

## Shaping the History of Photography

The ninth biennial Fleur Cowles Flair Symposium

September 30–October 2, 2010

Harry Ransom Center

## Speakers

**GREG ALBERS** is the founder and publisher of Hol Art Books, an independent press dedicated to publishing and promoting exceptional writing on visual art. Recent titles from Hol Art Books include Frank Gohlke's *Thoughts on Landscape: Collected Writings and Interviews* and *Documents of the 1913 Armory Show: The Electrifying Moment of Modern Art's American Debut*. Prior to starting Hol, Albers was the publications manager at the Isabella Stewart Gardner Museum in Boston. He received his degree in English-Creative Writing from Colorado College and attended New York University's regarded Summer Publishing Institute. A freelance graphic designer, Albers has worked as a printer at letterpress and lithography studios. He currently lives in Tucson with his wife and young son.  
[www.holartbooks.com](http://www.holartbooks.com).

**STANLEY B. BURNS, M.D., FACS**, an ophthalmologist and Clinical Professor of Medicine and Psychiatry at New York University Langone Medical Center, is an internationally distinguished author, curator, historian, collector, and archivist. He began collecting historic photography in 1975, and in 1977 founded The Burns Archive. This collection of more than 800,000 vintage photographs (1840–1950) has been generally recognized as the most important private comprehensive collection of early photography. Including world class collections of African American, crime, Judaica, vernacular, war, occupational, news, memorial, and medical photography, The Burns Archive is accessed by artists, researchers, and historians. Burns has authored 42 photo-historical texts and over 1,000 articles, and has curated over 50 photographic exhibitions worldwide. This fall, New York's Merchant House Museum will showcase his memorial-postmortem photograph collection.  
[www.burnsarchive.com](http://www.burnsarchive.com).

**KEITH CARTER** holds the Endowed Walles Chair of Visual and Performing Arts at Lamar University in Beaumont, Texas. Carter is the recipient of the 2009 Texas Medal of Arts, the 2009 Artist of the Year from Art League Houston, and the Lange-Taylor Prize from the Center for Documentary Studies at Duke University. He is the author of 11 books: *Fireflies; A Certain Alchemy; Opera Nuda; Ezekiel's Horse; Holding Venus; Keith Carter Photographs: Twenty-Five Years; Bones; Heaven of Animals; Mojo; The Blue Man; and From Uncertain to Blue*.

**DAVID COLEMAN** received his Ph.D. in Art History from The University of Texas at Austin in 2005, with a concentration on the history of photography. Prior to his appointment as Curator of Photography at the Harry Ransom Center in 2007, he was appointed Assistant Curator in 1996 and Associate Curator in 2002. As Curator he is responsible for collection development, exhibitions, programming, and collection management for the photography collections. He has curated several exhibitions, most recently *Dress Up: Portrait and Performance in Victorian Photography*, shown at the Ransom Center in fall 2007, and *Discovering the Language of Photography: The Gernsheim Collection*. He is also editor of the Harry Ransom Center Photography Series with The University of Texas Press.

**JAMES B. COLSON**, Professor Emeritus of Journalism at The University of Texas at Austin, holds a B.F.A. in Photography from the School of Fine Arts, Ohio University, and an M.F.A. in Cinema from the University of California, Los Angeles. Colson helped develop and administer the photojournalism program in the College of Communication at UT Austin, in which he taught for four decades from 1968 to 2008. His body of documentary photographs of Mexican village life has been widely exhibited throughout Mexico. He is currently a Fellow of the Dolph Briscoe Center for American History where he is developing overviews of the history and criticism of photography and has contributed to their recent book, *Russell Lee Photographs*.

**BARBARA CRANE**, artist-photographer and educator, has explored photography as a vehicle for creative expression for over 60 years. An early investigator of repetition and deconstruction of visual information, she has experimented extensively with sequences, grids, scrolls, and large modular murals. She has worked in many formats and materials, ranging from the intimate to the large scale, utilizing such diverse processes as platinum-palladium, Polaroid, image transfer, gelatin silver, and digital. Crane has taught at professional workshops, universities, and art schools worldwide, including the prestigious School of the Art Institute of Chicago. She has been the recipient of several awards, including National Endowment for the Arts grants, materials grants from the Polaroid Corporation, and a John Simon Guggenheim Memorial Fellowship in Photography. Crane's work is included in numerous national and international collections.

**RITA DEWITT** is an artist who has taught at The University of Southern Mississippi, The School of the Art Institute of Chicago, Rhode Island School of Design, Boston University, Smith College, and The University of Louisiana Lafayette. During her 27 years of teaching she exhibited in dozens of solo exhibitions, hundreds of group and invitational exhibitions, and received numerous awards, including a National Endowment for the Arts Individual Artist's Grant, the Roswell Artist-in-Residence Program in New Mexico, and a Mississippi Institute of Arts and Letters Photography award. Her work is held in public and private collections. She is now retired and has the leisure to follow her interests.

**ROY FLUKINGER** is the Senior Research Curator of Photography and former Department Head and Senior Curator of Photography and Film at the Harry Ransom Center, where he has served as a curator since 1977. He holds degrees from Tulane University and from The University of Texas at Austin, and has taught at UT Austin and other institutions of higher learning. He has published and lectured extensively in the fields of regional, cultural, and contemporary photography and the history of art and photography, and has produced or participated in nearly 80 exhibitions on such diverse subjects as the careers of David Douglas Duncan, George Platt Lynes, Russell Lee, and Lewis Carroll; contemporary Russian/Eurasian photography; the cinematic photography of Jack Harris; and the career of the Texas panoramist E. O. Goldbeck. Most recently, he edited the book and curated the exhibition *Fritz Henle: In Search of Beauty* and authored the catalog of the exhibition *Discovering the Language of Photography: The Gernsheim Collection*.

**COLIN FORD** CBE was the first senior curator of photography in any British national museum or gallery (National Portrait Gallery, London, 1972–1982). During this time, he met Helmut Gernsheim, and brought him back to London—a decade after he had left it—to lecture on Julia Margaret Cameron after the Gallery had acquired the album she presented to Sir John Herschel. In 1982, Ford became the founding Head of the National Museum of Photography, Film & Television (now the National Media Museum) in Bradford. After ten years there, he became Director of the ten National Museums & Galleries of Wales. He has mounted many exhibitions, and written more than a dozen books on historic photographers, among them Cameron, D. O. Hill & Robert Adamson, Lewis Carroll, and André Kertész. He is currently preparing an exhibition of twentieth-century Hungarian photography for the Royal Academy in London.

**MARIANNE FULTON** has worked in the field of photography as curator, editor, archivist, and writer for over 30 years. She is currently an adjunct faculty member in the School of Journalism at The University of Texas at Austin and teaches the history of photography course. From 1975 to 2002, she was at George Eastman House International Museum of Photography and Film serving as chief curator, acting director, and senior scholar, among other positions. Fulton has prepared more than 80 exhibitions, including those with books such as *Mary Ellen Mark: 25 Years*, and *Eyes of Time: Photojournalism in America*, for which she was named Person of the Year in the Leica Medal of Excellence competition.

**JACE GRAF** graduated from The University of Texas at Austin in 1980 with a B.B.A. and B.A. After undergraduate school, he studied calligraphy and design and worked in commercial printing for several years in Austin. He earned a master's degree in the Graduate Book Arts Program at Mills College in Oakland, California in 1990. He then returned to Austin and worked for five years at BookLab, Inc., the premier edition bookbinding and boxmaking company in the country at the time. In 1997, Graf started his own company, Cloverleaf Studio, where he specializes in all kinds of custom bindings, book enclosures, portfolios, and design. In 2006, he started Cloverleaf Press through which he intermittently publishes artist book editions, with three photography titles to date.

**HOWARD GREENBERG**, the owner of the New York City-based Howard Greenberg Gallery, is one of the world's top photography dealers. He is an authority on nineteenth- and twentieth-century photography, and has been an acknowledged leader of establishing its value on the fine art market. In recognition of these efforts, and his matchless collection of more than 20,000 photographs, *American Photo* magazine proclaimed Greenberg one of the 25 most important people in photography in 1998. He represents and exhibits photographs by many acknowledged masters, including Alfred Stieglitz, Edward Weston, Eugene Atget, Walker Evans, Brassai, and Henri Cartier-Bresson, and represents the estates of Edward Steichen, Imogen Cunningham, André Kertész, Roman Vishniac, and others. He has curated critically acclaimed traveling exhibitions, including *Car Culture* (1998) and *Appeal to This Age* (1995), a pictorial overview of the civil rights movement. Beginning his career as a freelance photojournalist, Greenberg has had his work published in prominent newspapers and magazines such as the *The New York Times*, and featured in a series of solo exhibitions. In 1977, Greenberg established the Center for Photography at Woodstock, a non-profit gallery and educational institution where he served as Executive Director until 1980.

**STEVEN HOELSCHER** is a Professor of American Studies and Geography and the Chair of the Department of American Studies at The University of Texas at Austin. In 2010, he became Academic Curator of Photography at the Harry Ransom Center, where he regularly teaches graduate seminars on the history of photography. His primary research interest centers on the historical and cultural understanding of photographs. He has published three books and more than 30 book chapters and articles in such journals as *American Indian Culture and Research Journal*, *American Quarterly*, *Annals of the Association of American Geographers*, *Ecumene*, *Geographical Review*, *GeoJournal*, *Journal of Historical Geography*, *Public Historian*, and *Social and Cultural Geography*. His book, *Picturing Indians* (winner of the 2009 Wisconsin Historical Book Award of Merit), examines the photography of Native Americans, past and present. He has also written about photography in Guatemala and during war-torn Germany.

**W. M. HUNT** is a collector, dealer, curator, and writer—a champion of photography. *The Unseen Eye*, a book on his collection, will be published by Thames & Hudson next fall. Based in New York City, Hunt teaches at The School of Visual Arts. He is on the boards of the W. Eugene Smith Memorial Fund and The Center for Photography at Woodstock, and he is the past Chairman of Photographers + Friends United Against AIDS. [www.wmhunt.com](http://www.wmhunt.com).

**MIKE MARVINS** is a fourth-generation professional photographer and a Fellow of both the American Society of Photography and the Royal Photographic Society of Great Britain. His photographs are in the collections of major museums both in the U.S. and Europe. He has been collecting photography for over 25 years and has a wide-ranging collection with prints dating from the 1840s until 2009. Marvins was instrumental in establishing the Sonia and Kaye Marvins Portrait Collection at the Museum of Fine Arts, Houston in 1985.

**MICHAEL P. MATTIS** is a theoretical physicist who, with his wife Judy Hochberg, has put together a comprehensive collection of fine-art photography from its origins to the present day. Museum shows from his collection include *Edward Weston: Life Work*; *For my Best Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron*; *French Twist: Masterworks of Photography from Atget to Man Ray*; *Ansel Adams: Early Works*; *Disfarmer: The Vintage Prints*; *Bill Brandt: Shadows and Substance*; *Wright Morris: Photographs & Words*; and *Picturing the West: Masterworks of 19th Century Landscape Photography*. Working with photo conservator Paul Messier, he cracked the Lewis Hine photo-forgery scandal, which led to more accurate methods of dating prints. He also spearheaded a multi-year effort to uncover the vintage prints of the reclusive Arkansas studio photographer Mike Disfarmer.

**LINDA BRISCOE MYERS**, Assistant Curator of Photography at the Harry Ransom Center, holds an M.A. in Art History from The University of Texas at Austin. Prior to coming to the Ransom Center in 1998, she was Assistant Curator of Latin American Art at the Blanton Museum of Art. At the Ransom Center, she handles all of the rights and reproductions for the photography collection and works with University faculty for classes using collection material. She curated the photographic portion of *Make It New: The Rise of Modernism* (2003) and *The Image Wrought: Historical Photographic Approaches in the Digital Age* (2006), which is on tour through 2010.

**ALISON NORDSTRÖM** is the Curator of Photographs at George Eastman House International Museum of Photography and Film in Rochester, New York. Previously the Director and Senior Curator of the Southeast Museum of Photography in Daytona Beach, Florida, she has curated over 100 photographic exhibitions and is the author of several monographs as well as numerous articles in scholarly journals. She is particularly interested in contemporary art that mixes media and disciplines, and in projects that trace the histories of representation. Nordström holds a B.A. in English Literature, an M.L.S. with museum emphasis, and a Ph.D. in Cultural and Visual Studies.

**BART PARKER**, a professor emeritus, taught and lectured at art schools, universities, and colleges nationwide and served on the boards of educational organizations. He has held National Endowment for the Arts and other grants, a distinguished professorship, and was the 2001 Honored Educator for the Society for Photographic Education. Since starting work as an editorial photographer in 1958, he has exhibited in hundreds of shows and is represented in numerous collections and publications. After retirement in 1996, he decided "free is over," ceased exhibiting, and has worked since without distractions.

**THOMAS F. STALEY** is Director of the Harry Ransom Center at The University of Texas at Austin, where he is also Professor of English and holds The Harry Hunt Ransom Chair in Liberal Arts. Staley has written or edited 13 books on James Joyce, Italo Svevo, modern British women novelists, and modern literature in general. He is the founding editor of the *James Joyce Quarterly* and *Joyce Studies Annual*. He currently edits a series on literary modernism at The University of Texas Press. He has written and spoken widely in the United States and Europe on literary subjects, libraries, the state of the humanities in contemporary culture, and the building of modern library collections.

**MARY VIRGINIA SWANSON** makes it her goal to help photographers find the strengths in their work and identify appreciative audiences for their prints, exhibitions, and licensing placement. Her seminars and lectures on the subjects of marketing opportunities have proven to aid photographers in moving their careers to the next level. Swanson maintains Marketing Photos, a popular blog about opportunities for photographers ([www.mvswanson.com](http://www.mvswanson.com)). She has recently completed work with coauthor Darius Himes on their forthcoming title *Publish Your Photography Book* (Princeton Architectural Press, winter 2011); the website for the book will be launched this fall at [www.publishyourphotographybook.com](http://www.publishyourphotographybook.com). Swanson received her M.F.A. in Photography from Arizona State University in 1979.

**ANNE WILKES TUCKER** is the Gus and Lyndall Wortham Curator of Photography at the Museum of Fine Arts, Houston, where she founded the photography department in 1976. The museum's collection now comprises 26,000 photographs. She has curated more than 40 exhibitions, including retrospectives of the work of Brassai, Louis Faure, Robert Frank, George Krause, Ray K. Metzker, Chen Changfen, and Richard Misrach, and surveys on the Czech Avant Garde, contemporary Korean Photography, and the history of Japanese Photography. She is currently working on the exhibition and book *WAR/PHOTOGRAPHY: Photographs of Armed Conflict and its Aftermath*. Tucker has published many articles and lectured throughout the United States, Europe, Asia, and Latin America. She has received fellowships from the National Endowment for the Arts, the John Simon Guggenheim Memorial Foundation, and the Getty Center, and in 2001, *Time* magazine listed her as America's Best Curator.

**BODO VON DEWITZ** has taught at the University of Bonn since 1988, and since 2005 has been Senior Curator of the Department of Photography at the Museum Ludwig Cologne, a European museum for the arts of the twentieth and twenty-first centuries. He studied history, German language, education, and art history at the Universities of Hamburg and Berlin, and completed his dissertation on photography during the First World War. Von Dewitz has published over 50 books, articles, and exhibition catalogs on subjects including the history of photojournalism in illustrated news magazines, photographers James Abbe and Hugo Erfurth, and the Museum Ludwig's collection of early Berlin daguerreotypes. His most recent book, *La Bohème: The Staging of Artists in 19th and 20th Century Photography*, was released this summer.

**MARTA WEISS** is Curator of Photographs at the Victoria and Albert Museum, London, which she joined in 2007 after two years at the Metropolitan Museum of Art. She holds a Ph.D. in the History of Photography from Princeton University. Her publications include "Staged Photography in the Victorian Album" in *Acting the Part: Photography as Theatre*, ed. Lori Pauli (National Gallery of Canada and Merrell, 2006) and "The Page as Stage" in *Playing with Pictures: the Art of Victorian Photocollage*, ed. Elizabeth Siegel (The Art Institute of Chicago and Yale University Press, 2009).

**CLINT WILLOUR** has been Curator of the Galveston Arts Center for the past 20 years, and an art professional for over 35 years. He is active on boards of numerous arts organizations in Texas and has served as a juror for over 60 competitions in his career. He curates 24 exhibitions per year in Galveston, and serves regularly as a guest curator for institutions throughout the state of Texas and beyond. He is known for the multi-disciplinary focus of his taste. He is a past President of the Board of the Houston Center for Photography and a current member of their advisory council and Exhibition Committee, member and past Chair of the Photography Accessions Sub-committee of the Museum of Fine Arts, Houston, a member of the Art Board of FotoFest, Houston, and a board member of Photo Forum at the Museum of Fine Arts, Houston. [www.galvestonartscenter.org](http://www.galvestonartscenter.org).