

YEAR 2 No 4 FALL 2008

# MOMENT

Une Revue de Photo



Laurence Salzmann / Eric Metcalf / Sarah Small / Amy Burchenal / Henry B. Goodwin

## FASHION?

by Vicente Revilla

*When I delivered the photos to Gianni Versace, he said that I really understood how to photograph clothes. He said it's a talent that few people really have—how to make a dress look the best it can possibly look” Mario Testino Interviewed by CNN international*

“Why fashion, Vicente”? I had been asked this question before by fellow photographers. This time, we were at Barbés in Brooklyn, when a photographer friend asked me that.

“It was meant to be,” I replied, without going into details. I had recently read an interview with Peruvian-born Mario Testino, one of the world's most sought-after fashion photographers. I was intrigued. Mea culpa.

What, then, is fashion? Is it a state of mind? Do we really dress as we please, or, do we dress as dictated by the fashion industry; an industry where models are employed to sell the idea of what is fashionable and trendy. “Our job is to make people want to buy clothes. That is what we do” says Testino, as he discusses whether fashion photography is art or commerce. It is obviously art serving commercial purposes. The photographer must comply with the dictates of the

market, obligating him/her to create an “idealized image,” an image, which in the end, flaunts their idea of “beauty.” “I hire the best team of hair and make-up artists, the best team of set designers, the best stylists, the best models and when a company is spending all that money you want to make sure they're making a profit because otherwise you are redundant”. Testino is correct. The best team helps him to manufacture “the perfect image”, an image that is meticulously composed...a dream.

Many thanks to Bjorn Andersson

for contributing to this fashion issue by submitting the pictorial work of Swedish photographer, Henry Buergel Goodwin (1878-1931). Goodwin's work is characterized by emulating paintings with soft focus and B&W/sepia toning. They were considered in their own time as works of art. My gratitude also extends to Keliy Anderson-Staley whose contemporary portraits mischievously alter our perception and understanding of time. Keliy's images are made using the wet plate collodion process, the most fashionable style of photography in the 1850s and 60s. They constitute a modern body of work with a touch of archaic pictorial flair.

Thanks to Laurence Salzmann, Eric Metcalf, Sarah Small, Maxfield Schnauffer, Amy Burchenal, Iñaki Baquedano, Lorenzo Bevilaqua, Elizabeth Wissinger, Page Delano, Lindsey Donovan, Nandita Raman. Many thanks to all of you.

M



Black Dress / Lorenzo Bevilaqua

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Cover: Movements / Paul Robinson

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Body Builders



Monkey Reaching



Marcy and Darcy watching Dolly

# Sarah Small

# On Roland Barthes' *Camera Lucida*

by Eric Metcalf

There are a handful of books that stand as mileposts in our understanding of photography. Susan Sontag's *On Photography* (1977) and the more recent, *Regarding the Pain of Others* (2002), are two such studies. Roland Barthes' *Camera Lucida* has equal, if not greater stature. Even today sales of the paperback translation outstrip those of any other critical work on photography.

Much has been made of the fact that *Camera Lucida* was the last of Barthes' books to be published in his lifetime. The text has an elegiac quality to it. That sense of measured grief that suffuses the book is usually attributed to the death of Barthes' mother, but today's reader feels the weight of Barthes' own mortality. In many respects there is the impression that a summation is being offered. Barthes' poetic style of presenting highly compressed arguments reads like pre-Socratic fragments, leaping from one conclusion

to the next, as if there were not time to fill in all the gaps. There is no doubt that photography had been an enduring concern for him, nor that the problems the medium posed were pressing ones. When stripped of all but its core, his query is elemental: What are photographs? His answer is just as stark: The proof for death.

The work is set in time. It is dated in the sense that all of the pointers to the late 1970s, the years it was written, were not erased. He makes mention of Sontag's book. His thesis about the coding of photographs in the first half of the book takes many cues from what was then an ascendant study of semiotics. Most of the photographs that illustrate his thesis were taken during the decade before

publication. There are significant exceptions, yet the bulk is still familiar to us nearly thirty years later, but "familiar" as a family of photographs rather than specific reproductions. Mapplethorpe's imagery may be common currency to many, but the photograph Barthes selected is not. The Nicaraguan revolution may be a shared experience for a certain generation, but these photographs

Barthes discussed are not iconic ones. The pictures feel wrapped in the gauze of history.

Only by entering the second half of Barthes' thin volume is it clear that the magnetic pull isn't a theory of photographs, but a theory (and demonstration) of language. Part two of *Camera Lucida* shrugs aside an interest in theoretical problems to stare down personal dilemmas. In so doing he draws us into autobiography. The photographs that punctuate this section are ones that stir an intense interest in

him. The most poignant of them all is the one he cannot bear to present for fear of defiling it: his mother as a child. He takes her photograph to be her emanation, the literal radiation of her being on the photographic paper.

Few readers who have followed Barthes this far will be disappointed to have traveled in his wake. This is not theory; this is gripping narration about photographs, or what Socrates describes to Phaedrus as *ekphrasis*: a description of reality on and in the terms of our arts. Barthes' book grounds and prefigures W.B. Sebald's narrative texts written under photographs that serve as organizational principles, like chapter headings or tables of contents. **M**

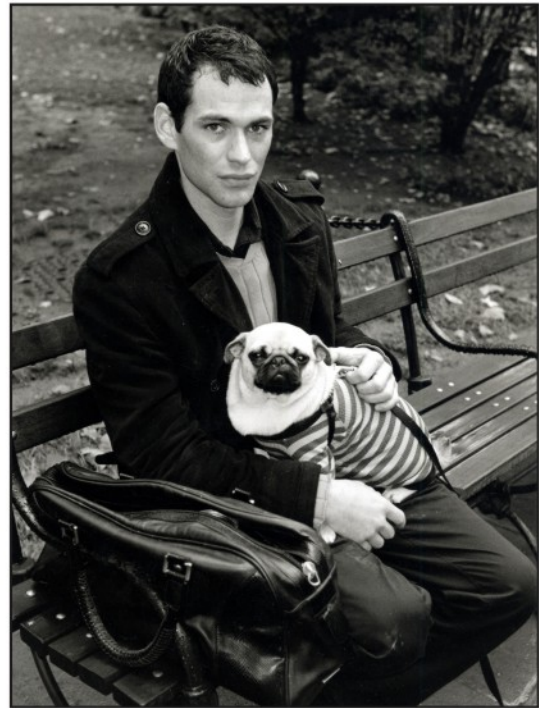


Roland Barthes / Maxfield Schnauffer





Waiting for Dr. Caligari



Brian and Peggy Sue



Pantalone



American Ninja

# Leo Theinert



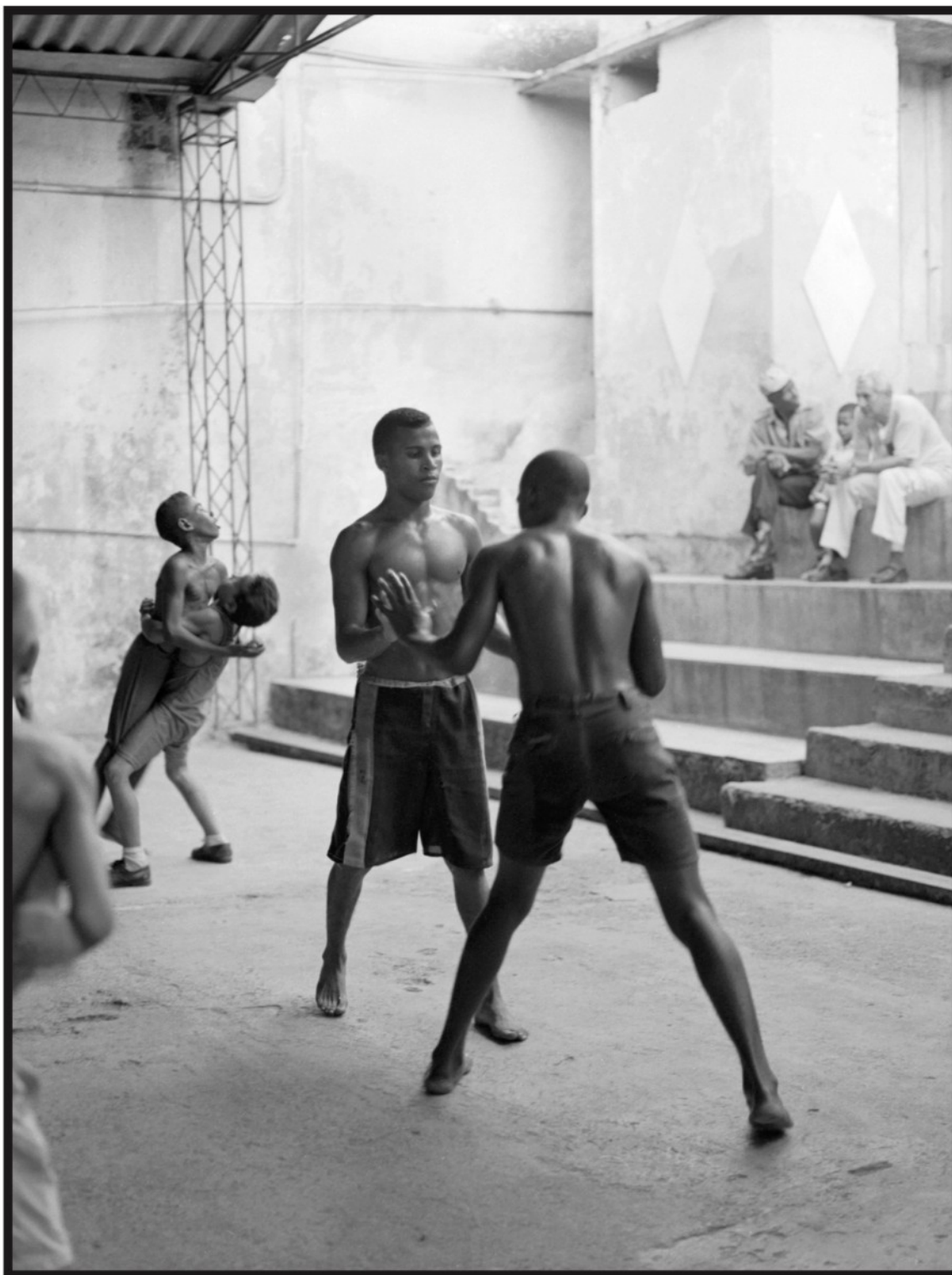
New Yorkers in a Hammock



New Yorkers at the Beach

# Amy Burchenal





La lucha

# Laurence Salzmann



Angela



Sally



Boat





Mary



Jenna

# Keliy Anderson-Staley



Ramon de los Reyes y Clara Romana





Cuadro Flamenco de la Carmen, Compañía de Ramón de los Reyes



Ramon de los Reyes (ensayo)

# Angel Amy Moreno

## Henry Buergel Goodwin

*by Olle Östlind and Björn Andersson*

Dr. Henry Buergel Goodwin is one of Sweden's most distinguished photographers ever. He was active in Sweden during and after World War I. Born in Munich, Germany, February 20, 1878, he was christened Karl Heinrich Hugo Bürgel, but after he graduated from the University of Leipzig in 1903, he changed his name to Buergel. He later converted from Catholicism to the Anglican Church. Young Heinrich was an Anglophile and prepared himself for a future life in Great Britain. At the University of Leipzig, Heinrich studied Nordic languages and wrote his doctoral thesis on an old Icelandic manuscript. It was also during his years in Leipzig he that he studied photography with Nicola Perscheid, who was one of the great photographic masters in Europe at the turn of the century.

In 1906, he was offered a two years position as lecturer of German at the University of Uppsala, Sweden, which was extended for another two years in 1908. In 1908 he became a Swedish citizen. Heinrich continued to change his name. In 1905 he added the surname Goodwin, and in 1907 dropped Heinrich in favor of Henry and from then on he called himself Henry Buergel Goodwin or Henry B. Goodwin.







During the years 1909-1915 Goodwin continued his linguistic work. In 1912 he was employed by the publishing-house, P. A. Norstedt & Söner, in Stockholm as a lexicographer. His interest in photography also continued to develop. He becomes a full-time portrait photographer in 1916. He called his studio 'Kamerabilder', which means 'Camera Images'. He contended that his pictures were works of art and they should be regarded as such. Soon he became fashionable but he also gained a reputation as a debater and ideologist in photography matters.

In January 1921 Goodwin traveled to New York, having been invited by Condé Nast, the publisher of Vogue and Vanity Fair magazines, who had been publishing Goodwin's work since 1915. Nast made his home on Park Avenue available for him to use as his studio. Eastman Kodak provided a well-equipped laboratory on Long Island for him and even supplied an assistant. Goodwin remained in New York for three months. He made portraits, and began a series of exhibitions, starting at the Brown-Robertson Galleries on Madison Avenue.

Today, Goodwin's fame has spread far beyond Sweden. There will also be an on-line exhibition of his work at <http://www.luminous-lint.com> starting in January 2009.

Any information concerning his 1921 exhibitions in America will be greatly appreciated. **M**







Orbaitzetakolei

# Iñaki Baquedano

# Angelic Fashion: Postmortem Baby Photography in 19<sup>th</sup> Century Peru<sup>1</sup>

by Jean-Jacques Decoster

In the 19th and early 20th century in Europe and the Americas, photography was often primarily used for portraits, and the dead were as good a subject as the living, indeed perhaps even better, in those days of long exposure. Thus, famously, Nadar did a portrait of Victor Hugo on his death bed in 1885, as later did Man Ray of Marcel Proust in 1922. With the spread and democratization of photography, deathbed portraits were not limited to the famous, whose features, even in death, purportedly conjured their genius. As a child growing up in Catholic Europe, I was both fascinated and repelled by the display, in the houses of my grandparents and their relatives, of sepia portraits of vacant-faced babies dressed in white lace – my dead uncles and cousins, who would forever remain younger than me.



**Dubreuil, Adolphe** "Niño Castañeda".  
Colección Biblioteca Nacional del Perú.

The death of a child, a frequent occurrence in many cultures throughout the ages, brings unbearable anguish to the surviving family. Before photography, only the rich could afford to have a portrait made of the infant and thus bear testimony to the brief life that had passed. With the advent of the new technology, it became easier and more affordable for the grieving parents to create a memento of the departed child.

The trend of postmortem baby pictures started early in Peru, probably around 1850, with the arrival of the first wave of European photographers who set up shop in Lima. The second half of the 19th century in the Peruvian capital saw an unprecedented proliferation of photographers and of photography studios. Photographs were everywhere, on advertisements, on business cards, in the streets and in the homes. The major activity of studios, so numerous that for decades they waged a fierce price war, was portraits and

among them postmortem baby portraits.

The setting and composition of a dead baby portrait are very different from those of any other form of portraiture, be it of a live subject or of a deathbed adult. Often, the postmortem baby portrait purposely lends itself for a dual reading: the lifelike pose suggesting the negation of death ("doesn't he look like he is asleep?") while the purity of background and clothing imparts to the subject an angelic quality.

In some cases, there is no real attempt to simulate life. The abundance of flowers, the lit candle and the flowing robes of Niño Castañeda, although in a sleeping posture, do not convey anything else than the child's passing into another life, where, now an angel, he will presumably look benignly over his family left on earth.



**Dubreuil, Adolphe** "Rosa Quinteros (bebe)",  
1892. Biblioteca Nacional del Perú.

<sup>1</sup>The exhibit "La Fotografía Post-mortem en el Perú (Siglo XIX)", was on display in Lima from 2 to 22 of November, 2008 and can also be seen on line at [http://bvvirtual.bnp.gob.pe:80/memento\\_mori/index\\_portada.htm](http://bvvirtual.bnp.gob.pe:80/memento_mori/index_portada.htm). We thank Sres. Jason Mori and Nicolás Díaz of the Biblioteca Nacional del Perú for the authorization to reproduce the photographic material included in this essay. We further recommend reading *La Recuperación de la Memoria, El primer siglo de la fotografía Perú 1842-1942*, Natalia Majluf and Luis Eduardo Wuffarden, eds., Lima 2004, Museo de Arte de Lima and Fundación Telefónica



But many of the Peruvian portraits are of babies propped up in a “natural” posture with their eyes wide open, as is the case for baby Rosa Quinteros.

Sometimes, the subject of those portraits is already quite old and well past the angel stage. This is the case of young Estanislao Harvey Beausejour dressed as a school boy, his hand—clearly part of the unsteady balance of the setting—is resting on a letter, as if the child had been interrupted in the act of writing. It appears that the print may have been touched up to give the eyes the focus and the shine they may not have had otherwise.



**Anonymous** “Retrato post-mortem de Estanislao Harvey Beausejour”. In *La recuperación de la memoria...* op.cit.

wife are looking away from the lens, in the same slightly downwards direction. On the father's lap, the dead baby is plopped, like an inanimate object. There appears to be hardly any contact between father and child, although the degree of unease that one seems to perceive in the man may not be solely attributable to sorrow, but rather to the awkwardness of an unusual pose



**Castillo, Rafael** “Bebe muerto, sostenido su cabeza desde atrás por ama”. Biblioteca Nacional del Perú.

An important sub-genre is the family portrait, where the parents pose with their child, as they might have done but possibly never did, before its death. In “Padres e hijo muerto”, we have a portrait of a bourgeois couple, perhaps mestizos, in a fairly common pose for married couples: the young woman is standing behind her sitting, older husband. Here, her hair is let down in sign of mourning. Both husband and



**Castillo, Rafael** “Padres e hijo muerto”. Biblioteca Nacional del Perú.

We are definitely not dealing with a family portrait, with the photo of a little girl sitting on a prayer kneeler, a common piece of furniture in any studio and usually reserved for first communion portraits. The baby's hands are carefully folded in prayer, while her crown of flowers loosely evokes well-known paintings of Santa Rosa de Lima, the 17th century Catholic saint. But the most significant element of this portrait is the one the viewer is not supposed to see. The figure crouching behind Bebe Muerto Sostenido, is probably the family's indigenous maid, or even perhaps the baby's nanny. Socially invisible at home, she is also assumed to be unseen as she is propping up her dead charge. The cloth lying sloppily on the floor next to the kneeler suggests that the idea of the nanny supporting the child may have come as a last recourse.

The decline in the vogue of formal post-mortem baby portraits, in Peru and elsewhere, once again can be attributed to the further popularization of photography. I suspect that the spread of (live) baby pictures in the 20th century, the bearskin kind, but also the sitting-up, dressed-in-white and nicely-combed variety, mooted the need for dead-but-looking-alive postmortem photos. And of course the rise of aim-and-shoot photography in the last half of the century, guaranteed that there would be a camera (and a photographer) in every household. Lately, this was further assured by the leap to digital technology, and to cell phones as cameras, contributing a tsunami of images of all family members from birth onwards. This however should not be construed as the end of postmortem portraits: as I researched this topic, I found quite a few internet sites devoted to advice on how to commemorate in image the departed child, and also other sites exposing postmortem photos, perhaps in response to some other, more obscure needs.

**M**

# On Fashion Photography: The Unique Rapport between the Photographer and Model

by Elizabeth Wissinger

Fashion models are usually depicted as if they are alone, staring out of a magazine page in a solitary moment of fashionable repose. The iconic image of Kate Moss' sultry stare, or Linda Evangelista's knowing one, seems to catch them in a private moment, whose intimacy is between model and viewer. Yet this private moment is produced amidst a crowd. Take a step back, outside of the frame, and one finds the photographer and her or his assistants; the stylist(s) and their assistants; the make-up artist; hairstylist; the client whose product is being advertised; advertising agency personnel; the shoot's producer and assistants; possibly a set designer; a manicurist; a prop stylist; and personnel from the venue where the shoot is taking place...and these are just the people in the room.

How, in this setting, does a model create that sense of intimacy with the viewer that draws us in, seduces us, and makes us want more?

John French, a 1960s contemporary of David Bailey, likened the great models to alchemists: 'their personality suddenly bubbles and bubbles and you realize that they react and make that fantastic rapport between the photographer and the model that makes for a lively and exciting picture.'<sup>1</sup> This bubbling personality, whether it smolders or effervesces has been the trademark of popular models from Twiggy to Gisele Budchen. Being pretty isn't enough to be a model, one has to have 'it,' what many professionals in the business call the 'x' factor, made up of a certain quality, a sense of projection, that Twiggy, for instance, had in spades. Barry Lategan, a photographer who took some of the most iconic images of her, mused,

"When Twiggy sat in front of the camera, her awareness of what she was doing was extraordinary...Being photogenic is never a question of features alone. It's a sense of projection: and Twiggy had that."<sup>2</sup>

Eliciting this projection of personality is a mysterious business. Photographers and clients are frequently hard pressed to explain exactly what they are looking for,

only that they know it when they see it. It is not uncommon for a photographer to instruct a model like this:

"Divine, divine...hold it... hold it... HOLD IT...wet your lips, fantastic, marvelous, don't move...say Friday...say Thursday... great... great... like your lips again... that's GREAT."

The intensity of emotion, facial expression, bodily attitude, the demand to uncover oneself for the camera was aptly described by Tania Mallet, a top sixties model, who said being photographed by Richard Avedon "was like 'having your soul sucked out through your eye sockets.'"<sup>4</sup> Similarly, Jean Shrimpton, a very famous model at the time, described how, "when a session goes right... 'suddenly it all happens. You feel the mood of the clothes, you feel irresistibly attractive, you give the whole essence of yourself to the camera.'"<sup>5</sup> Models I've interviewed have said it's a visceral feeling, almost like they have to become a conduit for the energy in the room. Jamie, a model who has worked for top designers like Dolce & Gabbana explained:

The photographer has his creative idea and the client has theirs, and you're kind of there to bring it to fruition for everybody, so that, you're kind of like this in between thing, you channel out to become what they want.

An in-between thing, with her soul sucked out, it seems that creating a moment of supreme intimacy with the viewer can be, for the model at least, a very lonely business indeed. **M**



Calle Siete Culebras / Napoleón Rojas

<sup>1</sup> Jennifer Craik *The Face of Fashion: Cultural Studies in Fashion* (London: Routledge, 1993) 107.

<sup>2</sup> Charles Castle, *Model Girl* (Secaucus, NJ: Chartwell Books, Inc., 1977), p. 64

<sup>3</sup> Brigid Keenan, *The Women We Wanted to Look Like* (London: MacMillan Ltd., 1977), 133.

<sup>4</sup> Ibid.

<sup>5</sup> Keenan, 1977, 128.





Larga espera



¿Llegará?

# Manuel Emilio Guevara





lovers at carnevale



Foto 2

**Joe Zarba**

# Lindsey Donovan's Dog Fashion Photography

by Eva Kolbusz

Many of us may find the dog-fashion aspect of the fashion world and the idea of dog-fashion photography quite bizarre; nevertheless, both of these phenomena show strong presence in today's popular culture and the media environment. Dr. Ellen Rose, a communication scholar, suggests that the dog is a vital part of the media environment. She identifies two roles dogs play in the current human world: a compensatory one, which helps us to



better tolerate life in a technological world, and a moral one, where the dog “communicates” to us who we are as ethical beings in a world dominated by amoral technological imperatives<sup>1</sup>. Dressing dogs in outfits derived from human clothing and photographing dog fashion are directly connected to and well exemplify these two roles now played by our four-legged friends in our human world. Dog-fashion photography has recently grown into a large branch of professional photography.

Lindsey Donovan, a Canadian photographer, based in Vancouver, BC, known for her unique documentation of popular culture and finding the “soul” of her subjects, answered my questions on the subject:

Lindsey, how did you get involved with photographing doggie fashions? I started photographing doggie divas several years ago when I was asked to document an event for the BCSPCA, the British Columbia chapter of the Society for the Prevention of Cruelty to Animals.

Through that event I developed some wonderful contacts with animal lovers,

among them

Connie Wilson, editor of the *Modern Dog* magazine. Since that meeting we have worked together on several *Modern Dog* issues as well as raising money for the BCSPCA's “Paws for Cause” event.

What are some of the key challenges in photographing dogs sporting their fashions? Some of the difficulty lies in wrangling the dogs to put them in the outfits. Finding a pose that would best show the clothing piece is another challenge. The hardest things to achieve are to make the dogs not to appear embarrassed and to hold the pose. Food is a great motivator for the posing dogs, so I reward them with snacks.

What would you suggest to those amateur photographers who want to take pictures of their fancy pets? It is important to have patience and not to be shy. I have to act like a fool to get my subjects' attention; I make funny noises, squeak, howl, and do whatever it takes. Then they do cock their heads and perk up their ears!

M



<sup>1</sup>Rose, Ellen, “From Pet-Making to High-Tech: Exploring the Dog's Role in the Media Environment.” *Media Ecology Explorations*. Vol. 4. No. 1., 11-20, 2005.



Feminine spaces series

# Nandita Raman



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**Iñaki Baquedano** is from the town of Hernani in the Basque Country in the north of Spain, but since 1992 he has lived in New York City. Inaki is mostly self-taught, although he has studied at Pratt in Manhattan

**Lorenzo Bevilacqua** is a New York City-based free lance photographer specializing in portraiture, travel, and publicity photography for magazines and television networks [www.lorenzobevilacqua.com](http://www.lorenzobevilacqua.com)

**Amy Burchenal** was raised in the verdant suburbs of Louisville Kentucky. Her father and grandfather were enthusiastic amateur photographers. Amy likes to experiment with all kinds of photography, but black and white film and classic cameras have always inspired her. [www.amybphoto.com](http://www.amybphoto.com)

**Jean-Jacques Decoster**, a native of France, has lived for nearly 20 years in the Andes, most of them in Cusco where he settled in 1997.

**Lindsey Donovan**, a Canadian photographer, is known for her unique documentation of popular culture and finding the "soul" of her subjects. She frequently combines her love for animals with her love of photography. [www.lindseydonovan.com](http://www.lindseydonovan.com)

**Page Dougherty Delano's** collection of poems *No One with a Past Is Safe* was published by Word Press, 2002. She is working on a new manuscript, *National Bed*.

**Henry Buerger Goodwin** is Sweden's most distinguished photographer ever.

**Mario Guevara** (Cusco, Peru), Writer and director of the journal of Andean Culture *Sieteculebras*.

**Manuel Emilio Guevara** Fotógrafo nacido en Cusco. Ha trabajado para las revistas peruanas "Caretas", "Sur", "Sieteculebras" y "Parlante".

**Eva Kolbusz** was born in Warsaw, Poland. She studied Journalism and Media in Warsaw University and New York University. Enjoys interviewing people.

**Eric Metcalf**, b. 1951, has worked for Photo Services at Discovery Communications and currently teaches at the Borough of Manhattan Community College.

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**Östlind Olle**: Den okände Henry B. Goodwin, Carlsson Bokförlag AB, Stockholm 1997.

**Nandita Raman**, b. 1980, is a documentary photographer based in India. She is drawn to spaces -mental and physical.

**Vicente Revilla** (Cusco, Peru) documents Andean pilgrimages. [www-unix.oit.umass.edu/~iespinal/qoyllur\\_riti/index.html](http://www-unix.oit.umass.edu/~iespinal/qoyllur_riti/index.html)

**Paul Robinson** has been a photographer for 18 years (all formats). He is Vice President of Trump Village Camera Club, and President of New York Color Camera Club.

**Napoleón Rojas** (Puno, Perú). Artista plástico. Su obra pictórica se encuentra en colecciones privadas de América y Europa.

**Laurence Salzmänn** is a documentary photographer and filmmaker living in Philadelphia, PA. His work is in the Philadelphia Museum of Art; Corcoran Gallery, Washington, D.C; and George Pompidou Center, Paris. [www.laurencesalzmänn.com](http://www.laurencesalzmänn.com)

**Sarah Small** fell in love with photography when she was 13. Formally educated at the Rhode Island School of Design. Her work has appeared in publications such as Life Magazine, Rolling Stone, and The New York Times. [www.sarahsmall.com](http://www.sarahsmall.com)

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**Leo Theinert** has been a photographer since 1970. Leo is from Wisconsin and attended the University of Wisconsin at Madison, 1965-1973.

**Joe Zarba** began the nationally recognized photography program at Park Slope Brooklyn's Middle School 51. Since retirement from the New York City public school system, Joe has devoted his photographic efforts to documenting life in Sicily, the island of his heritage. [www.joezarba.com](http://www.joezarba.com)

**Elizabeth Wissinger** teaches Introduction to Sociology at the Borough of Manhattan Community College. **M**





*The Z waits / for its moment. / Random initials, penultimate Y / clamor for more voice.*

Page Dougherty Delano

# MOMENT