1979

Lotte Jacobi: A Composite Portrait

Peter Moriarty

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LOTTE JACOBI: A COMPOSITE PORTRAIT

A Thesis Report
Presented to

the Faculty of the School of Photographic Arts and Sciences
the Rochester Institute of Technology
in Partial Fulfillment
of the Requirements for the Degree

MASTER OF FINE ARTS

by

Peter A. Moriarty

Accepted by his Thesis Board
Charles Arnold, Jr., Chief Advisor
Charles Werberig, Associate Advisor
James LaVilla-Havelin, Associate Advisor
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I.

Thesis Proposal for the Master of Fine Arts Degree
School of Photographic Arts and Sciences
Rochester Institute of Technology

Title: Lotte Jacobi: A Composite Portrait
Submitted by: Peter A. Moriarty
Thesis Board: Charles Arnold, Jr., Chief Advisor
Charles Werberig, Associate Advisor
James LaVilla-Havelin, Associate Advisor

Approved by the Graduate Committee: December 13, 1976

PURPOSE OF THE THESIS
To photograph Lotte Jacobi and her home in New Hampshire; to conduct and to transcribe an interview of Ms. Jacobi

SCOPE OF THE THESIS
One focus of the thesis will involve the creation of a group of photographs which reveal various aspects of Lotte Jacobi. Where she lives in New Hampshire shows a great deal about her. For this reason not all of the photographs will be portraits in the narrow sense of the word.

The notion of a composite portrait has been of interest to me for quite some time. Alfred Stieglitz seems to have introduced the idea to photography through his work (1917-1937) with Georgia O'Keeffe. The idea is modern in that it transcends the belief that a single image can reveal the essence of a person.
In order to stress the particular texture and the quality of light within her home, black & white materials will be used in a medium-sized camera. The actual portraits of Jacobi will employ both medium and small cameras, so that I will be able to respond to her in a variety of ways.

A second area of the thesis will involve a relaxed interview of Ms. Jacobi? She has known many of our century's most creative people. She has photographed the leading German intellectuals and has created a way to make abstracts with light (photogenic drawings). She has inspired many young photographers to work. How is it that an audience will sense this by way of a transcribed interview?

It is my intention to visit Lotte a number of times during the academic year (1976-77) and afterward. This will allow staggering of interviewing sessions. It is my hope that each session will be reviewed by the thesis board, so that greater clarity will be gained prior to the next visit. Charles Arnold has suggested that this process be supplemented via tape recorded exchanges. This would allow Lotte time to think and to respond to particular questions. When sufficient material has been gathered it will be transcribed and edited into a more compact form.

Literature describing "a sense of place" will be consulted as will tributes such as The Book of Dreams by Peter Reich and Exiles by Michael Arlen. Jim LaVilla-Havelin has already been helpful through making these suggestions. A third area that will be con-
suited is philosophical anthropology, which strives to clarify the role of the investigator.

PROCEDURES
The visual component of the thesis will culminate in an exhibition of prints. It will include selected photographs by Lotte Jacobi, too. The transcribed interview will be deposited as part of the thesis report.
II. Wall Label from the Thesis Exhibition

LOTTE JACOBI: A COMPOSITE PORTRAIT

In 1974 when I was a student in Durham, New Hampshire, I met Lotte Jacobi. Now I know that I was entering into a tradition of visiting "Jacobi Place", her home in Deering, New Hampshire. Chris Cooke, Jack Adams, Richard Merritt, Stephen Gersh, Minor White and Paul Caponigro were among the first to visit her. She attracts a network of people: photographers, nutritionists, politicians, gardeners and bee-keepers.

The work of Lotte Jacobi was recognized in a major exhibition at the Museum Folkwang, Essen, Germany, December 12, 1973- January 13, 1974. Her significance for Germany is that she preserves in her photographs the rich culture that existed prior to Hitler. Many of the portraits by Lotte in this show are from that period. All works by Lotte are printed from her original negatives onto post card stock.

It seemed important to me that a woman who has inspired so many people to work, should now receive greater attention in America, too. The large prints in the show were taken by me as part of my Master of Fine Arts degree at Rochester Institute of Technology.

Peter A. Moriarty

Lotte said, "Why didn't you phone?"

The woman with Lotte is Oskar Rosen, a German Jew. He

She insisted that I

She said, "I'm not..."
IV. COMMENTS THAT ACCOMPANY THE SLIDES (May, 1978)

Slide Number
1. I first met Lotte in 1974. My teacher, Richard Merritt (U.N.H.) suggested that I bring work to show her. I called her and she gave me directions to her home in Deering, New Hampshire. The last part of the journey included, "Taking one left and then a right outside of Hillsborough." After hitch-hiking across the state, I started walking from the town (wearing city shoes and carrying a heavy portfolio). It was nearly five miles! When I arrived an hour late Lotte had her hands on her hips and said, "Why didn't you phone?" An over-cooked organic pizza was in the oven. We ate it for lunch and then looked at prints. Each print was wrapped individually in tissue paper. They had to be unwrapped like Christmas presents before viewing. We laugh about that now.

2 & 3 The woman with Lotte is Ute Eskildsen, a German Photo-historian who was in Rochester at the Eastman House in 1977. When I asked Lotte whether I might visit, she suggested that Ute come also. They spoke German for three days. This allowed me to step back three paces and to photograph freely.

4 & 5 Lotte corresponds around the world. She often sends original photographic post cards as the carriers of her messages. "The Mail" is therefore part of her daily ritual. I rather liked
the image on the right. Charles Arnold, however commented that he wanted to read the titles of the books.

6 & 7 On another visit I returned to the study with my 4X5 camera. You can now read the titles of the books. Also, you may notice the "smoker" for the bees; rubbers to ward off the morning dew; and a hat with corks that covers her 5X7 view camera on a tripod.

The image on the right shows Lotte with the hat that she selected for her trip to see Berenice Abbott in Maine. As an indication of Lotte's energy, she and Ute left for Maine after Ute and I had visited for three days.

8 & 9 In arranging the show I tried to construct a feeling for Lotte's space. For instance, I used the left image as a way to make a transition from the inside of her home to the outside. She is very proud of her plants. She sends specimens from her garden to the University of New Hampshire in order to determine their proper Latin names.

9. This print shows Lotte with her portrait of Minor White. Now I know that I am in the second generation of people, who visit Lotte for spiritual guidance and for advice about photography. At one point I said, "Lotte, I think that you are the first University Without Walls." She replied, "There is a University Without Walls." She always defers taking credit for affecting the course of the careers of such people as Minor White, Paul Caponigro, Richard Merritt, Chris Cooke, and others.
10. This is an informational picture that hints at the many social and political spheres that command Lotte's attention. For instance, one sticker reads, "The Lord Giveth Vitamins and the FDA Taketh Away."

11 & 12 Lotte is very concerned about the food that she eats and provides for her guests. Organic vitamins are in the jars on the left (11). On the right (12) Lotte actually counts the eggs!

13 & 14 This view (13) includes the compost heap, a portion of the raspberry patch, and the wood shed.

15 & 16 This is Lotte with her son, John. We had just finished breakfast. John had lectured against photographers who now take so much film. He said that if he hired someone, he would give them one sheet of film. If they got the picture, then they could keep the job. I wanted a picture of them together. I set up my view camera and asked them to pose. I took one negative and said, "Thank you." John said, "Don't you want to take a second one?"

17 & 18 Two "long views" showing Jacobi Place (Lotte's name for her studio) within the landscape. On the right (18) you see Lotte's beehives and the flowers, that the bees pollinate.

19 & 20 The portrait on the left (19) is the first one that I made of Lotte in 1975. She had directed me to move out of the direct sun before taking the picture. She wears a sweater knitted for her
by Helen Nearing. It shows the many colors of Joseph's coat.

When Lotte became the subject of my MFA thesis she continued to direct me. This condition forced me to use a small camera more fluidly than I had previously. Through taking four rolls of film in one afternoon, Lotte relaxed her need to present a "set piece" for the camera. (Charles Werberig anticipated this need to change the way that I handled the small camera.)

On the right (20) is one of the last portraits, which was taken in September, 1977 in Harborside, Maine. Lotte looks on as Scott and Helen rest. Scott (age 94) had indicated that they had a problem in the morning. The tide didn't go out far enough to allow the sand to dry. Usually they lug it from the beach in order to make their cement. They had just finished building this house. They used stones that were cleared from their land.

21 & 22 & 23 The last three photographs are the only other images not taken at Lotte's home. At one point I called Lotte to confirm a date for visiting her. She said, "Oh no! I won't be here. I'll be in Peru. But when I return I am going to Buffalo and you can meet me there."

Lotte was interviewed by Sandra Elkin for a public television program, "Woman". On the left (21) Lotte confronts the technical manager of the station saying, "You know television has a great potential, but it isn't being realized." On the right (22) Lotte
is being made-up for the first time since the 1930's. This image (23) shows Lotte's reactions to herself as she and Sandra Elkin watch their interview being played. Among the comments that Lotte made were, "The best thing that Truman ever did is his daughter." When Elkin asked how she learned about the people who she photographed Lotte replied, "You know some people can learn. I can't. I'm too stubborn."
V.

EXCERPTS FROM A NOVEMBER 22, 1976 INTERVIEW WITH LOTTE JACOBI
(The following quotations were included in the thesis exhibition. They were placed with original photographic post cards by Lotte Jacobi.)

Excerpt 1

Moriarty: Would you speak a little bit about how you came to inherit photography?

Jacobi: Well, my father was a photographer, my grandfather, and my great grandfather. My father's family not only his two brothers, but some of his sisters married photographers, too.

Moriarty: Was it your great grandfather who actually went to Paris?

Jacobi: Went to Paris with three other people from different parts of Germany. They went on a pleasure trip. And there they encountered that new thing, Daguerre's photography. And they went there and met him. And each bought a camera and a license. And they were instructed in a way by him. Talked. You know how that is?

Moriarty: So your tradition is as long as photography then, really?

Jacobi: Yah. I inherited it. When I was about at that age
to make a decision I didn't want to be a photographer.
I said, "Three generations is enough!" You know, as
young people don't want anything to do with what their
parents have done.

Excerpt 2
Moriarty: Did the arts or music influence your career?

Jacobi: Music. Not very much. I went to some concerts,
but I think that my ears suffered for my eyes.

Excerpt 3
Jacobi: Kathe Kollwitz. She is one of the great German
artists. She was also a sculptor, which most people
do not know. Her younger son fell in World War I.
She made a cemetery in Northern Germany which is
the most beautiful thing...in his memory.

Excerpt 4
Jacobi: Alfred Stieglitz. First (c. 1935) I saw him often,
but then I got too involved in making a living and
then I met Erich Reiss and got married. I had phot-
ographed him. Somebody else arranged it. I would
have never asked. But he was very nice about it.
And I came there and put up my camera. He was delighted
for he had photographed with the same kind of camera, a
Stieglaman, and had forgotten the name.
Excerpt 5

Moriarty: I was thinking about Leo Katz and working with him. When did that start?

Jacobi: That was in '46 when also a lot of war surplus photographic paper was available. And the dealer from whom I bought tried to sell it to me, but it all wasn't that reliable... They had spots in some places. So that came together that Leo Katz agreed to give that course for my husband was sick. The doctor said that he should do something that might interest him, that he never did before... So Leo gave us and I found another friend that course that he had given at Cooper Union and Brooklyn College. And we used a lot of this paper.

In a way we did a lot of photograms, more or less. And so I got so bored with them that I said, "One more photogram and I'm going to give up photography altogether!" And so I started moving these things around.

Moriarty: Moving the objects?

Jacobi: The objects, the light, anything. Anything that was movable I just tried. I had fun doing it. After a while Erich, my husband went through those things and said, "There are some that are very nice. Don't throw them away. I would like to go through together with
you and see what should be saved."

Excerpt 6
Jacobi: Marc Chagall. He ordered a number of pictures. Twenty-five of one and of another and of several more. And then I can't print so many pictures and they all come out the same. So he got a variety of things from one negative. When my husband brought the pictures to him, Chagall said, "I didn't know photography was an art, but now I see... You really can... There is a difference... It isn't always the same." So he started to think that photography was the possibility of being an art.

Excerpt 7
Jacobi: Albert Einstein, after the second war said, "Oh, Miss Jacobi I don't want to be photographed anymore. I am an old sick man." So I said, "But others photograph you." "Well", he said, "I can't avoid sometimes the press photographers, but to you I can talk open about it. Since the atom was thrown I feel that in a way I am guilty of it, too. For what I wanted to avoid...namely, that I thought Germans would throw it on people...I never thought the Americans would do that, but they did."

Excerpt 8
Jacobi: Robert Frost. The Holt Publishers gave me the address secretary, Mrs Morrison. I phoned her.
And we made an appointment that I should go to Ripton, Vermont. I didn't drive at the time. I wouldn't have driven that far though, anyway. And we (Lotte and Beatrice Trum Hunter) went there and Mrs. Morrison said, "Don't stay longer than twenty minutes for Mr. Frost might get tired." I photographed for twenty minutes watching my watch. After twenty minutes I said, "So, thank you Mr. Frost. Twenty minutes are over." He said, "What do you mean twenty minutes?" I said, "Mrs. Morrison said you might get tired." "Ah! Nonsense! You photograph as much as you want!"

I photographed another half an hour or so. We went to different places in his house. And he was so animated for he talked with Bea about organic gardening, bread baking and things that he thought were already gone from the scene in America. And he was happy somebody took it up. And it was in '59 when not so many people did it. And so after I had enough film shot I told him, "Thank you very much Mr. Frost." "So", he said, "Now we'll have a ginger beer in my studio."

Excerpt 9

Jacobi: The wind isn't used. The sun isn't used. The things that are on Earth that are free for the asking aren't used. And the food, what good is still left in the food is then by processing really gotten rid of...so that we only get things that aren't really healthy for us.
VI. NOTES ABOUT THE EVOLUTION OF THE THESIS (DECEMBER 21, 1978)

Lina Wetmuller's film, "Seven Beauties" begins with a cluster of juxtaposing images, which have ragged edges and that do not fit together. A voice is heard, "There are times when you feel so down that you want to die...Oh yah..." The words lag, while the images continue.

It seems that our lives can be like that, too...not logical...not sequential...not fitting together. One single life can be like the Wertmuller introduction. When two lives attempt to share via a tribute, therefore, the complexities become geometric.

This was important for me to learn. Before the thesis began Lotte's life was a special desk drawer full of things that I had collected from 1974-76. Glimpses into her life...clippings from "New Yorker" magazine; a poster from a UNH exhibition. I admired her. We had a friendship. She started to send photographic post cards.

When Lotte became a "project" (a letter of 9/25/76 presents the thesis concept); when visits became longer; when she warned that a thesis should not be viewed as a book the texture of our relationship changed.

Before I began the thesis I had some feeling for the complexity of certain lives. Yet, this sense contrasted with a model that
VI. NOTES ABOUT THE EVOLUTION OF THE THESIS (CONTINUED)

I had for an historical monograph. A monograph was clearly printed. It always had the artist's dates carefully bracketed at the beginning. In other words I had been seduced. While I knew that lives were complex, I had accepted that monographs could be simple. Magic!

I thought that Lotte should be photographed in her environment. The environment would inform the audience about Lotte, too. My formula started to convince me and when it was typed for the MFA Committee I thought that it was already a legend! This is when the shipwrecking began.

Lotte wanted to give freely to me, "Whatever I wanted." I now feel that this active role in part relates to her own experience with time-limited portraits. For instance, there are four portraits of Robert Frost by Lotte, that were all made on one afternoon in Ripton, Vt. (1959). It required a number of visits to identify the fact that her giving actively and freely was the central problem of the thesis. I wanted to show her engaged in her daily life. I shared the Stieglitz goal to create pictures taken directly from life...without actors. How could this be achieved as long as Lotte choreographed each of my perceptions?

The thesis board isolated this problem for me (Feb. 9, 1977) saying, "How is it that you can show us about Lotte?" After viewing prints from a November 29, 1976 visit they added, "Don't let your formal interests block Lotte." I believed
VI. NOTES ABOUT THE EVOLUTION OF THE THESIS (CONTINUED)

them, yet I deeply felt that it was a Zen paradox and it hurt. How does one make non-aesthetic pictures while working on an MFA thesis? As long as it remained on a haunting linguistic level it was impossible to resolve. What evolved is an understanding that formalism is not the only aesthetic within photography. In order to succeed within the thesis my aesthetic concerns had to become transparent.

A crucial point became changing to lenses with shorter focal lengths. These gave a broader space at Lotte's home and also allowed me to work more fluidly. A technical change led to a behavioral change. In order to see the change that I am attempting to describe look at the slides numbered 19 and 3. The picture of Lotte with sunflowers (1976) is taken with an 85mm lens. Lotte had directed me to move out of the midday sun into the shade provided by her garden. It is one frame of twenty-two frames taken that day. The picture of Lotte with garden greens (1978) is taken with a 50mm lens. It is one frame selected from one hundred eight frames taken that afternoon. The change in style is implied by the increased shooting:printing ratio and is seen in the broader spaces depicted.

There is one ironic point about cameras and aesthetics that I should mention. When I drove Lotte to visit the Nearings, Lotte brought a Minox camera with her. This drew immediate attention when she asked Scott and Helen to pose for a portrait. They said, "That is not a real camera, Lotte. It's a toy. Can it
VI. NOTES ABOUT THE EVOLUTION OF THE THESIS (CONTINUED)

make good pictures?" In this case a very small camera became more obvious than a more familiar 35mm camera might have been.

Lotte is a complex and enigmatic person. There is one case, however, where an aspect of her past did clearly and dramatically emerge. Lotte had sent three items to me over a period of years. The items were: a post card print that provides an installation view of a show; a wall label by Leo Katz that describes Lotte's "non-objective" photography; an announcement that is a composite print of Chagall and a photogenic drawing. When viewed together the objects present aspects of a show that was held at the Norlyst Gallery in New York City. Lotte indicated that the exhibition had taken place in, "1947 or 48". Is this an historical reconstruction? The concept of a reconstruction gives a "thingly" quality to history.

In contrast to thinking about history as though it was an archaeological dig, I now see that it is never wholly given. When a palace falls and is covered with centuries of earth, it may be partly reconstructed at a later time. Lotte's life, however, is only partly expressed through the objects that surround her and through the words that she uses to describe it. How then might one ever reclaim her past?

What follows is an example, that Lotte's life is never wholly given. I wrote to Lotte and told her of the birth of Mirah (Oct. 10, 1978). She sent the "Einstein Portfolio" as a gift. It was printed by Thomas
VI. NOTES ABOUT THE EVOLUTION OF THE THESIS (CONTINUED)

Todd Company (1978) and celebrates the 100th anniversary of his birth March 14, 1979. I had no idea of this project, nor of the extent of her work with him. The twenty-five pictures are dated 1927, 1928, 1939 and 1938. How like the thesis project, which I attempted in order to celebrate her life!

The "Einstein Portfolio" conflicted with my sustained belief that Lotte's work related primarily to time-limited assigned portraiture. After all, didn't she inherit her great grandfather's Berlin portrait studio? My concept of Lotte's past and of her style was altered once again. It has never been wholly given. Perhaps this is why she remains Lotte Jacobi?
VII. CHRONOLOGY OF THE THESIS (JANUARY 12, 1979)

SEPTEMBER 25, 1976:
a letter to Lotte Jacobi presents the thesis concept

OCTOBER 13, 1976:
the MFA Committee accepts the thesis proposal

NOVEMBER 21, 22 and 23, 1976:
the first three-day visit to Jacobi Place in Deering, N.H.
Much time was devoted to learning "house rules". For instance, paper products are burned in the wood stove (the main heat source), while garbage is placed in a plastic container until full. When full it is taken to the compost heap, covered with lime and then the container is wiped clean with one paper towel. Dishes are done once a day. Rubbers should be worn and be removed before entering the house. A special honey swizzle is the only utensil that should ever go into the honey jar.

DECEMBER 2, 1976:
Jim La Villa-Havelin urged me to attend a poetry reading by John Gill. Gill read from Country Pleasures (1975). Afterward I wrote, "Tonight was very important. There is a ringing in my ears that signals a change. Somehow I think that I'll be able to overcome sixteen years in the academy!"

FEBRUARY 9, 1977:
Thesis Meeting. The primary comment was, "Don't let your aesthetic/formal concerns block our vision of Lotte."

FEBRUARY 28, 1977:
"Such a letdown, such emptiness, such disappointment. Lotte will not see me this week." (We had planned in advance, but Lotte had scheduled a trip to Peru.)

MARCH 24, 1977:
a letter from Jim Boatner (Manchester Institute of Arts & Sciences) requests information about my thesis for a grant proposal

MARCH 28, 1977:
Lotte interviewed by Sandra Elkin in Buffalo, N.Y. for "Woman", a PBS program. I photographed and then later wrote, "It was a rich afternoon. Playful. Unfamiliar. Intense. Spontaneous."

APRIL 14, 1977:
Lotte travels to New York City as part of an NEA Grant to photograph photographers!

MAY 9, 1977:
the forty-five page transcription of my interview with Lotte is completed. I wrote, "My conviction in the project is restored. I say restored because I've been somewhat depressed about "documentary" work. At one point previously I had told Werberig that I felt like a "bank camera."
VII. CHRONOLOGY OF THE THESIS (CONTINUED)

JUNE 16, 1977:
PBS schedules #437 "Woman" for broadcast

JUNE 19, 1977:
Boatner learns that NEA and the N.H. Commission on the Arts funded "Jacobi Place: Portrait of a Photographer"

JULY 12-14, 1977:
a visit to Lotte's home with Jim Boatner

AUGUST 17, 1896:
Lotte born

AUGUST 26, 1977:
met with Lotte and Jim Boatner to select vintage prints from Lotte's archive

AUGUST 27 & 28, 1977:
drove Lotte to Harborside, Maine to visit Scott and Helen Nearing. It was the first time that I've seen Lotte so animated. We both photographed the Nearings. Lotte took one "roll" with an empty camera!

OCTOBER 2-9, 1977:
my thesis, "Lotte Jacobi: A Composite Portrait" was shown at the MFA Gallery, RIT

Doug Coffey, RIT Division of General Studies, wrote, "It was inevitable that one contrasts your work and hers. In fact for me that was the show. Particularly the very different sense of space and tempo that appears. Nice contrast. (Please keep in mind the very narrow vision of the painter.) She is the designer-cool and lyrical, she has fluid vision, and she moves light around. You move through it. Your spaces are more taught, in fact less spacial, giving me more time to reflect on the subject. You used light consciously I feel and I got the impression you waited a long time for some of those "right" moments before shooting. (Have you been looking at other photos lately?)"

OCTOBER 22-NOVEMBER 19, 1977:
"Jacobi Place: Portrait of a Photographer" at Manchester Institute of Arts & Sciences, Manchester, N.H. A catalog was printed to accompany this exhibition. I was stunned when I read the new "poetic" titles that identified my work! Also, I was shocked when Jim Boatner enlarged to 5X5 feet one portrait of Lotte, cropped it and then installed it as a central part of the exhibition.

NOVEMBER 23-JANUARY 8, 1978:
"Jacobi Place" shown at Dartmouth College in the Beaumont May Gallery and in the Lower Jewett Corridor of the Hopkins Center
VII. CHRONOLOGY OF THE THESIS (CONTINUED)

JANUARY 22-FEBRUARY 25, 1978:
"Jacobi Place" shown at the Library Arts Center, Newport, N.H.

March & April, 1978:
"Jacobi Place" shown at the Laconia Arts Center, Laconia, N.H.

JANUARY 12, 1979:
Some final notes
I. Lotte has taught me to be specific and direct when dealing with another person.

II. The thesis board really did participate in this project.
   I thank Charles Arnold, Jim La Villa-Havelin and Charles Werberig for the time and effort that they donated to the thesis.

III. Beth Kellc, my wife drove a truck for UPS during the project and she donated in many ways to see its completion.
IN EXHIBITION

The Gallery Halls
Manchester Institute of Arts and Sciences
Manchester, New Hampshire
October 22 through November 19, 1977

Beaumont-May Gallery
Dartmouth College Museum and Galleries
Hanover, New Hampshire
November 23 through January 8, 1978

Library Arts Center
Newport, New Hampshire
January 22 through February 25, 1978

*JACOBI PLACE* and the catalogue publication have been made possible by the collaborative funding of the participating institutions: The National Endowment for the Arts, a Federal Agency, Washington, D.C.; and the New Hampshire Commission on the Arts, a State Agency, Concord, New Hampshire.
CATALOGUE NOTATIONS:

Catalogue listings are organized in three groups:

LJ — original works by Lotte Jacobi, owned by the artist, listed chronologically
PM — original works by Peter A. Moriarty
PC — photo-postal cards by Lotte Jacobi from the collection of Peter A. Moriarty

Height precedes width in all measurements.
All photo-postal cards measure 3¾" x 5¾" unmatted, unless noted.

Identifications for quoted text material from the Moriarty Transcript are:

LJ — Lotte Jacobi
PM — Peter A. Moriarty

Inquiries concerning the purchase of prints should be directed to:
Exhibit Preparator
Manchester Institute of Arts and Sciences
148 Concord Street
Manchester, New Hampshire 03104
Telephone: 603/623-0313

Graphic Design and Exhibition Display: Richard C. Frantz
Catalogue Composition and Layout: Ed Lovell
Printing: Keystone Press
Manchester, N.H.

Framing of Jacobi Prints: Rowlands Frame Studio
Concord, N.H.

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THE BEST OF BEGINNINGS  A FOREWORD

Not all beginnings, but most and among the best originally enjoy a marvelous conningling of chemicals about a nucleus. When given the sustenance to grow and with an ability to adapt, these best of beginnings mature and acquire places for awhile in the order of life.

JACOBI PLACE is an exhibit of one such beginning that has matured: its nucleus, a woman; its chemicals, those of Europe and America; and its place in the order of life assured by its art.

This is a portrait of a photographer, Lotte Jacobi.

The exhibit encompasses the original photographic works for the Master of Fine Arts Thesis Exhibit by Peter A. Moriarty at Rochester Institute of Technology, and in its present form includes arbitrary selections from a life's span of work from the Jacobi archives and portfolios.

The edited text of the accompanying catalogue is based on a two-year transcript by Peter Moriarty and contains prints by both photographers that emphasize and illustrate the placement of the exhibit. Narratives by author Christopher Cook, Director of the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, and by co-authors Ute Eskildsen and Sally Stein of the International Museum of Photography at George Eastman House, Rochester, New York expand the thesis premise that JACOBI PLACE may exist and inspire wherever the person or work of Lotte Jacobi is known.

The Manchester Institute of Arts and Sciences, the Dartmouth College Museum and Galleries, and the Library Arts Center of Newport, N.H. are pleased to present this portrait.

James K. Boatner
Director
Manchester Institute of Arts and Sciences
October 5, 1977
THE GERMAN YEARS OF LOTTE JACOBI

While the biographies of many artists are designed to produce an aura of destiny, Lotte Jacobi is the first to demystify such a conception of herself. To hear her describe her background, she was destined to become a photographer and was equally determined to become something else. Photography had been a family business for three generations. Her grandfather had carefully insured its continuation by establishing studios in three different towns to be inherited by each of his sons. Lotte was born in 1896. Significantly, whereas it was assumed that Lotte would also become a photographer, her younger sister Ruth was not included in these plans, for Ruth was characterized as the artistic member of the family.

Possibly because her life was so neatly mapped out, Lotte early developed other ideas and ambitions. Gardening, beekeeping, (things she would return to in New Hampshire), and chemistry were some of her childhood interests. For a brief period, she studied with a local actress in the town of Posen with the hope of working in the theatre. An early marriage was perhaps an attempt to carve out a separate life, but she chose to return to her family rather than continue an apparently unsuitable relationship.

After World War I, Lotte moved with her family from the town of Posen to Berlin. Four years later, she decided to leave Berlin with her young son and seriously study photography at the Munich Photographic School, Staatliche Hohere Frach Schule fuer Phototechnik.

The school provided her with technical training. While certain traditional techniques like bromil painting appealed to her, she soon grew bored with the emphasis on art photography at that school. Her interest in more experimental forms of picture taking continued to develop in her second year when she switched to the kinotechnischen course. The film department offered something related but novel, and her interest was not affected by the chief instructor whose lack of sympathy for women students influenced the only other female in the class to drop out of the program. Lotte happily describes her determination to withstand his censure while recalling with pleasure the short film she made at the end of her year of study. They are indicative of the interests she would pursue in her photographic work. To satisfy the studio requirements she filmed an artist acquaintance acting out the process of painting a portrait. The result pleased her especially because the painter proved to be an amusing actor. As an exercise in documentary, she placed Dr. Kutscher, an art-historian and friend of the Mayor of Munich, in front of the camera while eating breakfast with his children. Already she had the knack for enlisting appealing subjects and for observing them in their daily environments.

After finishing school in 1927, Lotte returned to Berlin to work with her father in the family studio. While the Jacobi studio continued primarily as a portrait studio, the business in the late 20's grew more diversified in its production of photographs. Ruth, Lotte's sister, began to work in fashion and commercial illustration besides her portrait photography. Lotte, who had no interest in fashion, concentrated on portraits—many of which occur outside or in the sitter's home—and on stage photographs. The theatre photography found a market in newspapers and magazines, and her contact with editors soon suggested the possibility of an expanded picture service. Elisabeth Roettgers, who was employed in 1929 as Lotte's assistant, developed the occasional picture service into a viable part of the business. Lotte recalls this time as one when "there were always people coming and always something going on", and she describes her response to this active Berlin time as being totally involved with taking pictures.

The variety of her work is difficult to reconstruct. We are most familiar with her portraits of memorable individuals which overshadow the wide range of other pictures she made. These portraits provide us with a gallery of participants in the cultural and political development of this time in Germany. It is not a pantheon, but a document which cannot be categorized neatly in terms of a single aesthetic.
Lotte chose not to be governed by preconceptions so that each experience might challenge her to discover a visual idea which reflected her response. From her father’s point of view, her portraits were not real portraits. Despite her different approach, Lotte valued his opinion and recalls her pleasure when, shortly before his death in 1935, he revised his view with a measure of praise: “Your portraits have something! I like them.”

Her work had developed in reaction to the contrived formulas of the studio tradition, and it represents a period of transition, toward instantaneous photography. Both the Leica and the miniature Ermanox were currently being used, yet Lotte selected instead a larger format, the 3 ⅓ x 4 ⅛ Ermanox which was remarkable for its extremely fast lens. This camera afforded the possibility to experiment in a variety of lighting situations outside the studio.

Lotte’s spontaneous approach allows us to appreciate the appeal of her subjects as singular personalities. Such a method, relying on intuition and improvisation, requires considerable self-assurance. Her most unconventional portraits possessed some of the ease and wit of intimate snapshots. She was most playful in her photography when the subject’s vitality challenged her to overcome the static nature of the medium.

Her work shares the mobile qualities of early reportage which was emerging in Germany during these same years. Not surprisingly, she greatly admired the widely published photojournalism of Dr. Erich Solomon. Despite the animated qualities of her images, she never broke with the traditions of portrait photography which was most suited to her interest and personality, rather than events, and which expressed her concern with individual character.

Photography allowed her to discover the heterogeneous elements in Berlin society of the 20’s, while the full time occupation of being a photographer provided an identity by which she maintained a high degree of personal reserve.

In 1928, through her acquaintance with Helene von Nostitz-Walwitz, the niece of German President Hindenburg, Lotte met the political prisoner, Max Hoelz. Upon his release from prison in the same year, they developed a close friendship. It was undoubtedly a relationship based on personal affinity, since it was hardly a political alliance. His suggestion that Lotte should give up photography and assist him by developing secretarial skills went unheeded. Hoelz, in the next few years, would become a member of the Communist Party and in 1932 would leave Germany for the Soviet Union.

These last years of the Weimar Republic witnessed a political use of photography by the Left, and it was natural that the work of a liberal photographer might be drawn upon. Lotte’s photographs appeared in some political publications, but primarily in the news magazines. Although John Heartfield, whose photomontages were regularly published in the Communist magazine, A.L.Z., visited the Jacobi studio seeking photographic material, Lotte recalls this relationship only in terms of the chance she thus gained to become familiar with the techniques of photomontage.

Her interest in Russia preceded her contact with the Left by a number of years. A book by Egon Erwin Kisch published in the mid-20’s left her fascinated with the photographic possibilities to be explored in Central Asia. When she was finally able to arrange a trip to the Soviet Union in 1932, in exchange for photography she had made of the German Communist, Ernst Thaelmann for his election campaign, it was this distant region of Central Asia which still remained her major objective. Her archive includes portraits made in Moscow, but by and far, the largest group of Russian photographs were made in Tadzhikistan which Lotte arranged to visit with the aid of Kisch, and in spite of the restrictive policies of Sojuzfoto, the Soviet photographic agency which supervised her travel and darkroom work during this visit.

Lotte left the Soviet Union for Germany in February of 1933, after the National Socialists had gained power. Following her return to Berlin, she was picked up for interrogation; principally about Hoelz. Knowing that Party members revealed themselves by adhering to the line of answering no questions, Lotte talked for hours, choosing to play the role of someone who knew only romantic gossip. She thus survived several interviews and was permitted to return to work.

The Jacobi studio continued to function for a number of years. Although her family considered leaving for the United States where relatives were already established, such plans were impossible while her father remained seriously ill. As an adaptive measure, Lotte moved to add a partner to the firm and the business’ name was changed to Bender-Jacobi. The partnership was not sufficient when it was discovered that Bender was part Jewish. Despite the political turn of events, the picture service remained in business selling its stock of photographs to magazines while it changed its name twice, first to Folkwang-Archive and then to Behm’s Bilderdienst.

Lotte’s father died in March of 1935. In September of that year she left with her son for New York via London. Her mother remained in Berlin for a few months to make arrangements for the archive and try to sell some of the studio equipment. From the United States, Lotte suggested which negatives her mother should try to bring with her; what her mother succeeded in taking represents her current collection of work from this period. By far, the majority of work remained in
Berlin. Despite attempts after the war to trace it through newspaper advertisements, it was never recovered.

While the intention of this essay is to provide background information on the photographer's development in Germany, it is impossible to conclude this period of her life without briefly mentioning the difference in Lotte's situation when she started her work in New York City in 1936.

She began by sharing a studio with her sister but soon decided to work on her own. To establish a portrait studio in an economically difficult time, it was necessary in this country to develop a clientele within that part of the society which could still afford professional portraits. It took time before her reputation would grow beyond her initially limited contacts. She was not successful with the fashion and advertising jobs which were offered to her, and her photography remained in the field of portraiture with which she was experienced and which related to her interests. As she points out a particular difficulty was returning to darkroom work which employees had handled in Berlin for most of the past decade. 'In Germany, I was a spoiled brat; here, I was less spoiled.'

Ute Eskildsen
Sally Stein
in Elko, Nevada, October 14, 1977

We would like to thank Lotte Jacobi for her energy, time, her remarkable memory and humor which she brought to our interviews in July, 1977.

This essay is part of a larger research project on photographers whose careers began in Europe and who immigrated to the United States between 1925 and 1945.

U.E. and S. S.

1 PAULINE KOENER, German Dancer
   photomontage, Germany, undated, 9½" x 13½" L
2 GROCK, (b. Adrian Wettach), German Clown
   portrait, Berlin, 1929, 10¾" x 10½" L
3 CLAIRE BAUROFF, German Dancer
   portrait, Germany, c.1930, 13½" x 9¾" L
4 PAAVO NURMI, Finnish Olympic Athlete
   portrait, Berlin, 1930, 5½" x 5¼" L
5 HEAD OF DANCER
   Germany, c.1930, 10½" x 13¾" L
6 HANS ALBERS, German Actor
   portrait, palladium print, Berlin, c.1930, 6¾" x 8¾" L
7 LIL DAGOVER, German Actress
   portrait, Berlin, c. 1932, 13½" x 10½" L
8 TADZHIKISTAN HORSEMAN
   portrait, Central Asia, 1932-1933, 10¼" x 13¾" L
9 USBEK WOMAN
   portrait, Central Asia, 1932-1933, 8¾" x 7½" L
10 NOMAD
    portrait, Central Asia, 1932-1933, 14¼" x 13¾" L
11 INDIAN RALLY
    portrait, New York, 1935, 12½" x 10¾" L
12 LEO KATZ, American Painter
    portrait, New York, c. 1936, 19½" x 15¾" L
13 PRINZ HUBERTUS ZU LOVENSTEIN, Historian
    portrait, New York, 1937, 12¾" x 9" L
14 LOTTE JACOBI, Photographer
    self-portrait, New York, 1937, 4¾" x 6¾" L
15 ALBERT EINSTEIN, American Scientist and Physicist
    portrait, Princeton, 1938, 18¾" x 14" L
FOUR GENERATIONS OF PHOTOGRAPHERS

"About ninety years ago the Jacobis started being photographers. Great grandfather Jacobi went to Paris to have some fun, as people did in those days - 1850 - and met up with monsieur Daguerre (daguerréotype Daguerre). From then on, his world was the world of the camera. Grandfather Jacobi took up the camera the day he finished his military service and never let it down. Father Jacobi started out as a star gazer and paleontologist, but of course he too would up as a master photographer.

Lotte Jacobi, the fourth generation, therefore had little choice. The photographic fixation was well established in the blood stream of the Jacobis. She surrendered to the inevitable and became a photographer as soon as she could reasonable operate the machinery.

She became famous.
She had two uses for fame: in the first place, it allowed her to get shots of the great (Einstein, Butler, Mann, Morrison, Atwell, Martin, etc.), who make interesting camera studies; and it allowed her to follow the roving eye of the camera wherever it let — to England, to Turkestan, to America.
It is certainly a good thing that there is a Jacobi to photograph the janitors, the presidents, the stage and movie stars, the labor leaders, the forests, the rivers, the animals, the high buildings, and the customs of America."

Prinz Hubertus zu Loewenstein
16  ALFRED STEIGLITZ, American Photographer
    portrait, New York, c.1939, 7” x 5”

17  BERENICE ABBOT, American Photographer
    portrait, New York, c.1940, 8¾” x 7¾”

18  PAUL ROBESON, American Singer
    portrait, New York, c.1940, 7¾” x 4¾”

19  BARBARA MORGAN, American Photographer
    portrait, New York, c.1940, 4¼” x 3¼”

20  ALLEN DULLES, American Politician, (Director, CIA)
    portrait, New York, c.1940, 6¾” x 4¾”

21  MARC CHAGALL AND DAUGHTER, French Surrealist Painter
    portrait, palladium print, New York, c.1942, 10¼” x 11”

22  UNTITLED
    photogenic, 1947-1964, 13” x 10¼”

23  UNTITLED
    photogenic, 1947-1964, 7½” x 9½”

24  UNTITLED
    photogenic, 1947-1964, 10¼” x 13¼”

25  UNTITLED
    photogenic, 1947-1964, 12” x 9¾”

26  UNTITLED
    photogenic, 1947-1964, 12” x 9¾”

27  UNTITLED
    photogenic, 1947-1964, 13¾” x 11”

28  UNTITLED
    photogenic, 1947-1964, 12¾” x 10¼”

29  UNTITLED
    photogenic, 1947-1964, 13¾” x 10¾”

30  HANGING
    photogenic, 1947-1964, 10” x 13”
Largely by example, because she has a way of making an incident into an event, Lotte Jacobi has been a teacher for me. A wise, strong woman, she has many times demonstrated in real life situations the intelligence and toughness that also make her a fine photographer. I recall a time when she manifestly demonstrated wisdom in the ultimate sense — and in a real situation.

In a luncheonette — Manchester, New Hampshire — we had stopped for coffee, going somewhere I can’t recall. The lady behind the counter — large, blonde, pink dress — talking above the radio whispering behind her on a shelf, kept on talking when we entered. Lotte listened. On the radio: the news — a fragment about Poland, World War II, Adolf Hitler — and the pink lady said, “Well, at least one thing you have to give (Hitler), he got rid of all the Jews in Europe.” The only thing that moved was the steam from the coffee. Frozen to my seat, I heard a measured voice — Lotte’s — say: “You cannot say that.” Complete control, a tone of voice I can’t describe, but will never forget. The waitress suddenly pale and frightened. In the transfixed atmosphere of the diner, Lotte Jacobi educated the woman.

The capacity to confront issues or people while also establishing almost immediately an intimate bond with the subject gives her unique access as a photographer. Her pictures are all portraits — even the landscapes — with the empathy that good portraits have. The things and people portrayed in her confidence and care reveal more to the photographs. Lotte photographed our children when they were young and looking through those pictures recently I remembered other children she had photographed in Asia, Russia, England, but particularly in Germany on the eve of World War II. A boy and a girl each holding pinwheels and running to make them spin in the wind. Their innocence is awesome, their delight in the kinetic toys consuming. Running without fear, captivated by the spinning vanes — I look more closely and in the middle of each pinwheel centered on the axle is a tiny swastika.

She once showed me a very small landscape she had made in the ‘20s in Moscow — a small picture, but a panoramic view. So much of Russia was in it that years later, standing in Red Square, I recalled that photograph, its accuracy and its truth.

Christopher C. Cook
October 6, 1977
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<td>MIDSUMMER</td>
<td>photogenic, 1947-1964, 10” x 13”</td>
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<td>32</td>
<td>MYTHICAL BEAST</td>
<td>etching, c.1950, 6¾” x 8¾”</td>
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<td>EDWARD STEICHEIN, American Photographer</td>
<td>portrait, New York, c.1950, 6” x 5”</td>
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<td>ROBERT FROST, American Poet Laureate</td>
<td>portrait, palladium print, Ripton, Vermont, 1959, 12½” x 9½”</td>
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<td>PAUL CAPONIGRO, American Photographer</td>
<td>portrait, New York, c.1960, 9½” x 7”</td>
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<td>36</td>
<td>MINOR WHITE, American Photographer</td>
<td>portrait, New York, c.1960, 10” x 6⅜”</td>
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<td>37</td>
<td>PROOF</td>
<td>etching, c.1962, 7⅜” x 5”</td>
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<td>38</td>
<td>CHRISTOPHER COOK AND FAMILY, American Photographer</td>
<td>Director Addison Gallery, portrait, 1962, 9½” x 7”</td>
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<td>PAUL and HAZEL STRAND, American Photographer and wife portrait</td>
<td>Orgeval, France, c. 1963, 8” x 8¼”</td>
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<td>40</td>
<td>THE MARX BROTHERS</td>
<td>etching, c.1963, 4” x 4¾”</td>
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<td>41</td>
<td>MAY SARTON, American Writer</td>
<td>portrait, 1964 7¼” x 9½”</td>
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<td>42</td>
<td>BEATRICE TRUM HUNTER, American Writer and Nutritionist portrait</td>
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<td>43</td>
<td>WOMAN IN MARKETPLACE</td>
<td>photograph, Granada, 1976, 7½” x 9¾”</td>
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<td>44</td>
<td>BOYS IN CRAFTS MARKET</td>
<td>portrait, Granada, 1976, 8” x 9¾”</td>
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<td>45</td>
<td>MACHU PICCHU</td>
<td>landscape, Peru, 1977, 9¾&quot; x 7½&quot;</td>
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<td>46</td>
<td>MARKET</td>
<td>portrait, Peru, 1977, 6¼” x 9½”</td>
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<td>47</td>
<td>MARKET</td>
<td>portrait, Peru, 1977, 9¼” x 6¾”</td>
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<td>48</td>
<td>FARMER’S MARKET</td>
<td>portrait, Peru, 1977, 9¾” x 6⅜”</td>
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<td>49</td>
<td>GIRL WITH BALL</td>
<td>portrait, Peru, 1977, 9½” x 7½”</td>
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<td>50</td>
<td>PRESIDENTIAL PALACE GUARD</td>
<td>portrait, Lima, Peru, 1977, 9¾” x 6⅜”</td>
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</table>
LJ: "He ordered a number of pictures, Twenty-five of one and of another, and maybe more even...I can't print so many pictures and they all come out the same. So he got a variety of things from one negative. When my husband brought the pictures to him, he said, 'I didn't know that photography was an art, but now I see...you really can...there is a difference. It isn't always the same!' So he started to think photography was the possibility of being an art."

PM: "I remember you called on him later in life in Princeton."
LJ: "Yah...about the atom...So he said, 'Oh, Miss Jacobi, I don't want to be photographed anymore.' So I said, but others photograph you." 'Well,' he said, 'I can't avoid sometimes the press photographers. But to you I can talk open about it. Since the atom bomb was thrown I feel that in a way I am guilty of it too. For what I had wanted to avoid. Namely that I thought the Germans would throw it on people. I never thought the Americans would do that, but they did.' "
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<td>BEATRICE TRUM HUNTER, American Writer and Nutritionist</td>
<td>portrait, 1977, 11¾&quot; x 7¾&quot;</td>
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<td>LJ</td>
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<td>52</td>
<td>CONTEMPLATION</td>
<td>Deering, New Hampshire, 6&quot; x 9&quot;</td>
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<td>53</td>
<td>FICUS</td>
<td>Deering, New Hampshire, 8¼&quot; x 5¾&quot;</td>
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<td>54</td>
<td>THE GALLERY, JACOBI PLACE</td>
<td>Deering, New Hampshire, 6&quot; x 9&quot;</td>
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<td>55</td>
<td>EVENING WORK</td>
<td>Deering, New Hampshire, 4¾&quot; x 7&quot;</td>
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<td>56</td>
<td>BREAKFAST</td>
<td>Deering, New Hampshire, 9&quot; x 6&quot;</td>
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<td>57</td>
<td>CORRESPONDENCE</td>
<td>Deering, New Hampshire, 7&quot; x 4¼&quot;</td>
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<td>58</td>
<td>PREPARING MAIL</td>
<td>Deering, New Hampshire, 7½&quot; x 10¼&quot;</td>
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<td>59</td>
<td>THE STUDY</td>
<td>Deering, New Hampshire, 13&quot; x 10¼&quot;</td>
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<td>60</td>
<td>PERU</td>
<td>Deering, New Hampshire, 9&quot; x 6¼&quot;</td>
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<td>61</td>
<td>JACOBI PLACE</td>
<td>Deering, New Hampshire, 10¼&quot; x 13&quot;</td>
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<td>BEEHIVES AT JACOBI PLACE</td>
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<td>63</td>
<td>SUNFLOWERS</td>
<td>Deering, New Hampshire, 8&quot; x 12¾&quot;</td>
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<td>SENTINELS</td>
<td>Deering, New Hampshire, 12¾&quot; x 10&quot;</td>
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<td>65</td>
<td>LOTTE JACOBI AND UTE ESKILDSEN</td>
<td>Deering, New Hampshire, 12¾&quot; x 9&quot;</td>
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<td>66</td>
<td>IN THE GARDEN</td>
<td>Deering, New Hampshire, 9&quot; x 13½&quot;</td>
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<td>LOTTE JACOBI</td>
<td>Hillsboro, New Hampshire, 8¼&quot; x 11¼&quot;</td>
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<td>Deering, New Hampshire, 12¼&quot; x 9¾&quot;</td>
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<td>LOTTE JACOBI AND JOHN, HER SON</td>
<td>Deering, New Hampshire, 10½&quot; x 13¾&quot;</td>
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<td>70</td>
<td>DECAY—ORGANICALLY</td>
<td>Deering, New Hampshire, 10¾&quot; x 13¼&quot;</td>
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<td>71</td>
<td>LEAVING</td>
<td>Deering, New Hampshire, 7½&quot; x 4½&quot;</td>
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<td>72</td>
<td>DRYSPELL</td>
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<td>THE MARKET</td>
<td>Hillsboro, New Hampshire, 12¼&quot; x 2¼&quot;</td>
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<td>74</td>
<td>IN TOWN</td>
<td>Hillsboro, New Hampshire, 4½&quot; x 13&quot;</td>
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<td>75</td>
<td>FROM TELEVISION INTERVIEW &quot;WOMAN&quot;</td>
<td>Buffalo, New York, 7½&quot; x 9&quot;</td>
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<td>PM</td>
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PM: "I know that another person you met was Stieglitz. When was that and how?"

LJ: "Well, when I came here, I know of Stieglitz and knew some of his photographs in Germany. When I came here, not very long afterwards, I went to visit him. He was very nice."

PM: "A lot of people have strong reactions to him...either one way or the other about him."

LJ: "You know it doesn't say anything about Stieglitz. It only says something about the people."
PM: “I was thinking about Leo Katz, and working with him. When did that start?”

LJ: “Well, I think that was in 1936.”

PM: “You mentioned that your husband (Erich Reiss) was sick at the time, and you needed some activity (for him).”

LJ: “That wasn’t in 36...that was about 46, when also a lot of war surplus photographic paper was available...so it came together that Leo Katz agreed to (teach) a course for my husband (who) was sick. The doctor said that he should do something...that he never did before. So Leo gave that course (photograms)...and we used a lot of this paper.”

PM: “That was in 1946?”

LJ: “Yah, that was 46. Anyway, we did a lot of photograms, more or less. And I got so bored with them, that I said, ‘One more photogram and I’m going to stop photography altogether!’ And so I started moving these things around.”

PM: “Moving the objects?”

LJ: “The objects, the lights, anything. Anything that was moveable, I just tried. I had fun doing it. After a while, Erich, my husband, went through these things and said, ‘There are some that are very nice. Don’t throw them away. I would like to go through them together with you, and we can see what should be saved.’ And we did that.”

PM: “How many do you have?”

LJ: “I never count.”
76 FROM TELEVISION INTERVIEW "WOMAN"
    Buffalo, New York, 6" x 9"
77 FROM TELEVISION INTERVIEW "WOMAN"
    Buffalo, New York, 6" x 9"
78 RESPITE (LOTTE JACOBI, SCOTT AND HELEN NEARING)
    Harborside, Maine, 1977, 6½" x 9½"
79 HELEN NEARING AND LOTTE JACOBI
    Harborside, Maine, 1977, 6½" x 9½"
80 DOCUMENTS FROM AN EXHIBITION OF THE WORK OF
    LOTTE JACOBI
    Norlyst Gallery, New York, 1947
81 LEO KATZ
    New York, c.1936
82 PHOTOGENIC DRAWINGS, Group of Four
    lower left entitled GREMLIN, c.1947-1964
83 THE BUTTERFLY, photomontage
    MIDSUMMER, photogenic, c.1947-1964
84 HEAD OF DANCER, 1951
    WASP WAIST DANCER, c.1930
    PAULINE KOENER, photomontage, undated
85 ALFRED STEIGLITZ, c.1940
    THE ROMANTIC — NEW YORK, c.1941
86 MARC CHAGALL, THE PAINTER, and HIS DAUGHTER
    New York, 1945, 4½" x 6"
87 ROBERT FROST
    Ripton, Vermont, 1959
88 ALBERT EINSTEIN
    Princeton, New Jersey, 1955
89 THEODORE DAUBLER, Berlin, 1930
    OSSIP ZADKIN, Austrian poet, undated
    KARL KRAUSS, Berlin, 1930
90 ACTRESSES: LIL DAGOVER, Berlin, 1932
    GRETE MOSHEIM, Berlin, 1930
    DOROTHEA WIECK, Berlin, 1927
PM: “Last night, I thought to ask you about Robert Frost. People always wonder about your relationship or friendship?”

LJ: “And so we (Lotte Jacobi and Beatrice Trum Hunter) came there . . . to Ripton, Vermont. . . . and it was very nice. I photographed for twenty minutes watching my watch. After twenty minutes I said, ‘Thank you very much Mr. Frost, twenty minutes are over.’ He said, ‘What do you mean by twenty minutes?’ I said, ‘Mrs. Morrison (Frost’s secretary) had said you might get tired.’ ‘Ah, Nonsense! You photograph as much as you want!’ I photographed for another half an hour or so. We went in different places around his house. And he was so animated. . . . for he talked with Bea about organic gardening, bread baking, and other things that he thought was already gone from the scene in America. And he was very happy that someone took it up. And it was in 1959 when not many people did it. And so after I had enough film shot, I told him, ‘Thank you very much Mr. Frost.’

‘So,’ he said, ‘now we will have a ginger beer in my studio.’”
91 ARTISTS: MARIE SINTINESS AND "ZAR", Sculptor, c. 1930
            MAX LIBERMAN, Berlin, 1931
            KATHE KOLLWITZ, Berlin, 1930

92 NEW HAMPSHIRE
    LANDSCAPE

PC

93 COMEDIANS: LIESL KARLSTADT AND KARL VALENTIN,
            Berlin, 1930
            GROCK WITH TRUDI SCHOOP,
            Berlin, 1930

PC

94 INDIAN RALLY, New York, 1935
    I. F. STONE, Political Writer, 1936
    DEMOCRATIC CONVENTION, New York, 1976

PC

95 MARTIN BUBER, Social Philosopher
    Odenwold, 1928

PC

96 GULLS
    Maine Coast, c. 1940

PC

97 LOTTE JACOBI
    self-portrait, Berlin, 1930

PC

98 GENERAL KURT VON SCHLEICHER
    Berlin, 1930, later assassinated by Hitler

PC

99 GARDNER MUSEUM IN BOSTON
    Boston, Massachusetts, undated

PC

100 THE CITY
    c. 1976

PC
PM: "How did you try to approach the people and photograph them. Did you have anyway of working?"

LJ: "I always do the best I can. And I always try to make the people as unconscious or unaware of being photographed. I do it mostly by talking about something that I know interests the people. I ask them, if I don't know them... what interests them? And so they usually react by talking, by telling me..."
PM: “Yah. So your tradition is as old as photography then, really.”

LJ: “Yah, I inherited it. When I was about at the age to make a decision. I didn’t want to be a photographer. I said, ‘Three generations is enough!’ You know as young people don’t want anything to do with what their parents have done. . . I said, ‘Well, I want to be a gardener and a bee-keeper.’”

LJ: “You can hardly get anybody to grow organically. They all put these chemicals into the ground. Which is not only bad for human beings but, when . . . when I moved here (1955) first I made two little gardens. Not real gardens, only certain plants. Here and there the same. And approximately the same kind of situation. And one with chemicals and one with compost kind of things. And the one with chemicals had beautiful insects. Anything, you name it. And the other didn’t.”

PM: “Had insects?”

LJ: “Yah!”

PM: “I see.”
BIOGRAPHY

Lotte Jacobi was born in West Prussia in 1896. She studied at the Academy in Posen, Germany, and later attended the Bavarian State Academy of Photography and the University of Munich.

In 1927, she assumed responsibility for her father's photographic studio in Berlin, which had been in her family for three generations. She left for the United States in 1935 and for 20 years maintained a studio in New York City. Since 1955, she has been working in Deering, New Hampshire, where she opened an atelier and gallery in 1963. She has had numerous one-woman shows here and abroad, and her photographs and articles have appeared in countless publications.

Prints by Lotte Jacobi are represented in the collections of the Museum of Modern Art; the Dartmouth College Museum; the Folkwang School of Photography, Essen-Warden, Germany; the Currier Gallery of Art, and Wellesley College Museum; among others; and in numerous private collections.
"And yet for all this help of hand and brain
How happily instinctive we remain,
Our best guide upward further to the light,
Passionate preference such as love at sight."

From *Accidentally on Purpose* by Robert Frost to Lotte Jacobi, 1960