APPENDIX II
JOURNAL ENTRIES

VOLUME II
ART DREAM AND SPONTANEITY
BY
KAREN R. SCHORY
January 2, 1954

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

One thing I am sure of I must finish before I go to Rome. I really do wish to get on with the program. I am sure these next four days will be the hardest. I guess it is the lack of security, my excursions begin today. (morning)

evening

She asks so many questions and only time to write. I remember the patience of one I questioned his endurance I think of it now.

I3 Vatican Museum Picture Gallery

Omi Paussin Il Matirio De S. Trasmo
Valentin Martinio De Santi Processo Martiriano

go get available square materials & pieces, plaster, glass gauge, wood, plexiglass, material

The first floor I will do myself and me from this solution that has grown inside. Sometimes I feel it will stretch me but then I realize that I am not afraid.

The figure will do more for me from this solution that has grown inside. Sometimes I feel it will stretch me but then I realize that I am not afraid.

The figure will do more for me from this solution that has grown inside. Sometimes I feel it will stretch me but then I realize that I am not afraid.

The number of all measurements must be included exact!

Halls are closed, on backroad?

The window is?

Little? W/ j4 color blue brown gray
I am afraid of all that has happened and of all that is to come.
Of the things I once thought to be, as if they had once more clearly, as if they had been true always.
And the past is about to happen, and
the future was long since settled.

And the thief sits on the broken chimney.

I am afraid.

I agree 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 was 
understand you,
you may also be afraid of being understood,

Do not regard it as an explanation.

This is the next moment, this is the beginning.
We do not pass twice through the same
close or return to the door through which we did 
not pass.
I have seen the first stage in the thing from what happened,
these are hours when there seems to be
no past or future, only a present moment accompanied by light.
When you want to laugh, when you stitches,
trust your hand to the stones.

44  (Clak)
Soggiorno degli stranieri in Italia

Séjour des Étrangers en Italie  -  Foreigners’ sojourn in Italy  -  Aufenthaltserklärung für Ausländer in Italien

(Art. 142 T. C. Leggi di F. S. e art. 281 Regolamento di F. S.)

Provincia di ROMA
Comune di ROMA

Cognome: SCHORY
Nome: KAREN RENEE

pa'ernità
paternità - father

maternità
matrícula - mother

nac. a HARRISBURG PENNSYLVANIA USA il 30/3/53
n. e - date of birth - geboren in

di nazionalità
nationality - nationalität - Staatsangehörigkeit:

USA

de condizione
status - Zivilstand:

NUDICE

di provenienza
coming from - Herkunftsort:

USA

data di ingresso in Italia
date d'entrée en Italie - Einreisedatum in Italien -

6/2/84

data d'entrée en Italie - Einreisedatum in Italien -

Inst. Gener. A. di FRANCIA

Isol. di dimora in Italia
place of residence in Italy - Aufenthaltsort in Italien:

ROMA

La presente dichiarazione deve essere esibita ad ogni richiesta degli organi di polizia,

La possessione di questa dichiarazione, per tutti gli effetti, fa prova della presente dichiarazione.

Il possesso di questa dichiarazione deve essere esibita ad ogni richiesta degli organi di polizia,

La possessione de ce copie constitue, pour tous les effet, la preuve de la présente déclaration,

Il possesso di questa dichiarazione deve essere esibita ad ogni richiesta degli organi di polizia,
Before screen 150 (for fill-in problems)

Sensitive surface coating

(rough surface)

Injection into Platinum, vacuum furnace (plate)

[Project new onto the printing element with larger]

Most practical for stones.

In exposure lamps, etc.

Exposure distance from lamps.

Speed of coating sol.

Cover entire surface with special prepared developing ink.

Dry-fush with water (dissolve unexposed areas)

Rinsing out and reception in fixer also

Stone identical to others methods of fixing.

Emulsion surface on stone!

Setting solution: 600 grains

150 grains

20 ounces

Powdered albumin

Ammonium bichromate

Water

Ammonia
Carrying this absurd logic to its conclusion, I must admit that that absurdity implies a total absence of hope (which has nothing to do with despair) of continual rejection (which must not be confused with renunciation) and a conscious desire to act which must not be confused with impotence. Everything that destines oneself away or exposes oneself to requirements (and so begins, with consent, with ethical or religious obedience) with the absurdity of the attitude that may then be proposed, the absurd has meaning only in so far as it is not absurd.

I think I draw from the absurd free consequences, which are my revolt of freedom, and my passion by the mere activity of consciousness, transforming into a rule of life what was an invitation to death—and impure suicide.
A. Havelock Ellis

"Any struggle of the soul if allowed to continue anywhere in its distressing nudity, if light without shadow, is elusive, yet that very difficulty despairs reflection. It is probable that all man's remainings still unknown to us, and that there remain something mysterious that escapes us. But practically, I know men and recognize them by their behavior, their totalities, by the consequences clung to in life by their presence. Because all those natural feelings which offer no purchase to analysis, I can define them psychologically, 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 purposes. It is certain that apparently though I have seen the same act a hundred times, I shall not do so that reason, know from any better personally, yet I may see his figure, his face, his posture and I think that I know him a little better. Here a hundredth charade counted of this will be left to contain an element of truth. Here in this apparent charade is also an apologue. There is a moral logic. It teaches that a man defines himself by his moves, believes as well as by his secret impulses."
picked up Sat this is the age of reason – if I must need to help with some attached sentiments – I would like to visit W. again but sorry [illegible] did not go to the lecture a couple of nights ago have recurring dreams of the need for time to pass let them be not time aga usual the fear increases & I discover loneliness both natural & personal as usual objectively I must see that things are going satisfactorily but subjectively a falseness set in – how can I keep from succumbing? It goes to lead to the whole thing that great paradox of needing cultural retreat which only enhances my work time feel a devastating attack on Rome just tonight was asked about the expediency 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 helping the good understands the improvement the people remain at least the new arrows the only thing I can hold is some sense of my loneliness there yet it was so easy to dispel them when we go with the grass was greener.
too blank pages

feared are the

Thoughts never written

But these
from Novak's look at the Harlequin!

madness had been lying in wait
for me. Behind this is the alder
of Boldermoore. I fancy I
used my degrees to stem the
sepsia storm of tepid waterful
eyes as they moved smoothly
to the lake of my passage.
Yet I have probably gained
not only in the guise of an evil
shadow, I have seen it also
as a flash of delight so fresh
and startling, that the very
absence of an immediate object
on which it might settle was
to me a form of escape.

96

Volume III, p. 96.
"...the creative process is not to create anything, but to allow what is happening to be absorbed by you, the artist, in 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 creative." Levine

photographs by negs—shading, burning in, blocking out as 'connecting element' in all prints.
Film self portrait

1. suit full dress sitting w/ put on smile stand face to take off shoes first

Then hat
Then shirt slip off jacket topless
Shirt rounderments male
work zipper glass? holdup piece
Shirt

Abras pass

window 3 chair rug table to work on laying on floor pass holding picture at scene w/ chop to floor then undress.

yes. sitting in chair holding print book up directly at camera

Then action

indoors light w/ filter correction book stack w/ plants on heater high back chair w/ cloth hanging on it foreground

Volume III, p. 144
Yes. I was my father and I was my son. I asked myself questions and answered as best I could. It led to my evening with evening and brought to me and brought to me as we walked together hand in hand, silent. Sinking into worlds, each in his world, the hands forgotten in each other.

And this evening again it seems to be working. I am in my arms. In you, we are joined. I am content with you. We are still, and I am content. We are content. We are content.
flium...  III, p. 250

Somehow it was settled up with a  
story this heard once about a boy  
born with a golden screw where his  
navel should have been. For  
twenty years he consults doctors  
and specialists all over the world  
trying to get rid of this screw  
that has no success. Finally  
in Haiti, the man goes to a voodoo  
doctor who gives him a fez-smelling  
potion, he drinks it, goes to sleep  
and has a dream. In this dream  
he finds himself on a street, lit  
by lamplight, following the  
leader's man-instructions, it takes  
two right and a left from his  
paint color, then his  
footprints of the seventh street light  
shining on the ground colored balloons.  
On the square, limp from the light  
there is a red balloon, he breakfasts  
inside it with a screwdriver with  
a yellow plastic handle, with the  
assistant 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 naval, the screw is  
gone. Delirious with joy, he leaps out  
of bed, and his ass falls off.
To prophane, alone in the hut, it would always seem, maybe he was fooring
of his own disassembly, plausible as that of any machine. It was
always at this point that the
flame started: the that it would
turn into a nightmare. Because now
of he kept going down that sheet
not only this asp but also her,
army legs, sponge brain and check
of a heart must the lift behind
of letters the pavement, the scattered
among mouth covers.

Finding her ("W") what then? Only
that what love there was to Stace
had become directed entirely inward
and shone the acquired sense of
animals. Having found this,
he could hardly believe it; it was
too clear. To obtain at he had
to hunt W; but if he should
find her, when Stace would there
he to go, but back to half-conscious
he tried not to think, therefore,
about any end to the search.
Approach and avoid.

Volume III, p. 251.
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 and privacy are found as basic in all persons; it is the ratio that differs.

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

My pattern lies in the core of my being and not with the fringes of contact. I can learn growth expand through the contact but it can not guide 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 shoe. 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 sometimes reality closely through, in one 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 as simple as the world and it has to do with the fact that
Sum Bichromate Printing

Sensitizing Solution
120 g Bichromate
50 g Water

equal amount gum w/pigment
3 grams - 2 oz

Exposure to Light
Lights pigment need shorter exposure
(3-10 min w/sunlamp)

Develop - Warm Water (80°) 10 min.
- Until yellow bichromate stain disappears
29 grams Ammonium dichromate
75 ml Hot water - dissolve
+ cold water
100 ml total

100 ml sensitizer + 100 ml gum + pigment
brush filter a polyfoam sponge
and quickly-dry paper in the dark
+ blending brush (for simulation)

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 min 80° Emulsion up 1 min
Then lay face down in water
Do not agitate

2-5  464
got water. I wrote, Sunday.

Dissipative time spending. little blocks of life. The table carries it by. The lake was vanishing. he calms occupied and yet very modified. he walking.

The charcoal of the sky the summers a moly. block of the water its movement abstracted. the ice accumulated at the shore is black so cold, so finely moving so again, exhilarating.

Volume IV, p. 257.
The traditional valued a work of art as permanent and subjective. Messerschmidt, looking at old masters, one must have to leave them and become oneself the artist. The sensations that dwell in us.

-Cézanne

As a result, the question arises whether or not the importance of the technical procedure necessary for creating a photographic image is not that many photos during the part of the process existing accidents of which are often not induced, yet often are more vividly and more clearly among the destruction of the technical perfection. It is easy to realize that this is the reason for such a great amount of effort to push the technical perfection necessary to treat the photographic image as much more pronounced when dealing with the photographic image.
If you will kindly let me have a list of all the articles you wish me to do and the order in which you wish them to be done, I will try to arrange them as promptly as possible. If you find any errors, please let me know immediately. I will do my best to meet your requirements.

[Signatures]

[Date]
This is not even 'colorable.'
The experience of it is complete that
its copying often part of its same
memory. In same light, and they
look at what they do. Not one is alike.
Philosophically, it can be deduced
from this that nothing exists ex
sensu. Everything is relative.

The beauty of subject is now
interpreted condensated. It is not
lack material.

Knut Hjalmar, Berlin 1923

The role of art is the ambiguity
between these two elements. To
achieve a fused state, an entwining
that is not too far to the
right, not too far to the left, but in
the middle, is extremely difficult.

The master projects balance
between the artistic instinct and
this content. The romantic pushes
mean the left—an excess of
subjectivity (dream state).

The opposite pushes toward the right
at traces of objectivity (cold state).

Unpublished 1923

Color and light
49. Money is attract, an excess of technical means as art.raft.

52. Human afraid of freewill, which is after all, the only state of mind possible in registering death. Victims of a critical, skeptical intellectual epoch people persist in wanting to understand instead of giving in to their sensibilities.


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

58. Plastic beauty is totally independent of sentimental, deceptive, and imitative values. Each object, picture, architectural work and decorative arrangement has a value in itself, absolute.
and independent of sentimental
consideration, what we may replace
with created object cannot contain
any intrinsic beauty like all
phenomena of the optical order,
which the world has admired
since time began. There is no
classification or hierarchy of

The literary preferences are for the
men who think through of a visual
angle to see the whole spectrum
of human affairs with but
Yielding to Baudelaire, Dostoevsky, and
who I always read with
the same fascination. Their
work is a sphere and one aspect
of it is always hidden from me.
It must lie turned into gold 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
past. There are moving frescoes
of passion. The individualization of
the fragment where the drama begins
is art and style. The cinema consists
with life in this way: the hand worn
Subject with multiple changeable meanings. Before I sought in the
crypts, I did not know what
a hand was; the object by itself
was capable of recording something
absolute, moving, and diametric.
People devoted, face 1925

6/22/40

There always hung a aura of
lust, lust of things to do, to do,
one place, to go, lust of
ideas and most important lust
of truth. Here begins the
flush of thought for my thesis
work. Portraying and remembering,
valuing, dissecting. Solipsism
are the excitement points, thus
physical counterpart and all the
illusions, despair, fear
intensity struggle for truth.

I am playing with the thought
of using this animal and
appropriate pages of our journals
as the meat of the written thesis
work, to be set down in its

original form.
The act of reading,
The finish
A past play
The act of reading
has always
as physical
food place
such general

after all that I say,
put out the

are available
who ever

these times
processes
the stage of
the man
and that I imply to oth
...
lie, it possibly seemed me to open it up to the debate. This strange leading so many mistakes but one gives value to the next and that to the next. I must start paying attention to my list did I am feeling that there is much to be attended to.

p.12 So what is the deal that the Academicians call "Nature"? It doesn't exist. We recall subjects; that is, we see the objects that surrounded us through our own eyes and judge them within ourselves. Each person is different inside, every judgment is individual, as is clearly just. Now see the same object in the same form. Therefore we must eliminate the famous "park of comparison" that makes intelligent men of judgement think old is satisfactory to compare the picture with others. That is, of course, the one cannot judge by comparison.

Unpublished 1938
Ozma, Dith, June 1933

...in the new-Finch, we've built..."..."The Head is a production of China, and..."

...a production of China, and..."

"At the Head, a production of China..."

"A production of China..."

"A production of China, and..."

"A production of China..."

"A production of China..."

"A production of China..."

"A production of China..."
Licht

p.171 Everything is round. He leads the way from the beginning to 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, 1925-1921, by Herbert J. Seligman.
New Haven, Yale University Library, 1966.

VI The intensity of it was characterized by Georgia O'Keeffe, who remarked once that living in a room 303 was like living in a sustained and violent love affair. Only, the atmosphere and the washtub dominated phase of Stieglitz's repeated capacity was that of a laboratory, placing instruments which released the unfamed thought, the headless feeling, and laughter.

Volume VI, p. 15.
"It begins where thinking ends."

"..." 

"..." 

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"..."
"At last a dominant page"

This made an entirely new realm of questions dealing with female and male art. Is the distinction just as clear as the biological and what is the public reaction to the difference sociological or intrinsic?

She had tried to reconcile painting with photography and had retained the integrity of neither.

We must decide what the integral part of a painting are and the degree of the photograph. In either case, the one did not check the other. Establish a relationship between them in which both exist in their own realm. This is what I have to do. It’s the ‘professional’ attitude, as against the ‘artist’ spirit of workmanship, and things made not for exhibition but to satisfy the inner, such work alone being real.
Slightly faltered, the act of creation of this being of dream was upon a
dream - act by contrast of a
dream. Looking to the old-looking
to something to dream, that was
trange. Each step must be greater
in the progress otherwise there was
nothing. Everyone the greatest man
knew. 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. Becoming dream,
and the artist's creation was a
dream within a dream.

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

- Branch of Stegletz "Equivalents"

975. If her painting had nothing
to do with life, with her own life,
she might as well stop.

Volume VI, p. 18.
171. Stegkutz to O’Keeffe

Q: Do you think I’m an idiot?

O: Far from it, but you haven’t the slightest idea of what you’ve put across!

O—pure emotionalist
S—I mental emotionalist

p. 98 At least says he, here’s Shakespeare’s verse

[...]

Volume VI, p. 19.
The artist was trying to do; to put down all he saw from the prosenium box and himself at the same time. The artist was really trying; not only to hit the feel of things, but to hit 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. He wanted to feel still valid. 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 turning it's words through my mind. "Has once less person for money about when you're ready to make it." It seems so odd and harsh and yet it is true. I think of it so often and wonder how often he thinks of me.
To happen to me at times when everything was bright and everybody was cheerful, and all of a sudden it strike me that I'm sick of it all, and that we all must die." — Tolstoy

And many times have I picked up one of my past journals and they have taught me page upon page. I have read and reread the prediction of all that I have expected and hoped for, checked, and revised. Yet, the republication of the words, I find the resistance to the want of sleep, drearing the light of another, hopeful day, in a dark world and inside of these people's existences and cravings with disgust, that sounds like an old journal entry... What of the passing outlook, the now, the future?

When my mind is not occupied with what is answered by doubt.

A very bad day in general. yet I think, giving the people in Texas and Nevada. At least I got to be
The other very important dada
come disciplines. I spoke to
him on the phone. He asked me
if I would sign the area.

What does he have in mind?

Reflect on disharmonies,
both existence, both mental and
physical, from that which is
perfection to the most sublime,
existing on many levels, each
separate and distinct forms
of life experiences. But without
balance brought about through
rational detachment; a
psychological schizoid caused
endeavor. Detachment and introspection
and self-introspection become the
most valuable instruments.

How can an individual have
this involvement detachment?
Experiencing life has most value
for me and at times I think the
philosophy elucidates the symptoms.

Only the poet is able to see
the reality of the metaphor.
What things are too close they are no longer interesting.

Taking is the nearest thing in the world most people want, that is all O. Wilde.

There is a certain psychological distance that is needed which is 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.
We have much of the need for communication in painting as painters do. As we get to know each other, we become a mirror of our thoughts. There are those who think in paint. What interests us and engages me is to capture the sensual within a physical medium. The two contrasting elements are to excite each other to cool. The duality releases the need for thinking and feeling. 

"One supposes 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 constantly running through the same things. One imagines one has to do to keep one's life young. But always, you are..."
Running through these things with a certain amount of acclamation so that you can get back to painting again because that is the high spot in a way it is what you do all the other things for. A pastime 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 64 D
57 Park Ave
Rochester, N.Y.
Friday July 23

Photographic Photography
Foundations of Modern Photography
by Nathan Lyons
Kentucky Museum, Lexington, Ky., 1965
In collaboration with
The George Eastman House, Rochester, N.Y.

Enrico Abatt (1898)

1. "I believe that the photographer is a
deeply gifted sort of genius, not easy
coaxed, but his photographic gift is
a highly charged and trained vision.

2. The medium is focused by the nature
of the medium, the lens, and the
light.

3. Does not the very word "creative"
mean to build, to invent, to give out,-
not rather than to be acted upon,
the subject?

4. Photography, the whole essence of
which is realism.

5. The inherent genius and dignity
of the human subject.

6. Warning in technique and
ignoring content.

That is how I feel so often at

Volume VI, p. 61.
I must stand with the idea that we are seeing the tragedy yet beauty of a great and ironic comedy within reviewing human dignity and what we ironically call as becoming paladins of a rogue tree as 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 nasty or the dishonest. Truths are as difficult to use as they can never express what it is that we strive for. What I meant, the clear and that tragedy call it what you will is not negation is not one, one goes out want to have it is the clear side of existence. It is for pure, absolute as real as honest and as good for all that these values do not mean. It is truth and that is what we are seeking not an illusion of what we think we are.
30. "As long as the final result of the procedure is photographic, it is entirely justified. But when a photograph was 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 light is poetry of the most sympathetic kind and an aura of light. This must be considered as muskito diet of writing.

'Photograph is not an accident—it is a concept.'

31. "When we recognize, are arrested by the significant moment, a photograph is not a picture, it is making a picture.

31. ii. My approach to photography is based on my belief in the values of the world of nature in the aspects of grandeur and of the minutest fallableness. I believe.
light

The month of February, I got pulled up with no idea what was going on. I was not able to
express any thoughts about it. I spent the whole month not realizing what was going on.
I went to sleep almost every night, and then I woke up in the morning feeling
nervous and scared. Sometimes I was able to go back to sleep, but other times
I had a hard time waking up. I felt like I was in a dream. I never knew what
was going to happen next. I just kept on feeling the same way. It was a
horrible feeling.
Francis B. Gifford (1888-1945)

"In fact there is something human in the gum prints, fault and flawings something which machine accuracy misses."

"The camera can develop into the perfect instrument for the artist. It can be an extension of his sensibilities and creative imagination, but it is a foreign tool to the actor. Not much technique has been developed for it as yet. The pencil is such a simple thing to master. The camera is natural." — Francis B. Gifford

Aynn Buxton (1903- )

"Nothing mysterious about space-time. Every bit of matter, every color, is part of space-time. We can not experience anything outside of space-time. Just as experience pictures all consciousness and creative expression, the visual, musical, language of our photography should ever more strongly express the feeling, dimensional structure of the real-world."
Light

This level of reality is a static experience which the mind can make dynamic by blending past, present, and future and to a great measure of reality the present is only an intersection in the two levels, event in the universe. It is like the single frame of a motion picture. When the single frame is seen the motion takes place as a function of the creative mind to overcome the inertia of the now perceived reality.

Arthur Bissone

The decisive moment?

Pictorial on a visual level is limited by its own meaning as an event.

Close-up photography of objects that exhibit their literal grooming supplants abstract qualities of the image and equivalent.

Hans Ulrich Bissone (1903–)

"Thinking should be close beforehand and particularly never while actually taking a photograph.

Above all, I aimed to seize the whole situation in the confines of one single phrase.

Volume VI, p. 71.
"We photograph the ideal in things which are continually vanishing... We cannot develop and preserve it in the portrait."

The photographer composes a picture in very much the same amount of time it takes to click the shutter at the speed of a reflex action.

Alvin Langdon Coburn (1882-1966)

"The essential difference is not so much a mechanical one of brush and pigment as compared to a lens and dry plate, but rather a mental one of a slow, gradual, visual dwelling upon an instantaneous, concentrated mental impulse, followed by a longer period of fruition."

"...Art is a man who lives through it, on what he can never realize as first perfect ideal. Occasional moments enough..."
Dorothea Lange (1895-1965)
Photographing the Familiar

69. For better or worse the creation of the photographs evolved out of the dictates of a machine.

If not by nature, then at least by tradition the artist is privileged. The art, he insists, finds its expression in individuality, his gift to art that which things together but which sets apart.

If every image he sees, every photograph he takes, becomes in essence a self-portrait, the portrait is made more meaningfully intimate.

Intimacy is not only by the photographer with his subject but by the audience.

For these same reasons the photographer need not eschew the methods for fear of the domestic. The two are not at the same time. 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 never had little any
was often permit wish see. And her
drawn to is the photograph sense.
of the familiar and produces the
proof. Thus not in any way even
with the commonplace that the
observed passing and things
aligned to the attitude. The interiors
will be admittedкуплеты and
complexities shut to the stranger.
He will find to sense to be
complicated the picturesque impossible.
The insignificant decisive through
familiarity. The photographer well
and not only the pathetic but
the strange. Not only the ordinary
but they are not only familiar
but the ordinary. In search
of these there is in photography
is in anything else, no doubt at
not unkind. The domestic, there
are instead face qualities challenge
purpose and principle which more
than any other marks the personality
and without which with the most
unique expression would even become
himself.
Aaron Siskind (1903-)

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 accept themselves with finality, and add your picture...

...the patent fact is not any particular object, but rather that the meaning of these objects exists only in their relationships with other objects. Can they exist in isolation, which comes to the same thing, like what we just must abandon isolated object is that it is deprived of relationships.  

To these elements of photo:
1. The pictorial world
2. A sheet of paper
3. A landscape that George Shepley called "head."

Henry Holmes Smith (1909-)

I need to know what a photograph should look like and what it can or can't be, what it means.
"This wanting to be what may be 
truthfully called an artist is 
the last thing, or regard to 
very about. You rather are 
that thing?"

p.133: 'Nobody knows what art is, or God
all other abstractions included.
Those who make claims to search
knowledge, are in 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 much
photography as 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. in the camera's eye may entirely
change my original idea. Every
switch the 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 hope as sensuous."

Volume VI, p. 85.
RIT-66. Memorial Art Gallery - $12.00

TR 651. V. Bailey, The Photographic Illusion, Dede Michaels

TR 647. Photographs by a Painter
    Feb, N.Y. 1970
    Col. by T.A. Acto.

TR 647. Vivian Elliott
    Photographs: antrophotography

TR 650. George Costum Hause 67
    Prog. in 20th Cent. Nathan Lyons

TR 650. Jims, Leslie
    The Deerstalker

TR 647. Mitchels Delane
    The Journey of the Spirit
    After Elliott 1971

TR 650. Moholy Nagy Kistó
    Painting, Photography & Film 1969

90 Volume VI, p. 90.
Race: Bea Bette
TR
140 Mountain Stream Tarot
N 48 1975 Light Impressions
A5

A5 7 Swamp Lady 1974

Race
TR
146 portfolio grad. student work
66 1974

Selby's Mark, photo album? 1870's 1900's
The family album 1973

TR July Helsmann
654 Silver Meditations 1975
445

Ward, John
72 The Criticism of photo action
1.5
303 photo of Helsmann 1970

THES Jim Wunick
TR
647 Moments 1973
104

Guesses many well named names
A search for the more obscure assuming
that all subgrounds can make this

Volume VI, p. 91
1A. Tokyo 1965: Hendie 1965
7c(Ai

2N. Jenkins: award 1957
2H. Ort + human enterprise

3S. Artform 1949
3P. Art of opposite 1964

T. Denny John 1959
4D. Art experience 1934

44. Faulkner 1963

5J. Charles Harris: A reflection of reality 1967

8B. Hofstadter: Society of aphasia 1970

8A. Hofstadter: Truth + Art 1945

Volume VI, p. 94
a. Materialism

Photography is the means through which photography becomes

b. Fiction

Photography is both means and end. Photography should be true to the

medium.

c. Intentionality, standards, must be.

Purpose of photography is first the

world, second, photography, at the

end of the day, not a market

emphasis on creative, useless.

Photography today, beyond, the original

subjectivity, emotional, material, intent.

2. Societal analysis

Based on search for, archetypal

symbols, symbols. Value is caused

by manipulation of, page symbols

Hawaiian context which led at the

cost of all human experience
Definitely certain qualities... you must take that in act. Things happen if you are supposed and not twice that you have to do things you don't want to do andunless things you do want to do.

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

20. It is important to pursue our inquiry concerning the limits of that as far as we can go. Let nothing escalate and nothing of value be left out.
24. "By insisting that the value of photography as art exists independently of its value as anything else (e.g. a document) and that this value can be judged only by a critical confrontation with the picture itself, we clarify the validity of various combinations of photography with painting and draughting as well as purely photographic collage. Under these rules, a priori standards such as those set up by proponents of pure photography have no significance. We are obliged to face the problem without any prior requirement than that it work that it be helpful and meaningful."

Photographic qualities

25. "Only an insight through the direct revelation of an intensified reality."

Volume VI, p. 106.
44. "The photograph (Hellemanns' Strawberry Day) can be understood in terms of a play between the symbolic and simplicity, between inside and outside, between darkness and light, a balancing of opposite in which the contradictions do not neutralize but rather intensify each other.

28. "...any photograph which has value as a work of art that is a thing which is important in and of itself - can he profitably analyzed."
Act + Existentialism
Adorno & Horkheimer
Tribune-Hill, Inc.
Englewood Cliffs, N.J. © 1963

In the distinctively unique view of
existing individual men and his
freedom, the element of self-
disclosure, a task in existential
decision, the matter of ultimate
concern is the role of the world
as concrete life-world (Lebenswelt)
Each person's role
in the whole, existentialist
phenomenology remains intactly
individually his. Perhaps an
inavoidable condition of this
reality of philosophy is
at the end of existential
thought is the ontological question
and the meaning of being.
+ "What does it mean to exist?"
+ "This must be an act constituting
in his very being, so that act
may not simply
as about
1. The primary consciousness is act
Consciousness of Things

Volume VI, p. 113.
8. distinctive feature of exist. philosophizing
The object, written down, remains bound by this intentionality to the observer.
For this reason, intention of the object must go back to the
attending observatory, whose thought about it defines the object these
observing.

12 The agent of all our concrete activities
is their Clark, the act of the
Existing individualism.

13 (The exist. man) This class, this subject-
agent is usually immersed in his
projects, with only this degree of
adequacy of his contemplation
necessary to effect his purposes
within this mode. Yet he is
also manifestly capable of an
existential state in which if a
purposes, he is stripped of his
purposes, and thus capable of a
unique kind of objectivity.

"I wish next that I had been
a plumber instead of a physicist."
Alfred Einstein

Volume VI, p. 115.
13. It takes a full manware of himself and interesting power among abstractions, other sciences, and the world as a whole. It seems, honestly and as capable of annihilating such accomplishments of science, 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." - Thales.

Causa Sine Nihilo; a fundamental of the fundamental. Thinking about life and the proposed themes with the realization that suicide is always possible. For many people, death is the only answer to the search for meaning and acceptance. Life and the world disabling to make our humanity count against it.
The does not appear to the individual who has been shown all illusion? Why does this individual want & take his attention to art? Why does he want & there? In space and time of an art object are such as to remove this object from every condition and determination of abstract reality, from what we call the dead world.

The sense in which the art object is, but not of historical reality, made of a free object unless any other object that we can apperceive.

The object of aesthetic awareness appears to be extra on a phenomenal having its living in a realm all its own on its own conditions & terms.

The art object represents a world whose being is prior to every form of judgment and therefore cannot be judged.

The essential characteristic of the art object is precisely that.
This original—a first presentation of a possibility truly felt and imagined.

21. The (artistic) presence is the possibility itself.

22. The object cannot but be expressed as a presence, a monster.

It is a presence, as something—a what and nothing. The what and nothing, which is nothing, is composed of the object itself.

The fact that it is a presence is the nothingness.

The object that is not a presence of anything.

The necessity of the object is established by the count: it is not a spatial-temporal object of our ordinary perceiving awareness. It is not any representation of such; and it is not something subsumed under any conceptual system of concept.

Although the aesthetic presence...
The presence of something more than itself, it cannot but be an essential quality of a subject if it is to have anything else.

Aesthetic objects are natural, included among the objects which compose the world. In this respect, the aesthetic object as purely existing thing itself, who would mistake him to repeat his absence if he had never been born?

The essence of the aesthetic object is a free essence, as an object it tells the truth, not a truth of relations, but a truth of the individual.

The aesthetic object is independent of both theoretical and practical commitment, enabling simply and directly to the responsibility of freedom that he embodies. Because of this radical disengagement, the aesthetic object is exhibited in the art as indifferent to all value.

Volume VI, p. 119.
including the value we call trust—freely as a possibility, independent of anything that
Thomas Paine demands in his
courier. The art object thus stands as a symbol of the
self-deliberate of the existent
the art object thus stands
as a symbol of the self—
deliberate 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—always
never afraid of himself, always
more than he is, and never what
he ought to must be. The art
object, thus, as a symbol of the
existent, even need and yearning
being, and not for carrying or in
thereby, if poss, put possibilities
of being fashionably, for by and

Volume VI, p. 120.
28. A true object offers neither truth, goodness, nor profit as these values are realized in the world—neither only a clear vision of the joy, theological mystery, and the possibility of meaning or meaningfulness of our existence...

Conspicuously, the parts (i.e., parts) can be called into play followed sequentially for the whole, but complete microcosms of the presence of the whole whose presence is held, can be accounted for only as the parts themselves are something present in and with it. The necessity of the art object, internally considered, derives from the inner presence of the parts in the whole.

Not a conceptual or logical part nor whole appear independently.

29. In its absolute meaning, anything and everything derived neither from the whole nor from the parts in the

---

Volume VI, p. 122.
while, but constitutes a whole in
term constructed by the whole
and every other part, which shows
up as present or actual in itself.
The attaching us thus a minor
attitude, which is felt as the
very many, but a single thing, and
wholly present.

Everything in the analytical study
will remain unchanged, and
its full ideal. Nothing is lessened
everything as required.

29. The unity (be it of an individual
union of feelings and image, or the
sense of self-satisfaction of an aesthetic
object of representation, the unification
of the subject himself, the
he ascribes, self-division
and self-consciousness of being
are the purely conscious ethical
naries his own feeling to himself.

The sense of various abstracts
announces personal constant or average;

unmodified piece of driftwood.
The fact that it has been chosen
by the sensitive feeling and

Volume VI, p. 123.
Imagination, from its being given the stamp of originality, transforms it into a new phenomena.

31. The artist wrestles with his materials, struggling to make them disappear as much as possible. Yet he can be an artist only to the extent that the artist's aesthetic vision of the materials are put to the service of his own aesthetic vision only as they can be resolved into his own spontaneity.

The practice of discerning:
The scope of representation: Just to be—it is too much of itself and not enough of the artist.

ART, DREAM, AND SPONTANEITY
(possible title for thesis)

32. If we seek for an object which resembles the artist's subject we will find none better than the dream.

In both art and dream phenomena there is clearly contributed a

124 Volume VI, p. 124.
Consciousness which makes fully responsive to the urge of instinctual content and presentation.

Enthusiasm, a projection of consciousness, is the most ardent and passionate of non-practical and theoretical purports, while the constructs are entirely necissitated in their own capacity.

In this respect both diverge from habitual decency greatly, for instance, "natural action".

34. Both the aesthetic and the dreamy consciousness thus speak for a spontaneity of being which comes into possession of itself, and is capable of thinking itself existing in the world. Whereas the consciousness as a whole of creative existence speaks for spontaneity, which is thrown or cast into the world by no determination of its own. Hence, for the aesthetic and dreamy consciousness, the individual exist are complete and accomplished possibilities within the spontaneity which endures them can live as a whole.
37. Like the art object the dream exhibits the characteristics of a pure presentation, a free essence, a felt image or branded feeling. Like the work of art, the dream stands related to the subject—dreamer alone necessitated only by the unrestricted spontaneity, who is the dreamer himself. The particular dream is implicit in or derivable from and other dream in any necessary way.

The unity of the dream as a unity of constituent parts, each adding meaning to all other parts and to the whole which in turn adds meaning to all the parts.

38. Though on first view with a finite, atomistic object mediates the cause and the cause certain most mostly to the dream of art also change it continues.

The dream of art also changes it continues.
The dream of the life of cognition.

In the act of contemplation of
ancient art, the aspirations of
contemporary art seem to be the
expression of the dualism of
artistic and non-artistic, a
symmetry that permeates the
whole.
acts and may be studied as it is readily illustrated. We need only remember these occasions when we have stood beside someone looking at a work of art, getting every possible advantage of being of experiential something, which we identified by remembering what on earth the person was seeing and experiencing. That is, we identified it as a kind of thought. We called it "dream" while awake, the actuate consciousness we identified with, that is, the act of instantaneous reaction which we call "dream" while awake. Hence we are neither entirely dreaming nor entirely awake, but rather are moved to that sort of spontaneity of our consciousness which lives in both states and which has little
42. The painting, the poem, the musical composition, together with their element do not exist, nor do they appear in the world of art which the artist produce itself, when he has given birth to it, be as much of revelation as a supreme and absolute, moral disclosure to him (the artist) as to anybody else.

43. But at this base-level of the elements, that we find encroaching our own seemingly miraculous capacity as existing things to overcome, to transcend the built-up world of things, to assume a different kind of substance and into our life-world.

The emergence of particular self-transformed human perceptualities at once subjected and objectively included prior to such distinctions. All that which is encountered, wrestled with, conquered, renewed, and brought to light, possibility or existence, discard of self and imaged thing in which the existent, while nothing but possibility, can elude...
The endeavor to establish existence as a thing is almost the antithesis of the dream of indefinitely realized possibilities of human life. We act in both art and life. The spontaneity, the unconscious, the moment of the instant needs to be established here and the meaning of repetition, alternation, formalization, defiliation, and inspiration, in Zeka is accomplished. That by one or all of these processes, depending on the conditions, is what he is cast by which he is equipped.

The difference is that in art the elements are never the same, the result is a unique, unique, unique, unique possibility.

How are the various bits of existence individual? Constitution so that none possible? What can act meaning the light of human existence?
The man is his possibilities.

What is human existence like?

How does it feel to exist as a man?

54. The mark of the free man is that of the same and healthy man—shyness.

If a free man is one who can choose not to function as he

56. Pastly future, hope and despair, consciousness, lack of presence, not of being, but of thinking out of being. That we are, ontologically dispossessed and homeless.
libuctucle of a partial amnesia, we
sicken our intellectual dotage fast
in past, present, future which
liber escape us and can never
contain us whole.

40. We must understand that human
existence is not a planetary but a
rock of living, with the threat of
apparice of at least to react
that is to be understood as the
water, river of the same thing, what
shall we say of accomplis
and for what purpose? What is
upshotmate of in the constitution
of human existence?

After the ascension of consciousness
which enters both to the
thought and practical action.

42. The whole mystery of solitude and
of necessity that reality presses
is sustained in being for the art
of living and making language

43. Solitary existance, is in this sense (are
his vs. persons) like being condemned
to dream a single dream - a dream
of criteria and shape, in fact.
61. The aesthetic function is that of a medium of expression, of a vehicle of aesthetic feelings and emotions. It is the medium of the feelings which are aesthetic in their character.

62. The aesthetic function is that of a medium of expression, of a vehicle of aesthetic feelings and emotions. It is the medium of the feelings which are aesthetic in their character.

63. The aesthetic function is that of a medium of expression, of a vehicle of aesthetic feelings and emotions. It is the medium of the feelings which are aesthetic in their character.

64. The aesthetic function is that of a medium of expression, of a vehicle of aesthetic feelings and emotions. It is the medium of the feelings which are aesthetic in their character.
71. In this tragedy man is a being who must answer the question: Does being have any meaning?

72. The skill of being of the kind of art resides in its absolute finality—set as a being complete for itself.

73. ...except for the memory of the power of being unbodiless in the photographic play, all act would be in delusion. If not wholly absolute

as the identification (we know of all men) is more like a cloud confusion of oneself of one's own consciousness within the moment of presentment of Act, keeps alive one sense of the omnipotence of the soul which is to fulfill, to actualize, the soul's potentialities, the intimations of the culture of the memory, of the being itself.

Teresa of Avila: 
Memory of reality creating act of fulfillment of creation existing

Volume VI, p. 135.
136

Volume VI, p. 136.
In all its emotive existential effort...
Artistic pure possibility. It is for this reason that the aesthetic 
attitude and perspectivity make 
their self meaningful and tolerable.

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

The essence of the personal quality 
and all genuine speech is 
self-disclosure, self-publication, 
self-announcement.
The whole of speech and act 
issuies in the actualization from which 
it origin: it has nothing to do 
with projects where end and 
means are separated, and so may 
or may not come together.

Art and human utterance 
generally, however regarded, stands 
privileged to the fact that what 
was once not said is now said.

Just utterance is not something 
which translates the unsaid or what 
can not be said into speech: 
this is its very word in speech.
123. Art as original or first utterance is then, the first act of formgiving to perceiving sense and form properly considered, of 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 oneself to oneself, and at the same time own oneself, at the same act, to wish for, and indeed be in on against the world (all that is other than oneself).

124. Unfortunately the tendency to consider the excess a good thing is absurd and of the sort of spontaneous valuing as never being shut off by the practical cause of living, attending to and prizes the aesthetic growth and distance to like valuing the superabundance which keeps the source clean.

125. The real responsibility involved can best be understood when we consider the ever-present possibility of the insane not being into the act of and disguising itself. The act and when we understand that act is no pastime, but very serious in essential business.
109. The artist more than any other man has a strong sense of what we have called the nobility and the pathos of existence. He feels and is impelled more strongly than others by the sense of radical unimportance of his existence and by the submerged memory of what it is like really to be.
113. Spontaneity leaves a semblance to participation, at least in this respect: one cannot escape it, and it brings new life into being out of oneself. Moreover, one is vitally pregnant or not pregnant at all.

114. The aesthetic man is the stranger, the outcast, kindly avoided of which the suicidal and the absurd become progressively more desirably active in proportion as they become more self-contradictory and impossible. "Hallelujah to Michelangelo!" "The Lord Song of J. Alfred Prufrock."

115. Freedom in the sense of spontaneity is not the same as "freedom of choice" and

116. Criticism and criticism equally have disregarded the fact that all our tangible reality has its being and its end in unformed synthesis of feeling and image which are fulfilled by aesthetic purposing in its removal of spontaneity.

Volume VI, p. 141.
The "dream" of art is nothing more than a dream, but it stands as a reminder of our capacity to be the original free makers of our self-in-the-world, whether in dreams or in our working involvements.

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

Modern art was first to put on exhibit, the nihilistic, the petty, the despair, and the death of humanization and depersonification of the existing man in our time. [Sartre - Dusea]

The concept of the "art" thing which only has to do with art in the nature of a directive record which helps us determine the locus of the enactment which is art and also affect us in a certain way. The other to act out the enactment.

Volume VI, p. 142.
150. Are, indeed, as the person whose
very of feeling and imagination is
such that. These aesthetic formations
consciously and distinctly become
actualized without. The more
objection embodiment of overt
actions such as are involved
in the construction of the act thing.

The existential effort and decision
of human beings in action

Choose my self,
Choosing others.

"Being free to be free" only moral good

153. The final limits of both art and
morality are the self-affirmation
and the self-negation of freedom
which manifests both art and morality.

Undeniably fact—disputing immediately

Volume VI, p. 143.
Truthfulness of act (conversion of philosophical truth
broaches the proposals of the philosophical
enabling clause: before anything
else—made by the whole man,
to and for himself out of
profundity ontological self-foresee.
A man enters with his whole life
into such proposals.
If he chooses to share them
with others, it is because no man
can choose to be free without
choosing also his fellow—
choosers, human and divine.

Sunday
sleep if I lose
memory.
As the
answer, I
find it
in a vague
music, a
fugue of
the only
finality.

Night
forming the
to Christ's
footprints
why to

Luther
process
s

Volume VI, p. 144.
Statement on Art on Paper

I know that above all else art must be the
true freedom giving us a truthful touch
not truth on the surface of the world, but the honesty of self,
the honesty of the present strivings.

In my work I must learn to
strive to bridge the distance between
present and contrast. Every line,
every form, every color, every
object must contribute to the
whole piece as the whole can
only exist with the parts.

In the radical landscapes
and pictures of landscapes,
there is a sense of isolation
of line and form of both
dystopian and reality.
The office
of the
the
the
the

Volume VI, p. 147.
Images' and cancellations.

Not hearing the familiar
of the so-called idiosyncratic
much of my memory as
clarity from dream. It
is the aberration, the left-over
feeling, thought, reaction
that enacts the imagination
in an image. I am told it is
much like the dream-plot
capable of being and
exacting disjunct simultaneous
the phenomenon of remembering
a dream and what is like to
Dream. Reassembled the way
one becomes more in and out
of aesthetic presence, in others
words, dreaming while awake.
Casting the familiar even pictures
as the use of a photograph
of the whole. Authoritative
fragmentation within fragmentation.
The camera's innate honesty
finds a feeling of weakness.
In what exists as a metaphor for something other than the recognizably object-like experiences of the region of object-like things, the subject of object-like things is the figure of the same operation of pure possibility. It is the remaining of the balancing of opposites in which the subject is not neutralize but rather to intensify itself.
Volume VI, pp. 188-189.
• Available in sheet film sizes; 2¾ x 3¾, 4 x 5, 5 x 7 and 8 x 10 inch (5.7 x 8.3 cm, 10.2 x 12.7 cm, 12.7 x 17.8 cm, and 20.3 x 25.4 cm).
• Color-negative film designed for exposure times of 1/16 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:

<table>
<thead>
<tr>
<th>Daylight (No Filter Required)</th>
<th>Photolamp (3400 K) (with Kodak Filter No. 80B)</th>
<th>Tungsten (3000 K) (with Kodak Filter No. 80A)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASA 100 21 DIN</td>
<td>ASA 22 16 DIN</td>
<td>ASA 25 18 DIN</td>
</tr>
</tbody>
</table>

Exposure times longer than 1/10-second are not recommended. For long exposures, use Kodak Vericolor II Professional Film 4107, 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:**

<table>
<thead>
<tr>
<th>Output of Unit (BCPS or ECPS)</th>
<th>ASA 100 21 DIN</th>
<th>ASA 22 16 DIN</th>
<th>ASA 25 18 DIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASA 100 21 DIN</td>
<td>ASA 22 16 DIN</td>
<td>ASA 25 18 DIN</td>
<td></td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>Between-Lens Shutter Speed</th>
<th>Synchro-</th>
<th>2Bf</th>
<th>M2Bf</th>
<th>M3Bf</th>
<th>3f or 50f</th>
<th>Focal-Plane</th>
<th>6Bf</th>
</tr>
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<tbody>
<tr>
<td>Open</td>
<td>X or FR</td>
<td>220</td>
<td>130</td>
<td>180</td>
<td>320</td>
<td>1/25-1/30</td>
<td>180</td>
</tr>
<tr>
<td>1/25-1/30</td>
<td>M</td>
<td>220</td>
<td>NR</td>
<td>170</td>
<td>300</td>
<td>1/50-1/60</td>
<td>130</td>
</tr>
<tr>
<td>1/50-1/60</td>
<td>M</td>
<td>200</td>
<td>NR</td>
<td>160</td>
<td>300</td>
<td>1/100-1/125</td>
<td>85</td>
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<tr>
<td>1/100-1/125</td>
<td>M</td>
<td>170</td>
<td>NR</td>
<td>130</td>
<td>300</td>
<td>1/200-1/250</td>
<td>60</td>
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<tr>
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<td>M</td>
<td>130</td>
<td>NR</td>
<td>110</td>
<td>300</td>
<td>1/400-1/500</td>
<td>44</td>
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<tr>
<td>1/400-1/500</td>
<td>M</td>
<td>100</td>
<td>NR</td>
<td>80</td>
<td>300</td>
<td>1/1000</td>
<td>30</td>
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*For use with bowl-shaped polished reflectors. If shallow cylindrical reflectors are used, divide these guide numbers by 2.

**Bowl-shaped polished reflectors:** 12-inch; 14- 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.
"The torment formerly diffuse has acquired name and address."

Bergman
Color prints are more brilliant and slightly different than color photos. More stable, particularly yellow.

More controls. Change in contrast overall. Certain areas color.

Color separations.

Studio shots: thru red, cyan Supers (blue-white green magenta)

Don't need black "print" material.

Red blue + green all high density filters. Hot.

Low contrast. Staff contrast.

denakers clever to get some contrast.

Use step scales to all match on a densimeter.

Can print rich black + white print. By taking off the mattes and running it through all three dye.

Neutralize.

R B G filters.


c i m prints

209
2. Working from color neg./color transparency
from transparency
in enlarger
sep. negs.
matrix

Transparency does not have full wavelength span.
Compromising by dye themselves in second generation
Highlights muddied
Blacks get dark
Reds get light
Blues shift green
Yellow shifted

To correct: masking
Sep. group has more contrast than a print
Mask on by-white film - heavy
Highlight mask clean
Shadow mask detail
Principal mask range of paper

Each color

*from sig. neg.*

pink layer - takes care of masking
due to in matrix

pan matrix - gelatin itself is dyed
dyed sensitive to all three colors

reg. matrix -ortho- can use red safelight
dye transfer paper - gelatin layer

not sensitized

Lavg. Saxon (cp) 195

Can use double weight paper - fix it
unexposed in hot water

then wash thoroughly 2 times.

dye can be applied in any order

yellow 1st - may spread slightly

magenta 2nd

cyan 3rd

Volume VI, p. 211.
Acetic acid solutions 1%
Normal / mix rinse
Acetic acid holds dye on
No acid dye would disperse

0.05 mol acid / mol dye is enough

Dye
Cyan 4 mins to transfer
Yellow 2 mins to transfer
Magenta 1 min

1st wash water softens highlight reduces=
middles etc shadows
remain the same

Wash matter after transferred
in hot water to remove acids
Then can re-dye & dry.
maybe off center?
leave border purple
rock when frame off perpendiculare
Saturday Oct 23rd?
This cold rainy day and the
resolution 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 may have a very clear
picture of my priorities to do
the paint in the front. I am questioning all
the constant scheduling that
things in and spend time for
the next that has that
tech done yet. It is
interesting that others see my as
Constantly working and see
myself as not working enough

Volume VI, p. 214.
"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:

49. I find the human body beautiful but I would never do a nude just standing there. I would never do close-ups of elbows and breasts grouped and 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 a thing that thrusts out of complexity." D.M.

49. For his unied mistrust of surface reality, he uses to surrealists those pricise techniques for subverting our preconceptions — surprise, incongruity, visual puns.

Volume VI, p. 221.
Two. pm.

The sun is shining again at last—it is a beautiful day. Wanting me to do everything possible—just that. Have been struggling between three outcomes.

The Jules Garrois with time and space along trying to drag space along—space resists successfully.

Some extent of conversation:

I think your work appeals to many, whereas I love it emotionally. Yet there is a profound intellectual working up to it, and though it is here, I know all the "right" decisions were made.

My work is so many levels of perception from the instant release of the canvas to the proper view of the constant time.

The yes and knowing; the no. The instant and continuous. The many that are not quite all they could be—but that brings in the editing process when I see the image come up.
on the contact sheet again. I have the choice yes or no. It is yes then the knowledge of the content is sound and it becomes its own reality to be dealt with accordingly. Given in the WC's are the growing 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 — our place, time, space, existent.

As the pieces progress, they often veiled media. The process gives back to me information about the act, resistance, rejection that is the excitement I give and take. I want all that to be evident. I want to give a view of a reality which is initially photographic or not that can control the veiler made him external take make him have to deal with the given and yet not so black and white that there is no comfort to the point that after reading together

Volume VI, p. 233.
For an indistinct period of time, the middle of the paper wants to read all the information to become part of and fun, of course, necessary again. I am not giving a story, a message, a philosophy, a verse. I am simply saying that I am a new object that with it I do not care if the vision can read about me immediately, read my perceptions. Is someone laughing that is fine, is someone else crying, or aiming that is also fine, all I am saying is can you deal with this?

The form of cutting a figure for example is taking someone from the process make choices, what do the concept you ask?

The fact that the presence is the possibility itself fashioned by spontaneity itself. The act is like dreaming while awake, reaching the very core of myself.
the idea, reflecting everything and
nothing at the same time. It
makes everything else incomplete,
possessing a falsity 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 chair. 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 what subject is not
what it is about.

Of is about the perception
of the chance. The affirmation of
is about a value of existence
that makes everything else
worth doing. It is about doing
the act of doing. It is about
the doing. Perhaps it is a
mirror. The sum total of all
acts that have brought about
its very existence.
accept it as nothing extraordinary: To point out the abnormality would be rude at best and dangerous at worst. Once we began to wonder why we alone find the circumstances unusual, the end is that we begin not to doubt our own eyes but to doubt our experience that has taught us that people do not lie.

John Canaday

I have come across it again: Two-two makes eight is in my humble opinion, nothing but a piece of impudence! Two-two makes eight is a facsimile dressed-up fellow who staggers across your path with arms akimbo and spits at you. Mind you, I quite agree that little two makes eight is a most excellent thing; but if we are to give everything its due, then two-two makes eight is sometimes a most charming little thing.

Dostoevsky

Notes from the Underground
Man's situation is ambiguous. He is not 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 oppose himself to it; the absurdity of human existence is its foundation. Thus just this: that man, although in the world, is estranged from it; that he is engaged and disengaged. That while the world constructs 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.

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, the things we wear, are actually taken for granted and thus not really seen. Our shoes, for example, are
10/29.
Something really greets me has come out of the shooting session w/ looking at landscape through the lens adjusting it as in the actualities has brought me to a whole new excitement about the use of landscape photographically. I am particularly interested in shooting large 4 x 5 color landscape work for the dye transfers and then bring in from the paint chips and paint - the idea of framing - the use of color + neutral tones to emphasize the contradiction between "real" space at space as viewed on a flat piece of paper. exp the potential image
I. I said something some I must record. I add I have a feeling from my work of the cinema that she had had a dream—a series of my films were all very as though I would discuss each one it would turn into a full length feature film. The projection of the long shot image, Simon, well-lit upon moving of the next image for discussion. This was a very valuable perception to me particularly in its depth of affect on the audience.

The idea of the image extended beyond the paper cold of encouraging the imagination to continue. It seems to extend to extend to realize that this queen is a part of—a piece that fits into a larger whole. Only the

few pingle moments of light the rest of the film was dark.

250 Volume VI, p. 250.
when I first awoke I saw the image as never before. It was to 
just around but not convinced of plus 
they were paintings or prints or 
anything else yet I wasn't like 
looking in front of a person but 
much like an animation of people 
of movement and not being here. 
But being somewhere else. I 
saw them more vividly but 
out of forced placemates I 
probably wouldn't have mentioned 
it. The word cinemat 
touched it all back. 8. 11/68

Sometimes I just sit so 
and wondering if it actually 
with it. Then I come across 
an account like this, and it 
seems like you if it has reached 
someone and it that seems important.
positivplat

Leatany embossed

neg plate

grid etched lines
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 0.007-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.
Sunday Nov. 21

Hang yourself; you will regret it; do not hang yourself, and you will also regret it. 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 gentleman is the sum and substance of all philosophy.

—Kierkegaard

Volume VI, p. 267.
December 17
The end and the beginning of this journal and the next.
It was a gorgeous, brilliantly sunny autumnal day for the dyeing back—a perfect day for photographing. Not everything I saw impressed me as being like that. The land gives more beauty than I wish to select from. Somehow it seems more important that I save than that I photographed. Sometimes memories are plentiful. Their beauty is seen in photos still. Never to remain just that would be destructive to the flow of the land. The sight was conscious, reminding me of his statement, "These are weeds, but listen: there is nothing lower than the rooftops." I owe so much to him, vision, encouragement, respect.

It's time to start a new chapter.
To P. his vision, encouragement, and respect.
December 15th 1976

They is always something wrong about beginning a new journal. Some pauses, some excitement, doubts and fears, and knowledge. The first phase 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 story events that make people object events that make one set a back and make considerations. This is such a time but they are so complex so familiar are many that they must unfold through accumulation which is what the function itself is.

The Psychology of Imagination
Jean-Paul Sartre
Philosophical Library, New York 1943
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 correlate, the imaginary.

The method.

1. As long as that consciousness remains unaltered, 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 fact 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."

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

3. To perceive concursus, imagine:
These are the three types of
consciousness by which the same
object can be given to us.
In perception, I observe objects. The perception of an object is thus a phenomenon of an infinity of separate and concurrent and diverse entities at once. Can it be conceived of as a single act of consciousness? Can one perceive a thought? Can one think 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 definite number of relationships between the elements of things, the thing which constitutes the very essence of a thing.
p. 35. Thought, reducible to sensation, is consciousness 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, is not identical. Clearly, the relationship of the object to the act of consciousness of the mental image is the object as an extension of perceptions, that is, in its bodily and sensible form, but reduced through an effective analogue.

p. 146. ... it is very evident that comprehension is realized not only by construction, but is also understood as the rule. The elaboration of the scheme and the elaboration of the scheme and the elaboration of the scheme and so on becomes conscious of this rule.

237. The dream, belief, but not as realities.

238. In dreams we cannot perceive or imagine.
The very fact of applying it.

That helps the scheme, if it constructed there is nothing more to understand.

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

p.119: Imaginative consciousness represents a certain type of thought: a thought which is constituted in and by its objects.

p.135: There is an absence of time as of space. In the end, it is not of any actual scene which duplicates mostly an actual scene which is happening right now remains an unreal time.

225: The dream is a phenomenon of belief, but not a belief in the images as realities.

228: In the dream consciousness cannot perceive, because it cannot emerge from the imaginative attitude in which it has enfolded itself.
245. The dream is the perfect realization of a sort imaginary consciousness, which is absolutely no object and towards which no external point of view of any sort is possible.

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

247. "The imaginary world occurs as a world without freedom: no as it determined, it is the opposite of freedom, it is fatal.

The events occur as if not happening in correlation with a consciousness which cannot help imagining them.
From this it results that

...
use to conceive what a consciousness would be, which would have just 
its "being-in-the-world" and 
which would be the same thing 
refused of the category of the real.

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

268. Is the imaginary function a 
contingent and metaphysical 
specification of the essence consciousness, 
or should it be discerned as a 
constitutive structure of that essence?

269. A postulate of nature makes 
simply speculative, not to say 
affirmative, and then to 
produce that which is the mode of real existence 
among others.

270. If a consciousness is able to 
imagine it must be able to escape 
from the world, by its very nature, 
it must be able to cut off efforts to 
withdraw from the world. The word 
it must be free.

Volume VIII, p. 8.
268. Imagination is not purely and simply the world negated; it is always the world negated from a certain point of view. Hence, the one that permits the positiveness of the plausibility 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, to above the constitution and the relations 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 What the artist first has an idea in the form of an image which he then realizes on canvas. This mistaken notion
aeas from the fact that the
painter can, in fact, plunge with a
mental image which is as such
incommunicable, and from the
fact that at the end of his labors
the painter presents the public with an
object which anyone can observe.
This leads us to believe that
there occurred a transition from
the imagination to the real. But
this is in no way true. That which
is real, we must not fail to note
as the result of this brush stroke
the stickiness of the canvas, its
gain, the polish spread by the colors.
But all this does not constitute
the object of aesthetic appreciation
what is "beautiful" is something
which cannot be experienced
as a perception and which, by its
very nature is out of the world.
A painting should be conceived as a material thing visited from time to time, tending to make the spectator adopt the imaginative attitude of an unreal which is precisely the painted object.

281. Aesthetic contemplation is an induced dream and the passing into the realm of an actual waking-up.

281. Qualis never beautiful, beauty only applicable to imaginary can not influence moral object.
This Dec. 17.

A most unusual exhilarating day.
TheCurrentUser show—specifically,
the Adam Park Series piece of box
more than inspiring: yet there is a
sense in the hand of treatment of
art of a certain kind of looseness of
object that puts me in a turmoil of
conclusion and fear of huge WHY?

Taking each painting, trying to
flip through its scenes. to get
the essence of its creation. It was my
mind and power behind it. Simply
wanting to sense, receive, feel, image
part of it and sort; pull together and
build up. I am afraid. I went
to the Moma Friedensheim
Gallery and I was totally
entranced. Such an incredible feeling
for the sense of possession came
over me; of possessing cameras
for a frightening yet exhilarating
feeling (and all I could see was
my work, my paintings, my prints,
my photographs there in the well
climbing life-thing on that floor
and ask the huge questionnaire art?
The dichotomy of the desire and
living appalled at its intensity.
To like having a dream and waking up only to find that it's not true. That it was a temporary materialization of some hidden away feeling. Set the questions, the doubts, at the very core of validity. The recognition of the absurd and the existence of pre-emptive realization. For our own thoughts and aspirations are at the same time both all-important and totally meaningless. It is something I have realized over and over again—
a logical thought pattern that never closes to you sense. In reality, important and necessary.

We all take ourselves so god damn seriously—concocts has always been
much more profound. Tragically.

The ability to laugh at it is to open a

decent distance from and the

make-believe, from and the

time moment in which

I was able to say nothing else. I think

The laugh is the apple of dismissal

Aridal note on expediency of the

day. husband up his arm

sitting in a splendid array of

reds, pinks, yellows, greens, and

blues, wading across the

Volume VII, p. 37.
and yet it was all there all alone
in a way to see without construction
without formal thought without
feeling it simply existed and
then faded and was gone.
I feel清晰度 with a happy
friendship feeling good about
the questions with no answers.
Perspective distance balance.
Volume VII, p. 36.
All and set - Sat + Sun + Mon
buff 3 plate 1st
frames buff legs 1st set 2nd plate
waxed brownish 2nd set 2nd plate

print 3rd set Italia!
Sun proofs. 1st set multi colored text 2
and set sides 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 the trouble in the world. Where is the balance? That and always reminds me of D and I keep trying to remember my thoughts at the time I accepted myself as an orientalist. Perhaps I need to really have more words, make everything easy. They can be changed quickly. Little trouble, but the feelings don't change nor the gnawing away by questions not the clearest of self-recognition. I am not enjoying the law, but has clarified nothing for me. greenslip. I think of relaxation I was_correct but the need to not do always exist for the most part unrecognized. The order of important discipline a must yet both become abnormal for the conclusion. I felt an overdose.
Kodak Octachrome 50 Professional film. (Tungsten)
ASTRO. 3200K Tungsten lights
Straight: no filters.
1. Satinlace w/ yellow diff. filter

2. Landscape w/ dried sky

Camera

3200

Light

Mr. Gray Card 17 5/8
Mr. from light areas 18 5/8 60
Light areas 19
5/8 60
30
15

Volume VII, p. 43.
1. Quay Road
2. 1
3. Fairlawns Hotel
4. Christmas Cruise
5. Christmas Party
6. Christmas Celebration
7. Dinner with Family
8. Christmas Party
9. Christmas Dinner
10. Christmas Day
11. New Year's Eve
<table>
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<tr>
<th>No.</th>
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<th>f/Stop</th>
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<td>7/8 30</td>
<td>15</td>
<td>.8</td>
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<td></td>
<td>Mr. white 18</td>
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<td>Mr. 17 very dense</td>
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<td></td>
<td>18 overall</td>
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<td>12</td>
<td>Alice painting Mr. 18</td>
<td>7/8 60</td>
<td>15</td>
<td>.8</td>
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</table>

Additional notes:

- Adobe Max Daylight ASA 64
- Filter conversion 70x3000 x dynamic

Volume VII, p. 45.
8. Mr 18
   17½ fitted 5/8 30  15

7. Mr 18½
   17½ fitted 5/8 60  15

6. Mr 18½
   17½ fitted 5/8 60  15

4. Mr land 18
   F 17½ 5/8 15  8

3. Mr 19
   17½ F 5/8 60  15  8

not - measure incident readings of light for evenness of illumination

Volume VII, p. 46.
2. land 15 1/3
   13 1/3 filled \( \rightarrow \frac{7}{8} \)

o/s y 18/3
17 F

Shoot for land mass.

18
16 F

17 1/3

17 1/3

5/8 15
15 1/3

\( \frac{15}{3} \) F
Christopher Kent
Art on boards, fine lights, window, roof, staircase.

"Window with Blind"

Understable


Another occurrence of the Big Apple to spend a few dollars on a painting sifting things like As the long, young times, down a conversation. The major appointment at shows. One we really want just a hint of the money it takes to have one bit of material, able to create anything--so deep or feel actual ache. Broke the Toast Mitchell show from the Led but ugly and eager. That there is so much material. Our need, bad act, being shown. It is just exciting and boring. It is consisting of things at the struggle to let be that as often also the quality of my own work for purposes I sell myself? The ethical question for acceptance and next.

Volume VII, p. 52.
I was trying to maintain a perfect
able of stage of tone it's emotionally
able to be caught up in that
When depression starts from depression
in another one can be Brooks and
renew the rhythm of ward
It was incredibly depressing. To
thinks of being that aspect the
should be set all. Yet there is
an incredible positive factor in the
world of human intelligece.
One says.
It is teachable and it is
born and it is born with dignity
its amazing amount of life
one person can explore. And one thing
I know is that the people did not know
it is a forgotten point: the point
one considered, perhaps, that put
some invisible point for humanity
and should not be considered
can be taught.

Golden years we saw, as he is
an - so secretly can not laugh
the children's state, much of
that coma with nobody, I am
and that people feel: the really
clique, they do not insert
when to stop when the carousel
ismerry, dizzy has finer performances.
Are in one show and felt that
know when? I think that is a
bravest aspect of my work to
never want something nice and
taken in style, nothing to know
that it is finished.

Dec. 29th
I am home
letters from the De.

a little intellectual
and was right.

To paint the thing -

spasmness - na.

The canvas if I
Do not be afraid

Natural variation
right, resilience
then released
dispersed the
countertops I
usual exclama

I can never ace
only what I do
that I thought

of what a pain
and profoundly
right. Then this
whole man, and
this content.

Value and life
and fragmen
Idea for 2nd plate for landscape set. Completely drawn plate over photo plate possibly or others as well.

Possibly printed 2x in diff colors slightly off register.

Desired aspect:
- perspective aspect
- departure of usual not departing like a peci
- not a second le
- must after dummy cut
- monochromatic
- binocular (Werner display)
- right eye work
- pictures cues themselves
- added to interposit
- inspiration relative
- height end
- relative bug shadow
- motion pace
- departure from chief head
- problem 2
- solution could
Mon. Jan 19th

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 finished while working constantly about applying for jobs and getting the leads that still have to be written up and color printing. Sometimes it seems so full yet there are so many other things that need attention. I have been unable to work out a workable schedule. My photo keeps getting pushed aside. I really must get some work. (Unsure if it be certain positions) and my own desire to do them! That is so easy to lose track of. There are enough hours in the day and as I have often written here I hate the necessity of sleep as it becomes a refuge for blocking out a million thoughts a minute that pass through my mind.

Volume VII, p. 67.
on. Focus 'more real than real'

Dep. 12 eyes when change viewing distance automatically - that really see! Thing out of focus, but the fact they are out of focus on the retina. Where in design it is apparent that further things are either in focus or `less in focus'.

must think of perception as:

(non picture) anything you construct
optical information decoded by retina as mass space gradient by linear signals: gradient of intensity/gradient of motion/gradient of clarity (visual retinal principles)

other scales for particular visual features

Construction of many particular percepts but
not like any one by him.

series of information input

alter visual field (perception)

Cannot enter in to hand what we see.
Among what we view as information, usually very much influenced by expectation, not because of familiarity, but because unusual data reaching the senses are powerfule the brain must interpret as correct.

Saturday 1/15

After having read through all the past volumes of these journals, I can almost afford to write so much has been recorded of little many can read. Feeling the fatigue of the day, all the late work on the intaglio plates and preparation for tomorrow's printing session, plus the work for a friend 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, to be very isolating working in the shop completing alone. Yet much time for thought and feeling the wonderful thickness of the body, also feel the wish of thought...
11/8 Wed.

...a time and a place for pitching. I can not and am not allowed to tell. Constant threat of isolation, entrapment, confinement, fly in the face of the atmosphere. Constant fear of what, if anything, may happen. Maintains a certain level of peace of mind and keeps me from exploding automatically. So it's been the steady went because I have not been doing very very often. The days fly by and the feeling that everything must be done at once hangs over me. I think it is somewhat unrealistic and yet there are things like getting the rest of the things that are constant threat to time and energies.

And in the same breath I want to isolate myself particularly from people. I feel so uncomfortable the ship gets on my nerves having responsibilities with no authority.
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 concept in our vocabulary, balance, a most of the time unattainable theme for me. Why am I so charged with extremes?

Wednesday—only 2 more words. Thought to focus today on what I might do. I don't do what needs doing at times. I sometimes feel that not doing causes me more restlessness. The concept that not doing causes me to feel there is an explosive restlessness and I knew if I go through my cycles, testing it by doing more! Have been very tired lately. The concern is more mental than physical.
Visual Perceptions - Project

1. photomechanical - photomechanical
   edges - because of the way the eye
   sees (by construction)
   - more edges/strangers = emotional
   - less edges/weaker = intellectual
   (response)

question idea? classes reaction
how much will color intensity effect
the result on "edges"

2. straight
   b. lines added

2. photomachanical - dye transfer
   color - lines of color/edges
   - the definition of mechanical surface
     lines for say "two-dimensional"
     surface vs. depth
   - the intersection of high intensity
     color lines over a neutral
     "realistic" landscape

premise: straight mechanical nature
   lines disappear with depth of an image
   = our of the shallow screen
   feeling - "looking through"

Volume VII, p. 78.
Long distance

2. Difference between long cut quickly
   off plate vs "within" plate image
   + "lines" on separate plate printed over or undet plate image

3. Realness vs.
   5. Ambiguity (abstract)
   2. How clear, color, effect (realness)
   By abstraction of the two dimensional photographic image.

Possibility of comparison of straight
   film positives

Newly actualize greater strong edges

Abstract: In the field of
    physical, objective, scientific
    intellectual, educational

Inducing Dreams w/Pictures (research)

Volume VII, p. 79.
Friday Jan 21

It's coming and I cannot fight it. There is no strength left in me. I want to rock myself to sleep crying. It is not enough nothing is not enough of anything. Why these constant cycles of the cyclical forces? and there is no one to pull me up. No one but myself and I am tired of very tired of.

I am disconnected. I need to be alone totally, and there is no where to go. Edit my thoughts perhaps. I should leave them turned as well. They are of little use to me now.
One last cigarette, a few last thoughts.
I keep trying to establish some space and attitude. I hold de musch held.
Heredity people in general - I just keep flunking off these suicidal people in my life with whom I have self-contained imposed completely.
been completely isolated completely.
And also of the two things.
So many times I think thoughts are
not into words they are.
Shallow and empty. But they are
set to deeply within my very core.
It's existence and the efforts frustrating the resolve once again.
Will come must come, leaving
only the power unanswered question
of why it must all painfully come.
Again. So many value goals.
like importance meaningful
and value itself are totally
confusing within the mind.
Though they logically and the
body react to them emotionally
Where is the balance? Where
is the flaw... the peace of mind.
And why at these times do I
change from the thoughts of
mental illness?
Slides 1/24

Oct. 15, 1954

Daylight 70° 44

Sky light film 18

Light conditions: overcast, daylight

#1. Reflection reading

14 1/2, 15 feud-off

Gray card reading 14 1/2

Print reading

Neutral Woman Will print 16 1/2

Reading through sky light filters 15 1/8

5/8 15

Neutral 15 1/8

#2. Woman with a blue sky piece

16 (5) 5/8

5/8 5.6

#3. Extra chair front tint

16 1/2 5/8 3/4

5.6

#4. Man on a blanket middle contrast

14 (15) 5/8

5.6

Volume VII, p. 93.
#1 Spring Snow Storm
average 6/2 reading 17 **35 8** 5.6

#2 Rainbow Aerial
w/ Gray card 1/4 15 3/2 5.6

Nebuchadnezzar Duplicating Film 5071
5200 W/ B 858
Conversion filter

1. #12
2. #11 17 4/1 w/o 4 5/8 1 1/2 5.6
3. #10 expose for density in landscape 16 1/2 16 1/2 w/o
   2 5/8 1/2 5.6
4. #9 16 3/4 w/o gray card 10 1/2 15 3/4 4 5/8 1/2 5.4

Volume VII, p. 95.
I guess you are then that is what you are. I do not think you are. A man that you are so strong that you do not have concerns with frustration. I see that you are weak when it is over for you, it is over for me. You must look towards what the best is that you can get out of something; amusing what you prefer. That this is not what you will be doing in so many months of years. But that you have chosen to do it in some and that choice must have been made. And these choices are as important to everyone who is seeking about what they are doing. Just like you. Images are as important as images to place some one close to them. You must be sensitive, you must learn to stop and practice. They are very personal things and not to be shared with others.
not as a defense and not
discounting. But as a way
does not. You must be
discomforting to what is happening
new what is real at the giving
time, projections are painful
and always disappointing
you must rest your work
relaxation and energy?
you must help realize that
slow thing has its importance
eye all or your personality
you inherited, there is not
proofs prove logs. You work
in preface 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 vaguely. You must
at most of what happens
fall off of you and reason
how only what is important
in what it gives you peace
of mind.

Volume VII, p. 108.
Paul, Mon. Feb 21st.

Tripped - 3rd dimension shading. 

Really significant test 1.

Paper becomes irrelevant when it sky.

Prices - hypotheses - vertical right edge.

Intellectual response - 3rd dimension.

Emotional stress这批 comments.

What causes - fact - inattention.

Intelligent - followers - thorough.

Sitting and organizing.

Walks the intellectual highwire too closely. We look down and yet not.

What we see - and full the

Fact quickly gets a feel of a cliff - skiing.

We get backed up without edge.

act as a reason for living and not

Living for a reason.

Defining death is useless - it does nothing.

You can argue about it all day and

It will find more.

Profound is our self-esteem for

Insecurity.

He can publish for honesty.
February 21st

Mastery of integrity is one of the two words I must keep utmost in my mind. The thesis heart up terms of the leading formal statement, if very simple, it must clearly 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 makes the honesty of the work. Yes, there is a consideration of the photographic moment in photographic vision.

The technical operations of the size, figures, their philosophy, color considerations, all very simple considerations in terms of constructing a piece of work. But what actually went to get at if the "yes" the intuitive knowing the gut-level reaction that we all have and then try to explain away. I want to pay homage in a sense to our instantaneous, 

Volume VII, p. 142.
12 Visual perception revisual thinking

To see emptiness means to place into a percept something that belongs there but is absent and to notice its absence as a property of the present. 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; everything in it has taken
on a different light by
atmosphere. Have changed though
They are physically the same.
This is the effect I want to get
on my film.

122 concepts drawn through non-
recognizable visual information
from atmosphere/face

233 two kinds of perceptual thinking
Entitative cognition — Takes place in
Intellectual Cognition
Collect date then combines

A perceptual field of freely interacting

involves great deal of thinking and
problem solving

Records Total Storage
March 5, Saturday

It is pleasant being upon the early morning with a sense of purpose. Today I must write. The quiet is like a blanket surrounding me, protecting me from the drivel of noise. This writing upon beginning wasn't thought to be so helpful in the Silas, but in the end, more important than anticipated. I have always enjoyed the act in its past distraction 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 to be upright, whole, and yet in the other hand I want to and someone my zeroed numeral sheet and and here, it is all here — every thought, feeling, concern and meaning. Tell you have to do. I read it and I don't want to deprive you of what process. But I have chosen the normal to complement and that is what I plan for today.
painting notes thesis

80 NOW Large size 1 red
single plate 2 color
grey green
Red kept back green thru miscellaneous
press try blue shite

Man on a blanket 2 red
2 single plate printing 6 printed
6 double plate printing

something between
A printing and contrast printing

7 plates women's wall 2 red
2 dp ed orig proof try to match
6 dp ed on F P key pieces
Triptych I II III 1 red each
All dp as close to orig proofs as possible yellow

Landscape 1 2 3 red each
2 dp split photo plate red line plate
6 dp on w c key pieces
split color photo plate red line plate

1172 Done 25 number 9
Part 5 knt

Volume VII, p. 155.
Laundry is red
all over sky pieces
yellow green shot plate
Coloeb blue/ silver gray air plate
W/travy at strong angles to create
surface pattern.

Boy & girl heart plate red
Call d/p. photo plate rose more compact
like heart graph plate red
outside area only.
Printing Thesis show by April 15th.

1. Did Ono Lounge Chair
   - must print A1P O*
   - single plate unless
   - make test print + four middle
   - light blue photo?
   - overall yellow/green/grey colors

2. Man on Blanket
   - single plate printing finished
     (not - no w/c sky pieces)
   - optional printing
double plate image
   - plate work. Finish gen. scraping
     print between the 1st. contact

3. Woman and Wall finished
   - use 1st proof as artists proof
   - optional w/c sky proof match later
   - at times try over blue sky w/more light
   - eventually work w/transparent shadow and
     limits of transparency

Volume VII, p. 160.
I. Good proof - use if can rematch
pass plate work - arm right

II. Plates finished
need matched A/F w/ I collines
(dig proof sent to Boston show)
wide proof A/F into I no lines

III. Plate correction - lines on legs
must proof to check
match I.

Hung vertically or horizontally?
Need and set for color news pam.

Sunday printing press
16 prints
1/2 plates double set

1. Panic Tree Landscape 1
optional on W/C sky piece good A/F
plate finished - no work
off tone 1 print on white paper *opt.

2. Landscape II
optional on W/C sky piece (green lines?)
reprint need sky piece w/gold lines
reprint on white paper *opt.
The lawn chairs must repunt on new w/ a sky 2
pieces - 2nd lights are plates completely finished.

Day And Night

Orig proof - burn plat a/ only more opaque more punk
2nd proof w/2nd plate - puncted underneath
quicks overall sink cast from Algolik Chroma Ink
→ talk to judi - take wipe? try
must work w/ wiping!

pad left side around embossed
react.
March 3rd
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 636 show is on the wall.

Jesus' pint is ready to be
mauled forenoon - and by
official Jesus meeting before the
show is in the morning. The
weather is incredible though
slightly better. I'm sure the feeling
of summer - hope appropriate.

That it complements the feeling
of the end of this quarter - if
it's barely the middle!
printmaking
1. Start Young girl and shatter
2. Work large, enframement

2. and set blank for man's face
3. 3rd set well/alone finished
45 triplie - work thru
run dupliate proofs of all plates
check for finishing polishing

Russell - business (212) 564-2510
Home 262-7772
98 Rut Ave. 10014

7. Mark Deb & pastelia piece 2
8. Lounge Chairs 2
9. Landscape #1 1
10. Landscape #2 1

graddkms. 444 2954 ext. CEK

Watercolor 7 39/86
24 3/4 72
l

1 Canvas 3 10
12 20
36 30

12 3/4 96
12 2 24
12 4
36 1/4

12 3/4 96
12 2 24
36 1/4

36 194
216 6
12 4

5

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Volume VII, p. 181.