Dancing on a wall

Jane Alden Stevens

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DANCING ON A WALL

by

Jane Alden Stevens
DANCING ON A WALL

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Jane Alden Stevens

Submitted in Partial Fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

MFA Photography Program
School of Photographic Arts and Sciences
Rochester Institute of Technology
Rochester, New York 14623
May, 1982

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Jane Alden Stevens

DATE: SIGNATURE:
May 15, 1982

Jane Alden Stevens
To Dar

who has stuck by me through thick and thin.
"...but remember, it's a sin to kill a mockingbird."

That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it.

"Your father's right," she said. "Mockingbirds don't do one thing but make music for us to enjoy. They don't eat up people's gardens, don't nest in corn cribs, they don't do one thing but sing their hearts out for us. That's why it's a sin to kill a mockingbird."

from To Kill a Mockingbird
by Harper Lee
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Robert B. Stevens

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INTRODUCTION

The photographs I was taking at the start of my thesis were straightforward recordings of models' gestures and movements. I minimized the importance of the surroundings.

As the work progressed, however, I became more and more frustrated because I did not feel involved in the photographs. The main problem seemed to be that there was a distance between me and the subject matter. A period of reevaluation occurred, with the result that my pictures became more personal. Instead of isolating my subjects, I surrounded and enclosed them with natural, sometimes indefinite objects or shadows.

My photographs became less a statement of the models' personality and more a vehicle for self-expression. I began interpreting physical movements the way I felt them, rather than the way I saw them. The effect this change in approach had on my thesis was remarkable. My attitude improved and the images were transformed from being cold and sterile to pictures that were warm and alive. This report charts the history, frustrations and satisfactions encountered while working on "Dancing on a Wall".

The title of the show evolved from reading an interview with the Swiss author Max Frisch in the Sunday New York Times Magazine from October 4, 1981. At one point during the interview he made the following comment:

"The impulse to write is a very personal one. Literature is for me self-therapy. What a writer does is what the cave man did thousands of years ago when he painted wild animals on the walls of his cave. He painted them to keep his fear in place. I am painting my own ghosts on the wall. It works for me - as therapy or as the magic of art - only if I paint my personal ghost as it really is."
I responded to the above by thinking that this was exactly what I had discovered while working on my thesis. While previously working on visually pleasing pictures, what I had really wanted to deal with was a certain turmoil - certain "ghosts" - inside of myself.

After the work was done and I needed a title for the show, I remembered this interview with Frisch, and the phrase "ghosts on the wall" in particular. I liked the phrase, but felt it lacked something if applied to my work. Since my photographs dealt with people in motion, it seemed appropriate to use "dancing" somewhere in the title. This word has a sense of beauty and grace, which is part of what I wanted to express. I also wanted to convey a sense of balancing, however, and thus came "Dancing on a Wall".

During the time that I was working on the thesis, I had often felt as if I were skipping along a narrow wall which divided sadness, frustration and emptiness on one side from happiness, song and fulfillment on the other. My course had been one that had taken me along to top of this wall, sometimes leaning towards one side or the other, but always straightening up to continue on. Thus, while "Dancing on a Wall" was probably taken literally by most people, it held a double meaning for me that I felt was appropriate.
I began to become involved with the photographic techniques used in my thesis in the spring of my first year as an RIT graduate student. I wanted to make pictures which were so grainy that they would seem to dissolve into millions of points the closer you came to them. One of my teachers suggested using Kodak's 2475 Recording Film as a way to achieve this grain.

I took his suggestion. My first results with this film when using diluted D-72 as a developer were terrible. The tones were fine, but for some reason the diluted chemical left marks on the film that destroyed the image. After some experimentation, I discovered that undiluted D-72 gave me beautiful results. Thus the first major technical problem had been solved. I fell in love with the film, and used it almost exclusively for my thesis images.

At the same time that I discovered Recording Film, I started experimenting with Kodalith film. I would project 35mm images onto Kodalith film and use different developers to enhance the grain even more. I would then take the Kodaliths and contact print them through many generations in order to achieve different effects. The results were mostly disastrous. My experience working with this high-contrast film, however, did have its advantages. When it came time to work on my thesis, I knew exactly what the characteristics of Kodalith film were. I knew what it could and could not do. This was important, as some of the images I produced for the show were printed on offset plates that had to be exposed through the contact printing process. Since the plates were 20"x24", I had to make negatives of that size. These negatives were made from Kodalith film.

The next major discovery I made came almost a year later. In March, 1981, two friends and I tried to see if we could interest one of the galleries in Rochester in our work. We had the good fortune to come across a gallery on
St. Paul Street that had opened a few months earlier. The gallery was looking for new artists and the owner immediately gave us a show date in May. As a result, I came under a great deal of pressure to produce enough pictures that I felt were worthy of being hung in public.

After an initial rush of work, I entered a phase of dormancy. Nothing would work, nothing was exciting, nothing was new. It was then that I discovered I could use two negatives together to make one image.

I had never previously been interested in trying combination printing, photomontage, photo-collage, or anything resembling these techniques. My ideal was to be able to produce the "perfect" photograph by just clicking the shutter, developing the film and printing the picture. I had never been terribly successful at this, but was determined to keep trying. I regarded the use of more than one negative for a print as mildly suspicious, and more than a little tricky. This viewpoint was radically altered one day in April, 1981.

I was in my darkroom at home, trying to analyze the pictures I already had. Why was I so frustrated by my images? I still don't know what led me to hold one negative up to the light at that point and then hold another over it. I put the negatives into the enlarger and made a print. The resulting image changed the whole course of my photography. (That picture remains one of my favorites, and found a place not only in the gallery show that May, but also in my thesis show; see slide #81-Th-12). To others who are reading this, it may seem an overstatement, but to me it was like a revelation. This picture seemed to be the answer to what I had photographically been searching for for a long time. It became obvious to me that by sandwiching two negatives, I could create images that were more powerful than anything I had previously made. I had more control over the final results; these were my pictures, distinctly and uniquely
mine. I stress this because, up until that point in time, my photographs were very reminiscent of other artists work. There was nothing special about them, nothing that could lead one to say, "That's Janie Stevens' work." It had been very anonymous. Now, however, I had discovered a technique that freed me from the restrictions I had previously felt and which enabled me to experiment endlessly.

At the same time I discovered double negatives, I was taking a course in non-silver photographic techniques. One of the alternative processes introduced to the class was photo-aluminum. This was a sheet of aluminum, made by the Rockland Colloid Corporation, that had been pre-coated with a "Liquid Light" emulsion. I was intrigued by the possibilities of this product, and ordered some for a project I was working on. I imagined the aluminum would be polished and highly reflective.

I soon discovered that working with aluminum had many more pitfalls and drawbacks than working with paper. I was horrified to discover that each sheet seemed to have its own ASA. This meant that the exposure time achieved by making a test strip from one sheet would not necessarily apply to the next sheet from the same box. Sometimes the emulsion was spotty and other times it had been unevenly applied. This meant a waste of time and materials and made it less attractive to use than other, more predictable, photographic products.

These drawbacks were outweighed, however, by the resulting prints. The aluminum added depth and quality to an image that couldn't be achieved on paper. While not as highly polished or reflective as I had previously hoped, the effect was still quite unique. As light fell on the picture, it seemed to glow from within and become translucent. I was fascinated by the fact that something so soft and glowing could be created on something so hard and cold. I loved the aluminum and decided to try printing some of my double-negative images on it.
After viewing the results, I decided to print my thesis show exclusively on aluminum. The metal and sandwiched negatives seemed to go together as naturally as a bird takes to the air. Before I could think seriously about printing the show, however, I had to produce the pictures themselves.

After making the initial discovery of the combined negatives, I sifted through all of my old negatives and tried hundreds of different combinations. I found three more sets that worked very well, but production slowed down thereafter. The problem was clear: I had not made my previous images with the idea that they were to be combined with another negative. As a result, the frames were very cluttered, leaving no room for another image to peek through.

Upon reaching this impasse, I made a serious mistake. I reverted to taking "straight" photographs instead of attempting to solve the problem of the cluttered negatives. In retrospect, this happened because I was still trying to achieve the "perfect" picture with a single negative. Perhaps the thought of having to start from scratch in order to make new images was also a discouraging factor. I did not want to have to admit that I had to resort to a "trick" in order to achieve the desired results.

Three or four months were then spent on shooting dancers, friends, singles, couples, children, and adults. (It wouldn't be correct to say that this time was wasted, as at least I was making pictures.) I was in a holding pattern and knew it, but couldn't seem to break out of it. I hated the images I was making and did not want to show them to my thesis board. I knew these photographs weren't right, but it took until the end of that summer of 1981 to admit to myself that the only way I would be happy with my project was to make pictures I would be most satisfied with. The way out of my dilemma was to start making negatives that could be used specifically in conjunction with each other; in other words,
images that were produced by combination printing would constitute the bulk of my thesis show. This meant, however, that I had to alter my whole approach to taking and making pictures. I had to re-think the steps it took to create an image and change my technique accordingly.

I started by analyzing why my original combination prints had worked so well. It appeared that where there had been a clear space in one negative, the second image had logically been able to print through that area. Also, if there was no such clear spot, then the image tended to be of a very delicate, nebulous nature, such as clouds or water. If something was indistinct, chances were that a second negative could print through it quite clearly and not lose any of its own sharpness or clarity.

My new pictures were therefore pre-conceived to the extent that I knew I had to create a clear space somewhere in the negative. This meant that something very dark brown or black had to be present in the viewfinder when the picture was taken. This was not enough to solve the problem, however, as I discovered when I ended up with many pictures with dark spaces or triangles somewhere in the center of the frame. It was impossible to print a dancer with such a negative, since the limbs generally extended to, or off of, the edges of their own negatives. Because I like to take close-ups of bodies, hands, faces, shoulders, etc., that was not going to change. Therefore, the second negative had to be altered. This was done by making pictures in which the clear negative area started at the edge of the frame and worked its way towards the center.

I soon realized that even this was not enough. It was sometimes desirable to use part of one frame with part of another. This meant that each frame was not superimposed directly over the second frame, but rather moved to one side.
The problem was that the pictures surrounding the one I wanted to use would get in the way.

The solution was simple, but ended up costing me more in the long run, as it meant using more film than normal. By exposing one frame and leaving the next frame blank, I was able to slide the negatives from side to side without fear of running into the next image. This could be done by exposing frame #1, putting the lens cap on and exposing frame #2, taking off the cap and exposing frame #3, and so on. This technique provided me with just the leeway I needed in order to position each negative.

After my decision to print the show on photo-aluminum had been made, little thought was given to other printing media. About 6-8 weeks before the show date, however, I had a meeting with my thesis board. Charlie Arnold suggested that some of my images had a graphic quality to them that would not be well served by printing them on photo-aluminum, as it tended to soften the quality of a photograph. He showed me examples of work that had been printed on ball-grain aluminum printing plates and suggested that, if interested, I should contact someone in RIT's School of Printing about the possibility of working with such plates. As I was intrigued by the pieces he showed me, I looked into it.

I contacted the School of Printing, and, after receiving permission to use their materials and facilities, I set about investigating the qualities of the ball-grain offset plate. Since these plates must be exposed through the contact printing method, I had to make large (20"x24") Kodalith negatives in order to cover a plate of the same size. This is where my earlier experimentation with Kodalith film proved invaluable, as I was able to produce a usable negative without too much trouble. After obtaining the negative, however, I was in uncharted waters, as I had never worked with printing plates before. Thanks to
the help of some very kind people in the School of Printing, I finally had plates good enough to hang in the show. (Further discussion of specific technical aspects involved in producing these offset plates can be found in the chapter "Technical Data").

The reason for using these plates was simple, and was alluded to above. I wanted to use some of my early images in the show, but they were much more graphic and defined than my later work. The photo-aluminum, as previously noted, tended to break down this hard-edged look, whereas the use of the Kodalith negative on the offset plate enhanced it. The earlier work, with its more designerly nature, looked as good on the ball-grain plates as my later pictures did on the photo-aluminum. As a result, I used two different printing media in the show and found that they integrated quite nicely. (The ball-grain aluminum images are reproduced on slides #81-Th-8,9,10,11,16,18 & 30.)

The photographic techniques used in my show are not unusual or different from other techniques. I do not feel that I broke new ground for anyone but myself. This in itself was important, however, for being challenged by technical problems forced me to examine the images themselves over and over again. The photographs had to achieve the best possible balance among technique, media, and, of course, aesthetics.
AESTHETICS
I find it difficult to discuss the aesthetics of my work. Perhaps this is because I am not as consciously concerned with issues such as perception, graphics and geometrics as I previously was. Such topics lend themselves naturally to logical analysis. However, the main thrust of my thesis, the expression of human emotion, is more subjective and less easily defined.

Before starting work on my thesis, I regarded the most important aspect of a photograph to be its design, or "look". A picture had to be visually pleasing in order to be successful. All lines had to converge just so, this object had to be either sharp as a tack or totally out of focus, and the light had to be perfect. Perhaps my obsession with those concerns led me to ignore what has since become most important to me: the content of the photograph. This initial lack of regard for content produced pictures that were technically right and visually pleasing. The problem was that I was ignoring the image itself. I ended up looking at the print and saying, "So what? Why did you even take this picture?"

As stated in my proposal, my original thesis idea was to photograph human movement as expressed by dancers. The pictures of Max Waldman and Barbara Morgan were powerful influences at the time. I was not interested in taking photographs of dancers who were portraying a role, but rather of people who were trained in the art of physically expressing human emotion.

My first and earliest pictures were very straightforward. The models moved in front of my camera and I took pictures of them in a selected environment. These surroundings were picked carefully, with the thought that the angles and corners of the walls and ceilings would enhance the contrasting fluid motion of the dancer. These photographs were very clean-looking, but ultimately devoid of any meaning.
I then altered my approach a bit, totally eliminating a recognizable environment by placing my models in front of black seamless paper or velvet. In this way I was forced to look at what the model was doing instead of taking my chances and relying on the background to make the picture successful.

Surrounding my models with black proved to be a step in the right direction, as my pictures grew more focused on the power of the individual's gestures. My lens concentrated less on the overall body movement and more on very specific actions. There was, however, an element still missing.

There are photographers who refrain from directly using their own personal experience in their work. There are others who deal exclusively with their lives in making their pictures. While originally belonging to the former group, (under the motto: "My personal life is my own business."), I began to realize that unless my own emotional resources were tapped, I would never make a photograph that was unique or satisfying to me. My images so far had been made with my eyes and head. Now it was time to start including my heart.

This was unfortunately much more easily said than done. Discovering how to translate something felt into something seen took a long time. I would shoot in fits and starts, and at one point reverted to taking pictures the way I had originally. (see "Technique", p. 4) Despite the snail-like progress, my images slowly but surely began to improve.

I continued to shoot my models in front of either a black or a white background, with a few exceptions. One such exception was when I photographed my sister floating and swimming in a lake; (slide #81-Th-26). Using natural objects as the surroundings in the pictures came easily. The power of nature has always awed me, and somehow human emotion and nature's moods are closely linked. I therefore went out in the early morning when the dew was still on the
grass and the sun was just peeking through the leaves. I would stick my camera into the middle of a tree and snap the shutter (slide #81-Th-34), focus on a single leaf lying in a cold outdoor grill (slide #81-Th-32), or take a picture of dead trees on the horizon (slide #81-Th-33). As too much nature can become repetitive, I experimented with numerous other things such as shadows on a wall (slide #81-Th-31), etched wine glasses (slide #81-Th-20), and water drops in my kitchen sink (slide #81-Th-28). All of these backgrounds seemed to heighten the feeling of interior space I now wanted my pictures to achieve. By combining them with the negatives of my models, they provided an environment which complemented the feeling expressed in the human gesture.

Because of the restraints the technique placed on my picture-making, i.e. combination printing, pre-visualization played an important role in conceiving and executing my photographs. I had to fulfill certain pre-requisites if I were going to achieve the desired results. (see "Technique", p. 5). I therefore planned my pictures to the extent that there had to be a dark area in each negative, that they were correctly lit, etc. From then on, there were no rules, although I did end up pre-visualizing most of the photographs.

I would often see something in my mind and then try to create that image. Other times, I would have an idea of a certain gesture and then ask my model to execute it. Sometimes I would be fascinated by the feel of an object and photograph it, knowing that I would be able to find a corresponding feeling in a movement at some future time. In this case, it was the background that came first, not the movement. Thus, not all gestures and surroundings were shot at the same time. Sometimes I would conceive of an image I knew would be usable, but it was months before I would have the correct negative to go with it. At
other times I would photograph an action and immediately know what I wanted to use as a surrounding.

When I take pictures I am very physical. I try to incorporate as much movement and energy into taking the photographs as my models do. It was inherent in the nature of my subject matter that I take a directorial approach during the proceedings. My biggest lapses occurred during sessions when I "just let things happen". I felt that the resulting pictures were weak and non-motivated. Since my best images were taken when I was in command, I had to know what I wanted to shoot before the session began. This was another factor in the pre-visualization of my pictures.

Despite the fact that I generally told my models what to do, there was always room for spontaneous movement and action. It often happened that a gesture would have to be repeated over and over again, but if something was just not working out, I would drop it for the time being. There was no sense in pursuing something that neither the model nor I had any feeling for. We would then move to other ideas.

By using the techniques described in the prior chapter, I was obviously forced to consider aesthetic factors such as design, tones, and perspective. These earlier compositional concerns came to play a secondary role to the desire to create pictures that held a large emotional impact both for me and the viewer. The combined aesthetic at which I finally arrived was one of Energy, Expression and Emotion. As long as these three factors were present in the photograph, the other aesthetic issues seemed to fall naturally into place.

************************************

One of the major aesthetic concerns addressed while working on my thesis was the selection of a proper printing medium. Ideally, this medium would
enhance the statement made by the photograph. I have discussed my choice of photo-aluminum to a certain extent in the chapter on technique, but feel that a bit more information is necessary.

When starting to work with double negatives, I first printed the images on Kodak Polycontrast Rapid paper. The experimentation with this and other fiber-based papers left me very dissatisfied. The images, when printed on paper, were not able to convey the full message of the contents. When the same picture was printed on aluminum, it took on a depth and translucency that was previously lacking. The photographs became magical and mysterious to a degree far exceeding anything I had been able to produce on paper. I was therefore convinced at a very early stage that my thesis would be printed on photo-aluminum.

******************************************************************************

In evaluating which prints were to appear in my thesis show, I had to consider certain factors: the harmony between model and surroundings, the realization of the original idea, and the blending of the image into the overall 'thesis concept. A final decision was reached through discussions with my thesis board, critiques with fellow students and other artists, and my own personal judgments.

It is important to note that there were both weak and strong pieces in the show. Some were able to stand alone, while others were intentionally grouped together in order to best convey their message. All of the aesthetic decisions which had been made served their purpose towards achieving a successful exhibition.

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JOURNAL ENTRIES
January 25, 1981 - 2:00 pm - Charlie's office

1. Set aside period of time for thesis proposal.
2. Write "fast and dirty"!
3. Do something you believe in.

Why are you asking your board members to be on your board? Imp.! - use my record book to write down ideas, reasons, etc. Keep track of research, write up all meeting with board members. BE RELIGIOUS! "Your thesis must fulfill some kind of need."

February 17, 1981 - 1:35 pm - school

Got my thesis approved today - very little discussion about it.

March 13, 1981 - 9:45 am - Bea's class

**Be adventurous!** Take ideas and fly with them! Don't let yourself be constricted by everybody else's conventions!

March 25, 1981 - 9:15 am - Bea's class

Right now I'm working on some posterizations, using images of Sybille with various backgrounds. One is very successful - I feel like it may be a new start for me. I'm not sure yet. It's a picture of Sybille dancing with a black scarf in front of trees and clouds that billow up around her.

Charlie: "Listen to hostile criticism, but at the same time be brave enough to continue with what you want to do. You make images for yourself and don't worry about other people's non-interest in your work. Learn a lot about different methods, be encyclopedic in that sense, but don't spend the rest of your life dabbling around with different methods and techniques."
March 29, 1981 - Sunday - home

Phred's birthday! Went over to Craig and Mere's today - shot Mere dancing, dressed in white. I think some nice things will come out of that. Lots of motion and dramatic shadows.

April 3, 1981 - 9:20 am - Bea's class

Getting things together for the show in May at Gallery St. Paul is hard - I'm energy-less since the show was confirmed last weekend. By the time I get back from the mountains, I'd better have my thoughts better organized about it - and just work. In particular, I've got to get more ideas for my combination prints of Sybille and nature.

April 15, 1981 - 12 noon - school

Meeting with Charlie and Guenther: They like the shots of Peg & baby, not the combo prints of Sybille & leaf & clouds - "too cutesy and tricky". Also like the prints of Bernadette in chair and of Denise and Jeff on couch, ie. the ones they liked the best were the ones of people as themselves. Hmmm... Question Charlie asked: "What are in your past shots that you like? What's lacking in the new shots? Why are you dissatisfied?" Use of space not so good - tension and dynamism missing. THINK THEATER! Use bodies in theatrical way, in other words, use bodies in spaces to work with each other. Get rid of peripheral things that don't work. Have things less casual, more dancelike.

April 20, 1981 - 9:45 pm - home

Billy came over this afternoon. We had a great time shooting, then Denise came and I shot her with my combination prints in mind. Billy just straight. The best feeling ones were the ones in the hall where he went running down to the
bedroom door and jumped into the air. Developed the film this afternoon and will go into the darkroom tomorrow to print.

May 6, 1981 - 4:30 pm - home

Well, a contrast in days. Yesterday we hung the show in Gallery St. Paul. It looks good, but I'm worried about the photo-aluminums. Will they hold up? Are they too hokey? But the show is up and I'm glad.

But it seems like good news is always mixed in with the bad. Today Sybille called - bad news from home. Just got home to a letter waiting in the mailbox for me from Colin. It was a critique of the work I did over break - he lambasted me - again - and deservedly so, but I could have done without it today. After a miserable, rainy morning, the sun is shining but it's cold - 40 degrees F - down to 35 tonight. But the sun seems too bright now, and I'm down.

May 11, 1981 - 9:00 pm - home

Bad day. The only really nice thing that happened today was Nelson calling up to talk to me about my prints in the show. The one thing he didn't like was the size of the prints. He feels I'm constricting myself by their size - that the image demands to be big - BIG! It's interesting that he should say that, because after I had gotten the prints up on the wall, I felt displeased in a nagging sort of way, but only because the prints seemed so small. So maybe I should try to make a couple of BIG prints and see how I feel about them then.

June 5, 1981 - 5:30 pm - Leary's Laundromat

Things have slowed down. Maybe it's the summer, the hot weather? More likely it's non-inspiration. I'm trying to become more innovative for this thesis - got to think up the next step beyond. Also, I've got to start using strangers as models. Maybe I'll ask Billy if he knows someone at Nazareth. It's a problem for
me. I feel uncomfortable with strangers - I feel withdrawn. Charlie wants me to come up with more "theatrical" spaces to work in. Hmmmm.

July 8, 1981 - 5:35 pm - Mom and Dad's

It's blazing hot today - 95 degrees F and probably close to 90% humidity. In short, it's miserable. Even out here in the open it's oppressive. The thought of going back into the city is less than appealing. I shot Peggy today with some photo-aluminum collages in mind - on Monday I'll shoot some more straight shots. Also some with Philip. I tried some of the new Agfa b/w C-41 film with an ASA from 125-1600. We'll see how it turns out. Tomorrow I'll shoot some stuff with the new Ilford film that's similar. There's too much to do (always is). I should concentrate - really concentrate - on my thesis and I'm not. I hope to line up some dancers in Burlington. I have some IDEAS but don't have the get-up-and-go to realize them. Bad.

September 29, 1981 - 5:15 pm - home

It's been too long since I've written in here, much too long. Too many things get lost in the course of time; I know I'm missing a lot. Just got out of the darkroom. I've been in there since 9:30 this morning. Why is it that everytime I go in, it seems that I get one dynamite image and then the rest are indifferent? It always seems to happen that way. Today, anyway, as in the last three weeks, that is the way things went. I'm supposed to shoot Billy today - and as Colin suggested over the summer, I should totally direct the proceedings. There are a few shots that I have in mind - feet dancing in the air, throwing a black cloth, laughing, arms going through the picture diagonally with something else resting on them........ I hope this shoot goes well. My concentration hasn't been too high recently, but things have to start looking up sometime.
Tomorrow I have another meeting with my board. They don't seem too thrilled with the idea of printing the show on aluminum. Comments: "It's too tricky." and, "People will ask, what's the matter, can't she print on paper?" Well, that's just too bad. If people only look at what an image is printed on, and not the image itself, then there's something definitely wrong somewhere. I can't spend the rest of my life worrying about what other people think about my work.

That isn't my biggest problem at the moment, though. My biggest problem is getting enough images to hang on the wall. When I lay them out, I see that I only have about ten usable pictures at this point. That's awful! And I'm supposed to put a show up in 2 months? Pretty bad. I suppose I could justify it by saying that I only started making the images I'm going to use in the show recently. But I should be working more - making more images. That means shooting more. I've got to overcome my shyness and ask more people, a wider variety of people, to model for me. Only 4-5 rolls a week is not enough. Basically, I just need more material. I know pretty much what kind of pictures I want to make. I just need to get more material so I have more to work with in order to get it right.

I see people flying through the air, people leaving the frame, grasping for falling objects - scenes from mythology. This thesis may be based on past life experiences but it's also about my dreams, as unclear and nebulous as they are. I want to harness the dynamics inside of myself and express that on paper, film - just get it out there!

September 30, 1981 - 10:50 am - RIT, dry-mount room

Notes on my crit with Guenther and Charlie: They both said I don't do justice to the edges of my pictures - too often I end up amputating fingers or elbows or shoulders or heads. So - I should concentrate more on carrying the viewer to the edge of the photo but not out of it. Don't know if I agree. They,
as well as I, see some of the images as really large. Will print on the Itek machine next week so I can see how they would print up to that scale – at least 14x20. I hope it's worth it. Am feeling very optimistic about everything coming together in the next few weeks. I'm sure of it. I've got to write to Rockland – maybe get some aluminum for free?

October 16, 1981 - 8:30 pm - home, darkroom

Have to deal with these images in front of me. Right now I have around 12 that I would like to use in my thesis and I need about 13-14 more in two weeks time. WHAT? Those numbers can't be right. Well, I've got to come up with 7 more this week if I can – fill in a few gaps. And to think that I was struggling to get 15 images for the Gallery St. Paul show! I like what I have, but must be careful of redundancy. Too many closed eyes, raised arms, etc., could be dangerous. Use a white background! Or gray. Or a split-color background. Also, no more through-the-glass shots. Perhaps one or two more tree shots, leaf shots – flower shots? Not too hokey, though! Smiling faces? Do a triptych.....

October 16, 1981 - 9:45 am - MFA gallery

Editing is very important. Don't underestimate it. Look at editing as being a key to the success of my show. One image can hold up and bolster another next to it. Look at my prints this evening in that regard.....

October 23, 1981 - 1:23 pm - home

Just finished 2 days of complete frustration. Made 20x24 Kodaliths of my 3 favorite images for the printing plates, but it took all day to do. There are too many frustrations to even count out. Have to call Rockland Colloid in about 15 minutes and see if they will help me out with the photo-aluminum. Just go ahead and do it, Stevens. Get it over with.
November 2, 1981 - 4:48 pm - home

It was a beautiful day today - one couldn't have asked for a more beautiful prelude to winter. Warm bright sunshine - and I spent the whole day in the darkroom. Typical. I feel like I'm running out of ideas, and whenever my energy level runs low, my images suffer from it. Very discouraging. Will have a last meeting with Charlie and Guenther on Wednesday. Then it's dig in and finish up. Right now it's like pulling teeth to get a decent picture. The fear of having to have a certain number of prints is paralyzing and it shouldn't be.

November 4, 1981 - 7:15 pm - home, living room

It was a long, thesis-involved day. Met with Charlie and Guenther. Guenther again suggested moving my show date forward to February or April of next year. WHAT?????????? Never. They also said that I need more pictures, a fact I'm already getting ulcers over. I now have 22 (pictures, not ulcers), but it's still not enough. The emphasis on sheer numbers as opposed to quality of imagery is getting to me. They also suggested that I move back to a more graphic type of imagery, and that disturbs me. I feel that that would be reverting to what I was doing before and I'm not convinced (obviously) that type of picture will give me the satisfaction I want, nor the kind of satisfaction I'm getting from my present photos.

I called up Anthony this afternoon and he came over and talked about it for 1½ hours. The first thing he said when he saw the pictures was, "These have a lot more guts and balls than anything you've done before." He didn't go overboard with enthusiasm, but was much more interested in these images than in my previous ones - as I am, too. At least he acknowledged the growth in my work, and that's worth something. It confirms what I feel about it myself. Will shoot more today and tomorrow. Must call Colin.

- 19 -
November 6, 1981 - 4:30 pm - in my car

Talked with Colin last night. He used the word "psychodramas" in regard to my pictures. Will have to go over the shots and try to see how I feel about that. My initial reaction is, "They sure are." For better or for worse.

November 26, 1981 - 11:20 am - home

Funny how, after feeling uninspired for 4 days, I came up with 4 strong images today. Three are definitely going to be used in the show. What a relief! It was like a sudden release from tension to have that occur. I enlarged 5 of the last 14 prints onto the aluminum yesterday. Tomorrow is another enlarging day. Saturday I'll finish the rest of the prints, and Sunday I'll spot them. In between, I'll finish the invitations, plan for the opening, work on sequencing, order the protective glass, edit the show, etc. There is a thrill akin to panic to see if I can get everything done on time. My anxiety has left me to a large extent. Maybe those 4 new images have something to do with that.

November 24, 1981 - 9:52 pm - home

Just finished enlarging the last print. Got the corrugated backing board yesterday. Feel very calm/nervous.

December 3, 1981 - 11:26 pm - home

Today was hectic. Typed my proposal to hang in the hallway of the gallery, then ran errands. Came back home and cleaned glass, cut the backing board, left to hang posters around town, then back into the darkroom to make a reprint of "In the Shadows", as the original was too dark. It's somehow appropriate that the picture that started it all should be the last one to be printed. All I have left to do is spot 4 or 5 prints, then hang the show. Not much sleep these next few days.
Last meeting with Charlie and Guenther yesterday. They only edited one
of the pictures. They liked the aluminum - felt it looked totally different than
the paper prints. (How true.) Owen walked by the studio and looked in - looked
at the pictures - I asked him to see the show when it was up and he said okay.
Strange memories of that talk he and I had in the hall one day long ago when I
said I wouldn't put up a thesis that wasn't an integral part of me and who I am.
Has that come true? I think so. But it took so long and so much to get there.

The show goes up on the walls tomorrow.
PRESENTATION
There were many decisions to be made when it came to presenting the show and, in retrospect, there is little in this area that I would have done differently. This is not to say that I came up with ideal solutions, but rather that given the gallery, the work, and other factors, I feel the pictures were presented in a strong and positive manner.

One of the few regrets I do have is that the aluminum came in relatively small sizes. Ideally, I would have made pictures that were life-size, or prints that would be at least 3'x3'. This was not to be. I wanted large prints because I felt that my images were exhilarating, unending and alive. The larger size would have done more justice to them in this respect. The viewer would have had more room to let his/her eye wander through the picture. I did not (and still do not) feel that my pictures ended at their borders. They seem to extend beyond that, to burst out of the edges of their natural boundaries. A larger print would have enhanced that feeling, but this could not be realized for purely technical reasons. As a result, I had to decide how to create an environment where the prints would seem endless and non-constricted.

I was able to do this in various ways. The most important decision made in this regard was the choice to leave the pictures unmatted and unframed. I feel that mats and frames are very confining and wanted the images to be free of any visual restrictions. This decision was made in tandem with my desire to have the prints raised away from the wall. Perhaps if they appeared to be floating off the wall it would create the same illusion of freedom in the viewer's mind as a large print would. The photographs would thus appear free from the restrictions of a frame, mat or wall.

I used ½" thick archival corrugated board cut 1" smaller than the pictures themselves as a support board. The prints were hung on the wall as a "sandwich"
that consisted of the backing board, print and protective glass. Three L-pins were used to hold everything in place. (Note on the L-pins: since the "sandwich" was so thick, it was impossible to use standard pins, which were not long enough. It was necessary to buy finishing nails, nip off the heads, and bend them to the proper shape.)

Sequencing the show was more important than the actual configuration of the gallery walls, but the floor plan was a subject that had to be addressed. My concern for which images would appear together helped determine the wall layout itself. I wanted the walls to create an open space in which each print could easily be seen. The viewer would enter an arena and be surrounded by pictures which would all work in conjunction with each other. As long as the layout remained open and simple, I was satisfied.

The major problem I had in regard to the walls was not their placement, but rather, their color. The MFA gallery walls had been white for years. They were then repainted gray for the Student Honors Show last year. This was a considerable improvement. The specific gray that had been used, however, was too dark for my prints. I was lucky in that, by the time my show was due to go up, the walls were ready for another coat of paint. I talked with the director of the gallery and requested that a lighter gray be used. He agreed to do this and the resulting color did not overwhelm my prints as the dark gray would have done. (Since the pictures were not being framed or matted, this could easily have happened.)

The next step was to sequence the show. The sequencing of the prints was obviously very important, and quite a bit of time was spent on this. I finally decided to place each print either next to or above another that complemented the feeling it evoked. No attempt was made to group the photographs according
to subject matter or visual design. My method worked out quite well, as some
prints were able to stand alone and others were grouped together. This enabled
me to avoid the deadly "bathtub ring" look that so many gallery shows have.
Hanging each print at the same level can deaden any picture no matter how
exciting it may be, and can, though not necessarily, lead to a very boring show.

In trying to avoid this visual boredom, I placed prints one above the other,
in triangular form, and one diagonally to the other. (see Gallery Floor Plan) I
like to think that, because the placement and sequencing of the pictures was
interesting, the viewer was stimulated to looking at the contents of the prints in
a different way than usual.

Another area that I felt was crucial to the presentation of my show was the
entrance. There is a short hallway leading into the MFA Gallery and I did not
want to leave it empty. When I walk into a gallery, I immediately want to see
something. This whets my appetite for the rest of the show and satisfies my
curiosity as to what it is about. I suppose it could be called a desire for instant
gratification. Since my images had undergone such a radical change as my thesis
progressed, I felt that it was important for people to see how my work had
started out, before they entered the gallery proper. This information would be a
reference for the viewers as they looked at the show. I therefore hung two of
my early pieces on either side of my proposal (see slides #81-5 and 81-7), which
included an addendum that described the evolution my work had undergone.
(This addendum can be found as part of the "Introduction" to this report.)

The last phase of hanging the show was the lighting. My goal was to light
the show in as professional a manner as possible. This meant throwing more light
on certain pictures to accent them and less light on other areas that did not need
the additional emphasis. The major problem was the lack of good lights. The
photo-aluminum prints, in particular, seem to devour light. They need much more illumination than normal black and white prints in order for them to reflect the depth and variety of the tones in them. The MFA Gallery was not equipped at the time with the number of lights necessary to illuminate my work properly. Knowing this, I did the best I could. The results were not as good as I would have liked, and too bad but it was frustrating to know, after all the work I had invested in the show, that the viewers would not be seeing my pictures in the best possible light, literally speaking.
There are many different avenues one can take in publicizing a thesis show. I took the attitude that my work should be seen by as large an audience as possible. Wanting to share my photographs and thoughts with others played a large part in my search for exposure for the show. I concentrated on three areas of publicity: the press release, posters and invitations.

I compiled a press package and sent it to every newspaper in the Rochester area. This package included a personal letter to the fine arts critic, an invitation to the opening, and a for-reproduction-only black and white print of one of the pieces in the show. I sent the information approximately three weeks before the opening so there would be plenty of time to schedule print space. Four out of six newspapers were glad to print information about the exhibition. (See page 29 for an example of one of the clippings, and page 28 for a copy of the press release itself.)

Creating the posters and invitations was a combined project. I had a friend create a poster design for me and make a camera-ready layout. I provided the continuous-tone picture to be used. After comparing the costs of several different printers, I took the artwork to the company who had quoted the lowest price for the best quality. This was done about eight weeks before the show date. I received 200 posters (16"x20") and the invitations (postcard size) three weeks before the opening. One hundred and thirty posters were hung everywhere in the city: in galleries, supermarkets, libraries and at college campuses around Rochester. This involved a lot of advance planning and legwork.

The invitations were a miniature version of the poster. I sent out 150-200, all hand-addressed, and with a short, personal note on the back of each. These were mailed not only to friends, but also to local gallery owners, collectors and the media. They were sent two to three weeks in advance of the show date so
the public would have time to plan on coming to the opening. (See page 30 for an example of the invitation.)

There are other ways one can receive free publicity, such as radio and/or television interviews. These can also be explored by artists who wish to publicize their shows. No matter which avenue one pursues, however, it is absolutely essential to plan all publicity efforts well in advance. This is due to tight scheduling by the mass media and to the fact that everything that can go wrong, will go wrong. One must be organized, well-planned, and above all, not a procrastinator! All in all, I am pleased with the results my publicity efforts brought.
FOR IMMEDIATE RELEASE:

PHOTOGRAPHY ON ALUMINUM!

"Dancing On A Wall", a photography exhibit by Jane Alden Stevens will be shown in the M. F. A. Gallery, 3rd Floor of Bldg. 07, R. I. T., from December 6th through 11th.

The exhibit will consist of photographs printed on various types of aluminum plates. In describing her work, Ms. Stevens said:

"It is the intent of my work to photographically capture movements and gestures that express the emotions, thoughts, and feelings of human experience.

"One can look at these photographs both as literal translations of movement and as symbols of the moods underlying those gestures. In fact, energy, emotion and expression are the three key words to understanding my work. Physical energy is what we use as an outward expression of the emotions we feel, and when photographing people I record that outburst of feeling.

"In order to enhance these gestures, I have used other negatives whose subject matter, although inanimate, complements the motion of the people. In using two or more negatives to make a final image, I have created a place where time is suspended; these images could exist anywhere, anytime."

Ms. Stevens is an M. F. A. graduate student in photography at R. I. T. and has had work shown both in this country and abroad.

The M. F. A. Gallery hours are Monday through Thursday: 8:00 AM to 10 PM; Friday and Saturday: 8:00 AM to 5:00 PM. For further information, call 244-8331.

END.
Jane Alden Stevens in RIT Show

It's Photography on Aluminum...

"Dancing On A Wall," a photography exhibit by former Pittsford resident, Jane Alden Stevens, will be shown in the MFA Gallery, 3rd floor of bldg. 07, Rochester Institute of Technology, from Dec. 6 through 11. The exhibit will consist of photographs printed on various types of aluminum plates.

In describing her work, Ms. Stevens says, "It is the intent of my work to photographically capture movements and gestures that express the emotions, thoughts, and feelings of human experience.

"One can look at these photographs both as literal translations of movement and as symbols of the moods underlying those gestures. In fact, energy, emotion and expression are the three key words to understanding my work. Physical energy is what we use as an outward expression of the emotions we feel, and when photographing people I record that outburst of feeling.

"In order to enhance these gestures, I have used other negatives whose subject matter, although inanimate, complements the motion of the people. In using two or more negatives to make a final image, I have created a place where time is suspended; these images could exist anywhere, anytime."

DANCING ON A WALL is an exhibit of photographs printed on aluminum plates shown in Jane Alden Stevens' exhibit through Dec. 11 at the MFA Gallery at Rochester Institute of Technology.

Ms. Stevens is an masters of fine art graduate student in photography at RIT and has had work shown both in this country and abroad. The Master's of Fine Arts Gallery hours are Monday through Thursday, 8 a.m. to 10 p.m.; Friday and Saturday, 8 a.m. to 5 p.m. For further information, call 244-8331.
DANCING ON A WALL
A Photography Exhibition by
Jane Alden Stevens

December 5-11, 1981
MFA Gallery
Rochester Institute of Technology
Rochester, New York
Reception December 5, 8:00 p.m.
Although I will not discuss specific amounts incurred while working on my thesis, it is important to note the fact that there are ways of reducing overall expenses. This chapter discusses a few examples of how I went about doing just that.

The easiest and most convenient way for any RIT photography graduate student to cut costs is to use the resources of RIT itself. One can generally find someone willing to help, loan, or donate the needed materials by going to other schools within RIT such as SACS or the School of Printing. In addition, I would suggest looking for companies or businesses which might be interested in subsidizing or supporting the project one is working on. This is what I ended up doing.

I could not obtain all the materials I needed from RIT, nor could I afford to pay the full list price of the photo-aluminum sheets. Since the decision to print the show on photo-aluminum was irreversible, it was clear that I had to find a way to obtain it at a reduced price.

I therefore wrote a letter to the president of the Rockland Colloid Corporation. In it, I introduced myself, told him of the project I was working on and sent him some slides of my work. I suggested that there might be some kind of arrangement whereby I would receive a discount and his company would benefit from the public exposure of his product. He was very enthusiastic and accepted my proposal. As a result, I received a 40% reduction in the price of the aluminum in exchange for acknowledging the Rockland Colloid Corporation on my posters and invitations.

I was also lucky in regard to the ball-grain aluminum printing plates. RIT's School of Printing gave me permission to use not only their extra offset plates, but also their Kodalith film. When these plates ran out, I found another source
of support. One of the printers who was assisting me had a friend who was willing to donate another dozen plates to my cause.

Shopping around for the best price is always advisable. This is what I did when dealing with the printers for my poster. One particular company had quoted a reasonable price for the job I wanted done and did better work than comparable outfits. I brought the artwork in camera-ready, which also reduced the overall price of the job. I was well within my budget when I ran into another bit of luck. The printer did not deliver the posters and invitations on the previously-arranged date, and I demanded and received a 30% discount because of the inconvenience caused to me. Such windfalls cannot be planned, of course, but they are certainly welcome in the long run.

After the poster and invitations were printed, I distributed them myself. Mailing the invitations was also an expensive proposition, but it need not be prohibitive even in these days of rising postal rates. The best way to reduce the price of any mailings would be to send it at a bulk rate. This can be done most easily through a non-profit organization. Some galleries in Rochester would be glad to have affiliated artists use their bulk mailing privileges in return for something - an acknowledgement on the poster, a mention in the press release, or a show or discussion of your work at their gallery. Other non-profit organizations, especially those concerned with social problems would welcome working with a graduate student if his/her pictures pertained to the work they are involved in. A little imagination can go a long way towards solving cost problems of this type.

Anyone reading this may have noted that I have not suggested cutting costs by shooting less. I never scrimped on film while shooting my thesis and do not advise it. To anyone who is on a very limited budget, I would suggest eliminating
the frills where you can. Frills would include an opening and the poster, for example. One should spend money on the materials needed to actually get the thesis on the wall. At the same time, however, one should do all one can to reduce those costs as well. It can be done!
CONCLUSION
I began my thesis with specific concepts about subject matter, but no real style of photography with which to realize my ideas. Concentrating on one topic for an extended period of time forced me to re-evaluate and re-examine what I wanted to do with photography and what it meant to me.

I don't see the completion of my thesis as an ending. This does not mean that I have found all of the answers to the questions and problems I had, nor that my photographs are now the work of a mature artist. A thesis is a starting point for future projects and an excellent basis for further photographic exploration. There are as many things that I have yet to learn as there are things to discover.
APPENDIX
THESIS PROPOSAL

Jane A. Stevens
Master of Fine Arts Program
Rochester Institute of Technology
February 17, 1981
BOARD MEMBERS:

Chairperson:  Assistant Professor Guenther Cartwright  
School of Photographic Arts and Sciences  
Rochester Institute of Technology

Professor Charles A. Arnold, Jr.  
School of Photographic Arts and Sciences  
Rochester Institute of Technology

M. Colin Pahlow  
Independent Film Maker and Critic  
New York City, New York
STATEMENT OF PURPOSE

It is the intent of my thesis to photographically capture movements and gestures that express the emotions, thoughts, and feelings of human experience. The energy and body language of individuals will be the focus of the thesis.

BACKGROUND INFORMATION

Our physical movements are our most immediate way of communicating energy and emotion to others, whether we are conscious of it or not. Just as every person has an individual personality, so do we all have our own distinct body language. This can also be enhanced and developed through training in dance and/or the theater, so that instead of words, the body "speaks". Having had dance training myself, I am fascinated by the different possibilities of physically transmitting an idea to another person.

My interest in the different ways human beings express themselves has led me to explore these means of communication photographically. Although there are thousands of ways of showing inner emotion or feelings (i.e., writing, painting, acting and talking), the one form of expression which is universal to us all is body language. However, physical motions and gestures cannot be isolated from a person's personality. One of the most important things for me is to fuse what I feel to be the person's personality and his/her body movements in a photograph. The gestures must be a logical extension of who that person is, even if the persona is an acquired one (e.g., a theater role).

Every art form deals with human energy and expression in one way or another, and my research and bibliography will reflect this. The research I have already done and will continue to do will encompass not only the history of photography, but the history of human expression itself, with the emphasis on
characterization of the human soul. This includes the histories of painting (Rembrandt, Schiele); sculpting (Rodin, Michelangelo); music (Beethoven, Stravinsky); literature (Hardy, Lawrence); and film (Bergman, Herzog). I feel that I have learned as much about the human experience, for example, from the wood carvings of Tilman Riemenschneider, a 16th Century woodcarver, as I have from the photographs of Barbara Morgan or Max Waldman.

Energy, expression and emotion are the key words in my thesis, and my final images will display all three qualities.

PROCEDURE

It is my intention to explore these means of physical expression by photographing both people who have been trained to communicate through the use of their bodies (dancers, actors, athletes), as well as people who have not been so trained. I will be shooting both in and out of the studio, using both natural and artificial light sources. The environments in which the subjects will be photographed will vary according to the availability of studio space and the type of environment most comfortable to the person. Cameras of varying formats will be used, with the type of film being determined by the subject matter and environment. The thesis will number from twenty to forty (20 - 40) final images.
TECHNICAL DATA

I. FILM

A. Kodak 2475 Recording Film
   36 exposures, 1000 ASA

1. Processing
   D-72 straight, 68 degrees F, 4 minutes constant agitation
   water stop bath
   hypo, 8 min.

B. Kodak High Speed Duplicating Film, Type 2575

1. Processing
   D-72, 1:6 , 1½ minutes constant agitation
   acid stop bath
   hypo

II. PLATES

A. Photo-Aluminum

1. 12x24 pre-coated aluminum sheets. Made by the Rockland Colloid
   Corporation.

2. Processing
   a. Exposing Plates
      Expose like any photo paper. Photo-aluminum is extremely
      slow. My exposures at f/4 for an 11x20 image ranged from 5-20
      minutes.

   b. Development
      D-72, 1:2, 2 minutes constant agitation
      water stop bath
      hypo, 5 minutes
      water rinse, 10 minutes

B. Offset Printing Plates

1. Additive ball-grain aluminum printing plates, 20x24

2. Processing
   a. Sensitizing
      These plates were not pre-coated. They therefore had to be
      sensitized before exposure.

      1. Dilute sensitizer 1:1 with distilled water.
         (Product #4010, Lith-Kem Corp., Lynbrook, N.Y., 11563)
      2. Wet under side of plate. Place on whirl-coater.
      3. Wet upper side of plate.
      4. Pour sensitizer evenly onto center of whirling plate.
      5. Let spin for a few minutes until evenly coated.
      6. Dry plate.
b. Exposure
   1. Place Kodalith on emulsion side of plate.
   2. Lock into NuArc light source. (FT 40 V2 UP Ultra-Plus Flip-Top Platemaker)
   3. Expose plates. Exposures will vary according to the density of negatives, but the average exposure was 25-30 units.

c. Development
   1. Remove negative from plate.
   2. Pour developer onto plate. (Super Dot Wipe-on Laquer Developer, RBP Chemical Corporation, Milwaukee, Wisconsin 53214)
   3. Wipe in circular motion for @ 3 minutes. Pressure should be light and even.
   4. Dry immediately and evenly with cheesecloth.

III. PROBLEMS
A. Film
   1. 2475 Recording Film
      I discovered that this film could yield beautiful grain and tonal quality, but it could also render everything very flat and dull. This depended largely on my light sources. It was important to light my subject in a way that would make the surface seem to glow from within. Other problems were the tendency for the film to curl. This made it especially difficult to work with. I solved this problem by using a 4x5 glass negative carrier. Unfortunately, this caused Newton Rings on the next batch of prints. Sprinkling anti-offset powder onto the interior surface of the glass carrier was the solution.

   2. Kodalith Duplicating Film
      The biggest problem in working with this film was it's size (20x24). It was extremely awkward to handle. My enlarger is not capable of projecting an image of this size onto the easel, so I had to tape the film to the wall and project onto there. It was very inconvenient, but not an insurmountable problem.

B. Plates
   1. Photo-Aluminum
      Since photo-aluminum is a unique product and made by a very small company, there are still a few bugs in the system that need to be worked out. The particular batch of aluminum I used for my thesis had one major flaw. During the washing stage, the emulsion would sometimes begin to bubble up and peel off the plate. This happened to one-third of the plates. It could not be determined in advance that this would occur with a particular plate. If bubbling did take place, the plate was useless.
2. Offset Plates

There were three stages during which problems arose with the printing plates. The first was in the sensitizing stage. If the sensitizer wasn't diluted correctly, or the plate not wet enough, it would end up looking streaky. The second time was during the developing stage. If I pressed too hard with the sponge, streaks and circles appeared on the final image. The drying stage also could lead to a flawed plate if not dried as quickly and gently as possible.
VISUAL REFERENCES

The visual references for my thesis reach over a broad spectrum of artistic media. The names of the artists can be recognized as those of wood-carvers, sculptors, painters and architects, as well as photographers. I have made the following list regardless of the century or style in which the work was created.

I am not implying that by looking at these artists' work and then comparing it with mine the viewer would find obvious comparisons. It would be more appropriate to say that their art has usually had a pronounced effect on the way I look at the world. I must again stress the fact that it is the expressiveness of the work that has most affected me, not its visual design as such.

Henri Cartier-Bresson  Photographer
Imogene Cunningham  Photographer
Gaudi  Architect
Gustav Klimt  Painter
Barbara Morgan  Photographer
Georgia O'Keefe  Painter
Rembrandt  Painter
Tilman Riemenschneider  Wood-carver
Gustav Rodin  Sculptor
Egon Schiele  Painter
Max Waldman  Photographer
BIBLIOGRAPHY


Stiller, by Max Frisch; pub. Fischer Bucherei, Frankfurt, 1954.


Wandlungen, by Liv Ullmann; pub. Scherz Verlag, Muenchen, 1976.

TITLES OF PHOTOGRAPHS

81-5: Untitled  
b/w silver print; 11x14

81-7: Untitled  
b/w silver print; 11x14

81-Th-8: Untitled  
ball-grain offset plate; 20x24

81-Th-9: Untitled  
ball-grain offset plate; 20x24

81-Th-10: Untitled  
ball-grain offset plate; 20x24

81-Th-11: Untitled  
ball-grain offset plate; 20x24

81-Th-12: In the Shadows  
photo-aluminum plate; 11x12½

81-Th-13: Untitled  
photo-aluminum plate; 11x19

81-Th-14: Braided Past  
photo-aluminum plate; 11½x17

81-Th-15: Untitled  
photo-aluminum plate; 11¼x12½

81-Th-16: Fleeting Time  
ball-grain offset plate; 15x23

81-Th-17: Untitled  
photo-aluminum plate; 11x15½

81-Th-18: Untitled  
ball-grain offset plate; 17¼x22½

81-Th-19: Greifen nach dem Nichts  
photo-aluminum plate; 10¼x17½

81-Th-20: Dancing on a Wall  
photo-aluminum plate; 11½x20

81-Th-21: Untitled  
photo-aluminum plate; 11x19
81-Th-22: Untitled photo-aluminum plate; 11x17½
81-Th-23: Das Wechseljahr photo-aluminum plate; 11½x19
81-Th-24: The Eye of the Storm photo-aluminum plate; 11¾x18¾
81-Th-25: Untitled photo-aluminum plate; 11x20
81-Th-26: Annie's Dream photo-aluminum plate; 11½x17¾
81-Th-27: Quarter-moon Lover photo-aluminum plate; 11¾x20¾
81-Th-28: Untitled photo-aluminum plate; 11½x18½
81-Th-29: Untitled photo-aluminum plate; 12x19
81-Th-30: Das Guckloch ball-grain offset plate; 20x23¾
81-Th-31: Untitled photo-aluminum plate; 11½x19
81-Th-32: Anthony Held photo-aluminum plate; 11¾x20¾
81-Th-33: Halloween Night photo-aluminum plate; 12x18¾
81-Th-34: Untitled photo-aluminum plate; 11¾x19
81-Th-35: Untitled photo-aluminum plate; 11¾x18¾
81-Th-36: Untitled photo-aluminum plate; 11¾x18