. S. - 429

N. 4487



DIVIETO DI ASSUMERE  
LAVORO OD IMPIEGO  
SENZA AUTORIZZAZIONE

# Soggiorno degli stranieri in Italia

Séjour des Etrangers en Italie - Foreigners' sojourn in Italy - Aufenthaltserklärung für Ausländer in Italien  
(Art. 142 T. U. Leggi di P. S. e art. 261 Regolamento di P. S.)

Provincia di <u>ROMA</u>	Comune di <u>ROMA</u>
Province - Provinz	Commune - Municipality - Gemeinde
Cognome <u>SCHORY</u>	nome <u>KAREN RENEE</u>
Nom - Surname - Zuname	prénom - name - Vorname
paternità <u>//</u>	maternità <u>//</u>
paternité - father - Vater	maternité - mother - Mutter
nata <u>HARRISBURG</u> <u>PENNSYLVANIA U.S.A.</u>	30/3/53
né (née) - place of birth - geboren in	le - date of birth - den
di nazionalità <u>U.S.A.</u>	di condizione <u>NUBILE</u>
de nationalité - nationality - Staatsangehörigkeit	de condition - status - Zivilstand
luogo di provenienza <u>U.S.A.</u>	data di ingresso in Italia <u>6/2/74</u>
lieu de provenance - coming from - Herkunftsort	date d'entrée en Italie - date of entrance in Italy - Einreisedatum in Italien
scopo del soggiorno <u>TURISMO</u>	luogo di dimora in Italia <u>Imstener Roma</u>
but du séjour - reasons of sojourn - Zweck d. Aufenthaltes	lieu de demeure en Italie - place of dwelling in Italy - Aufenthaltssort in Italien

con i congiunti di età non superiore ai 16 anni, a terzo indicati, che accompagnano il dichiarante.  
avec des enfants, individus au verso, d'âge non supérieur à 16 ans, qui accompagnent le déclarant.  
with relatives, whose age does not surpass 16 years of age, listed on the back of this form-as living with the declarant.  
mit auf der Rückseite angeführten, nicht über 16 Jahren alten Angehörigen, die den Erklärer begleiten.

La presente ricerca deve essere esibita ad ogni richiesta degli organi di polizia.  
Le présente reçu doit être exhibé sur toute demande des officiers ou agents de Police.  
This receipt must be shown on request to all officials of the Police.  
Diese Bescheinigung muss auf Verlangen der Polizeibehörde vorgezeigt werden.

il possesso di casa costituisce, per ogni effetto, la prova della presente dichiarazione.  
la possession de ce reçu constitue, pour tous les effets, la preuve de la présente déclaration.  
the possession of said receipt is, to all effects, the proof of the present declaration.

DA CONSEGNARSI AL DICHIARANTE

Thanks

Admittedly, Italian law falls down too when it comes to the treatment of Italian nationals. They can be held in jail without trial for four years. And even if they are eventually acquitted, they are eventually acquitted (or simply sober him up) and then let him go. That way, hard...

litho

effore screen 150 (fines fill in problems)

lt sensitive surface coating

(neg used - i.e. photo that receives lt. harden blacks. receiving ink)  
no light - wash away

exposed against the stone under a carbon arc lamp.  
vacuum frame (plates)

project neg onto the printing element w/enlarger  
most practical for stones!

in exposure length of neg.

v. of image

distance neg + print.  
distance of arc. lamps. test!  
thickness of coating sol.

cover entire surface w spec. prepared developing ink  
dry - flush w/ water (dissolves unexposed areas)

running col. ink receptive, rejective areas <sup>stone</sup>  
stabilization identical to other methods of litho.  
in proofing!

etched surface on stone!

ating solution;

600 grains  
1500 grains  
20 ounces  
1/2 ounce

powdered albumin  
Ammonium bichromate  
water.  
Ammonia

7  
It was skipped pages  
that I ponder emptiness

- carrying this absurd logic to its conclusion,  
I must admit that that struggle implies  
a total absence of hope (which has nothing  
to do with despair) a continual reflection  
(which must not be confused with renunciation),  
and a conscious dissatisfaction (which must  
not be compared to immature unrest). Everything  
that distorts, consumes away or excises these  
requirements (and to begin with, consent which  
overthrows freedom) ruins the absurd & degrades  
the attitude that may then be proposed. The  
absurd has meaning only in so far as it is not  
agreed to.

thus I draw from the absurd three consequences,  
which are my revolt, my freedom, and my passion.  
By the mere activity of consciousness I  
transform into a Guide of life what was an  
invitation to death - and I refuse suicide.

# Should Walls - Camus

"At any street corner the feeling of absurdity can strike any man in the face. As it is in its distressing nudity, and its light without effulgence, it is elusive. But that very difficulty deserves reflection. It is probably true that a man remains forever unknown to us and that there is in him something irreducible that escapes us. But practically I know men and recognize them by their behavior by the totality of their deeds by the consequences caused in life by their presence. I know all these irrational feelings which offer no purchase to analysis. I can define them abstractly, appreciate them practically by gathering together the sum of their consequences in the domain of the intelligence, by seizing and noting all these aspects by analyzing their disguise. It is certain that apparently though I have seen the same actor a hundred times I shall not for that reason know him any better personally. Yet if I act up the heroes he has personified and if I say that I know him a little better (at the twentieth character counted off) this will be felt to contain an element of truth. For this apparent paradox is also an apologue. There is a moral to it. It teaches that a man defines himself by his make-believe as well as by his sincere impulses.

picked up Sachs's *The Age of Reason* - feel  
 I must need to help up with some  
 outside stimulus - would like to  
 visit W. Watkins again but sorry  
 I did not go to the lecture Wednesday  
 night. Again I have recurring  
 fears of the need to turn to people let  
 them know they are not there - as usual  
 the fear increases & I rediscover  
 loneliness both negatively & positively.  
 As usual objectively I must  
 see that things are going rather well  
 but subjectively a distressing  
 sets in. How can I keep from  
 succumbing? It goes back to  
 the whole thing, that great  
 paradox of needing outward excitement  
 which only enhances my work  
 time. Read a devastating article  
 on Roma - just tonight was  
 asked about the experience & cannot  
 help to reflect. I keep trying to  
 remind that there were some bad  
 times there too but they seem to  
 float away & only the good the  
 relaxing the productivity the  
 excitement the people remain &  
 as yes the new affording. The  
 only thing I can hold is some sense  
 of my aloneness there & get it was  
 so easy to dispel them here we go  
 with the grass was greener →

10  
 fearful are the winters  
 thoughts  
 but these

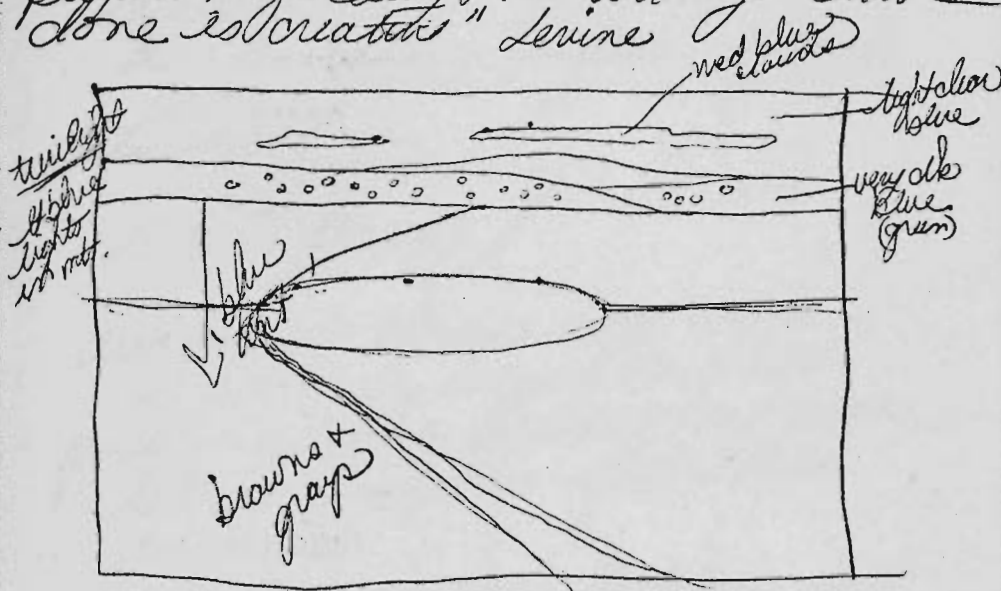
~~two~~ blank pages

from Nobokov's Look at the Harlequins!  
 Madness had been lying in wait  
 for me behind this or that alder,  
 or boulder since infancy. I got  
 used by degrees to feeling the  
 sepia stares of those watchful  
 eyes as they moved smoothly  
 along the line of my passage.  
 Yet I have known madness  
 not only in the guise of an evil  
 shadow. I have seen it also  
 as a flash of delight, so rich  
 and shattering that the very  
 absence of an immediate object  
 on which it might settle was  
 to me a form of escape.

Tuesday

I am back  
 walking & in  
 day of sp  
 and the sun  
 summer. d  
 flick we a  
 dawn & my  
 songs a sh  
 so many in  
 race. Many  
 of p. well  
 tomorrow:  
 lions in the  
 taken & ha  
 I have m  
 in as long a  
 the base of m  
 the crown. O  
 he an unkno  
 somehow  
 if I should  
 I must again  
 myself. I  
 put them in  
 so - as to ab  
 it reached &  
 seldom has.  
 That was  
 break & bu

"... the creative process is not to create anything, but to allow what is happening to be absorbed by you, the artist, on such a way that you can express it and clarify it and make it clear, so that when you're making it clear, people might say that what you have done is creation." Levine



phot - froggyp n.g. negs  
 shadows burning in  
 blotting out as connecting  
 element in all prints.

light

film self portrait  
 1. suit full dress sitting w/  
 without smile stand & pose  
 to take off shoes first!  
 Then hat  
 Then shirt slip off jacket  
 topless  
 skirt & undergarments  
 naked  
 work - rip - glass? hold up  
 jeans  
 shirt  
shit?  
 Arhus pose /

undress (?) chair rug table  
 w work or lay on floor?  
 pass. - holding piece in 1st scene  
 let it drop to floor then  
 undress.

yo. sitting in chair holding pint  
 look up directly at camera

Then action  
 indoor light w filter correction  
 book rack w plants on heater  
 high back chair w cloths hanging  
 on it foreground

144

eyes this au  
 I feel  
 bright Bay  
 across the  
 very quiet  
 moments to  
 last night  
 but somehow  
 I thought I ought  
 to do cloth  
 few quiet  
 I thought way  
 to play I  
 perhaps I  
 false hope  
 I fully ma  
 to spread a  
 extended en  
 as not to f  
 ago then b  
 having me  
 decisions o  
 talk was  
 warming.  
 become so  
 a friend  
 deteriorate  
 the pattern

best times

yes I was my father and I was my  
son I asked my father questions and  
answered as best I could. I had  
it told to me evening after evening  
the same old story I knew by heart  
and couldn't ~~plunder~~ ~~or~~ we walked  
together, hand in hand, silent sunk  
in our worlds, each in his world,  
the hands forgotten, in each other?  
That's how I've held out till now.  
And this evening again it seems to  
be working. I'm in my arms,  
I'm holding myself in my arms  
without much tenderness, but  
faithfully, faithfully. Sleep now,  
as under that ancient lamp,  
all tumbled together, tired out with  
so much talking, so much listening,  
so much talk & play. Beckett

from 'Texts for Nothing No. 1'

191

Wed. "U"

Somehow it was all tied up with a story his head once, about a boy born with a golden screw where his name should have been. For twenty years he consults doctors and specialists all over the world trying to get rid of this screw, without having no success. Finally in Haiti, he runs into a voodoo doctor who gives him a foul smelling potion. He chucks it, gags, & sleeps and has a dream. In this dream he finds himself on a sheet, lit by green lamps. Following the witch man's instructions, he takes two right and a left from his point of origin, finds a tree growing by the seventh street light hung all over w/ colored balloons. On the fourth limb from the top there is a red balloon; he breaks it and inside is a screwdriver with a yellow plastic handle. With the screwdriver he removes the screw from his stomach, and as soon as this happens he wakes from the dream. It is morning. He looks down toward his navel, the screw is gone. Delirious with joy, he leaps out of bed, and his ass falls off.

250

15  
Mumma. I am

To profane  
always see  
for something  
of his own  
that of any  
always, a  
fear star  
turn into  
if he kept  
not only he  
among legs  
of a heart  
for better & the  
among men

I  
Finding  
that what  
had become  
saward the  
animation  
he could  
too dear  
to hunt  
and he  
he to go  
he tried  
about a  
Approach

Minimal consciousness evokes time.

To profane, alone in the sheet, it would always seem maybe he was looking for something too to make the fact of his own disassembly plausible as that of any machine. It was always, at this point, that the fear started: here that it would turn into a nightmare. Because now if he kept going down that sheet, not only his ass but also his arms, legs, sponge brain and clock of a heart must be left behind to litter the pavement, the scattered among manhole covers.

Finding her ("V") what then? Only that what love there was to Stencil had become directed entirely inward toward this acquired sense of animateness. Having found this he could hardly release it, it was too dear. To sustain it he had to hunt V.; but if he should find her, where else would there be to go but back to half-consciousness. He tried not to think, therefore, about any end to the search. Approach and avoid.

There is a certain psychological distance that is needed much the same as the need for private physical space.

There are thoughts and feelings that one has that are not to be shared. It is not a matter of isolation but rather of maintaining a core of existence.

Contact + privacy are found as basics in all persons. It is the ratio that differs.

I am free to stop & reflect at any time upon my actions. I cannot live entirely in the moment as it is contrary to my nature as a thinking & being.

My power lies in the core of my being and not with the fringes of contact. I can learn, grow, expand through the contact but it can not give me strength.

From classes by Diane Adams 1971

Everybody has that thing where they need to look one way but they come out looking another way and that's what people observe. You see someone on the street and essentially what you notice about them is the flaw. It's just extraordinary that we should have been given these peculiarities. And, not content with what we were given, we create a whole other set. Our whole guise is like giving a sign to the world to think of us in a certain way but there's a point between what you want people to know about you and what you can't help people knowing about you. And that has to do with what I've always called the gap between intentionality and effect. I mean if you scrutinize reality closely enough, if in some way you really, really get to it, it becomes fantastic. You know it really is totally fantastic that we look like this and you sometimes see this very clearly in a photograph. Something is ironic in the world and it has to do with the fact that

# Gum Bichromate Printing

Betty

sensitizing solution

(14 grams)

120 { 1/2 oz dry weight of ammonium bichromate  
 solution 5 oz water

$$\left( \frac{30}{5} \right)$$

150 ml

equal amount gum w/ pigment  
 3 grams - 2 oz (90 ml)

exposure UV light

lighter pigments need shorter exposures  
 time?

(3-6 min w/ sunlamp)

develop - warm water (80°) 10 min.  
 - until yellow bichromate stain  
 disappears

160  
 1/16

1/16  
 1/16

1/16  
 1/16

1/16  
 1/16

1/60

29 grams

95 ml

+ color

100 ml

100 ml se

brush

work quickly

+ blinding

5-10 gram

overexposure

olive

underexposure

by

develop

15 mins 80°

the

do

2-5

light

Cont photo.

29 grams Ammonium Dichromate  
 75 ml hot water - dissolve  
 + cold water

100 ml total

$$\left( 30 \overline{) \frac{3 \frac{1}{3} \text{ oz}}{90}} \right)$$

100 ml sensitizer + 100 ml gum w/ pigment  
 brush fiber or polyfoam <sup>plastic</sup> quadrat  
 work quickly - dry paper in the dark  
 \* blending brush (for simulating  
 silhouettes)

5-10 grams pigment / 100 ml. gum

Overexposure can be reduced by extended  
 development

underexposure can not be helped  
 by shortened development

develop water - several trays at  
 15 mins 80° emulsion up 1 min  
 then lay face down in water  
 do not agitate

2-5

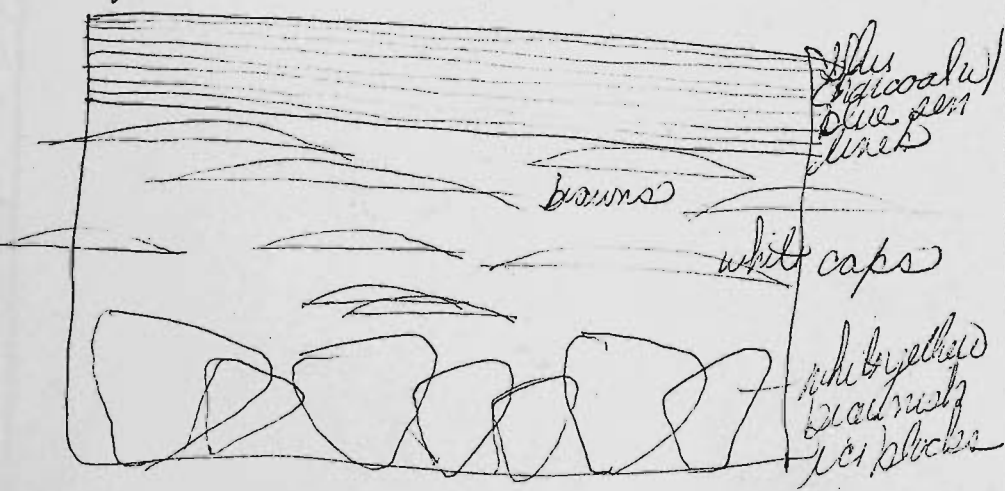
464-

161



light  
must try

got further & further. I feel so  
conscious of time passing - like  
blocks of ice & the water carries  
it by. The lake was combining  
the colors of summer and yet so  
very mysterious. They change  
from charcoal of the sky to the  
haziness a million paces. The water  
its movement attracted by the  
ice accumulated at the shore  
so black, so cold, so lonely, so moving  
so, again, exhilarating.



267°

Light

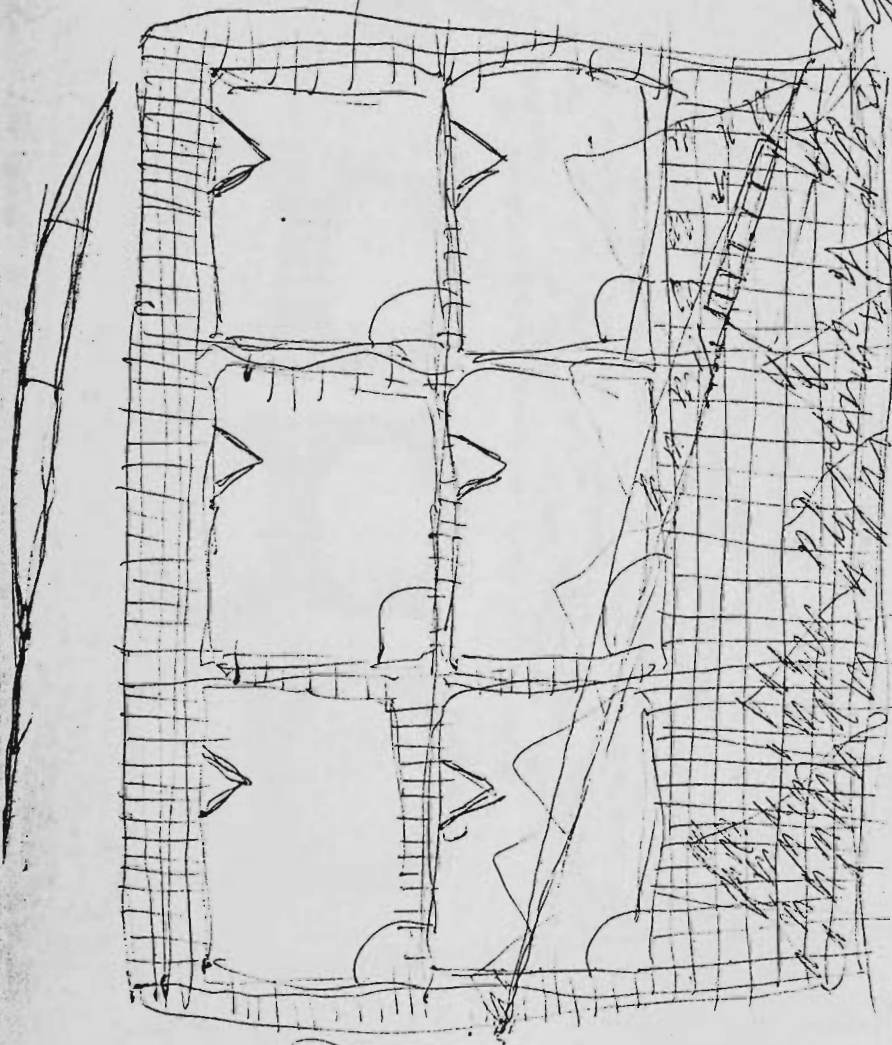
January 1, 1976

white paper  
support

support

white paper  
support  
support

support  
support



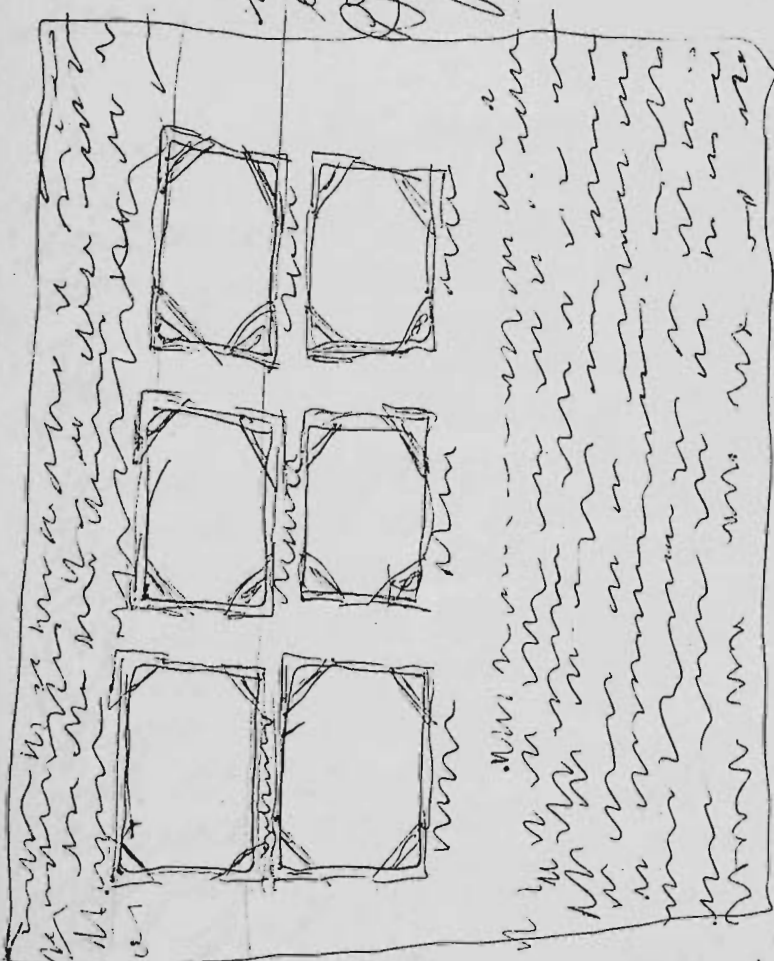
white paper  
support  
support

white paper  
support



white paper  
support

with the  
support of  
info of all  
in reverse  
possible writing  
that would  
put back



with the  
info of all  
in reverse  
possible writing  
that would  
put back

135

light

ple the traditional value of a work of art is formal and subjective.

Moreover, "after having looked at the old masters, one must have to leave them, and to verify in one's self the instincts, the sensations that dwell in us."  
—Cézanne

This makes me again question as over and over again the importance or lack of the technical procedures necessary for creating an image. It is true that many times during that part of my cross-excitatory accidents occur either spontaneously or induced. Yet often it seems dull and the true beauty comes in the destruction of the technical perfection. I begin to realize that this is the reason for such a greater amount of desire to slash with red paint for example, an X across the front of a canvas in a day of rage. The amount of technical instruction necessary to create that image is much more pronounced when dealing with the photographic image.

P 9  
Visual sea  
been so en  
the cinema  
Several  
argue that  
lacked co  
has been  
paintings in  
advantage  
existence  
\* Spria  
Impressionist  
other mania  
must suff  
logical fo  
discipline  
it enable  
intensive

P 11 The gly  
look of the  
windshield  
speed has  
of things.  
A hundred  
impression  
artist.

P 13 Contrast  
Peaceful and

light

p16. you obtain collective sources of  
lines, lines, and colors acting  
against other contrary and  
dissonant sources. Contrast-dissonance  
and hence a maximum expressive effect

p.18. There must always be room  
for the seers and their restlessness

Société de Paris, Paris 1914

p26 'Art is subjective, that is,  
understood, but a controlled  
subjectivity based on 'objectivity',  
raw material. That is my absolute  
opinion."

The means are everywhere, it is  
simply a matter of choice \*

The enormous mistake of the  
Parisian painters and of the  
officials of the Ecole des Beaux Arts  
to run after the 'beautiful subject'.  
It is the fundamental error that  
still continues and the one against  
which we modern artists react above  
all. If an object, a subject, is  
beautiful, it is no longer raw material;  
it has plastic value and is therefore  
unusable; one can only look at and

admire it. It is  
the experience of  
fifty copyists  
in the Louvre  
who tell them  
philosophically  
from this fact  
that even  
the beautiful  
is unusable  
raw material.

p30  
The work of art  
between these  
two extremes  
is that is not  
right, not too far  
from the middle, so to  
speak, must be the  
middle. The artist  
his control. The  
toward the left  
subjectivity, and  
toward the right  
objectivity, and  
an excess of objectivity

color and light

light

admirer it. It is not even "copiable".  
The experience of it is complete, but  
still copying in front of the same  
model in the same light and they  
look what they do. Not one is alike.  
Philosophically, it can be deduced  
from this that nothing exists in  
itself. That everything is relative.  
The beautiful subject is now  
irreparably compromised. It is not  
law material.

Kunstblatt, Berlin 1923

p. 30  
The work of art is the ambiguity  
between these two elements. To  
move at a fixed state, an enduring  
state that is not too far to the  
right, not too far to the left, but in  
the middle, is extremely difficult.  
There must be perfect balance  
between the artist's instinct and  
his concept. The romantic pushes  
toward the left - an excess of  
subjectivity (dream state). His  
opposite pushes toward the right  
an excess of objectivity (awake state)

Unpublished 1923

color and light

Night

p49 money is anti-art  
 an excess of technical means  
 is anti-art.

p52 Men are afraid of free will  
 which is, after all, the only state of  
 mind possible for registering beauty.  
 Victims of a critical, skeptical,  
 intellectual epoch, people persist in  
 wanting to understand instead of  
 giving in to their sensibilities.  
 Bulletin de l'Effort Moderne,  
 Paris, 1924

p62 Each artist possesses an  
 offensive weapon that allows  
 him to intimidate tradition.  
 In the search for vividness and  
 intensity, I have made use of  
 the machine as others have used  
 the nude body or the still life.

p63 Plastic beauty is totally  
 independent of sentimental,  
 descriptive, and imitative values.  
 Each object, picture, architectural  
 work, and decorative arrangement  
 has a value in itself, absolute.

and independ  
~~descriptive~~  
 purely crea  
 an intense  
 phenomenon  
 which she b  
 since time  
 classifica  
 the head

p65.  
 My litiga  
 men who, wh  
 angly to see  
 of human c  
 blind as  
 too who I a  
 the same  
 work is a sp  
 of it is all  
 I must be  
 seen; so I th  
 always com  
 a sense of th  
 also contains  
 matter. There  
 personifica  
 detail, the in  
 the fragment  
 is set and  
 with life in

Night

and independent of ~~sentimental~~  
~~descriptions~~ what it may represent.  
Every created object can contain  
an intrinsic beauty like all  
phenomena of the optimal order,  
which the World has admired  
since time began. There is no  
classification or hierarchy of  
the beautiful.

p. 65.

My literary preferences are for the  
men who have enough of a visual  
angle to see the whole spectrum  
of human drama without  
Tolstoy, Dostoevsky, or  
Hemingway. I always read with  
the same fascination. Their  
work is a sphere, and one aspect  
of it is always hidden from me.  
It must be turned in order to be  
seen, so I turn it and there is  
always something new. They have  
a sense of the "close-up". Their work  
also contains the cinema of the  
future. There too moving forward  
personification through enlarged  
detail the individualization of  
the fragment where the drama begins  
is set and stops. The cinema competes  
with life in this way. The hand is an

light

object with multiple, changeable meanings. Before I said it in the cinema I did not know what a hand was! The object by itself is capable of becoming something absolute, moving, and dramatic.

Propos d'artistes, Paris 1925

6/22/76 eve

I have always been a person of lists, list of things to do, people to see, places to go, list of ideas and, most important, lists of thought. Here begins the list of thoughts for my thesis work - sorting out remembering, valuing, discarding. I don't see the excitement wakes their physical counterpart and all the frustration, despair, fear, intensity, struggle, is not what it is but moments of joy.

I am playing with the thought of using this journal and appropriate pages of prior journals as the meat of the written thesis work. - to be stored in its

original hand  
is not the act  
The act the  
fulfilling  
the finish  
a 'past' clep  
The act of  
pleading,  
has always  
as physical  
too ple so  
with separ  
The first  
what I would  
supply the  
And the no  
will supply  
not a perfect  
be available  
who only wa  
can read it  
these who  
process rep  
may seem  
the man  
the surge of  
is more than  
those who  
said that I a  
myself to oth

original hand written form. process  
is not the absolute gift it is  
the act that gives joy,  
fulfillment & gratification. With  
the finish of the object comes  
a 'post depression' and only  
the act of creating, can cure  
reading, writing, thinking  
has always been as important  
as physically creating. The  
two are so close to each other  
with separation comes discontent.  
The final 'conclusion' which is  
what I would consider it can  
fulfill the formal requirements  
and the honesty of this presentation  
will fulfill mine. For those  
who are entrusted enough - it will  
be available to read - for those  
who only want the formal they  
can read typewritten pages.  
These white pages are the  
process repetitions as they often  
may seem to be. I am happy  
that my mind is so active. I feel  
the surge of need to work and it  
is more than good it is hope.  
Those who see me have often  
said that I do not feel much about  
myself to others. I write so much

light

see it possibly spares me to  
open it up to free debate.  
It is strange leading so  
many existences. but one gives  
value to the next and that to  
the next. I must start paying  
attention to my list as I  
am feeling that there is much  
to be attended to.

p.92. So what is this tale of that the  
Academicians call "Natus"? It doesn't  
exist. We are all subjective; that is,  
we see the objects that surround  
us through our own eyes and  
judge them within ourselves.  
Each person is different inside,  
every judgment is individual,  
as is every taste. No one sees  
the same object in the same  
form. Therefore we must eliminate  
the famous pair of comparison  
that makes intelligent men of  
judgement think it is satisfactory  
to compare the picture with  
Natus that is worthless. One  
cannot judge by comparison.  
Unpublished 1933

p.93 Did you know  
before I seeing  
available, on the  
moving, as a  
invention, you  
of an idea  
of fragments  
of drama  
personality, in  
and thereby  
whose implic  
incalculable  
A dollar to  
projector, mag  
becomes a be  
planet-new  
transformed  
the world, a  
to be built  
on this new

1903 Did you know what a foot was before seeing it live in a shoe under a table, on the screen? It is as moving, as a face. Before this invention, you never had the shadow of an idea about the personality of fragments. \*

Cinema gives "the fragment" personality; it sits in a frame, and thereby creates a "new realism" whose implications may be incalculable.

A dollar button, put under the projector, magnified a hundred times, becomes a radiating planet. A brand-new lyricism of the transformed object comes into the world, a plasticity as going to be built of these new facts, on this new truth. \*

Camiers d'Art, Paris 1933

light

1771 Everything is round. The head  
meets the tail, the beginning touches  
the end.

Life is a circuit. You want to go  
on a trip, but you return to your  
starting point.  
Le Cirque, Paris 1950

Alfred Stieglitz Talking

Notes on Some of His Conversations,  
1925-1931, by Herbert J. Seligmann  
New Haven, Yale University Library 1966

vi The intensity of it was characterized  
by Georgia O'Keeffe, who remarked once  
that being in Room 303 was like  
being part in a sustained and  
violent tone affair. Only, the atmosphere  
and this was a dominant phase of  
Stieglitz' versatile capacity, — was that  
of a laboratory, using instruments  
which released the unformed thought,  
the wordless feeling, and brought  
to clear view. \*

15

p3. "It begins where thinking ends"  
- Steiglitz

p7 Steiglitz replied that everything  
he felt he felt the opposite  
also to be true its negation as  
well as its affirmation.

p18 If you feel a man is an artist  
the presumption must be that  
anything he does is necessary  
for him.

p19 He (Steiglitz) found peace only  
when the pressure from within was  
equal to the pressure from  
without, like a French case,  
or for that matter, the picture in  
Room 303.

p23 "there is something in me" said Steiglitz,  
which seeks a balance a relationship  
which can be put in a formula. But  
there is also something in me  
which, as soon as I have found  
the formula insists upon picking  
the stuffing out of it."

light

"At last a word"

This leads  
of questions  
left and made  
distinction  
and what is  
ie is the diff  
or intrinsic.

(she had two  
with photographs  
the integrity

6/26 put one  
the integral pa  
and the day  
then closed  
the other or  
between them  
in their own  
I desire to do

p25 The 'Profession'  
the 'play' I put  
things made no  
to satisfy the  
alone living re

light

"At last a woman on paper"

This leads to another whole realm of questions dealing with female art and male art. Are these distinctions just are the lines clear and what is the public's reaction, i.e. is the difference sociological or intrinsic?

(she had tried to combine painting with photography and had retained the integrity of neither.)

6/26 But one must decide what the integral part of a painting are and the same of the photograph then discard the one and keep the other or establish a relationship between them in which both exist in their own realm. — This is what I desire to do. \*

vs. the 'professional' attitude, as against the 'play' spirit of workmanship and things made not for exhibition but to satisfy the worker, such work alone being real.

light

p64

Stieglitz filled of the act of creation  
of his living of a dream within a  
dream - and by contrast, of a  
woman looking for the job, looking  
for something to create. That was  
strange. Each step must be greater  
in the progress otherwise there was  
nothing. Everyone the greatest man,  
said - he was nothing, that what  
he was and his words would  
eventually pass away, that he  
would take his body. And so life,  
the world as one looked at it  
people and things, became a dream,  
and the artist's creation was a  
dream within a dream.

p69. These are an expression of the  
law which things are to themselves.  
There is no rule or law here.

- because of Stieglitz' "equivalents"  
child photos

p70. - if her painting paid nothing,  
to do with life, with her own life,  
she might as well stop.

p71. Stieglitz to  
O "Do you  
S "Far from  
he slightest  
put down.  
O - pure  
S - ment

p82-3 A heart, a  
artist. Like  
trying to get a  
things, he  
the problem  
mastered. He  
included all  
something for  
them all, just  
something else.

p.98. H.G. Stieglitz  
gifted woman,  
not coordinating  
his. The artist  
himself, he is  
as well as man  
that he could  
box at life and  
payors but he

light

p. 71. Sieglitz to O'Keefe

O "Do you think I'm an idiot?"

S "Far from it, but you haven't the slightest idea of what you've set down." !

O - pure emotionalist  
S - mental emotionalist

p. 82-3 A heart said the philosophers were artists. Like the painters they were trying to get at the thing beyond things, beyond art, at life itself, the problem no artist had ever mastered. No one philosopher had included all the others, there was Hegel, Schopenhauer, philosophy bigger than them all, just as in life there was something even beyond philosophy.

p. 98. H. Sieglitz told of his sister, a gifted woman, who however could not coordinate her life as he had his. The distinction between himself, he said, and his sister, as well as many other people, was that he could sit in a classroom and watch not only the other boys but himself. This was what

19

light

The artist was trying to do; to  
 get down what he saw from  
 his proscenium box and himself  
 at the same time. The artist  
 was really trying, not only to hit  
 the bull's eye, but to hit it  
 exactly in the center. When he  
 succeeded, the result was what is  
 called a masterpiece. But each  
 time the artist did something, it  
 made him feel like moving on  
 to the next thing, to penetrate the  
 veil still there. If what the  
 artist had done did not make  
 him feel like going on like  
 doing another thing, then the  
 thing which he had done was dead.

I keep running G's words through  
 my mind "Yes excellent person for  
 boys about when you're ready to  
 'make it.'" It seems so old and  
 harsh and yet it is true. I  
 think of A. so often and wonder  
 how often he thinks of me.

p 131

Maur's for  
 if Maur's for  
 saleable &  
 and give the  
 his other u  
 that of Mr M  
 who could b  
 morning and  
 urged in  
 could do what

The Pickers  
 (From A to Z)  
 by Andy  
 Hurdant

p 92 Business an  
 after Art I sta  
 artist. After  
 "art" or whate  
 into business  
 an Art Busine  
 ding good in  
 fascinating  
 shipped out  
 of business  
 and "Working  
 is art and wo  
 business is &

light

7.1.1914

"It happened to me at times when everything is all right and everyone is cheerful, and all of a sudden it strikes me that I'm sick of it all, and that we all must die" Tolstoy

How many times have I picked up one of my past journals and they have opened to a page so relevant? So I repeat the suggestion of all that I have written, I write toward despair, but the apprehension of "what?" I feel the resistance to the wastefulness, dreading the light of another splendid day. I look around and wonder at those people's existence and cringe with disgust. That sounds like a old journal entry... what of the present outlook, the now, the hope? When my mind is not occupied with war it is crowded by doubt.

11.2.

A very bad day in general yet I think given the pick in the ass I needed. At least N. got me to

light

these very very important facts  
come back to me. I spoke to  
him on the phone he asked me  
if I would be in the area?  
What does he have in mind?

These things  
no longer in

To hang on  
in the way  
most people

Reflect not on disharmonies  
but existence, both mental and  
physical, from that which is  
pedestrian to the most sublime,  
existing on many levels, each  
separate and distinct forms  
of life experiences, but without  
balance brought about through  
rational determinism, a  
psychological "schizoid" could  
emerge. Intense and introspection  
plus retrospection become the  
most valuable instruments.  
How can an individual have  
this involvement and detachment?  
Experiencing life has most value  
for me, and at times I think the  
philosopher describes the symptoms,  
but only the poet is able to see  
the reality of the metaphor.  
P.L.

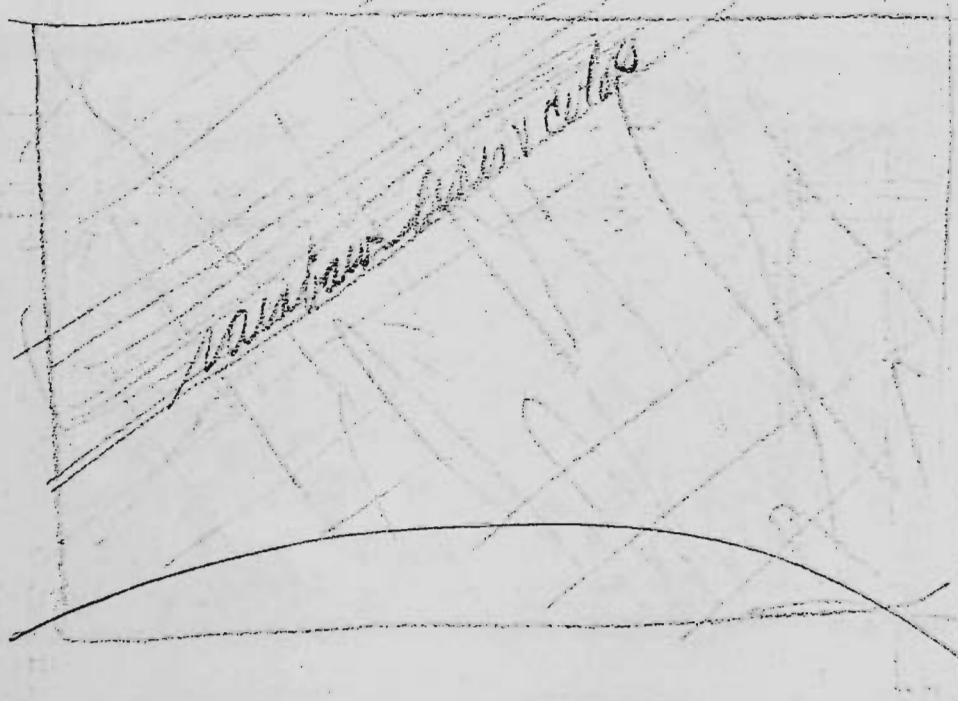
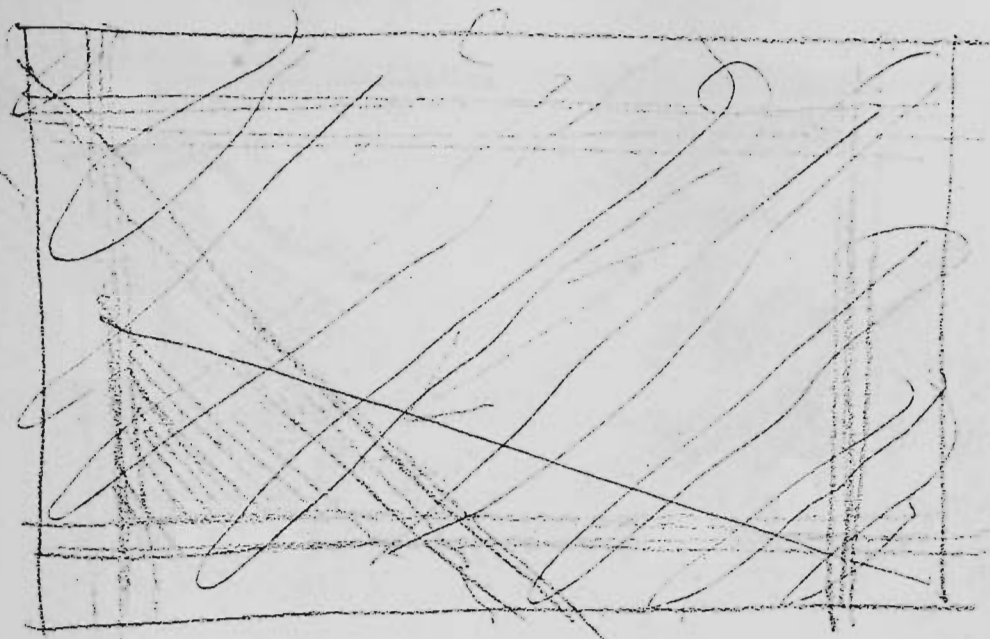
Life is a ce  
that is need  
The need for  
The need for  
That one has  
shared. It  
isolation seen  
a core of ext

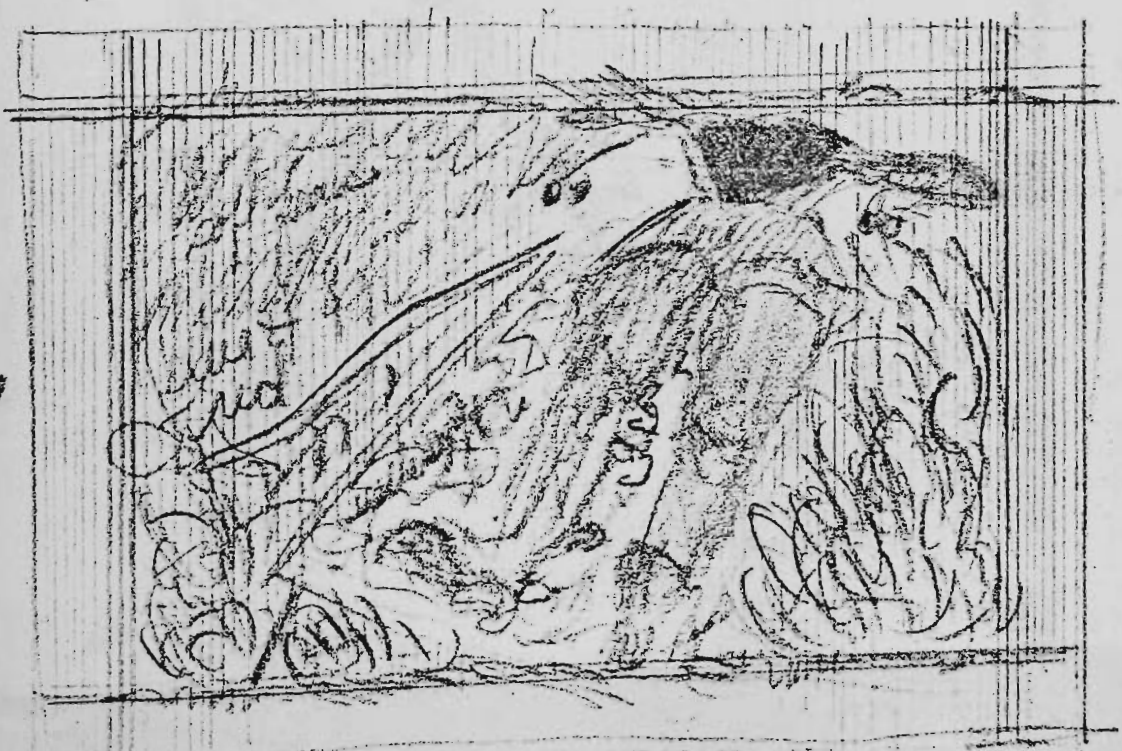
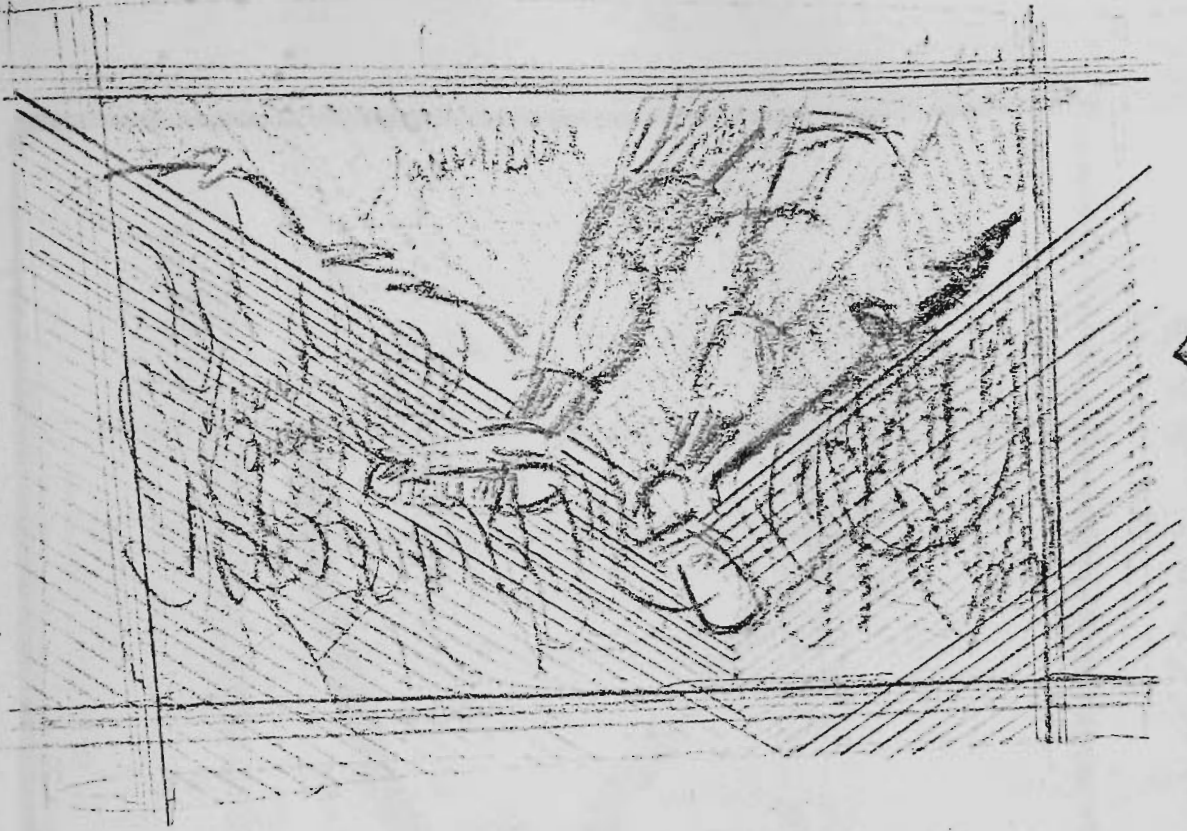
light

When things are too clear they are  
no longer interesting.

Being is the rarest thing  
in the world  
most people exist, that is all  
O. Wilde

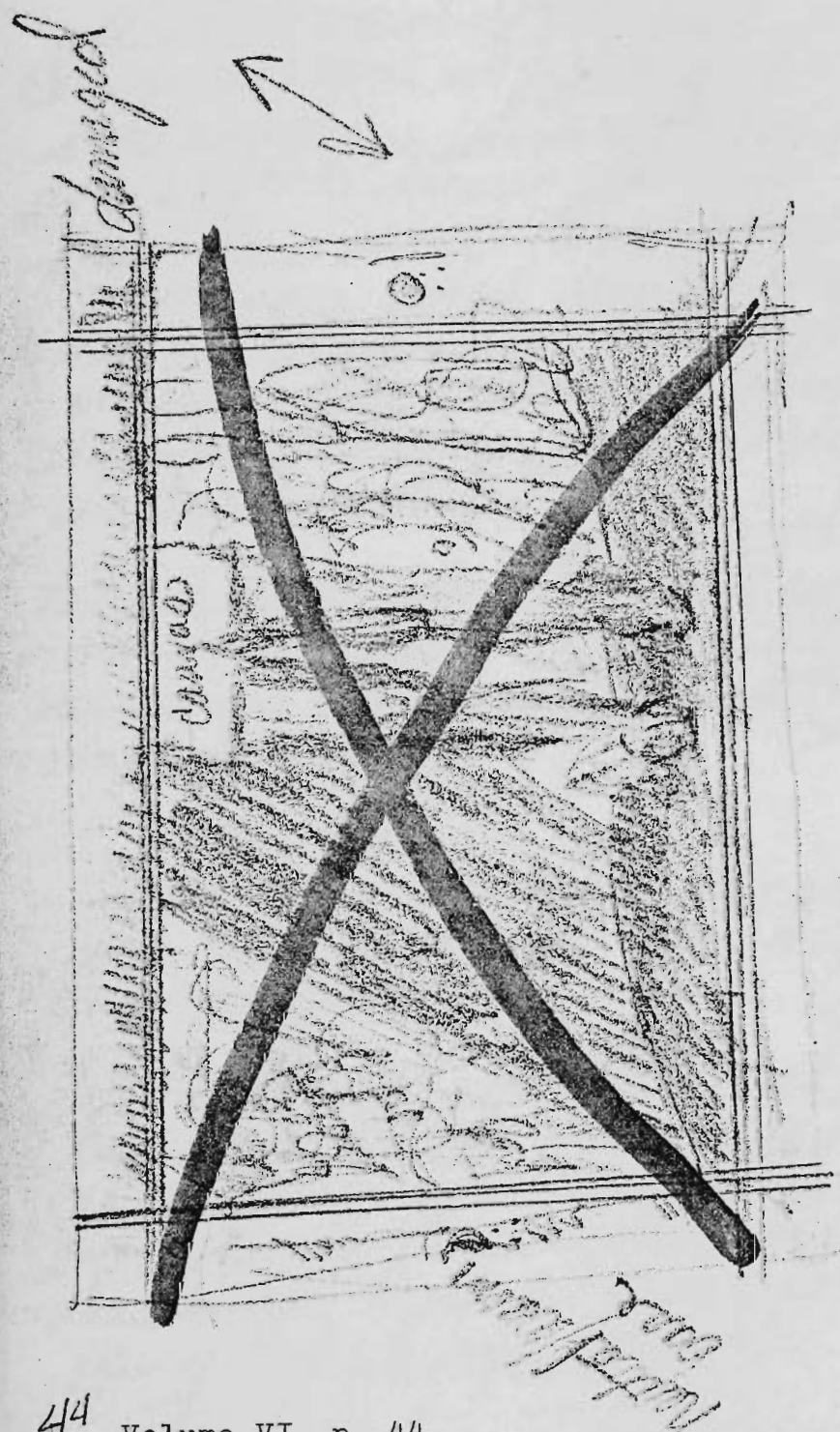
There is a certain psychological distance  
that is needed much the same as  
the need for private physical space  
There are thoughts and feelings  
that one has that are not to be  
shared. It is not a matter of  
isolation but rather of maintaining  
a core of existence.





1/2  
1/2

light



July 5  
 These few  
 and almost  
 space to a  
 but more  
 what I  
 have  
 of gut feel  
 and farm  
 The physic  
 mostly as  
 for facilit  
 1. linear  
 concept tie  
 & itching  
 I am glad  
 with more  
 conscious  
 'real' rather  
 photograp  
 are their  
 2. The  
 natural of  
 consumer  
 over them  
 Obviously  
 I've paid  
 The defin

light

We hear much of the need for communication in painting and yet like a face a painting changes as we get to know it and becomes a mirror for our thoughts.

There are ideal painters and there are those who think or feel in paint. What intrigues and engages me is to capture the sensual within a painted aesthetic - two contrary elements one to excite the other to cool. The duality releases the need for thinking and feeling. Paul Burlin.

One works I suppose because it is the most interesting thing one knows to do.

The days one works are the best days. On the other days one is hurrying through the other things. The magazines one has to do to keep one's life going. But always you are

light

running through these things with  
a certain amount of agglayation  
so that you can get all the  
painting again because that is  
the high spot in a way it is  
what you do all the other things for.  
Of course that way I don't know  
I have no theories to offer  
the painting is like a thread  
that runs through all the  
reasons for all the other things  
that make one's life.

Georgia O'Keeffe

C & D  
157 Park Ave  
Rochester, N.Y.

Today  
tried call  
am now g  
them and  
others.  
I was  
for some  
taken the  
Lose ma  
I put the  
finished  
W's re  
there is  
I would  
a good an  
a little to  
think abo  
W's I will  
What is he  
I anticip

Sum.

Jacked  
good to hea  
made me  
myself and  
tempted to  
to her. Then  
for the lad  
hopefully. I  
I miss this

Sunday July 23

Photographer, Photo, a skin  
 Reproductions of Photo. Series  
 Ed. Nathan Lyons  
 Venter Hall, Englewood Cliffs, 1966  
 in Collaboration w/  
 The George Eastman House, Rochester, N.Y.

Ernest Whitt (1898-)

16. I believe the true photographer is a  
 uniquely odd type of creature, not easy  
 to define, but his photographic gift is  
 a highly charged and trained vision.  
 This vision is focused, by the nature  
 of the medium, on the here and the now.
17. Does not the very word "creator"  
 mean to build, to initiate, to give out, -  
 to act - rather than to be acted upon,  
 to be subjected?
18. Photography, the whole essence of  
 which is realism.
19. The inherent genius and dignity  
 of the human subject...
20. Showing in technique and  
 ignoring content.

That is how I feel so often at

light

must stand with the idea  
 that ~~we are~~ seeing the  
 tragedy of the beauty of our  
 greatest human comedy upon  
 reviewing human dignity,  
 and when the ironically compares  
 by some paradoxical image there  
 is a total statement not about  
 the beauty of things but about  
 the truth of things. I am not  
 saying nor do I wish to suggest  
 that one should engage only  
 in the ugly or rather in the  
 darkness, words are so difficult  
 to use as they can never express  
 what it is that my spirit have  
 to give. What I want to be clear  
 is that tragedy, call it what  
 you will is not negative is  
 not one one does not want to  
 have it is the flip side of  
 existence it is as pure, as  
 true, as real, as honest and as  
 good for all that these value  
 words do not mean. It is  
 truth and that is what we are  
 seeking, not an illusion of what  
 we think we are.

1940

30. 'As long  
 procedure  
 justified.  
 Was the  
 lithograph  
 medium  
 question  
 photograph  
 incredible  
 of the lens  
 sympathetic  
 This must be  
 date of work  
 '1 photograph  
 is a co

31 '... with  
 we recognize  
 significant  
 taking a p

31 ii My app  
 based on m  
 values of  
 aspects of  
 minutiae

light

1940

30. 'As long as the final result of the procedure is photographic, it is entirely justified. But when a photograph has the 'feel' of an etching or a lithograph, or any other graphic medium, it is questionable - just as questionable as painting that is photographic in character. The incredibly beautiful revelation of the leaf is worthy of the most sympathetic treatment in every aspect. This must be considered as much its debt of writing.

'A photograph is not an accident' - it is a concept.

31 '... with preconditioned attitudes we recognize and are arrested by the significant moment.

taking a picture vs making a picture

31.1 My approach to photography is based on my belief in the vigor and values of the world of nature - in the aspects of grandeur and of the minutiae all about us. I believe

light

The momentary suspension of business  
when the mind recoils to the  
extraneous as though a thousand  
things are presented at once  
has flood to me at night after  
each day runs its course and  
the list grows longer with expectations  
I have and feel all the while  
I look forward yet already past  
trying to prolong the suspension  
ending of this report and yet  
when looking up an exhibiting  
being holding purpose dwelling  
the necessary doubt, the happiness  
of will. There is a sense of  
mixed despair, sorrow at what I  
see, but I miss exaction of  
what is there for me to pick.



## Notes on Photo

Francis Bruguière (1880-1945)

35. 'In fact there is something human in the gum prints' faults and shortcomings something which machine accuracy misses.'

"The camera has developed into the perfect instrument for the artist. It reacts instantly to his sensitiveness and creative imagination. But it is a foreign tool to the artist. Not much technique has been developed for it as yet. The pencil is such a simple thing to master. The camera is intricate." 1935-6.  
Hugo W. Mambel Geddes

Gwyn Bullock (1902-)

37 'There is nothing mysterious about space-time. Every speck of matter every color, is a space-time event. We can not experience anything or conceive anything that is outside of space-time. Just as experience places us all awareness and creative expression, this usual language of our photographs should ever more strongly express the four dimensional structure of the real world.'

54  
light

37 'This level experience with make dignified present and measure of re an intersect event in the the single film. When seen the mo function of overcome perceived. Carter-Buss

? Holistic on a limited by it

39 'Close up that distorts but employs. The image of a

Henri Cartier

"thinking and attention taking a photo

42 'Above all, essence in the same situation

light

37' This level of reality is a static experience which only the mind can make dynamic by blending past, present and future into a greater measure of reality. The present is only an intersection in the time of every event in the universe. It is like the single frame of a motion picture film. When the single frame is seen the motion stops. It is a function of the creator's mind to overcome the inertia of the (now) perceived reality.

Clair-Busson The decisive moment

? A subject on a visual level is limited by its own meaning as an event.

39\* 'Close up photography of objects that distorts their literal meaning but employs abstract qualities of the image and equivalents.'

Henri Clair-Busson (1908-)

"Thinking should be done beforehand and afterwards - never while actually taking a photograph."

"Above all, I craved to seize the wholly essence in the confines of one single photo- of one situation that was in the 71.

process of unrolling itself before my eyes.

44 'We photographers deal in things which are continually vanishing.... We cannot develop and put a memory to the portrait

47. He (the photog.) composes a picture in very nearly the same amount of time it takes to click the shutter, at the speed of a reflex action.

Alvin Langdon Coburn (1832-1966)  
(photo & pto.)

52. The essential difference is not so much a mechanical one of purposes and signs as compared with a lens and dry plate, but rather a mental one of a slow, gradual, usual building up, as compared to, with an instantaneous concentrated mental impulse, followed by a longer period of fruition.

(196) 53 'An artist is a man who tries to express the inexpressible. He struggles and suffers knowing that he can never realize his most perfect ideal. Occasional moments

of ecstasy  
his final  
progress  
leads into  
light of  
of things

66 Robert  
"Black  
photograph  
The photog.  
to which  
Most of my  
they are  
The eyes of  
the world  
must don't  
moment  
is realistic  
enough  
and the  
good, the  
polesore  
matter in

67 - it is  
reaction  
a photog

Dorothea Lange (1895-1965)  
 Photographing the familial

69" Fay better or worse, the testimony  
 of the photographer is bound up  
 with the workings of a machine.

71. If not by nature, then at least by  
 tradition, the artist is individual.  
 In this art, he insists, finds its  
 expression in individuality. His  
 gift is not that which brings  
 together but which sets apart.

73. Every image he sees, every photograph  
 he takes, becomes in a sense a  
self-portrait. The portrait is made  
 more meaningful by intimacy  
 an intimacy shared not only by  
 the photographer with his subject  
 but by the audience.

74. For these same reasons, the  
 photographer need not suspect the  
familial for fear of the domestic.  
 The two are not the same. " "  
 While there is a province in which  
 the photograph can tell us nothing  
 more than what we see with  
 our own eyes, there is another

which it  
 eyes do  
 again, to  
 of the far  
 proof. To  
 with the  
 discovered  
 denied for  
 will be a  
 complexity  
 He will  
 complicated  
 He, in sign  
 familiar  
 and not  
 the sign  
 but the  
 out, that  
 for these  
 is in any  
 no sure no  
 are instead  
 purpose are  
 than any of  
 and truth  
 argues eye  
 him down.

light

which shows how little our eyes often permit us to see. And here again, it is the photographer's sense of the familiar that obscures the proof. In that intimacy even with the commonplace, will be discovered passages and openings denied to the outsider. The intimate will be admitted to subtleties and complexities shut to the stranger. He will find the simple to be complicated, the miniature enormous, the insignificant decisive, though familiar. The photographer will find not only the familiar but the strange, not only the ordinary but the rare; not only the natural but the singular. In a search for these there is, in photography, as in anything else, no loss of self, no surrender to the domestic, there are instead those qualities challenge, surprise and promise, which more than any other, nourish the personality and without which even the most unique expression would soon become *num dolum*.

light

Arnon Siskind (1903-)

97 'we look at the world and see what we have learned to believe is there. We have been conditioned to expect.'

This is what vision must break!

Relationships gradually emerge and sometimes assert themselves with finality, and that's your picture.

... The potent fact is not any particular object, but rather that the meanings of these objects exist only in their relationships with other objects, or in their isolation (which comes to the same thing, for what we feel most about an isolated object is that it is deprived of relationships.) \*\*\* relation

98 three elements of photo

1. the objective world
2. the sheet of paper
3. the experience that brings them together. That's!

Henry Holms Smith (1909-)

99 'I need to know what a photograph should look like and I can't at all certain that I do.'

79.

light

his wanting to be what may be truthfully called an artist is the last thing in the world to worry about. You either are that thing or you are not."

p. 153. 'Nobody knows what art is, or God, or all other abstractions particularly. These who make claims to such knowledge. There are a few however, who do know what photography is and what painting is. They know that there is as much painting which is bad photography as most photography is bad painting. In short they have some idea whether a thing is genuine and alive or false and dead.'

Edward Weston (1886-1958) Day Books

156 "...the camera's eye may entirely change my original idea, even switch me to different subject matter. So I start with my mind as free from an image as possible. The silver film on which I am to record, and I hope as sensitive."

85°

RIT-66.

Memorial Art Gallery - \$12.00

TR

654

.B24

Dauby, The Photographic Illusion,  
Duane Michaels

Thes

TR

647

.B4

Photo Extensions by a Painter  
Lab. NY 1970  
Col of F + A Arts.

TR

654

C78

Quinn Elliott  
Photographs + anti-photographs

TR

650

.G37

George Eastman House 1967  
Phog. en 20th cent. Nathan Lyons

Rare

TR

647

.K72

Linnis, Leslie  
The Deerskyers

TR

647

.M5

Michals Deane  
The Journey of the Spirit  
After Death 1971

TR

650

.M6183

1969b

Moholy Nagy László  
Painting Photography & Film 1969

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Dea Nettles  
Mountain dream forest  
©1975 Light Impressions

A57 Swamp Lady ↑ 1974

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646  
R6  
1974  
RIT  
portfolio grad. student work

~~TR~~  
~~652~~  
~~55~~  
Silber, Mack  
The family album 1890's 1900's  
1973  
photo book?

TR  
654  
.445  
Jury Uelsmann  
Silent meditations 1975

~~W~~  
~~72~~  
~~.65~~  
~~W3~~  
Ward, John L.  
The criticism of photo. as art  
photo of Uelsmann 1970  
read

THES  
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.W4  
Jim Wernick  
Promotions 1973

pass over many well named names  
in search for the more obscure assuming  
that our backgrounds can make this  
hap.



light

a. Rectorialism  
 Photography is the means, art is the end  
 photograph should

b. Fusionism  
 Photography is both means and end.  
 Photograph should be true to the  
 nature of the medium.

c. Intentionalism - standards must be set by photographer  
 Purpose of photograph is considerably  
 what work appears to fulfill  
 that purpose or fall short of it - the  
 only point that really matters  
 emphasis on creative vision (K. Van Dusen)

d. Reading Mrs. White / Henry Holmes Smith  
 Equivalent transcends the original  
 customary purpose / instructs  
 subject / emotional manner / intellectual  
 information.

e. Archetypal Analysis  
 Based on search for archetypal  
 symbols / symbols of life is caused  
 by manipulation of these symbols  
 (Jungian ideas) which lie at the  
 root of all human experience

99.

19 Despite certain qualms ... you  
 reject the fact that in act  
 things happen of their own accord  
 and not yours that you have  
 to like things you don't want  
 to like, and dislike things you  
 do want to like.

'You cannot legitimately want  
 or hope for anything from act  
 except quality. And you cannot  
 lay down conditions for quality  
 however and wherever it turns  
 up. You have to accept it.  
 You have your prejudices, your  
 leanings and inclinations, but  
 you are under the obligation  
 to recognize them as that and  
 keep them from interfering.

And

20. - it is important to pursue our  
 inquiry concerning the limits  
 of act as far as we can go  
 so that nothing extraneous  
 get into our definition and  
 nothing of value is left out.

24. "By insisting that the value of photography as art exists independent of its value as anything else (e.g. a document) and that this value can be judged only by a direct confrontation with the picture itself, we classify the values of pieces of pictures which frequently have been slighted, such as various combinations of photography with painting and drawing as well as purely photographic collage. Under these rules, a priori standards such as those set up by proponents of 'pure' photography, have no importance. We are obliged to face the picture without any other requirements than that it work, that it be peaceful and meaningful."

Photographic qualities

25. art obj. & insight through the direct revelation of an intensified reality.

25. The  
of art as  
precisely  
inner  
its high

not - Van  
treating  
not as

30. The cri  
populizing  
photograph  
the muse  
pictures ex  
no matter  
accidental  
picture ni

not whole  
its par

31. fact that  
can be u  
(Wiegand  
unstaged  
yet at the

light 113 - 144

64. "The photograph (Heiseemanns  
 Strawberry Day) can be understood  
 in terms of a play between the  
 immediate and remoteness,  
 between inside and outside,  
 between darkness and light,  
 a balancing of opposites in which  
 the contradictions do not neutralize  
 but rather intensify each other. \*

73. "... any photograph which has value  
 as a work of art - that is a thing  
 which is important in and of  
 itself - can be profitably analyzed.

8/14

# Art & Existentialism

Arthur B. Fallick

Benjamin-Hall Inc.

Englewood Cliffs, N.J. © 1962

preface. The distinctive view of his  
existing individual man and his  
freedom, the element of self-  
disclosure and in particular  
decision, the matter of ultimate  
concern, the view of the world  
as concrete life-world (Lebenswelt)  
each plays its role.

On the whole, existentialist-  
phenomenology remains vitally  
individualistic. Perhaps an  
unavoidable condition of this  
manner of philosophizing.

at the heart of existentialist  
thought is the ontological question  
as to the meaning of being.

\* "What does it mean to exist?"

"How must a being be constituted  
in his very being, so that act  
may be possible."

2 The primary fact about  
consciousness is its  
consciousness of things

6. An inquiring mind seems always to cast its eyes first on the things farthest removed from existing man. Only later does it take notice of existing man & himself as a unique thing who in a special sense, can be said to be the only being that really is there, since he alone knows himself to be there. In this way he discovers himself to be the only being who exists, as though other things were all they do not exist.

Both phenomen. & exist. aim at bringing the concrete life-world into clear view.

8. In the exist. phenomen. view, philo. has to do with the discovery of what really is before us in that which we accept as commonplace ordinary, and "obvious". It neither speculates beyond what appears, nor rearranges what appears in order to make things more amenable to observation. It searches for no hidden realities &

8. distinct  
the object  
by this  
In the  
object  
optimal  
about  
observed  
12. The ag  
is this  
nothing  
13. The ex  
agent  
objects  
factors  
necessar  
philosophy  
also may  
orientation  
purposes,  
purposes  
unique  
"I use  
a plumb  
upon  
official

8. distinctive features of exist. philosophy  
 the object scrutinized remains bound  
 by his intentionality to the observer.  
 For this reason, inspection of the  
 object must lead back to the  
 intending observer whose thought  
 about it defines the object he is  
 observing.

12. The agent of all our concrete activities  
 is this, does, the act or the  
 existing individual man.

13. (The exist. man) this does, this subject-  
 agent is usually immersed in his  
 projects, with only that degree of  
 awareness of his condition  
 necessary to effect his purposes,  
 whatever they may be. Yet he is  
 also manifestly capable of an  
 existential state in which, as a  
 purpose, he is stripped of his  
 purposes, and thus capable of a  
 unique kind of objectivity.

"I wish now that I had been  
 a plumber instead of a physicist;

Albet Einstein  
 upon being presented w/ as  
 official plumbers union card

0000  
771180  
1111  
2222  
3333

B. & it takes a full manœuvre  
of himself as an existing person  
making a relation to other persons  
and to the World as a whole  
to speak honestly, and as if capable  
of annulling such accomplishments  
if need be, in view of the larger  
problem of man himself and his  
judgment.

The remarkable thing is that  
although everything, including  
myself, has lost all meaning, I  
still find myself feeling, thinking  
and asking questions about it all!

The catches

Comus The Myth of Sisyphus  
agnostic - The fundamental  
thinking about life and the  
world begins with the realization  
that suicide is always possible  
for any man - authentic existence  
is possible only when we  
squares face and accept the  
total absurdity of life and the  
world, determining to make our  
humanity count in spite of it,  
and against it.

116

Volume VI. p. 116.

How does  
who has  
who do  
& get  
How a  
17. The  
object  
this of  
and all  
really  
dead  
The  
is in  
making  
any other  
appeal  
The  
appears  
phenom  
a real  
mystery  
2. The  
whose  
form of  
primarily  
The  
of the al

How does art appear to the individual who has been shown of all illusion?

Why does this individual create & give his attention to art?

How does he create & look at art?

12. The space and time of an art object are such as to remove this object from every condition and determination of historical reality, from what we call the real world.

The sense in which the art object is in, but not of historical reality makes it a free object, unlike any other object that we can apprehend.

The object of aesthetic awareness appears to be extra- or super-phenomenal, having its being in a realm all its own, on its own conditions & terms.

2. The art object represents a world whose being is prior to every form of judgement, and therefore immune to every judgement.

The essential characteristic of the art object is precisely that

This an original - a first  
presentation of a possibility  
truly felt and imagined.

21 The (a) subject presence is  
the possibility itself.

22 The subject cannot but be <sup>to show</sup> expressed a presence, a monstrosity — if it is to have any being at all!

of a paradoxical being. It is  
both something - a "what" - and  
nothing. The ~~very~~ what of it is  
attested to by the fact that it  
is a presence; the nothingness  
by the fact that it is not a  
presence of anything. The unreality  
of the ~~an~~ object is established.  
On these counts, it is not a  
spatio-temporal object of our  
ordinary perceiving awareness;  
it is not any representation of  
such; and it is not something  
subsumed under any concept or  
system of concepts.

although the aesthetic presence

is put a  
after the  
he has  
of it  
22. The  
included  
constituted  
The art of  
man  
him  
had never  
The  
as a  
26. and  
a trust  
very different  
The  
Theological  
attending  
to the  
that he  
his  
spontaneous  
art of  
flipping

is not a presence of something  
other than itself, it cannot but  
be the and present to a subject  
if it is to have anything at all.

23. The aesthetic object is not one  
included among the objects which  
constitute the world. In this respect  
the art object is exactly like existing  
man himself: who would miss  
him or notice his absence if he  
had never been born.

The essence of the art object  
is a free essence

24. art object to tell the truth, not  
a truth, not projects intended to  
live out a life. He (the artist)  
acts independently of both  
theoretical and practical commitment  
aiming simply and directly  
to the spontaneity or freedom  
that he embodies. Because of  
this radical disengagement  
spontaneity is exhibited in the  
art object as indifferently  
purporting any or all values

including the value we call  
 truth. Truly, as a possibility  
 independent of anything that  
 theory or practice demand in their  
 own right. The art object thus  
 stands as a symbol of the  
 self deliverance of the existent.  
 The art object thus, stands  
 as a symbol of the self-  
 deliverance of the existent. To  
 put it another way, it stands  
 as his endeavor to carry on  
 these same projects, not  
 unself-consciously, but in the  
 very presence of his own self-  
 understanding & freedom - a being  
 never ahead of himself, always  
 more than he is, and never what  
 he ought or must be. The art-  
 object stands as a symbol of the  
 existent's own need and yearning for  
 being, and not for carrying on life.  
 Therefore, it presents pure possibilities  
 of being fashioned in, for, by and  
 of spontaneity itself.

I have  
 need the  
 my em  
 these se  
 not sell  
 it on  
 weather  
 but it  
 made at  
 beyond  
 I'm no  
 for son  
 heart  
 just  
 fellow  
 mainly  
 I think  
 come d  
 work  
 read  
 need  
 some  
 alone  
 maybe  
 do so  
 it use  
 needs  
 I can  
 an un

27. The art object offers neither truth, goodness, nor profit, as these values are measured in the world - it offers only a clear vision of the joy, the despair, the mystery, and the possibility of meaning or of meaninglessness of our existence.

Comprehension - the parts (if parts they can be called) do not fall apart organically sequentially in the whole, but constitute microcosms of the presence of the whole whose presence, in turn, can be accounted for only as the parts themselves are remaining present in and with it. The necessity of the art object, eternally considered, derives from the inter-presence of the parts in the whole.

no any conceptual or logical parts nor whole appear <sup>system</sup> independently.

28. In its aesthetic meaning, a single form is derived neither from the whole nor from the parts in the

whole, but from one and every up as the the reality of its creation not many, but wholly.

Chimera full read in full & everything

29. The union of full sized, of the object, of the whole, as the whole and self as the whole names his

30. Some have announced a - even at but unimodal the fact by some

whole, but constitutes, and is in  
 turn constituted by, the whole  
 and every other part, which shows  
 up as present or actual in itself.  
 The actual is thus a mirror  
 of its creator, who is or seeks to be  
 not many, but a single being, and  
 wholly present.

Everything in the actual is  
 fully realized, unchanging, and  
 unselfish. Nothing is required  
 of anything is required.

29. The unity (basis) of an individual  
 union of feeling and image with the  
 sense of self (clarity) of an aesthetic  
 object represents the unification  
 of the subject himself, insofar  
 as he achieves self-liberation  
 and self-consciousness of being  
 as he honestly confesses and  
 names his own feelings to himself.

30. Somehow it (the artwork) always  
 announces personal spontaneous existence  
 even if it is only a specially selected  
 but unmodified piece of driftwood.  
 The fact that it has been chosen  
 by some sensitive, feeling and

imaginative person has been given  
~~given~~ it the stamp of personality  
 thus transforming it into felt image.

31. The artist wrestles with his  
 materials, struggles to make them  
 disappear as such, so that they  
 can speak his word - only in so far  
 as the materials are put to the service  
 of the artist's aesthetic vision  
 only as they can be resolved  
 into his own spontaneity.

— This is the decision to  
 stop the dolor separation pushing  
 hard to be - it is too much  
 of itself and not enough of  
 my word.

### ART, DREAM, AND SPONTANEITY (passable title for Thesis)

- 33 If we seek for an object  
 which resembles the art object  
 we will find none better than  
 the dream.

In both art and the dream phenomena  
 there is clearly exhibited a

consciousness  
 or spontaneity  
 enact, see  
 In both, a  
 is present  
 practical  
 while the  
 ne spontane  
 in the res  
 wakeful de  
 sum way

34. Both the  
 conscious  
 a spontane  
 into pass  
 capable of  
 itself into  
 -wake, wh  
 as-a-whol  
 speaks to  
 drawn or  
 by no cl  
 In the art  
 conscious  
 objects ar  
 accomplish  
 the sponta  
 them can

consciousness which works freely  
 or spontaneously to produce the  
 exact self-contained presentations.  
 In both, a productive consciousness  
 is free and disengaged from  
 practical and theoretical purposes,  
 while the constructs are internally  
 necessitated in their own peculiar way.  
 In this respect, both differ from  
 wakeful activity (real life) in the  
 same way. "structures opposite"

34. Both the aesthetic and the dreaming  
 consciousness thus speak for  
 a spontaneity of being which comes  
 into possession of itself, and is  
 capable of throwing itself or casting  
 itself into possible-existence in the  
 world, whereas the consciousness-  
 as-a-whole of wakeful existence  
 speaks for spontaneity which is  
 thrown or cast into the world  
 by no determination of its own. Hence,  
 in the aesthetic and dreaming  
 consciousness, the individual  
 objects are complete and  
 accomplished possibilities wherein  
 the spontaneity which engenders  
 them can live as a whole.

125

In the waking consciousness,  
The spontaneity, always homeless  
and unconquered, in every  
one of its projects, which  
perforce must remain uncompleted.

35. Like the art object, the dream  
exhibits the characteristics of a  
pure presentation, a freeness,  
a felt image or imaged feeling.

Like the work of art, the dream  
stands related to the subject -  
dreamer alone, necessitated only  
by the un-necessitated spontaneity  
who is the dreamer himself. No  
particular dream is implicit in,  
or derivable from any other dream  
in any necessary way.

The unity of the dream is a  
unity of composent parts, each  
giving meaning to all other  
parts and to the whole, which  
in turn gives meaning to all  
the parts.

36. Though  
in fact, we  
with a whole  
speaking of  
object mea

The care  
in the caus  
certain mood  
mostly to

The dream  
of art also  
or change  
I can't

38-9  
the dream of  
In the act of  
an existence  
Command of  
being, and  
to both.

The future  
importance of  
this initial

36. Though the dream is all present,  
 an ideal view of and put forth  
 with absolute candor, every-  
 spoken it, every event, every  
 object means more than is shown  
 [the candor of the camera]

in the course and development of a  
 certain mood or feeling seems to  
 mostly to be what constitutes them.

The dream shares with the work  
 of art also a latent power to transform  
 or change existing actual reality  
 & carries revolutionary import.

38-9  
 "the dream of the life of cognition"  
 in the art object, <sup>the mind does</sup> the spontaneity of  
 our existence seems to be in  
 command of both dream and  
 waking, establishing itself paramount  
 to both.

The following passage is of interest  
 in regard to the possible key to  
 the entire work that is to come:

127 o.

acts off may be enacted in it, is  
 readily illustrated: we need only  
 remember those occasions when we  
 have stood beside someone looking  
 at a work of art, giving every grudging  
 of "seeing" or experiencing something,  
 while we have stood by wondering  
 what on earth that person was seeing  
 and experiencing. That so elucidates,  
 granting that the other person was  
 not taking our difficulty as a sign  
 of inability to "dream" while awake.  
 The aesthetic consciousness is  
 enacted in interpreting looking-  
 knowing states, accelerated to  
 the point of instantaneous  
 activities which we dream while  
 awake. Hence, we are not so  
 much dreaming non-exclusively  
 awake but rather are joined  
 to that most spontaneity of our  
 existential being which lives  
 in both states and which transcends  
 both.

~~XXXXXXXXXXXXXXXXXXXX~~

42. The painting, the poem, the musical composition, together with their elements do not exist before they appear: — the work of art which the artist must produce first, when he has given birth to it, be as much of a revelation, a surprise, an absolutely novel disclosure to him (the artist) as to anybody else.

43. It is at this base-level of the art elements that we first encounter our own seemingly miraculous capacity as existing beings to overcome, to transcend the birth given world and, as spontaneous or free agents, transform it into our own kind of substance and into our life-world.

The emergence of articulated, self-transparent human perceptual reality, at once subjective and objective, indeed prior to such distinctions. It is being, which is encountered, wrestled with, conquered, resolved, and wrought into its possibility of existence, a world of felt and implied being in which the existent, which is nothing but possibility, can exist and move.

51. Then as a being in the other possibility. In both a being of the established by repetition of the possibility to accomplish all of the work on the world and by the only change of the world is a possibility of the possibility.

How is the individual as a possibility of the world? Is it a possibility of the world?

57. The endeavor to establish existence as a being is all one, be it in life or in the realm of undifferentiated realized possibilities of being. The act. In both art and life the spontaneous being of the existent seeks to establish him and his meaning by repetition, alternation, harmonization, polarization and of position; it seeks to accomplish the act by one, some, all of these measures, depending on the conditions of existence, and on the world in which he is cast and by which he is conditioned. The only difference is that in art the human to unity exists in the world as a fact, though projected on the plane of pure-felt-imagined-possibility.

How is the very being of the existent individual constituted so that it is possible?

What can art mean in the light of the fact that human existence is act?

53\*

\* existing man is his possibilities.  
 He does not merely have possibilities;  
 that existence coincides, essence  
 that man is his own freedom;  
 that man is a self-in-the-making  
 that man is a being that must make  
 itself in its own absence. \*

↓ positivism!

What is human existence like?  
 How does it feel to exist as a man?

55 In the existentialist position of  
 the question one either replies from  
 the bloody sincere posture of the  
 artist, or like false both of the  
 and the anchor.

36 The mark of the free man is that of  
 the sane and healthy man - he is  
 unpredictable.

A free man is one who can  
 still choose not to function as he  
 "should".

59 Past & future, hope and despair,  
 conscience and consciousness mark the  
 presence, not of being, but of reaching  
 out for being. Thus we are  
 ontologically dispossessed and homeless.

132

Volume VI, p. 132.

Liberty  
 sure of  
 in part  
 find it  
 contain

60. We must  
 existence  
 lack of the  
 spontane  
 that is  
 way of the  
 shall live  
 and for  
 symptoma  
 of human

after  
 which and  
 thought a

63. The whole  
 of necessity  
 is a system  
 of feeling

64. Wonderful  
 piece of  
 to dream  
 of death  
 O'Keefe

Like victims of partial amnesia, we seek our fulfilled Now of being ~~lost~~ in past, present, future which ~~never~~ escape us, and can never contain us whole.

60. We must understand that human existence is not a pling track but a lack of being, with the thrust of spontaneity at its very heart. What is to be understood as the work of this same thrust, what shall we say it accomplishes? and for what purpose? What is it symptomatic of in the constitution of human existence?

It is the expression of a consciousness which <sup>precedes</sup> both reflective thought and practical action.

63. The whole character of solidity and of recession that reality possesses is sustained in being by the act of feeling and making images.

64. Fabular existence is in this sense (see page 133) like being condemned to dream a single dream—a dream of death and hope, in fact.

Life eludes coming forward

133 a

66. The aesthetic formation is thus truly  
an extension of that semi-spiritual  
or pure possibility, which is at the  
very base of life. It is: more deeply  
a limitation, self-acceptance of the  
nothingness which existence is  
wakeful dream of a - endeavor to  
complete the primordial act of  
purposing  
pathos - symptom of existence  
ontological facts (incompleteness  
of being) nostalgic (nostos meaning  
a return / algos meaning pain) -  
homesickness.

67. The beautiful in turn, associated  
with whatever pleases and suggests  
itself as ideal and perfection  
an object of desire. Identification  
of art with the beautiful in the  
sense has ever been a pervasive  
error in aesthetics.

68. This is not to say that the aesthetic  
necessarily concerns itself with the  
unpleasant and the unpleasant,  
but simply that it is itself  
indifferent to such categories.

71. In his  
who must  
question?

72. The kind  
of art, basic  
formation -  
in itself.

73. ... except  
power of  
ontological  
mere direct

74. The ideal  
idea) is not  
to oneself  
when the

75. Art, but  
unimportant  
history, piece  
of the culture  
state, of

2 sense of  
1. memory  
2. memory  
the full time  
the "class" of

71. In his tragedy, man is a being who must die. He has answer to the question: Does being have any meaning?

72. The fullness of being of the work of art besides its absolute finality — it is a being complete in itself.

73. ... except for the memory of the power of being imbedded in this ontological play, all art would be mere diversion, if not silly altogether!

74. The identification (we know it all too) is more like a secret confession to oneself of one's own constitutive role in the enactment of experience.

75. It keeps alive our sense of the omnipotent; it feeds the soul with its profoundest intimations of the future — of the memory, that is, of being itself.

Sense of nostos

1. memory of reality-creating act  
2. memory of what lies to be accomplished  
the full task of creation erasing the "care" of this

135

74. Every other (other than aesthetic)  
mode of kind of qualitative know-  
ledge. The mode of incompleteness,  
if not of untruth and failure  
altogether. The easiest phenomenological  
observation to make is to see  
that the artwork stands before  
us with the kind of untruth  
urgency and finality that no  
other object ever possesses.

28. We live also in expectation waiting for something that is not death, but the fulfillment of life itself.

fulfillment of up itself  
The very structure of the time  
of our existence is such that (Sartre)  
we are what we are not, and  
are not what we are.

The time of our existence consists of a present forever fading and decaying into at best a memory, making way for a future which the very nature of the case can never annul.

ART TIME EXISTENCE  
CONTEMPORANEITY

136

Volume VI, p. 136.

29 existentia  
"abstracta  
actual, the

\* In all its en-  
riches, out-  
valued the  
directly for  
them or har-  
dier. That i-  
chase must  
in its enigma  
enjoyed for  
without a  
intrinsically  
experience, a

so Not that any  
solution to the  
but it bears  
of an ideal  
It offers the  
analogy. I  
suggesting or  
that meaning  
of the usual  
and unmean

81. Act places  
validating &  
meaningless  
he: of polych  
not in its pr

79. Existential time — in its structure is  
 "aesthetically" oriented toward the  
 actual, the immediate, the now.

\* In all its exertions, existential effort  
 reaches out for the intrinsically  
 valued, the immediate and the  
 directly felt, whether it ever achieves  
 them or not. Time thus "runs" in  
 order that it may "stop" and the very  
 chase must be lived in savored  
 in its immediacy to be loved and  
 enjoyed for its own sake.

Without some immediate,  
 intrinsically meaningful moment of  
 experience, all actions become senseless.

80. Not that art is or can ever be the  
 solution to the problem of existence,  
 but it bears all the earmarks  
 of an ideal and final solution.  
 It offers the most illuminating  
 analogy. It also permits a  
 perspective on life which makes  
 life meaningful without resort  
 to the usual criteria of meaning  
 and unmeaning.

81. Art places on exhibit a way of  
 validating existence, however  
 meaningless or meaningful it may  
 be. It holds up for us value  
 not in its prefabricated, unlisted forms,

by its sure possibility. It is  
for this reason that the aesthetic  
as attitude and perspective makes  
up itself meaningful and valuable.

94. What we call metaphor is not  
simply one of the many uses  
of language: it is the very  
essence of it.

First utterance

101 The essence of the personal quality  
as well as all genuine speech is  
self-disclosure, self-publication,  
self-announcement!

The whole of speech and of art  
lives in the actualization in which  
it is born: it has nothing to do  
with projects where ends and  
means are separated, and so may  
or may not come together.

102. All art and human utterances  
generally, however recorded, stand  
witness to the fact that what  
was once not said is now said.

First utterance is not something  
which translates the unsaid, or what  
cannot be said, into speech:  
it is its very word or speech.

138

Volume VI, p. 138.

103. Art as  
is then, the  
to purpose  
considered  
publicity  
to utter or  
person, with  
is to show  
and at the  
the same  
if and he  
call that is

104-7. Unfettered  
the excess, and  
and so, the  
is never  
practical co-  
to, and pri-  
existence in  
superabundant  
source clear

105. The moral  
can best be  
considered  
of the insin-  
and disguise  
when the u-  
is no past  
as intentional

103. Art as original or first utterance is then, the first act of forming to purposing perse, and form, properly considered, is the very essence of publicity. In this sense, to be able to utter one's own being, or to be a person, which is the same thing, is to show one's self to oneself, and at the same time or in one and the same act, to - with - for - and if need be even against the world (all that is other than one's-self).

104. Unfortunately, the tendency to consider the excess, a waste is strong in humans, and so, the font of spontaneous being is never being shut off in the practical course of living. Attending to, and prizing the aesthetic in our existence is like valuing the superabundance which keeps the source clean.

105. The moral responsibility involved can best be understood when we consider the ever-present possibility of the insincere creeping into, and disguising itself as art, and when we understand that art is no pastime but very serious or intentional business.

108. All men are not similarly alive and active in the spontaneity of their being. With some, spontaneity surges rebelliously and is directed to their lives, wholly with others, it is so subdued and lithargic that they can hardly be said to be alive to the fact of being alive. Between these extremes, the great majority of men occupy, as we may well suppose, some middle position on a scale of degrees of fundamental spontaneity. The artist is one who not only occupies the higher ranges of the scale, but also finds the greatest need to expend his freedom or spontaneity with sublime prodigality. But above all here also one who prodigally needs free association with others; i.e. he needs love more than other men.

109. The artist more than other men has a strong sense of what we have called the *nostos* and the *pathos* of existence. He feels and is impelled more strongly than others by the sense of radical incompleteness of his existence and by the submerged memory of what it is like really to be.

113. Spontaneity  
parturition  
one cannot  
new life  
Moreover,  
not progress

114. The act  
the outside  
the success  
become pro  
active in  
more self-

"Telling  
to the

116. 1st  
freedom  
there is not the

119. Exhaustion  
generally  
that all di  
hine, and  
synthesis  
which are  
purposing

113. Spontaneity bears resemblance to parturition at least in this respect: one cannot fake it, and it brings new life into being out of one's self. Moreover, one is wholly pregnant or not pregnant at all.

114. The aesthetic man is the stranger, the outsider, amidst a world in which the suicidal and the absurd become progressively more desperately actual in proportion as they become more self-contradictory & impossible.

"Talking of Michelangelo"

To Cleo "The Love Song of"

J. Alfred Prufrock."

116. <sup>1st</sup> freedom in the sense of spontaneity  
 there is not the same as "freedom of choice"  
 and ethics

119. Both criticism and aesthetics generally have disregarded the fact that all our tangible reality has its being and its end in the gained synthesis of feeling and image which are delivered by aesthetic purposing in its renewal of spontaneity.

124. The "dream" of art is nothing more than a dream, but it stands out as a reminder of our own capacity to be the original free makers of our self in the world, whether in dreams or in our waking involvements.

125. There is no "truth" to art: art can only be truthful.

130. Modern art was first to put on exhibit, the nihilism, the vacuity, the despair, and the deathly mechanization and depersonification of the existing man in our time.

[Sartre - Dasein]

137. The concrete thing

The art thing which truly has to do with art is in the nature of a directive record which helps us determine the locus of the enactment which is art and, also, affords us, in a certain way, the power to act out the enactment.

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Volume VI, p. 142.

150. Rare, and power of such that can clearly actualize physical actions in the conscious

locus of the existence to be one

choice of choice to choose

being free to choose free

133 The final morality are a part of self which make possible. \*

164. Undeniable loveness of we do speak in so doing, in common,

150. Rare, indeed, is the person whose power of feeling and imagination is such that his aesthetic formations concretely and distinctly become actualized without the more obvious embodiment of overt actions such as are involved in the construction of the art thing.

Focus of human being is action of the existential effort and decision to be oneself authentically.

Choice of myself  
choosing others  
to choose me

"being free to be free" only moral good  
to be free with him

133 The final limits of both art and morality are the self-affirmation or self-negation of freedom which makes both art and morality possible. \*

104. Undeniable fact - despite our immediately loveness of being as existing individuals we do speak with one another and, in so doing, join our very beings in common, concrete tolerance.

143

truthfulness of act / conversion to /  
 philosophical truth  
 168 The proposals of the philosophical  
 endeavor are - before anything  
 else - made by the whole man,  
 to and for himself, out of  
 profound ontological self-concern.  
 A man enters death with his whole life  
 into such proposals.

He rechoses to share them  
 with others, as so, because no man  
 can choose to be free without  
 choosing also his fellow-  
 choosers, human and divine.

---



---

Sunday  
 sleep  
 if I had  
 memory  
 As I had  
 an inter  
 In whom  
 tried to  
 in a nega  
 wishes to  
 filled with  
 the enen  
 finally  
 brought  
 doing so  
 to a right  
 together  
 why is it  
 I have  
 process  
 summary  
 and with

# Statement On Works on Paper

Above all else, <sup>I know that</sup> art must be free.  
 This freedom gives us art truthfulness,  
 not 'truth' in the absolute sense  
 of the word, but the honesty of self,  
 the honesty of the present spontaneous  
 In my work I ~~must~~ <sup>try</sup> to  
 strike this balance between  
 instinct and control. Every line,  
 every form every color every  
 object must contribute to the  
 whole piece as the whole can  
 only exist with the parts,  
 then as the whole, which is  
~~the~~ all the whole.

In the Watteau landscapes  
 rather lithographs  
 there is a sense of isolation  
 of line and form of both  
 contrasting with the vastness  
 of open space. The other  
 found ambiguity allows the  
 viewer's imagination to  
 carry the metaphor beyond  
 the physical. This idea is  
 abstracted further in the later  
 Watteau where one discovers

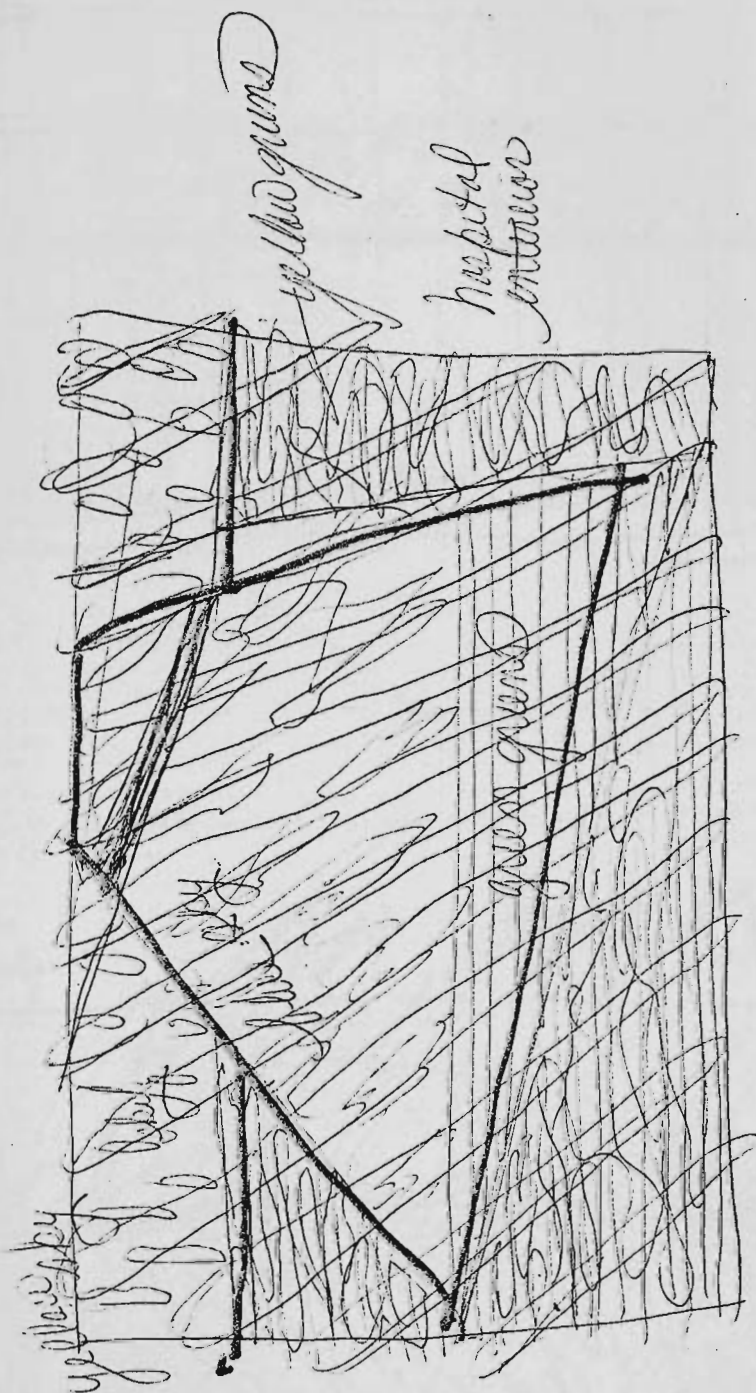


light

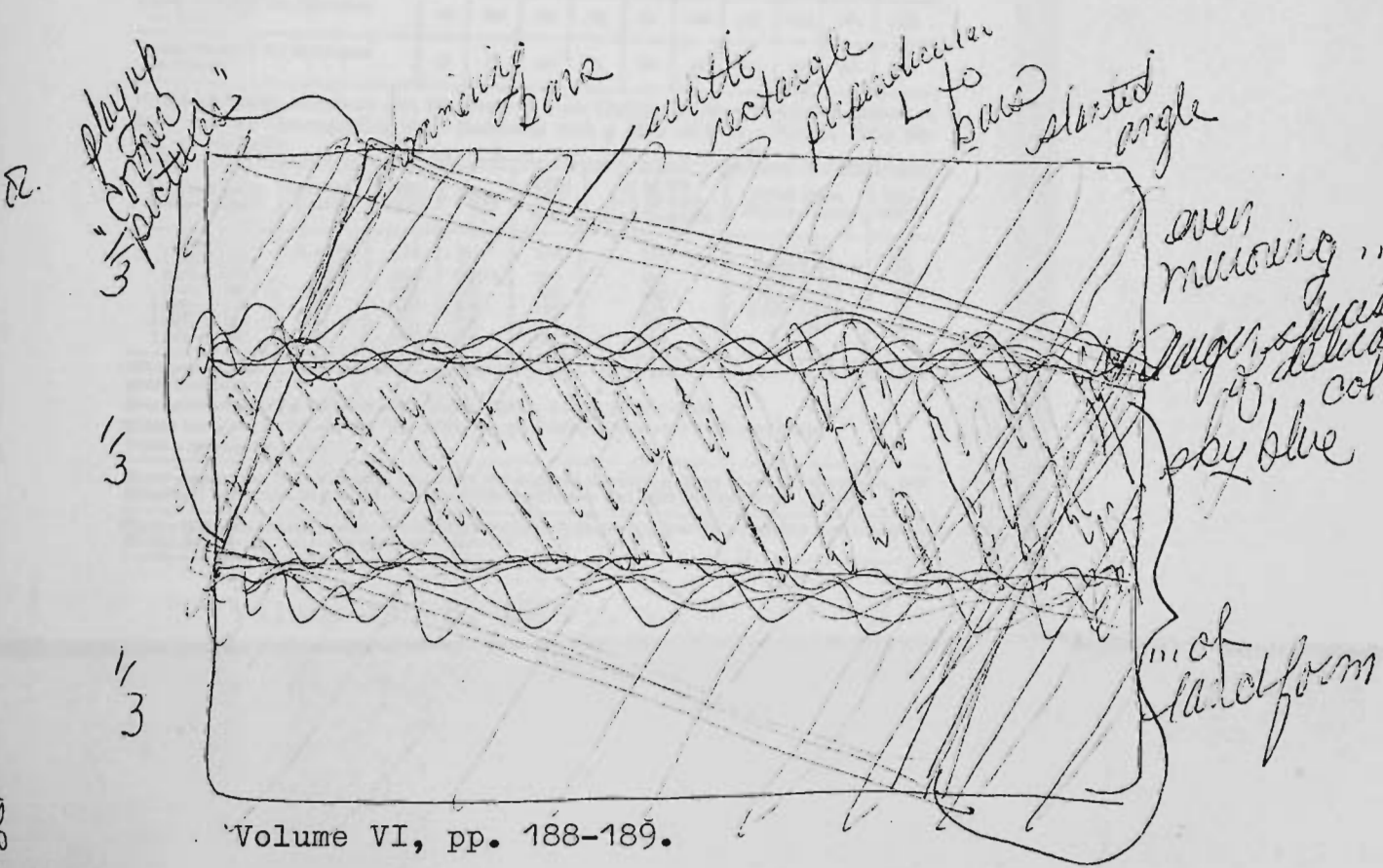
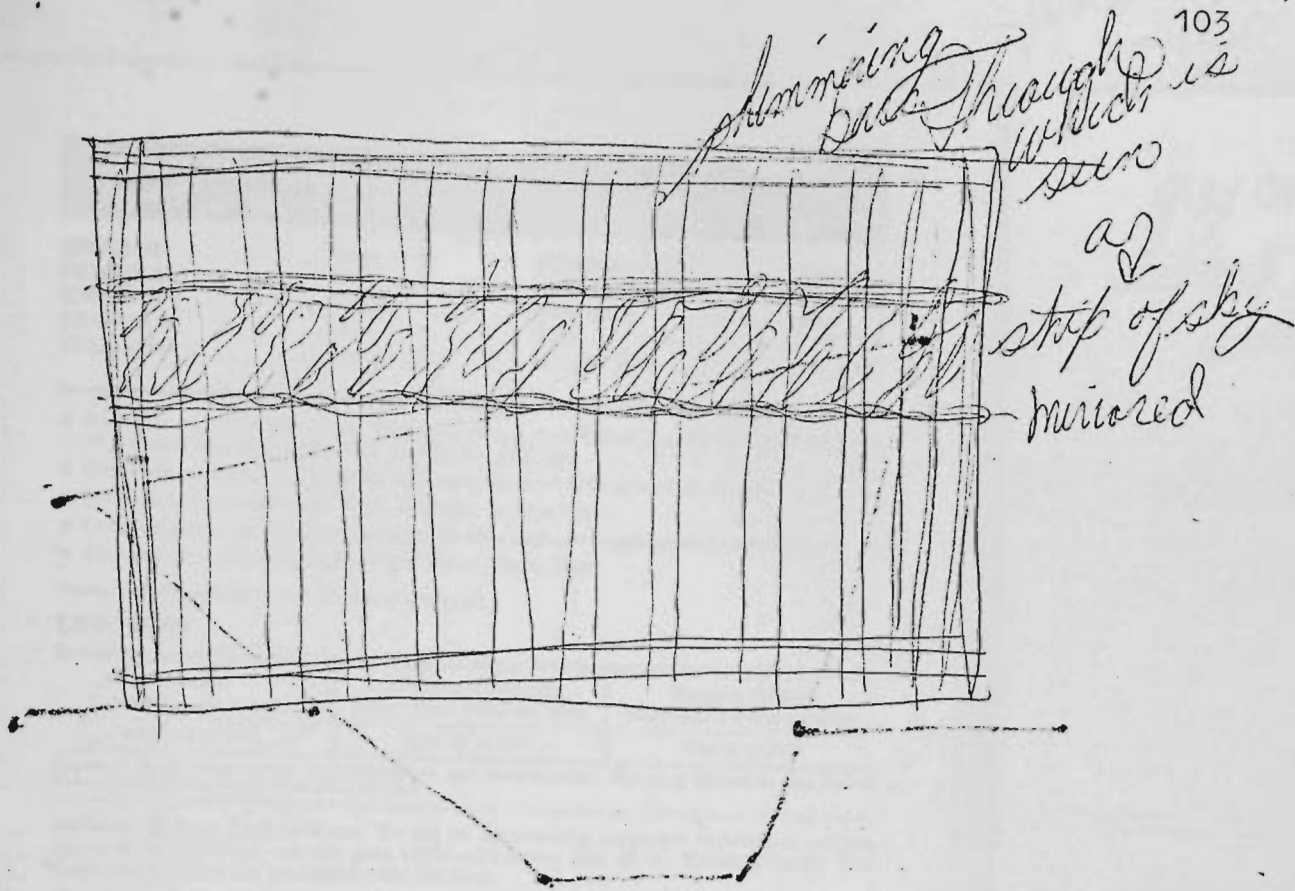
to what exists as a metaphor  
 for something other than the  
 recognizable object. <sup>to this experience</sup>  
 breaking down and isolating <sup>given</sup>  
 of the figure as object, ~~the~~  
 the individual the same extension  
 of pure possibility, ~~the~~ balancing  
~~of opposites~~ <sup>rather than</sup> the balancing of  
 opposites ~~which the contradictions~~  
 do not neutralize, but rather to  
 intensify ~~the~~ ~~contradictions~~.

the unity of

light



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light

4-75

# KODAK VERICOLOR II Professional Film 4107, Type S

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## ENGLISH

- Available in sheet film sizes;  $2\frac{1}{4} \times 3\frac{1}{4}$ ,  $4 \times 5$ ,  $5 \times 7$  and  $8 \times 10$  inch ( $5.7 \times 8.3$  cm,  $10.2 \times 12.7$  cm,  $12.7 \times 17.8$  cm, and  $20.3 \times 25.4$  cm).
- Color-negative film designed for exposure times of  $1/10$  second or shorter.
- For exposure by electronic flash, daylight, or blue flash.
- Gives excellent quality in color reproduction without supplementary masking.
- Features dimensionally stable 7-mil ESTAR Thick Base.

**Darkroom Handling:** Total darkness required.

## EXPOSURE

**Speed:**

Daylight (No Filter Required)	Photolamp (3400 K) (with KODAK Filter No. 80B)	Tungsten (3200 K) (with KODAK Filter No. 80A)
ASA 100 21 DIN	ASA 32 16 DIN	ASA 25 15 DIN

Exposure times longer than  $1/10$ -second are not recommended. For long exposures, use KODAK VERICOLOR II Professional Film 4108, Type L.

**Inclusion of Gray Card in Scene:** To aid in determining exposures required in making prints from negatives, use the gray (18% reflectance) side of the KODAK Neutral Test Card. Instructions are packaged with the card.

**Flash Pictures:** To get the lens opening for electronic flash or flashbulbs, divide the guide number by the distance from flash to subject.

## Electronic Flash Guide Numbers:

Output of Unit (BCPS or ECPS)	350	500	700	1000	1400	2000	2800	4000	5600	8000
Guide Number for Distances in Feet	40	50	60	70	85	100	120	140	170	200
Guide Number for Distances in Meters	12	15	18	21	26	30	36	42	50	61

**Flashbulb Guide Numbers** (for Distances in Feet Only): For blue flashbulbs without a filter and for corresponding clear flashbulbs with a filter such as a KODAK Filter No. 80C or No. 80D.

Between-Lens Shutter Speed	Synchro- nization	2B   22B	M2B‡	M3B‡ 5B§ 25B§	3‡ or 50‡ in a 12-inch Bowl Reflector	Focal-Plane Shutter Speed	6B§ 26B§
Open	X or F	220	130	180	320	1/25-1/30	180
1/25-1/30	M	220	NR**	170	300	1/50-1/60	130
1/25-1/30	M	200	NR	160	300	1/100-1/125	85
1/50-1/60	M	170	NR	130	300	1/200-1/250	60
1/100-1/125	M	130	NR	110	300	1/400-1/500	44
1/200-1/250	M	100	NR	80	300	1/1000	30
1/400-1/500	M						

\*For use with bowl-shaped polished reflectors. If shallow cylindrical reflectors are used, divide these guide numbers by 2.

Bowl-shaped polished reflector sizes: †3-inch; §4- to 5-inch; ‖6- to 7-inch.

‡Clear bulbs are listed because blue bulbs are not available. Use with a No. 80C Filter.

\*\*NR = Not Recommended.

These values are intended only as guides for average emulsions. They must be changed to suit individual variations in synchronization, battery, reflector, and bulb position in the reflector.

**Caution:** Since bulbs may shatter when flashed, the use of a flashguard over the reflector is recommended. Do not flash bulbs in an explosive atmosphere.

Kodacolor

ND en

Vericolor

ND exp

"The Torment, formerly diffuse,  
has acquired 'name and address.'  
Bergman

Rühl Dye  
dye more  
more st

more contr  
chang

Cold. separ  
Stu

Super

do not ne

red blue & g

high low

div less dev m

use step s

\* Can print ric  
by taking  
mopping  
dye D.



rep  
regs

V T  
C Y

light

Ehl Dye Transfer lecture 10/08

dyes more brilliant & slightly different  
more stable

particularly yellow!  
more controls  
change in contrast overall  
certain areas color

color separations

Studio 3 shots thru red cyan  
Super xx (blu white blue filter  
film for seps) green yellow  
magenta

do not need black "printer" matrix

red blue & green all diff density filters  
high low contrast ∴ diff contrasts

dev less dev more to get same contrast  
as exposure different  
use step scales so all match on a  
densitometer

\* can print rich black & white print  
by taking 2 of the matrices and  
running it through all three  
dyes. - neutralize

R B G filters

flaming dev.  
left off 3 mins

rep  
regs

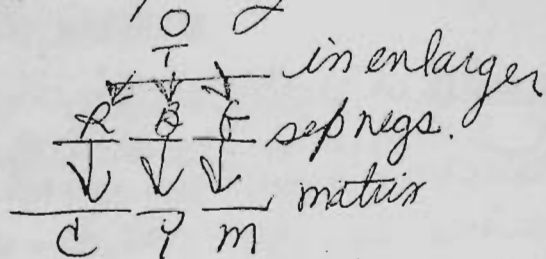
↓ ↓ ↓

C Y M printers

lig

if add more B than A more contrast in matrix

2. working from color neg / color transparency  
from transparency



transparency does not have full wavelength span  
∴ compromising by dyes themselves in second generation  
highlights muddy  
blues get dark  
reds get light  
blues shift green  
yellow shift red

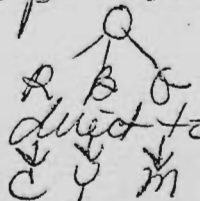
to correct - masking

exp. transp. has more contrast than a print

mask on b/w film - low key  
highlight mask clean  
shadow mask detail  
principal mask range of paper

for each color

\* from orig  
pink la



pan matrix -  
sensitive  
to change

neg. matrix -  
dye transp

Lany Honda

Can use do

unexpo  
then u

dyes can  
yellow  
magenta  
cyan

light

\* from orig. neg. \*  
pink layer - takes care of masking

Q  
R B C  
direct to  
C Y M matrix

no sep. negs

pan matrix - gelatin itself is blue dyed  
sensitive to all three colors  
to change contrast & correct it.

neg. matrix - ortho - can use red safelight  
dye transfer paper - gelatin layer  
not sensitized

Lauy Kodak (sp) 40's

Can use double weight paper - fix it  
unexposed in fix w/out hardener  
then wash thoroughly & treat

dyes can be applied in any order  
yellow 1st - may spread a little  
magenta 2nd  
cyan 3rd

211

acetic acid solutions 10%

normal 1 min rinse

acetic acid holds dye on

no acid dyes would disappear

more acid & more dye it would

retain i.e. contrast control

0.05%  
fitzgerald  
not  
dye

dye

4 mins

Yellow

2 mins

Magenta

2 mins

to transfer

1st  
rinse

water softener - highlight reducer  
middle tones & shadows  
remain the same

Wash material after transferred  
in hot water to remove acids  
Then can redye & cont.

light

have  
border  
purple  
work  
when  
frame  
soft  
perpendiculars



off-center  
marked

2/3

Saturday Oct 25th?

This cold rainy day and the  
relaxation of last evening leaves  
me feeling open vulnerable and  
and a little afraid - not  
particularly motivated to do much  
of anything except pain - I  
suppose the problem there is  
that I only have a very clear  
sight of my weaknesses  
the pain the photographs  
less so I am questioning all  
the constant "scheduling" fitting  
things in and spending time organizing  
for the future that has not  
really come yet. It is  
interesting that others see me as  
constantly working and I see  
myself as never working enough

Sunday

The quiet  
Are you there?  
Kalen the  
or are you  
seem possible  
What I do  
What I am  
do. Yet it  
to the 'a'  
certain ser  
one is one's  
acts neces  
I can not  
doing other  
is an int  
That is the  
and perhaps  
do retreat  
"They are  
be very hap  
and yet

There is  
is in nat re  
suff apart  
what my e  
does to m

Light

about 'sequences'  
22. "I had a lot of things on my mind, personal and psychological things, that I wanted to talk about questions that I was trying to answer and they couldn't be contained in a single image." D.M.

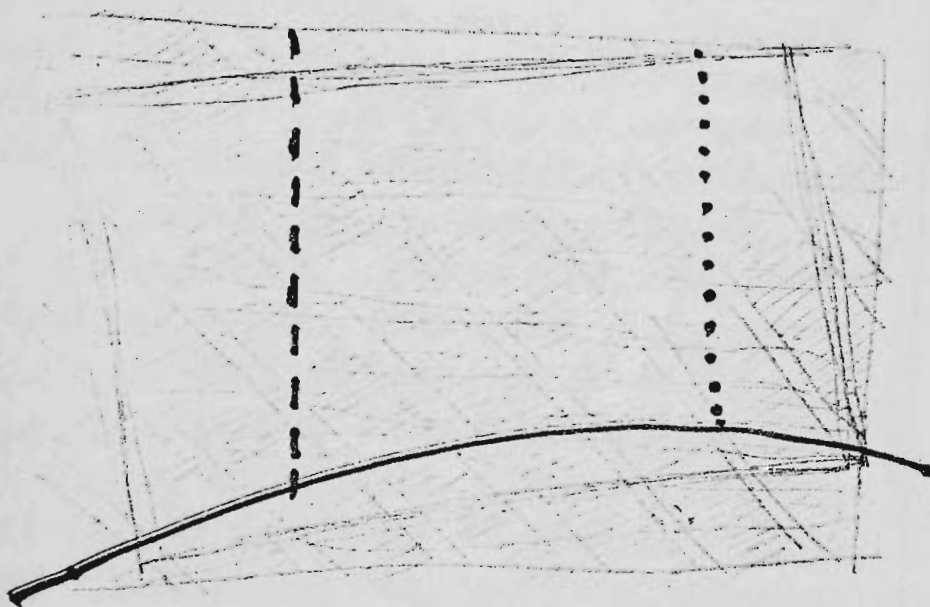
on his personal vision:

27. "I find the human body beautiful but I would never do a nude just standing there. I would never do closeups of elbows and breasts I would find that boring. There has to be a tension - a presentation of an unresolved situation." D.M.

p. 49. "People believe photographs in a way they don't believe paintings. You can actually have more impact in photography, especially if you're dealing with a very ordinary theme and suddenly you inject one thing that throws it off completely." D.M.

49. For his unaided mistrust of surface reality ... cues to surrealists esp. René Magritte techniques for subverting our preconceptions - surprise, incongruity visual puns.

221



Two. mom.

The sun is shining again  
at last - it is a beautiful day  
Wanting me to do everything  
possible - life itself has been  
hanging between two extremes  
she holds hands with time  
and speeds along trying to  
dig space along - space resists  
successfully?

Some extensions of conversation:

"I think your work speaks on  
many levels - I love it emotionally  
yet I sense there is a profound  
intellect working up it and  
through it - it's like I know  
all the "right" decisions were made

My work is so many levels  
of perception from the instant  
release of the camera's shutter  
the 'yes' the knowing it is the  
proper view of the instant in time  
on time. There are many that are  
not quite all they could be - but  
that brings in the editing process  
when I see the image come up

232

Volume VI, p. 232.

114  
on the con-  
have the c  
yes then  
constant  
its own  
accomplish  
are the  
immediate  
feeling in  
constructive  
by that and  
the come  
place, time  
as the p  
often varied  
quies back  
about the  
that is the  
and take  
be evident  
view of a  
photographic  
confront the  
stand back  
with the girl  
brush as to  
to invite  
the point

on the contact sheet again I  
 have the choice yes/no if it is  
 yes then the knowledge of the  
 instant is sound and it becomes  
 its own reality to be dealt with  
 accordingly - even in the W.C's  
 are the drawing process of an  
 immediate instant decision, act,  
 feeling, involvement, they are  
 constructed from what is given  
 by that choice. And in the end  
 become their own reality - own  
 place, time, space, existent  
 as the pieces progress. How  
 often veiled media the process  
 gives back to me information  
 about the act - acceptance, rejection  
 that is the excitement they give  
 and take. I want all that to  
 be evident. I want to give a  
 view of a reality whether initially  
 photographic or not that can  
 confront the viewer make him  
 step back make him have to deal  
 with the given and yet not so  
 harsh as to create fear but rather  
 to invite to make comfortable to  
 the point that after existing together

233

for an indefinite period of time  
 The viewer wants his nose in  
 the middle of the paper, wants  
 to read all the information  
 wants to become part of and  
 then, of course, separate again.

I am not giving a story, a  
 message, a philosophy, *per se*  
 I am simply saying here is  
 a new object I deal with it  
 I do not care if the viewer  
 can read choices read immediacy  
 read my perceptions. If someone  
 laughs that is fine if someone  
 else cries or angers that is  
 also fine all I am saying is  
 can you deal with this?

The form of cutting a figure  
 for example is saying I experience  
 go on the process make choices  
 what is the concept you ask?

The fact that the picture is  
 the possibility itself fashioned  
 by spontaneity itself. The act  
 is like dreaming while awake  
 reaching the very core of myself,

the door, ~~nothing at~~  
 nothing at  
 makes one  
 possessing  
 & else do

But what  
 the result  
 on a blank  
 a woman  
 subject  
 in front  
 subject  
 the ashy  
 water. Be  
 what it

it is a  
 the choice  
 is about  
 that make  
 worth does  
 the act of  
 the door  
 mirror,  
 acts that  
 its very

he does, effecting everything and nothing at the same time. It makes everything else incomplete, possessing a possibility that nothing or else can fulfill.

But what is the subject?

The subject is a man lying on a blanket. The subject is a woman lying on a lounge. The subject is a woman standing in front of a wall. The subject is a middle aged couple. The subject is a face against water. But that subject is not what it is about.

It is about the perception, the choice, the affirmation. It is about a value of existence that makes everything else worth doing. It is about doing the act of doing. It is about the door, perhaps it is a mirror, - the sum total of all acts that have brought about its very existence.

10/29

Aesthetic Realism: We Have Seen These  
Six Axioms on the Siegel Theory  
of Opposites  
Definition Press, N.Y. © 1969

Ch. Siegel

'Is Beauty the Making one of  
Opposites?'

1. Freedom & order
2. Sameness & difference
3. Oneness & manyness
4. Impersonal & Personal
5. Unwise & object
6. Logic & Emotion
7. Simplicity & Complexity
8. Continuity & Discontinuity
9. Depth & Surface
10. Peace & energy
11. Heaviness & lightness
12. Dullness & color
13. Light & dark
14. Grace & seriousness
15. Truth & imagination

p114 "For art is the giving of relation  
among objects, which, while true  
to reality, expresses the attitude  
of an individual thing, a self." 240

1. 'The world  
other: each  
of opposites  
380 "Is po  
presentatio  
immediat  
presentatio  
"below":  
an entay  
sensations  
Thought a  
The st

The Me

A b

so

Q

North

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54 loneli

y

accept it as nothing extraordinary:  
 to point out the abnormality would  
 be rude at best and dangerous at  
 worst, since we begin to wonder why  
 we, alone, find the circumstance  
 unusual. The end is that we  
 begin not to doubt our own eyes  
 yet to doubt our experience that  
 has taught us that people do not float.  
 John Canaday

I have come across it again:

Tuuc-tuuc makes-fair is, in my  
 humble opinion, nothing but a  
 piece of impudence. Tuuc-tuuc-  
 makes-fair is a farcial, dressed-up  
 fellow who stands across your  
 path with arms akimbo and spits  
 at you. Mind you, I quite agree that  
 tuuc-tuuc-makes-fair is a most  
 excellent thing; but if we are to give  
 everything its due, then tuuc-tuuc  
 makes-fair is sometimes a most  
 charming little thing, too."

Dostoevsky  
 Notes from the Underground

131 'Man's situation is ambiguous. He is part of the world, but he is more than that. He is in the world, as stones or animals are, but his consciousness enables him to appose himself to it. The absurdity of human existence has its foundations in just this: that man, although in the world, is estranged from it; that he is engaged and disengaged. That while the world confronts man as an incomprehensible other, he is yet bound to it. The world has an immediate claim on man and yet he can reflect and doubt the meaning of this claim.

R132 We are so used to the world that we walk through it with our eyes half-closed. The very things that are closest to us, the tools we use or the things we wear, are usually taken for granted and thus not really seen. Our shoes, for example, call

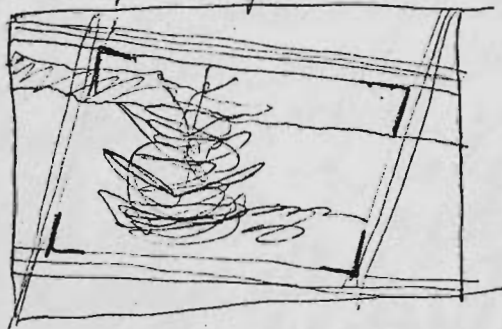
themselves  
when they  
As long as  
they can  
a shoe is  
looking at  
of a good  
These have  
of their own  
things  
from our  
The world  
step back  
look at  
seen it  
to take  
of art. \*

themselves to our attention only  
 when they fail us in some way.  
 As long as they perform well,  
 they can be forgotten. And yet  
 a shoe is something worth  
 looking at: its shape, the texture  
 of good leather, a worn heel—  
 these have aesthetic significance  
 of their own. But to see such  
 things we must free ourselves  
 from our involvement with  
 the world. We have to take a  
 step back from the world to  
 look at it as if we had not  
 seen it before. To lead us  
 to take this step is one task  
 of art. \*\*\*

245

10/29.

Something really exciting has  
 come out of the shooting  
 session w/ D. looking at  
 landscape through the lens  
 adjusting it as in the  
 watercolor has brought me to  
 a whole new excitement about  
 the use of landscape photographically.  
 I am particularly interested  
 in shooting some 4x5 color  
 landscapes work for the dye  
 transfers - and then bring  
 in from the paintings and prints  
 the idea of framing - the use  
 of color & neutral lines to  
 emphasize the contradiction  
 between "real" space & space  
 as viewed on a flat piece of  
 paper. esp the photo image



My  
 today was  
 up time  
 have been  
 a few hours  
 about now  
 existing  
 of I have  
 & dye  
 time

Tuesday -  
 I feel  
 space of  
 more and  
 more impor  
 "Others" ha  
 sometimes  
 could do  
 would look

and.

I said something to my I must record she said she has a feeling from my work of the cinema that she had had a dream - a 'series' of my prints were up & I said as I would discuss each one it would turn into a full length feature film. I then put up a single image from on wall and upon moving to the next image for discussion. This was a very valuable perception to me particularly in its depth of affect on the subconscious.

The idea of the image extended beyond the paper edge of encouraging the imagination to continue & to flicker to extend to realize that this queen is a part of - a place that fits into a larger whole. After this single remark of light the rest of the unit was dark.

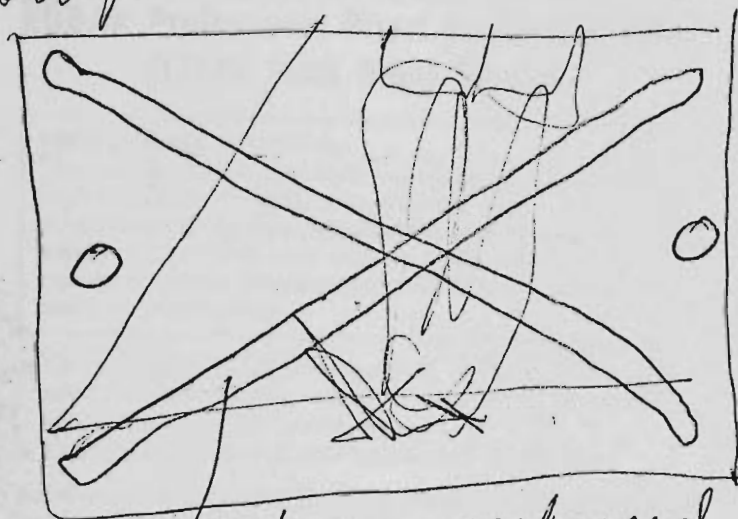
when I first  
images as  
use her work  
they weren't  
anything else  
during in  
much like a  
of movement  
about being  
saw them m  
out of force  
probably wou  
it left the  
brought it

Sometime  
tried working  
without the  
an account  
seems like  
someone and

when I first awoke I saw the  
 image as never before. I hate to  
 use the word but cinematically applies  
 they weren't paintings or prints or  
 anything else yet it wasn't like  
 being in front of a person but  
 much like an animation capable  
 of movement and not being here  
 but being somewhere else. I  
 saw them more intuitively not  
 out of forced perspectives I  
 probably wouldn't have mentioned  
 it but the word cinemate  
 brought it all back. B. 11/03

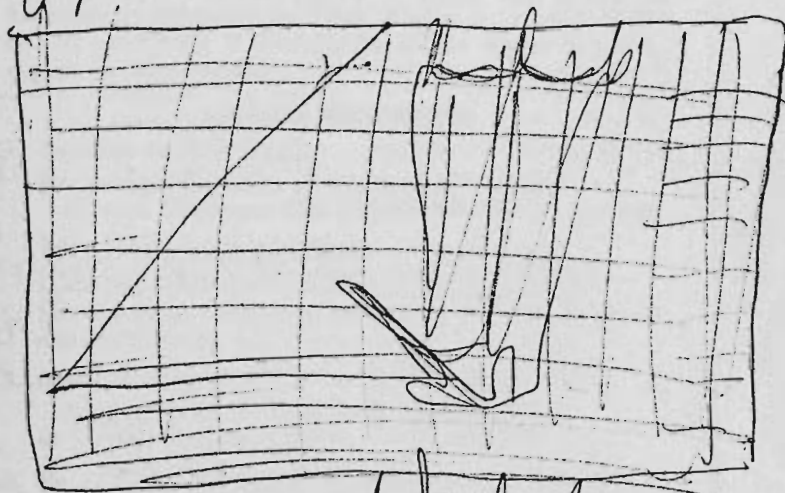
Sometimes I just get so  
 tired wondering if it's actually  
 worth it then I come across  
 an account like this and it  
 seems like yes it has reached  
 someone and that seems important.

positive plate



leat away embossed

neg plate



grid etched lines

a 254

Volume VI, p. 254.

11/12 dyf to

back/wais

flush to.

gray can

all run fr

wo

re

st proof  
and proof

ere

I feel qu  
uncomforta

D&D L. H.

a superb

hero flood

enough ere

excitement

flow of id

REPRINTED 7-73  
**KODAK Professional Direct Duplicating Film**  
**(ESTAR Thick Base) SO-015**

**TENTATIVE INSTRUCTIONS:**

The information in this instruction sheet is based upon limited testing, is subject to change, and is intended only as a guide or starting point to assist you in evaluating the film. You may wish to make adjustments in exposure and/or development to suit your individual needs or preferences.

- Ortho-sensitive, medium-contrast, direct-reversal film used for one-step-duplication of continuous black-and-white negatives and positives.
- Dimensionally stable .007-inch ESTAR Thick Base.

**Safelight:** Use a KODAK Safelight Filter No. 1A (light red) in a suitable safelight lamp with a 15-watt bulb. Keep the safelight at least 4 feet from the film.

**EXPOSURE**

Exposure should be determined by making a series of test exposures for the actual conditions under which the film is to be used. With a direct-reversal film, more exposure produces lighter densities in the duplicate, and less exposure produces heavier densities.

**Example of Exposure for Trial:** Using a tungsten light source producing 3 footcandles at the exposure plane, expose for 40 seconds.

**MANUAL PROCESSING**

- 1. Develop** at 70 F (21 C).  
 Large tank (agitation at 1-minute intervals):  
 KODAK Developer DK-50 (full strength)—7 minutes  
 Tray (continuous agitation):  
 KODAK DEKTOL Developer (1:1)—2 minutes  
 Development times may have to be adjusted to obtain desired contrast.
- 2. Rinse** at 65 to 75 F (18–24 C) with agitation.  
 KODAK Indicator Stop Bath—30 seconds  
 or KODAK Stop Bath SB-5 —30 seconds
- 3. Fix** at 65 to 75 F (18–24 C) with frequent agitation.  
 KODAK Fixer —5 to 10 minutes  
 or KODAK Fixing Bath F-5 —5 to 10 minutes  
 or KODAK Rapid Fixer —2 to 4 minutes
- 4. Wash** for 20 to 30 minutes in running water at 65 to 75 F (18–24 C). To minimize drying marks, treat in KODAK PHOTO-FLO Solution after washing. To save time and conserve water, use KODAK Hypo Clearing Agent.
- 5. Dry** in a dust-free place.

Volume VI, p. 264.

*Thursday*  
*It seems*  
*not to be*  
*supposed*  
*fast and*  
*anyway*  
*unnecessary*  
*over though*  
*the way*  
*of that*

*Standard*  
*1 min exp*  
*SD neg.*

*light very*

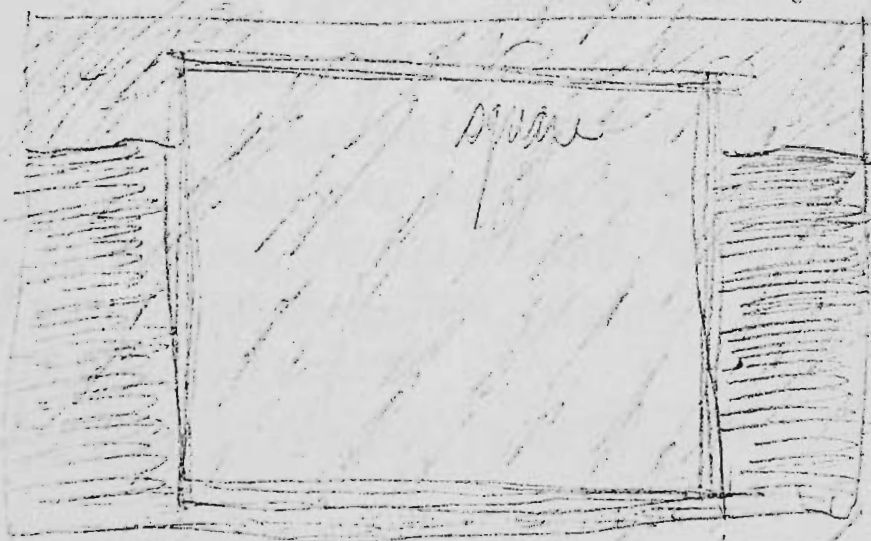
Sunday Nov. 21

Hang yourself, you will regret it; do  
not hang yourself and you will  
also regret that; hang yourself or  
do not hang yourself, you will regret  
both; whether you hang yourself or  
do not hang yourself, you will  
regret both. This gentlemen, is the  
sum and substance of all philosophy  
— Kierkegaard

This one the  
yellow bonded pig



Landscape, idyllic, considered  
Lippin's plants open sky center  
Landscape in angle



Landscape in the distance 269

December 1st

The end and the beginning  
of this journal and the rest

It was a gorgeous brilliantly  
sunny, crisp cold day for the  
dry lake - a perfect day for  
photographing yet not an exposure  
was made. Some days are like  
that the land gives more beauty  
than I wish to select from.  
Somehow it seems more important  
that I saw than that I photographed.  
Sometimes memories are gainful in  
their beauty to see them as stills,  
forever to remain just that would  
be destructive to the flow of  
the land the sight.

I was conscious in writing of his  
statement "these are views of a flyer,  
there is nothing lower than 1000 ft!"  
I owe so much to him, vision  
encouragement respect.

It is time to start a new chapter.

To P.,  
for his vision  
encouragement  
and respect.

light

December 1st 1976

There is always something ominous about beginning a new journal. Some sadness, some excitement, doubts and fears and knowledge. The first page in all of them probably has a similar opening statement yet I find it necessary to be honest with their power. There are always points in space, people, objects, events that make one sit back and make considerations. This is such a time but they are so complex, so jumbled so many that they must be forced through accumulation which is what the function itself is.

The Psychology of Imagination

Man - Paul Sartre  
Philosophical Library, New York @ 1948  
translated from the French

"This book aims to describe the great function of consciousness to create a world of unrealities, or 'imagination' and its poetic correlative, the imaginary."

The method

p. 3. So long as that consciousness remains unattended, I could give a description of the image as it appears to me, in the form of an image but not of the image as such. To determine the properties of the image as image I must turn to a new act of consciousness: I must reflect. Thus the image as image is describable only by an act of the second degree in which attention is turned away from the object and directed to the manner in which the object is given. It is this reflective act which permits the judgement "I have an image".

3. Descartes: That a reflective consciousness gives us knowledge of absolute certainty, that he who becomes aware of 'having an image' by an act of reflection cannot deceive himself.

p. 9. To perceive, conceive, imagine: These are the three types of consciousness by which the same object can be given to us.

9. In perception  
The subject  
plus a phenomenon
10. To conceive  
entirely a new  
phenomenon is  
an act of conscious-  
ness we can never  
not think.
10. The image teaches  
exactly what it  
produces knowledge
11. No matter how  
an image is seen  
in it but yet  
in fact that  
lies between an image  
and the world  
'thing' has an  
relationships  
what is more,  
relationships -  
number of relations  
elements of the  
constitution of the  
thing.

9. In perception, I observe objects  
 The perception of an object is  
 thus a phenomenon of an infinity of aspects.

10. To conceive - to seize its  
 entirety at once - glance - think of  
 its concrete essences in a single  
 act of consciousness.

we can never perceive a thought  
 nor think a perception

10. An image teaches nothing: it is organized  
 exactly like the objects which do  
 produce knowledge

11. No matter how long I may look at  
 an image, I shall never find anything  
 in it but what I put there. It is  
 in fact that we find the distinction  
 between an image and a perception.  
 In the world of perception every  
 thing has an infinite number of  
 relationships to other things. And  
 what is more, it is this infinity of  
 relationships - as well as the infinite  
 number of relationships between the  
 elements of things - the thing which  
 constitutes the very essence of a  
 thing.

p 85. Thought, irreducible to sensation,  
becomes defined by meaning and  
intentionality. It is an act.

108. All consciousness is consciousness  
of something.

119. Words are not images: the function  
of the acoustic or optic phenomenon  
which we call the word has no  
resemblance, whatsoever to the  
physical phenomenon, the picture.

124. The image, like the perception,  
can indicate clearly the relationship  
of the object to an act of consciousness.  
In the mental image the object  
is envisioned as a synthesis  
of perceptions, that is, in its bodily  
and sensible form; but it appears  
through an effective analogue.

p. 146. ... it is very evident that comprehension  
is realized in and by construction.  
The structure of the concept to be  
understood serves as the rule for  
the elaboration of the scheme, and  
one becomes conscious of this rule

4

Volume VII, p. 4.

by the way  
So that on  
construction  
to understand

147. Unders-  
reproduction  
an act.

p. 140. Imagin-  
represents a  
a thought a  
in and by

p. 186. There is a  
space. In the  
actual scene  
directly an  
happening  
actual time.

237 The dream  
belief, but not  
as realities

238. in the dream  
cannot person  
emerge from  
in which is

by the very fact of applying it.  
 So that once the scheme is  
 constructed there is nothing more  
 to understand.

147. Understanding is not pure  
 reproduction of a meaning. It is  
 an act.

p. 160. Imaginative consciousness  
 represents a certain type of thought;  
 a thought which is constituted  
 in and by its objects.

p. 186. There is an absence of time and of  
 space. In the end, the time of an  
 unreal scene which duplicates  
 exactly an actual scene which is  
 happening right now remains an  
 unreal time.

237 The dream was a phenomenon of  
 belief, but not a belief in the images  
 as realities.

238. in the dream consciousness  
 cannot perceive, because it cannot  
 emerge from the imaginative attitude  
 in which it has enshrouded itself. 5

240 The dream is the perfect realization of a shut imaginary consciousness, that is, a consciousness for which there is absolutely no exit and towards which no external point of view of any sort is possible.

241. To tell the truth, there are as many worlds as there are dreams, and often even as there are phases of a dream. I would be more just to say that every dream image appears with its own world.

246 ... The imaginary world occurs as world without freedom; nor is it determined, it is the opposite of freedom, it is fatal.

The events occur as if not being able not to happen, in correlation with a consciousness which cannot help imagining them.

250 From the  
divine point  
every thing  
from which  
which is  
representation  
and from  
and limited  
imaginary  
p255 It is  
fatality as  
green corpus  
of the dream  
fact, what  
of the dream  
altogether  
desires to  
of consciousness  
itself to  
The dream  
for reality,  
consciousness  
itself, and  
only an unre  
privileged

250 From his <sup>own</sup> results that  
curious part of the dream when  
everything is seen and known  
from both a superopposite of view,  
which is that of the sleeper  
representing himself to the world,  
and from a point of unique latitude  
and limited which is that of the  
imaginary me plunged into the world.

p 255 It is the seizure of this  
fatality as such which has often  
been confused with an apprehension  
of the dreamed world as reality. In  
fact, what constitutes the nature  
of the dream is that reality eludes,  
altogether the consciousness which  
desires to recapture it; all the effort  
of consciousness turns in spite of  
itself to produce the imaginary.  
The dream is not fiction taken  
for reality, it is the odyssey of a  
consciousness dedicated by  
itself, and in spite of itself, to build  
only an unreal world. The dream is a  
privileged experience which can help

as to conceive what a consciousness  
would be which would have lost  
its "being-in-the-world" and  
which would be by the same token,  
deprived of the category of the real.

2279. What are the characteristics that can  
be attributed to consciousness from  
the fact that it is a consciousness  
capable of imagining.

260. Is the imaginary function a  
contingent and metaphysical  
specification of the essence "consciousness"  
or should it rather be described as a  
constitutive structure of that essence?

263. A past event is not an unreality  
'it simply went into retirement, it is  
always real but past. It exists just  
which is one mode of real existence  
among others.

267. For a consciousness to be able to  
imagine it must be able to escape  
from the world by its very nature,  
it must be able by its own efforts to  
withdraw from the world. In a word  
it must be free.

268. An image  
simply the world re-  
point of view  
permits the  
or the non ex-  
presented "as

269. "in order  
must be free  
and this  
to define itself  
the world" which  
constitution and  
the concrete  
in the world  
serve as the  
for the constit

273 So Imagina-  
as an actual  
turns out to be  
transcendental

275 "What the a  
the form of an i  
realizes or can

Light

268. An image is not purely and simply the world negated, it is always the world negated from a certain point of view, namely, the one that permits the possibility of the absence or the non-existence of the object presented "as an image".

269. "... in order to imagine, consciousness must be free from all specific reality and this freedom must be able to define itself by a "being-in-the-world" which is ad once the constitution and the negation of the world. The concrete situation of the consciousness in the world must at each moment serve as the singular motivation for the constitution of the unreal.

273 So imagination, far from appearing as an actual characteristic of consciousness turns out to be an essential and transcendental condition of consciousness.

275 "... that the artist first has an idea in the form of an image which he then realizes on canvas. This mistaken notion

9

arises from the fact that the painter can, in fact, begin with a mental image which is as such, incommunicable, and from the fact that at the end of his labors he presents the public with an object which anyone can observe. This leads us to believe that there occurred a transition from the imaginary to the real. But this is in no way true. That which is real, we must not fail to note, are the results of the brush strokes, the stickiness of the canvas, its grain, the polish spread by the colors. But all this does not constitute the object of esthetic appreciation. What is "beautiful" is something which cannot be experienced as a perception and which, by its very nature, is out of the world.

275. The painter conceived as a visited, finished, thing that the imaginary unreal object.

281. Esthetic induced into the real.

281. real is not beauty one cannot

Very light

275. The painting should then be conceived as a material thing visited, from time to time, every time that the spectator assumes the imaginative attitude by an unreal which is precisely the painted object.

281. Cinematic contemplation is an induced dream and the passing into the real is an actual waking up.

281. real is never beautiful  
beauty only applicable to imaginary  
cannot confuse moral & aesthetic

11

g  
"  
e  
g  
+  
e  
e  
n  
the



resist  
integrated  
after 15 min.

buffed down

set of plates

photo work

3 sec. exp.  
1:20 15 min  
8 sec. exp.  
1:20 5 min

initial exposure 30 sec / 2 min dev.  
2nd exposure 7 sec / 2 min dev.

down  
slight  
anis  
anis  
anis

again  
plates  
screens  
them  
2nd set of  
ours



Thurs Dec. 14.

A most unusual exhilarating day.  
The Dickenson show - specifically  
the Ocean Park Series pieces - was  
more than inspiring; yet there is a  
sense in that kind of treatment of  
art of a certain kind of viciousness  
of object that puts me in a turmoil  
of doubt and fear. A huge WHY?

Taking each painting trying to  
slip through its opaqueness to get at  
the act of its creation - the creative  
mind and power behind it. Surely  
wanting to sense, perceive, feel, become  
part of, and then pull together and  
walk away. I am afraid. We went  
on to the Nina Hudenheim  
Gallery and the space was totally  
entrancing. Such an incredible feeling  
for the desire of possession came over  
me a frightening yet exhilarating  
feeling and all I could see was  
my work, my paintings, my prints,  
my photographs. There in the walls  
living, breathing in that space  
and yet the next question mark WHY?  
The dichotomy of the desire and  
being appalled at its intensity.

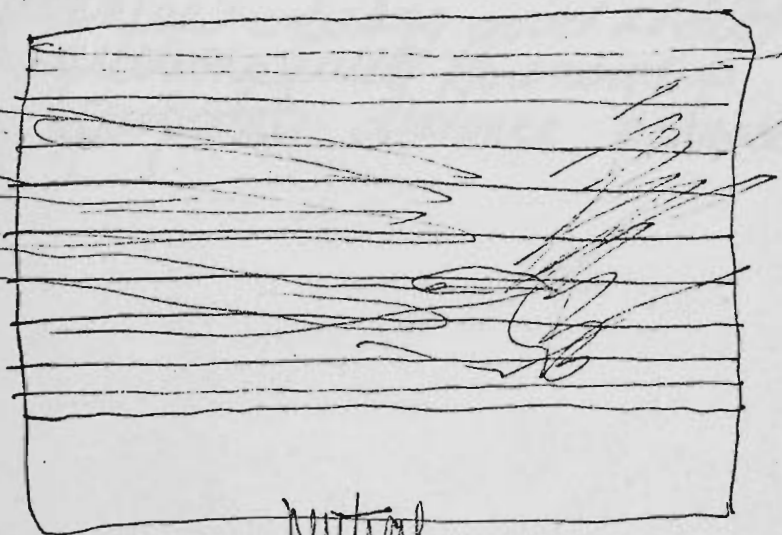
243  
It's like hanging  
only to find that  
an temporary mat-  
ter has been done.  
The doubts of  
the recognition  
the erasure of  
realization that  
and a sensation  
time both all  
meaningless.  
realized over a  
logical thought  
closes to be  
is important, the  
We'll take it  
seriously - com-  
much more  
the ability to  
a crucial dis-  
grounds for  
point is what  
else to say in  
The laugh is  
A final no  
day - finding  
sitting in a  
red, black,  
blues. etc.

He is hanging a dream and awaking only to find that it is not true that it was a temporary materialization of some madmen's idle idea. Set the questions the doubts of the very core of validity the recognition of the absurd and the erasure in one stroke, the realization that one's own thoughts and aspirations are at the same time both all important and totally meaningless. It is something realized over and over again - a logical thought pattern that never ceases to surprise. The job itself is important and necessary.

We all take ourselves so god damn seriously - comedy has always been much more profound than tragedy. The ability to laugh at is to gain a crucial distance from (and the grounds for sanity). And when the point is reached that there is nothing else to say nothing else is I think. The laugh is the device of dismissal.

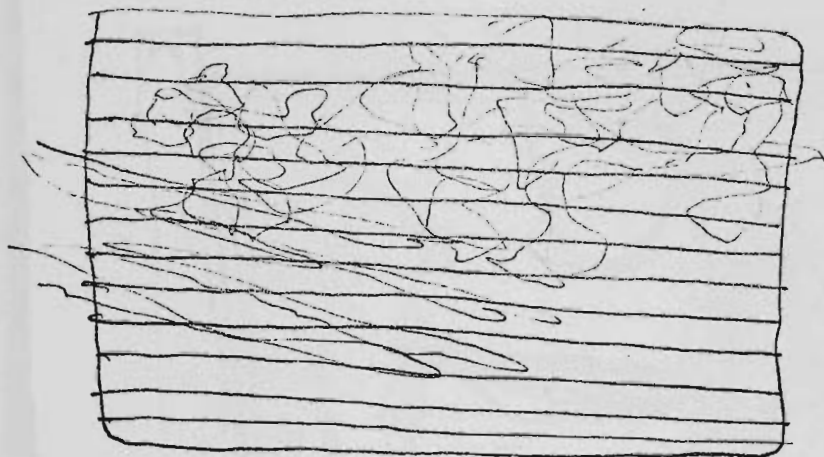
Aerial note on experiences of the day - Finding back the sun was sitting in a splendor of rays of red, peach, yellows, greens, and blues stretching across the

sky being lined off by the  
 contrasting perspective of the rear  
 window of the car. I thought  
 this is it - This says everything  
 I want - The open space the  
 point of reference the isolation  
 from the levels to and the  
 combination of belonging and removal



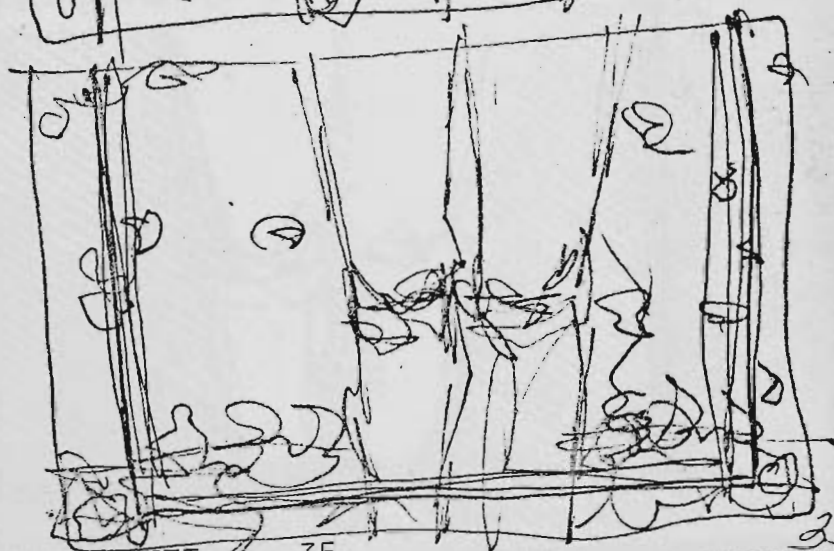
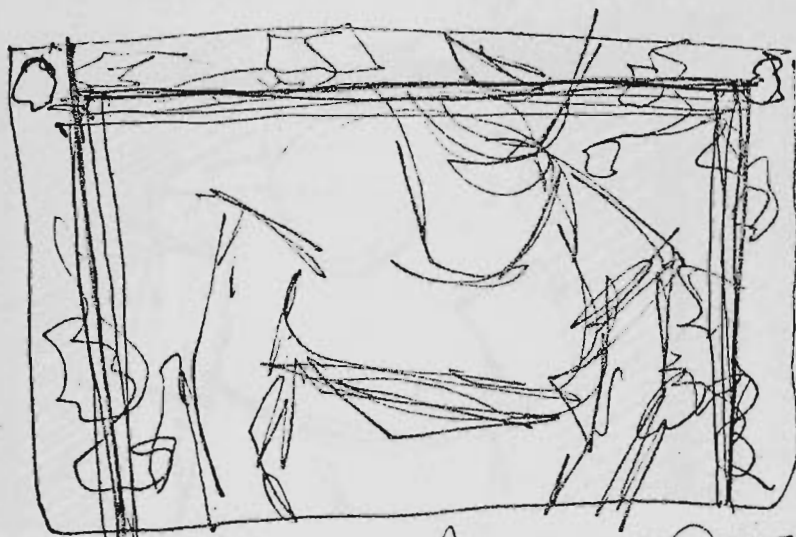
neutral

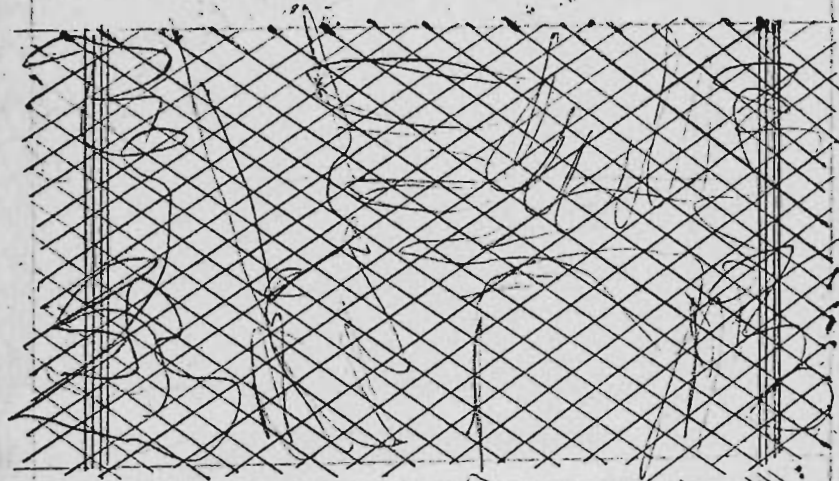
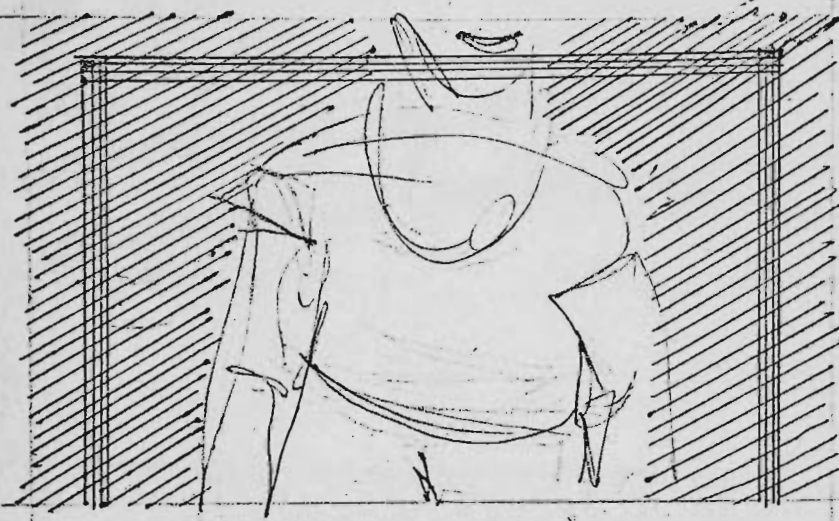
and get it up  
 for anyone to  
 without formal  
 feeling & it  
 then faded  
 I feel de  
 tiredness  
 The questions  
 perspective



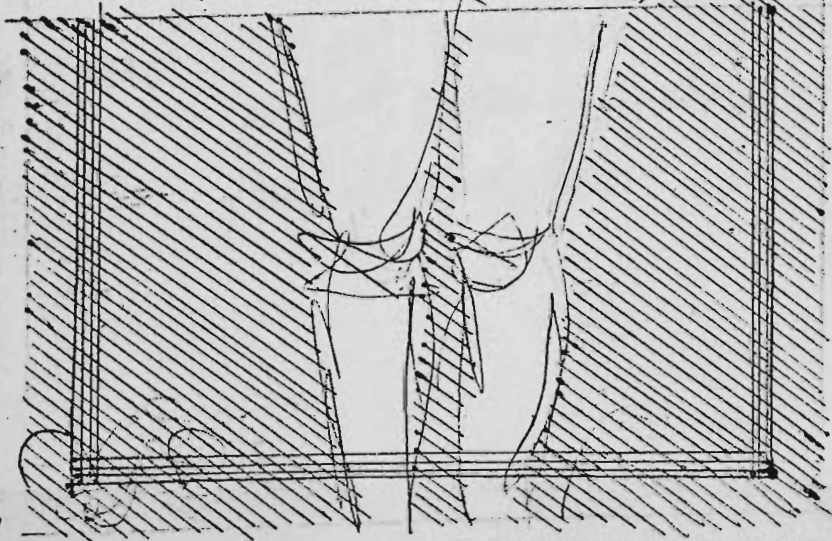
and yet it was all there all given  
 for anyone to see without construction  
 without formal thought without  
 feeling & it simply existed and  
 then faded and was gone

I feel dignified with a happy  
 tiredness feeling good about  
 the questions with no answers.  
 perspective distance balance





$\frac{1}{2}$ "



$\frac{1}{4}$ "

Run and see  
buff 3 p  
removal  
escape



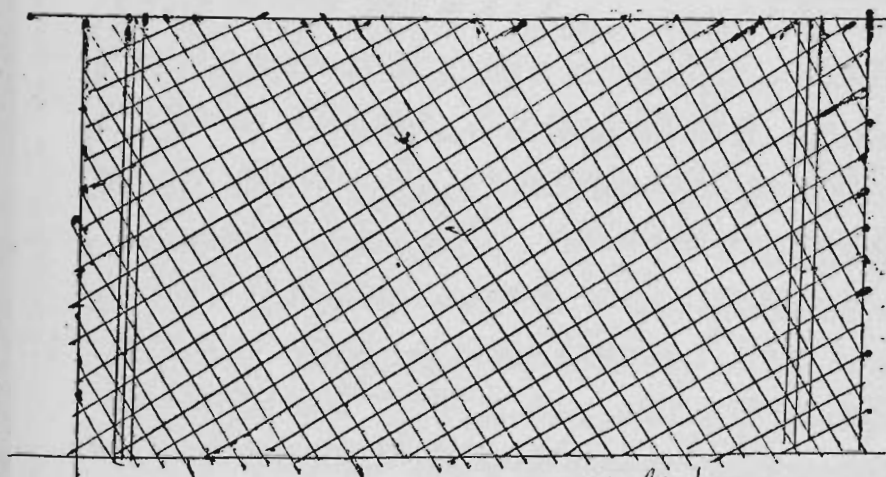
Jim. proofs.

Run 2nd set - Sat + Sun + Mon

buff 3 plates 1st

remove + buff legs 1st set 2nd plate

isolate + finish 2nd set 2nd plate



prints 2nd set Italia!

Sun. proofs. 1st set multi colored tints 2  
 2nd set Orders of printing 2  
 proofs of buffed plates 3

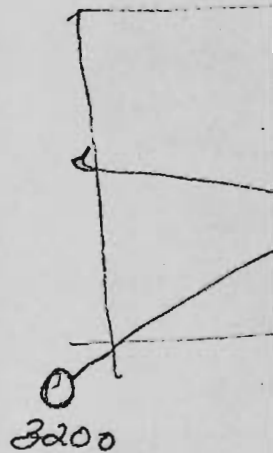
both pulls me through and weighs  
me down at the same time.  
And my reactions to people  
because of all this are abominable  
they with draw of the lashing out  
where is the balance?! That  
word always reminds me of P  
and I keep trying to remember  
my thoughts at the time I  
accepted myself as an extremist  
Perhaps I never really have  
words make everything so easy  
they can be changed with very  
little trouble but the feelings  
don't change nor the gnawing  
away by questions nor the  
disgust of self recognition.  
I am not enjoying this law  
for it has clarified nothing for  
me. Over time I think of  
relaxation I fear boredom but  
the need to not do always  
exists for the most part unrecog-  
nized. The order is important  
the discipline a must yet  
both become abominous in  
overdose. I feel an overdose.

Kodak Oct

ASA 50

straight

1. Watercolor

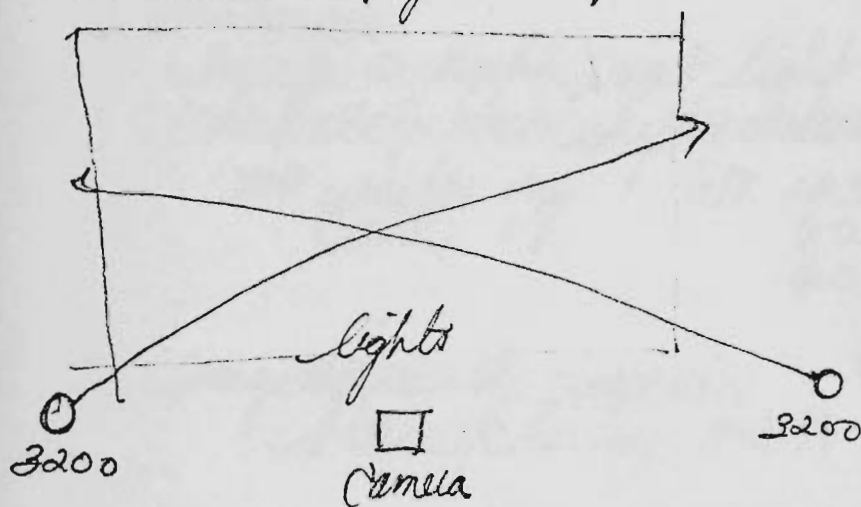


MR from  
MR from

2. Landscape  
light  
darker

Kodak Ektachrome 50 Professional  
 C-61 process. (Tungsten)  
 ASA 50 3200K Tungsten lights  
 straight: no filters.

1. Watercolor w/ yellow spots



MR from gray card (17) f/8 30  
 MR from light dense areas 18 f/8 60  
 light areas 19  
 f/8 60  
 30  
 15

2. Landscape w/ bird spy  
 light sky 19  
 dense land 17  
 f/8 60  
 30  
 15

3. Rainbow Ariel

MR 19 all over

7/8 125  
60  
30

4. Christmas Piece  
MR sky 17  
land 18

7/8 30  
15  
8

6. Etchings

Image 2 double print light  
check detail/color shift & embossment

MR whites 20  
color 19

7/8 125  
60  
30

7. Image #3 double print over

7/8 125  
60

blue w/c sky MR 19

30

8. Image #1 multicolored double print

MR 19 7/8 125/60/30

9. Atto stone/plat print blacks

black rd. 16

lighter areas 17

7/8 30  
15  
8

w gray card

10 self port  
MR

11. Small  
note  
ca.  
lig

12. Alice's J

Blackmon  
filter

reverse also

12. MR straw  
MR w/ 8

11. MR 5 17  
F 16

10 MR 5 17  
16

10 self portrait color litho 5/8 30  
 MR whites 18 15  
 blues 17 8

11. small photo litho 5/8 60  
 note size differential! 30  
 camera moved in 15  
 lights remain same  
 MR 17 very dense  
 18 overall

12. Alice's painting MR 18 125  
 5/8 60 2  
 30 2  
 15

Atachrome x Daylight ASA 64  
filter conversion to 3200 K target  
 reverse order.

12. MR straight : 18 5/8 30  
 MR w/ 80 B conversion: (17) 15  
 8

11. MR 5 17 5/8 30  
 F 16 15  
 8

10 MR 5 17 19 5/8 15  
 16 18 8  
 4 45

9. MR cand. res. 17  
16 Filtered  $\frac{7}{8}$  30  
15  
8  
4

8. MR 18  
17 filtered  $\frac{7}{8}$  30  
15  
8

note - measure incident readings of  
lights for evenness of  
illumination

7. MR 18½  
17½ filtered  $\frac{7}{8}$  60  
30  
15

6. MR 18½  
17½ filtered  $\frac{7}{8}$  60  
30  
15

4. MR land 18  
F 17½  $\frac{7}{8}$  15  
8  
4

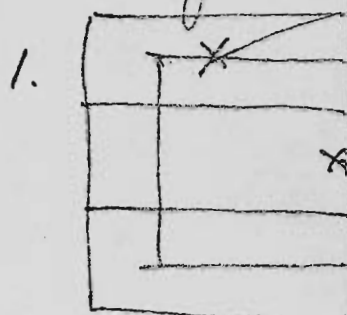
7 max sky 17  
green 15½ filtered

3  
MR 19  
17½ F  $\frac{7}{8}$  60  
30  
15  
8

2. land 15½  
13½

sky 18½  
17 F

shoot for la.

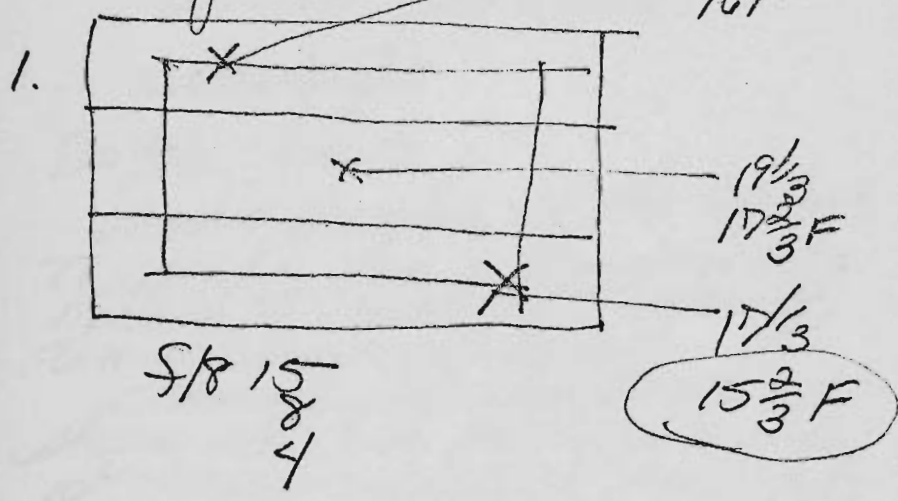


$\frac{7}{8}$  15  
8  
4

2. land  $15\frac{1}{3}$   
 $13\frac{1}{3}$  filtered  $\rightarrow 7\frac{1}{8}$   
 sky  $18\frac{1}{3}$   
 $17F$

30  
 15  
 8  
 4  
 2

shoot for land mass.



47

Christopher Pratt  
 oil on boards  
 serigraphs

fine lips  
 windows  
 ropes  
 flat surfaces

"Window With Bland"

undoubtedly

New York Dec. 28.

Another overdose of the Big Apple  
 to spend a day gallery snapping  
 meeting R. Guro at T. G. G. G.  
 times since conversation  
 Roomajor, dipaintments w/  
 shows - one the day hands points  
 at image - absolute wash, not  
 even good commercialism when I  
 think of the money it takes to have  
 one set of marks made, it creates  
 an angle so deep I feel a chill  
 ache. Second the Joan Mitchell show  
 I can not help but feel and know  
 that there's so much mediocre or  
 downright bad art being shown. It  
 is dull, exciting and boring! It is  
 upsetting to think of the struggle to  
 live so that far from all the  
 quality of my own work for purposes  
 but dull it sell? The ultimate  
 question for 'acceptance' and next

reassurance come  
 add argument  
 is it the end a  
 place on cap  
 I be able to  
 to? Approach  
 Dunc, ready  
 important. That  
 I persisting  
 of age of place  
 difficult when  
 one is doing it  
 When every  
 when depression  
 In one sense  
 to think it is  
 at all. In another  
 academia is  
 It is hard to  
 in Rochester. The  
 need the time  
 and to gain the  
 We know that  
 it was made  
 think of this is  
 absolutely of  
 an incredible  
 household of  
 One says the p

captures one of our principles? The age  
 old argument as to whether it  
 is it the end or? But the only  
 place one can be proclaimed, I would  
 like to exist there do want  
 to? Approach that is the question  
 and ready being served seems most  
 important. Should it be rushed?  
 I keep trying to maintain a perspective  
 of age, of place, of time it is emotionally  
 difficult when you caught up it what  
 one is doing in there own little world  
 When everyday decisions are a crisis,  
 When discussion leads from disappointment  
 in one sense it is so obvious  
 to think it is of any overall importance  
 at all. In another it can be nothing else  
 academia as such a security blanket  
 it is hard to believe I will be back  
 in Rochester this time tomorrow. I do  
 need the time to organize my thoughts  
 and to gain the necessary momentum  
 to do my day's work. Tonight  
 it was incredibly depressing. To  
 think of this in that aspect - the  
 absurdity of it all. Yet there is  
 an incredible positive factor in the  
 rush of human urgency.  
 One says the pain is unbearable.

but it is bearable and it is  
born and it is born with dignity  
This amazing amount of life  
one person can explore and discover  
knows what the breaking point  
is - the only thing I don't know  
it is a far greater point than any-  
one consciously thinks. I don't put  
some spinning point for humanity  
and I don't think it should be enclosed  
with laughter.

Yesterday we saw Asher is  
born - so happily, can not laugh  
any, I don't. I don't think much of  
that comes with honesty. I am  
hurt that people feel the need of  
cliche, that they do not know  
when to stop when the camera  
gimmicky displays two fine performances.  
How can one know and yet not  
know when? I think that is a  
crucial aspect of my work - to  
know what something needs and  
when it needs, nothing to know  
that it is finished.

Wed. 29th

I am home

notes from the Doc  
a "this intellectual  
that was finally  
to put the thing  
inhibit him -

sparseness - no  
the canvas if

"Don't be afraid

careful variation  
light, rendered  
then released,  
dispersed, frag-  
counterpoints, the  
usual exclamation

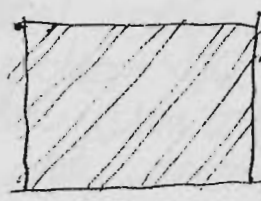
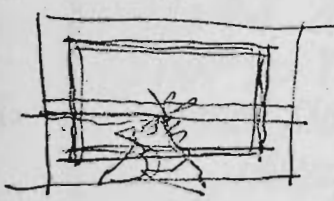
"I can never acc-  
Only what I  
that I thought

"What a just  
and profoundly  
light. When this  
whole man. A  
of this content,  
value and line  
and fragmen

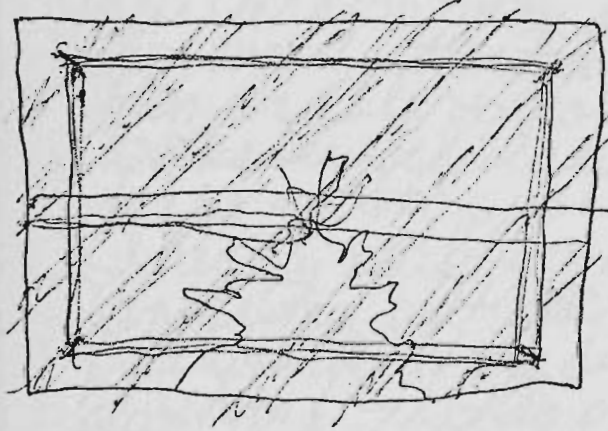
Mus.

idea for 2nd plate for  
landscape set

—completely drawn plate over  
photo plate  
possibly on others as well.



← possibly  
printed 2x  
in diff  
colors



slightly  
off  
register

Visual Perceptio.  
perspective/depts.  
departure of visual  
not a pictorial  
like a secti  
not a second-l  
∴ must split  
primary cues —  
monocular accomo  
binocular conver  
right eye work  
dispar  
sectores cues —  
themselves  
added to interposit  
inferred relattas  
height in  
relativ big  
shadows  
motion para  
departure from eye  
def the dep  
problem —  
usual  
could

Mon. Jan 10th

At last a moment to record the days crammed full of so many concerns — trying to get the thesis plates together and all the printing & the side working constantly about applying for jobs and getting slides that not to mention the written report and color printing.

Every day seems so full yet there are so many other things that need attention. I have been unable to work out a workable schedule. B+W photo keeps getting pushed aside. I really must get some work under my belt for certain positions and my own desire to do them! That is so easy to lose track of.

There are not enough hours in the day and as I have so often written here I have the necessity of sleep as it becomes a relief for backing out a million thoughts a minute that pass through my mind.

ex. focus 'more real than real'  
 exp. w/ eyes when change focusing  
 distance automatically - not really  
 'see' things out of focus but in  
 fact they are out of focus on the  
 retina. Where in depth it is  
 apparent that further things  
 are either in focus or less in  
 focus.

I must think of perception as  
 (non picture) constructing you construct  
 optical information & coded by  
 retina as mass space derivable  
 by three scales: gradient of  
 texture / gradient of motion / gradient  
 of disparity (overall retinal principles)  
 [Other scales for particular areas of retina]

Construction of many particular views but  
 not like any one of them.

series of information input  
 ∴ other things (other than perception)  
 can enter in to how & what we see.

Ames  
 what we see  
 very much  
 room - not  
 rather like  
 the retina  
 plain m

Saturday

After having  
 past volume  
 am almost  
 has been  
 can read  
 of the day  
 The trip to  
 for tomorrow  
 also the  
 saw the  
 so relaxing  
 exist in  
 for a while  
 It is, well  
 the shop  
 much time  
 feeling  
 of the book  
 a rush to

Amosp

what we receive as information usually  
 very much influenced by expectation  
 room - not because of familiarity  
 rather because usual data reaching  
 the retina is so powerful the  
 brain must interpret it as correct.

Saturday 1/15

After having read through all the  
 past volumes of these journals I  
 am almost afraid to write so much  
 has been recorded so little many  
 can read. Feeling the fatigue  
 of the day - all the line work on  
 the tuffych plates and preparation  
 for tomorrow's punting session  
 also the work for Fred and  
 saw the Point again. It was  
 so relaxing and such fun to  
 exist in the world of animation  
 for a while, but as it was,  
 it is very isolating working in  
 the shop completely alone. Yet  
 much time for thought and  
 feeling the wonderful wideness  
 of the world. I also feel the  
 rush of thought - Two 71

1/18 Wed.

... a time and a place for  
bitching. I can not but disregard  
this constant threat of isolated  
entrapment. The weather being  
hopeless only enhances the  
atmosphere. At least I find  
that writing all this garbage here  
maintains a certain level of peace  
of mind and keeps me from  
exploding outwardly too often.  
I suppose the putter up of this  
is because I have not been writing  
here very often. The days fly  
by and the feeling that everything  
must be done at once hangs  
over me. I will admit it is  
somewhat unrealistic and yet  
things like getting the rest of the  
slides shot are a constant  
threat to time & energies.

And in the same breath I want  
to isolate myself particularly from  
people. I basically feel uncomfortable.  
The ship gets on my nerves. I'm  
responsibilities with no authority.

yet when I see  
it is constant  
complaining &  
is a distraction  
there was a  
what each other  
constant. I'm  
on my nerves.  
trying to get  
to listen to  
depressions. &  
is cool. Re-  
iratic that  
spoke much.  
he was living  
and I'm not  
to know exc.  
sub the class  
and present to  
different situa  
acquaintances  
levels/ hostile  
just as  
towards some  
they blew it  
show maybe

to work at it. I get so much more accomplished and feel so much better about what I'm doing when I can work alone - yet having the studio to myself creates many thoughts of withdrawal. Balance. The most crucial word in our vocabulary balance. a most of the time unreachable plume for me. Why am I so charged with extremes?

What is it in all of my longing at times ~~that~~ to not do what pleases me to do. What is the restlessness of inactivity to the point of boredom that not doing causes me to feel. There is an emotional restlessness and I know it - I go through my cycles treating it by doing more! I have been very tired lately. The concern is more mental than physical.

Wednesday -  
more words  
thoughts before  
looking down  
before I  
speak to J.P.  
I could hear  
so dramatic  
serious when  
he laughing  
feeling of a  
again of his w  
needed to  
the knowledge  
you have a  
dis yourself  
I know I  
The incomplete  
environment  
yet I want  
the isolation of  
myself. I m  
have come a  
not sure - I  
have always  
me. I must  
cut... I

# Visual Perceptions - Project

## 1. printmaking - photo-etchings

edges - because of the way the eye  
'sees' (by construction) =  
more edges / stronger : emotional  
less edges / weaker : intellectual  
(response)

survey idea? classes reaction  
how much will color intensity effect  
the results on "edges"

- a. straight  
b. w/ lines added →

## 2. photography - dye transfer

color - lines at color edges

→ the definition of mechanical surface  
lines in saying "two-dimensional"  
surface vs. depth.

The introduction of high intensity  
color lines over a "neutral"  
"realistic" landscape

Premise: straight mechanical rather  
lines decrease the depth of an image  
= what of the shallow screen  
feeling - "looking through"

large area

2 difference between  
on plate 12" w  
+ b "lines" on  
over or under

2 realism vs  
b. ambiguity (ab  
? how does c  
by abstracting  
photographic

possibility of com  
film positive

visual activity great  
abstracting  
sharp line  
emotion

Including Dream

large viewing distance

2 difference between lines put directly  
on plate i.e. "within" photo image  
+ b "lines" on separate plate printed  
over or under photo image

2. realism vs

b. ambiguity (abstract)

= how does color effect the realism)  
Or photographness of a two dimensional  
photographic image.

possibility of comparison w/ straight  
film positives

realism greater strong edges

abstract exp.

Full Plg.

sharp edges

soft edges

emotional

intellectual

Inducing Dreams w/ Pictures (research)

Friday Jan 21

300  
170  
et  
It's coming and I cannot fight  
it there is no strength left  
I want to rock myself to sleep  
crying. It is not enough nothing  
is enough there is not enough  
of anything. why these constant  
cycles of the cyclical laws  
and there is no one to pull me  
up no one but myself and I  
am tired so very tired of.  
I am disconnected. I need to  
be alone totally and there is  
no where to go. Even my thoughts  
perhaps I should leave them  
behind as well. They are of  
little use to me now.

T/

One last cigarette a few last thoughts  
 I keep trying to establish some basic  
 attitudes to hold or must hold  
 toward people in general I just  
 keep thinking of those few rare  
 people in my life with whom I have  
 felt completely exposed completely  
 open completely honest about what they  
 understand of me for what I am.  
 So many times when thoughts are  
 put into words they seem so  
 shallow and ugly. But they are  
 felt so deeply within my very core  
 of existence and the effort is  
 frustrating. The resolve once again  
 will come must come leaving  
 only the never answered question  
 of why it must all inevitably come  
 again. So many value words  
 like imprecise meaningful  
 and value itself are totally  
 confusing when the mind thinks.  
 I laugh them logically and the  
 body reacts to them emotionally.  
 Where is the balance? Where  
 is the flaw in the piece of mind.  
 And why at these times do I  
 surge from the thoughts of  
 mental illness?

# Slides 1  
 \* Detachment &  
 \* w/skyline  
 \* light cond

#1. reflection  
 14 1/4

gray card re  
 print read  
 neutral (w/)

reading sha  
 5/8 15  
 #8  
 4

#2 Woman (Wre  
 16 [15]

#3 Girl (Junge  
 16 1/2 [5]

#4 man on A B  
 16 [15]

# Slides 1/24

\* Detachome X Daylight ASA 64  
 w/sky light filter 1B

light conditions overcast  
 daylight

#1. reflection reading

14 1/4

14 1/2

15

fall-off

gray card reading

14 1/2

print reading

neutral Woman Wall print 16 1/2

f/8 30 15

reading through sky light filter

no exp diff

f/8

15

f/8

4

15 f/8 \*

f/5.6

#2 Woman Wall w/blue sky piece

16

15 f/8 \*

f/5.6

#3 Girl Lounge Chair red tint

16 1/2

f/8

30

f/5.6 \*

#4 man on A Blanket middle contrast

16

15 f/8

f/5.6 \*

5.6

Volume VII, p. 93.

#5 Diptych 1st plate w/red arms  
16  $\begin{array}{c} 15 \\ 8 \\ 1/2 \\ 5.6 \end{array}$  ✓

= lens shade added

#6 Diptych Plate II  
16  $\begin{array}{c} 30 \\ 15 \\ 8 \\ 1/2 \end{array}$  ✓

#17 Diptych Plate III light 1/2 stop  
16  $\begin{array}{c} 15 \\ 8 \\ 1/2 \\ 5.6 \end{array}$  ✓

#8 even illumination flat light  
watercolor, Rectangle of Sky  
17  $\begin{array}{c} 30 \\ 15 \\ 1/2 \\ 5.6 \end{array}$  ✓

#9 The Yellow Frame gray card 16  
16  $\begin{array}{c} 14 \\ 17 3/4 \\ 14 \end{array}$   $\begin{array}{c} 15 \\ 8 \\ 1/2 \\ 5.6 \end{array}$  ✓

#10 Landscape w/line sky  
gray card 16  
17  $\begin{array}{c} 3/4 \\ 15 \\ 8 \\ 1/2 \\ 5.6 \end{array}$  ✓

#1 Spring Ina  
arrange w/c

#12 Rainbow  
w/gray card

~~Blackman She~~

~~ASA 8  
17  $\begin{array}{c} 1/2 \\ 16 \\ 3/4 \end{array}$   
w/out w/  
plate plate~~

① #12

② #11 17  $\begin{array}{c} 1/4 \\ 16 \\ 1/2 \end{array}$  w/o

③ #10  
expose for density  
2  $\begin{array}{c} 8 \\ 1/2 \\ 5.6 \end{array}$

④ #9 16  $\begin{array}{c} 3/4 \\ 16 \\ 18 \end{array}$  → 9  
→ 10

#1 Spring Snow Storm

average w/ reading 17 30 8 \*  $\frac{1}{2}$  ✓

5.6

#12 Rainbow Ariel

w/ gray card 14

13 8 \*  $\frac{1}{2}$  ✓

5.6

light  $\frac{1}{2}$  stop

~~Blackum Slide Duplicating Film 5071~~

~~ASA 8~~

~~3200 w/ 85B~~

~~conversion filter~~

~~17  $\frac{1}{4}$  16  $\frac{3}{4}$~~

~~w/out filter w/ filter  $\frac{3}{4}$  stop diff.~~

~~(4)  $f/8$   
 $\frac{1}{2}$   
5.6~~

① #12

② #11 17  $\frac{1}{4}$  w/o 4  $f/8$   
16  $\frac{1}{2}$  w  $\frac{1}{2}$   
5.6

③ #10

expose for density on land area 16  $\frac{1}{4}$  w/o  
2  $f/8$  15  $\frac{1}{2}$  w  
 $\frac{1}{2}$   
5.6

④ #9 16  $\frac{3}{4}$  → gray card 4  $f/8$   
16 → 16  $\frac{1}{2}$  15  $\frac{3}{4}$   $\frac{1}{2}$   
18 → 5.6

⑤ #8 natural test canal 16

4  $\frac{5}{8}$   
 $\frac{1}{2}$   
5.6

⑥ #7  $16\frac{3}{4}$  w/o 4  $\frac{5}{8}$   
16 w/  $\frac{1}{2}$   
5.6

⑦ #6 16 gray canal reading  
 $15\frac{1}{4}$  (2)  $\frac{5}{8}$   
 $\frac{1}{2}$

⑧ #5  $16\frac{3}{4}$  16 5.6 shot flat  
 $\frac{5}{8}$  8  
4  
2

⑨ #4  $16\frac{1}{2}$  2  $\frac{5}{8}$   
 $15\frac{3}{4}$   $\frac{1}{2}$   
5.6

#3 skipped

⑩ #2  $16\frac{3}{4}$  6 exp  $\frac{1}{2}$  shot  
 $15\frac{1}{4}$  (2)  $\frac{1}{2}$  flat  
16 5.6

(4 5.6)

⑪ #1 16 2  $\frac{5}{8}$   
 $15\frac{1}{4}$   $\frac{1}{2}$   
5.6

shot angled

8 lithos  
#1 double  
all gray c  
 $15\frac{1}{2}$   
 $14\frac{3}{4}$

all

Monday

Tuesday

I find it  
to function  
feel so  
qualms  
I keep  
for it  
find him  
believe  
who ever  
It is so  
pain I've  
from him  
I will  
could be  
really say  
mass ph

I accept you are ~~then~~ that  
 is what you are I do not think  
 you are a superwoman that you  
 are so strong that you do not  
 have concerns with frustration  
 now when I see that frustration  
 do I think you are weak  
 when it is over for you, it is  
 over for me. You must look  
 beyond to what the best is  
 that you can get out of something  
 knowing that you prefer  
 transition that this is not  
 what you will be doing in  
 so many months or years but  
 that you have chosen to do it  
 for now and that choice must  
 be important or it would not  
 have been made. And these  
 choices are just as important  
 to everyone who is serious  
 about what they are doing.  
 Just like your images are most  
 important images to you so  
 are someone else's to them. You  
 must be sensitive. You must  
 learn to stop anger and hostility  
 they are very personal things of  
 and not to be shared with others

see photos

not as a defense and not  
 for security, but as a way  
 to live. You must be  
 sensitive to what is happening  
 now what is real at the given  
 time. Projections are painful  
 and always disappointing.  
 You must rest. You must  
 relax from your energies.  
 You must also realize that  
 everything has its importance.  
 Your life, your personality,  
 your attracting force is not  
 100% game. Look. Your work  
 is one speck of activity and  
 not what you are. You must  
 not allow the trivia to eat  
 away at you and you must not  
 define it so greatly. You must  
 let most of what happens  
 fall off of you and hang on  
 to only what is important  
 in that it gives you peace  
 of mind.

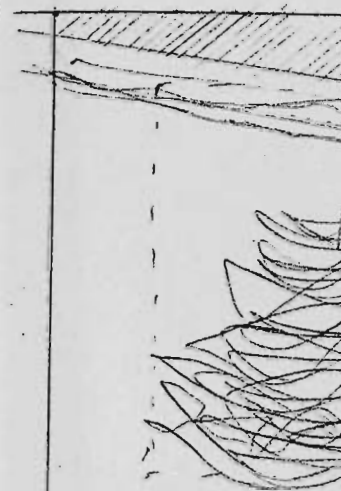
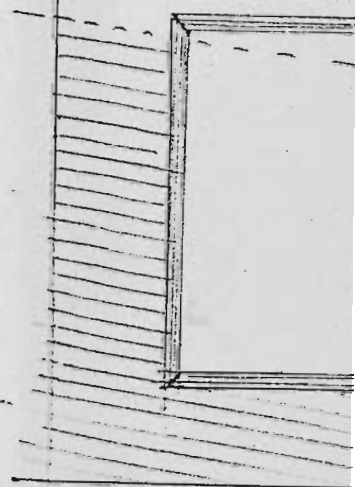


photo 1 photo image



Two plates 2nd drawn plates  
 2nd set of lines to be  
 printed in "contrasting"  
 colors

"1/4"

lines on sky

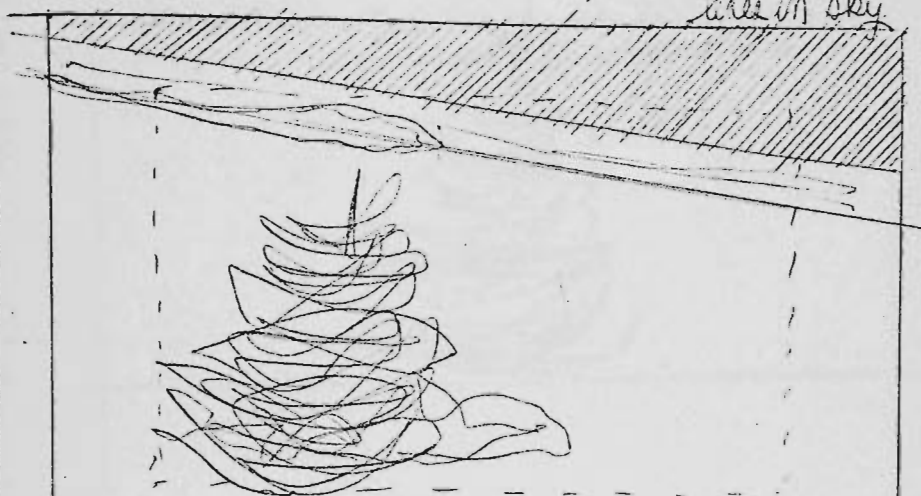
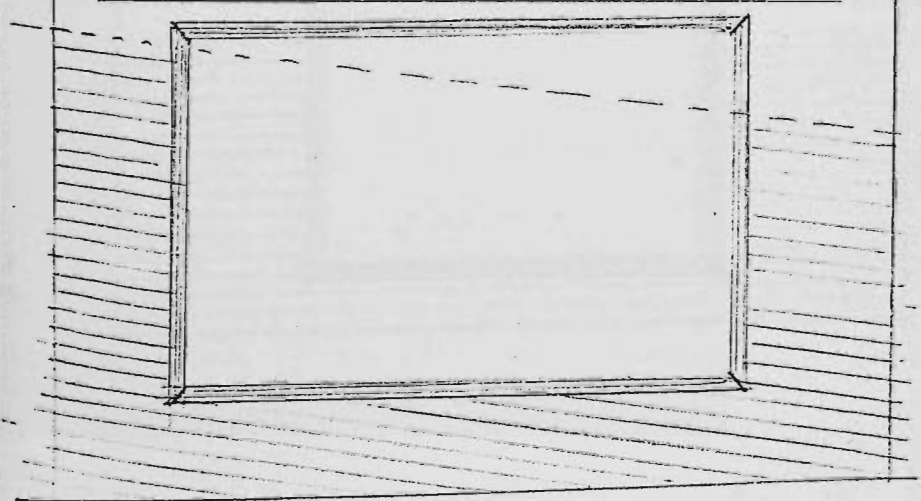


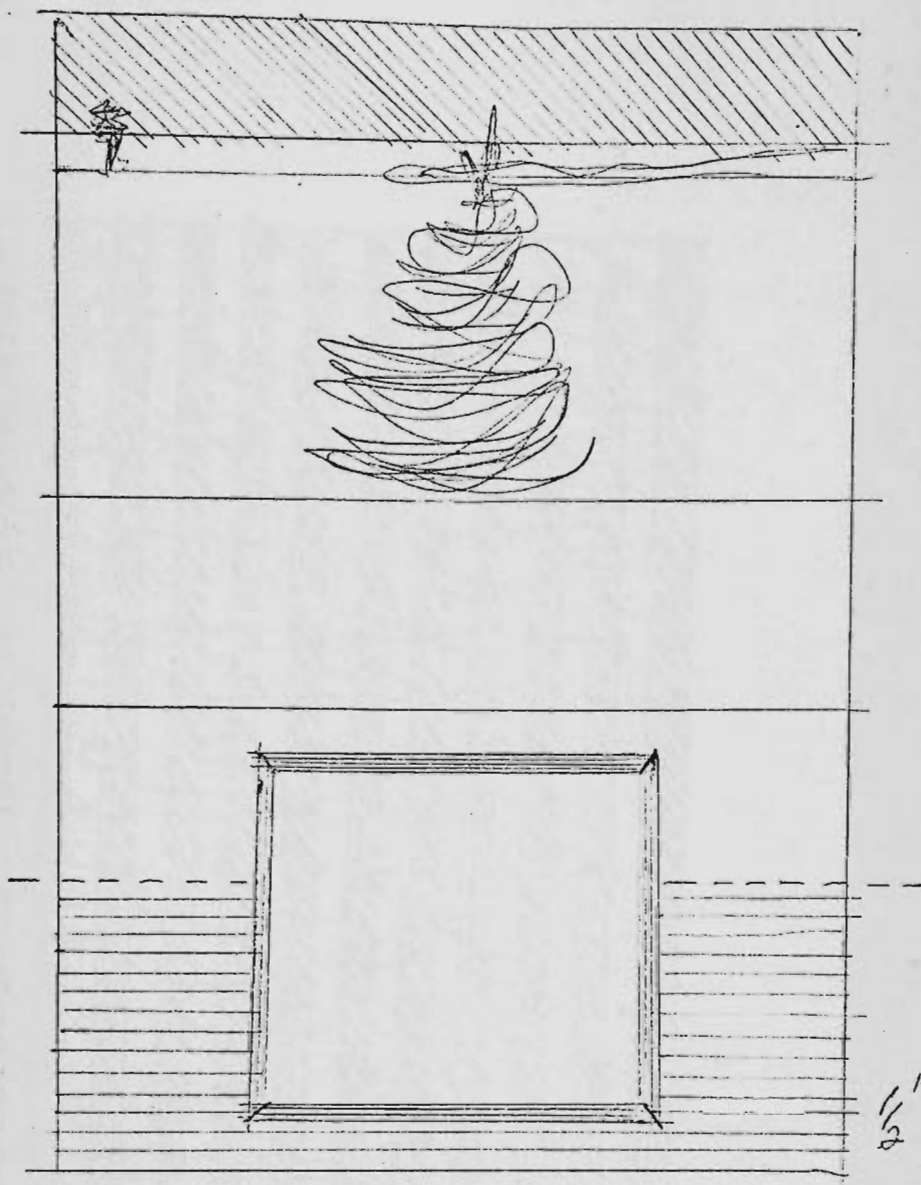
plate 1 photo image ↑

plate 2 line work ↓



"1/2"

The first of these is a small, square, shallow  
 basin, or cistern, which is situated in the  
 center of the enclosure. It is surrounded by a  
 low wall, and is connected to the main  
 water supply by a small channel. The second  
 is a larger, rectangular basin, which is  
 situated on the right side of the enclosure.  
 It is also surrounded by a low wall, and is  
 connected to the main water supply by a  
 small channel. The third is a small, square,  
 shallow basin, which is situated in the  
 center of the enclosure. It is surrounded by a  
 low wall, and is connected to the main  
 water supply by a small channel.



*[Handwritten musical notation on a five-line staff, featuring a complex series of rhythmic patterns and notes.]*

Paul Mon. Feb 21st.

tripled - 3rd dimension when hung  
 vertically, signifying that 'solid'

paper becomes irrelevant when w/ p. sky  
 pieces (horizontal - vertical light shots)

intellectual response another dimension

emotional response to specific comments  
 will cause to react immediately  
 the intellectual follows through  
 sifting and organizing

don't walk the intellectual tightrope too  
 closely will look down and feel like more  
 of what you see - and fall off.  
 Then it will be a hell of a climb to  
 ever to get back up over the edge.

P. art is a reason for being and not  
 being for a reason

defining art is useless - it does nothing  
 you can argue about it all day and  
 it will feed no one.

profundity is our silliest excuse for  
 insecurity  
 The call should be for honesty

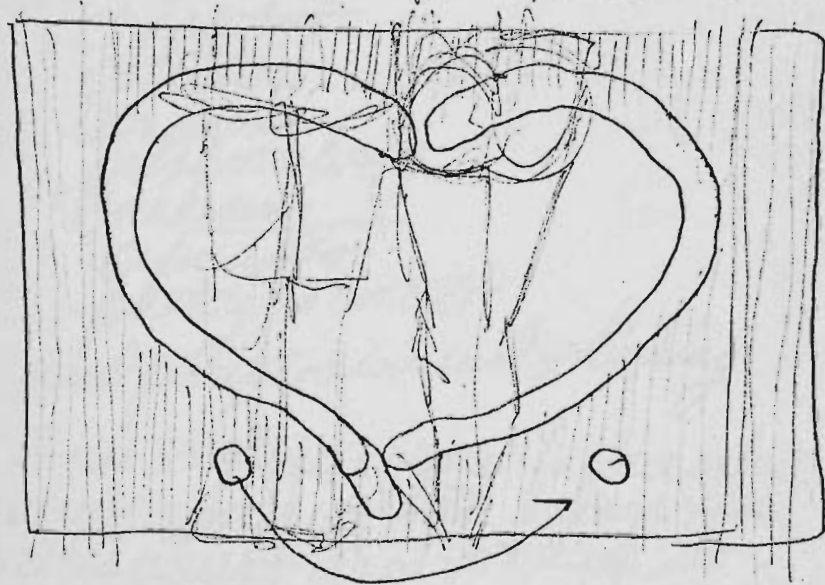
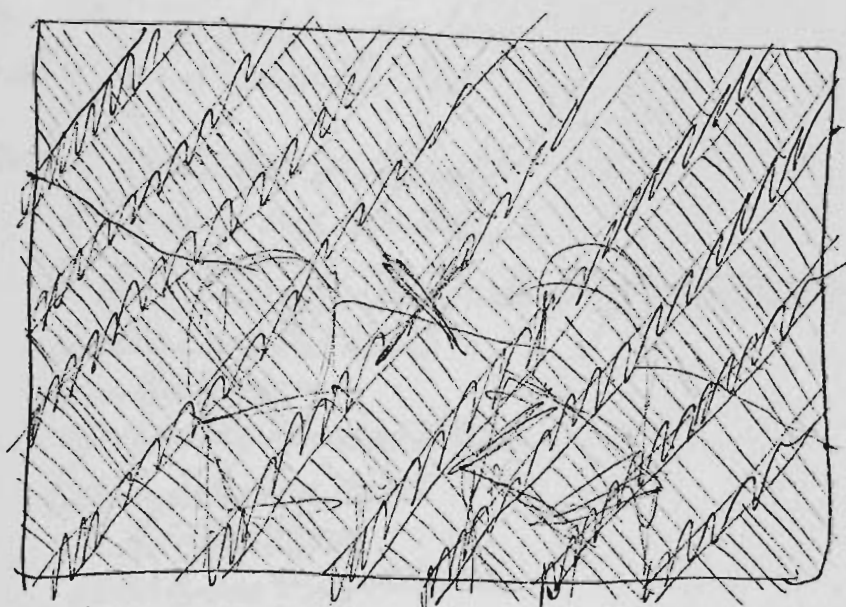
Feb 21st

Honesty / integrity. These are the two words I must keep utmost in my mind. The thesis report - in terms of the ~~existing~~ moral statement is very simple - it must deal w/ what it is that I do which is an accumulation of all that I have done. That may seem a very simple premise and yet that is the honesty of the work. It's there is consideration of the sociological moment. The photographic vision. The technical operations. The size.

forms  
 linear elements  
 color considerations  
 all very formal considerations in terms of constructing a piece of work but what I really want to get at is the "yes" the intuitive knowing the gut level reaction that we all have and then try to explain away. I don't pay homage in a sense to our instantaneous aesthetic awareness.

Thursday 2/2

I am back that I sold pleasant a finally gave present gorgeous forward the having pleasant eating ice where the Pa. gone. I am home with you I will be here to Rochester never happen its part of me has been good not the day has been a pleasure seeing so many subtle people me that they love my work love them! opening mind close much really is (ju



*Quies of  
Nativity  
The richness of  
and the dream of*

Volume VII, p. 145.

145

Visual Thinking - Arnhem  
U. of Cal. Press © 1969

34

Union of perception & thought  
(thinking w/ senses)

- 13 Thinking / essential ingredient of perception  
active explorations  
selection  
grasping of essentials  
simplification  
abstraction  
analysis & synthesis  
completion  
connection  
comparison  
problem solving  
dominating  
separating  
putting in context

14 Visual perception is visual thinking

- 89 To see emptiness means to place in a percept something that belongs there but is absent and to notice its absence as a property of the present
- 89 suddenly we are "told" there is something different. In an instant the room we are sitting in is completely

146

Volume VII, p. 146.

attired; perceiving  
on another level  
atmosphere  
They are physical  
this is the  
in my film

122 concepts of  
(recognizable)  
film / atmosphere

233 two kinds of  
intuitive &  
intellectual  
Scolastic  
a perceptual

involves a great  
problem  
behaviors

attured; everything in it has taken  
 on another look to the light & the  
 atmosphere have changed though  
 they are physically the same.  
 This is the effect I want to get  
 in my film.

122 concepts drawn through non-  
 recognizable: usual information  
 film / atmosphere / place

233 two kinds of perceptual thinking  
 intuitive cognition — takes place in  
 intellectual cognition  
 collects 'data' then combines survey

a perceptual field of freely interacting  
 involves a great deal of thinking &  
 problem solving  
 becomes total image

March 5 Saturday

It is pleasant being up in the early morning with a sense of purpose. Today I must write. The quiet is like a blanket surrounding me protecting me from the chill of noise. This writing upon beginning (in thought for 3 days) has become in one sense more important than anticipated. I have always enjoyed the act in the past disquieted by the mental process yet I feel that this writing must be totally honest - and that is often a difficult thing to be with oneself. I want there to be integrity in the specifics and yet on the other hand I want to send someone my zexed journal sheets and say here - it is all here - every thought feeling concern and meaning all you have to do is read it and collect its sensitivities. I don't want to deprive you of that process. But I have chosen the format to compliment and that is what I plan for today.

printing notes Thesis

Girl on a Lounge Chair 1 red  
single plate 2:3 color

gray/green  
nose top bottom run thru  
middle

pass. by blue shorts  
Man on a Blanket 2 red

2. single plate printing 6 printed  
b. double plate printing

something between  
it printing med contrast printing

1 plate Woman & Wall 2 red.

2. dp. red. - orig proof try to match  
b. dp. red - on w/c sky pieces

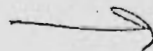
Triptych I II & III 1 red each

all dp. as close to orig proofs as  
possible - yellow!

Landscape I & II 2 red each

2. dp. split photo plate/red line plate

b. dp on w/c sky pieces  
split color photo plate/red line  
plate



note Denise (25) number  
print 5 but

Lawn chair red  
 all on W/K sky pieces  
 yellow/green photo plate  
 Cobalt blue/silver gray lin plate  
 W/K skys at strong angles to create  
 surface & pattern.

Boy & Girl heart plate red  
 Tall d.p. photo plate rose more transparent  
 line heart graph plate - red  
 autodecava only

Sunday March  
 Again he  
 stopping M  
 desperately u  
 compelled to  
 I feel close  
 before - at  
 between us  
 without an a  
 talk and  
 struggled - I  
 away party  
 to do with  
 there knowing  
 I wanted, the  
 preceded the  
 before ruin  
 that didn't ca  
 interlude.  
 Nothing was  
 me great pl  
 sincerely W  
 exhausted a  
 driven Friday  
 seeing P. & M  
 then Friday  
 is such a l  
 together. Again  
 really got de  
 rapidly flow

Printing Series show by April 1st.

1. Two On a Lounge Chair

must print ATP ①\*  
single plate w/lines  
rose top/bottom + thru middle } artist's  
blue shorts? } colors  
Overall yellow/green/gray }

2. Man On A Blanket

a. single plate printing finished  
(not - no w/c sky pieces) ready for show

b. optional printing \*opt.  
double plate image

\*plate work: finish gen. scraping  
print between et + med. contrast

3. Woman And Wall finished

a. use 1st proof as artist's proof

b. optional w/c sky proof match later  
if too dry over w/c sky w/ more light  
eventually work w/ transparent shadows and  
levels of transparency

- ④ Triptych I  
⑤ Triptych II  
⑥ Triptych III

I. good proof  
[poor plate]

II. plates for  
need material  
(orig proof)  
or use proof

III. Plate Color  
must print  
match I

hung vertically &  
need 2nd A

⑦ Perseus And Leda  
optional on w/c  
plates finish  
after 1 print

⑧ Landscape II  
optional on w/c  
reprint news  
reprint on w/c

- ④ Triptych I  
 ⑤ Triptych II  
 ⑥ Triptych III

I. good proof - use if can rematch \*opt.  
 [poss. plate work - arm right]

II. plates finished  
 need matched A/P w/ I w/ lines (2)\*  
 (Orig proof sent to Boston show)  
 or use proof A/P State I no lines

III. Plate Correction - lines on legs  
 must proof to check (3)\*  
 & match I.

hung vertically or horizontally?

need 2nd set for 696 show

6 prints	Sunday
2 plates	printing session
	run final
	double set

⑦ Bene the Landscape I  
 optional on w/c sky piece good A/P  
 plates finished - no work  
 if time 1 print on white paper \*opt.

⑧ Landscape II  
 optional on w/c sky piece (green lines?)  
 reprint new sky piece w/ red lines  
 reprint on white paper \*opt.

# ⑨ The Lawn Chairs

must reprint on new w/p sky ④\*  
pieces - part. lighter on  
plates completely finished

## ⑩ Bay And Lull

orig proof - burnt plate oil only  
more opaque / more pink  
2nd proof w/ 2nd plate - printed  
underneath  
gives overall look cast from  
Alzheim Crumple ink  
→ talk to Gould - talk w/p? try  
must work w/ wiping! ⑤\*  
part left side around embossed  
heart.

its my b  
doesn't "p  
How appo  
The last pag  
The 196 &  
these prints  
mounted to  
final this  
show is in  
weather is  
flattening  
to of sum  
That it com  
of the end of  
is barely th

March 30th  
Wednesday

It's my birthday - strange, it  
doesn't "feel" like my birthday.  
How appropriate that this is  
the last page in the journal.

The 696 show is on the walls.  
Thesis prints are ready to be  
mounted tomorrow - and my  
final thesis meeting before the  
show is in the morning. The  
weather is incredible though  
fleeting I'm sure. The feeling  
is of Summer - hope appropriate  
that it complements the feeling  
of the end of this quarter - it's  
barely the middle!

## printmaking

- 1 1st set lounge girl 2nd slate (2)  
 rework legs - unembossment  
 2 2nd set sketch man. scrape (2)  
 3 3rd set wall/woman finished (2)  
 4 56 triplets - work thru (2)(2)(2)  
 run straight proofs of all plates  
 check for finishing & polishing

Russell - business (212) 564-2510  
 home LE2-7772  
 4 Park Ave. 10016

7. Mark + Del nostalgia piece  
 8. lounge chairs  
 9. Landscape #1  
 10. Landscape #2



(2)  
 (2)  
 (1)  
 (1)

quadrants.  
 meter reading

pts 15  
 gray card 16  
 5/8/30

6

$\frac{12}{8}$   
 $\frac{96}{96}$

3 +12

$\frac{12}{12}$   
 $\frac{24}{24}$   
 $\frac{12}{12}$

36 144  
 144

15  
 73  
 36 144  
 144

canvas 1 row

prints 2 row  
 w/c 4 row  
 position 2 row

(5)

Russell at

Sfora

quadkima. 464 2954 ext. CEK  
 meter reading slides  
 2 10 print 60

pta 15  
 gray card 16

5/8 / 30

of positive?

(4) Corticolas 8 \* 36 80  
 24 4 72  
 12

6

1 Canvases 3 10  
 12 20  
 36 30-

12  
 8  
 96

3 + 12

12  
 7 80  
 84  
 22  
 12

12  
 12  
 24  
 12 (4)  
 36 144  
 144

12  
 7 3  
 36 1  
 108

12  
 24  
 36

60  
 80  
 24  
 30  
 36 194  
 216 6  
 12  
 + 2

(8)

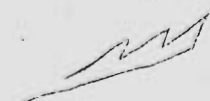
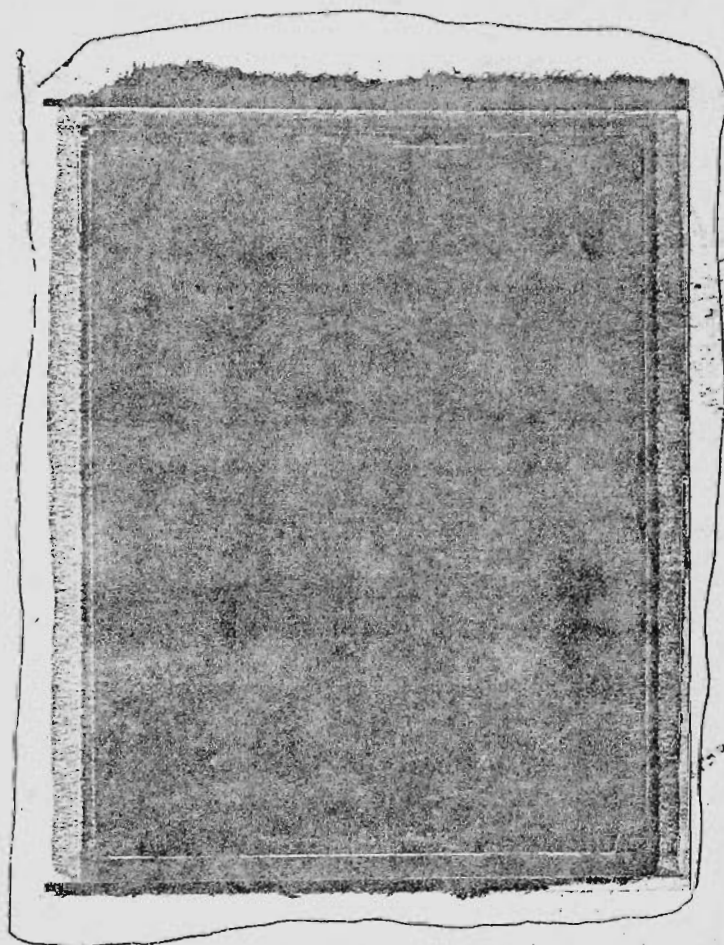
canvases 1 roll

prints 2 rolls  
 w/c 4 rolls  
 positives 2 rolls

(5)

1350  
 Broadway  
 Russell at Franks' (212) 564-2510

Sfona 442-2018 181



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