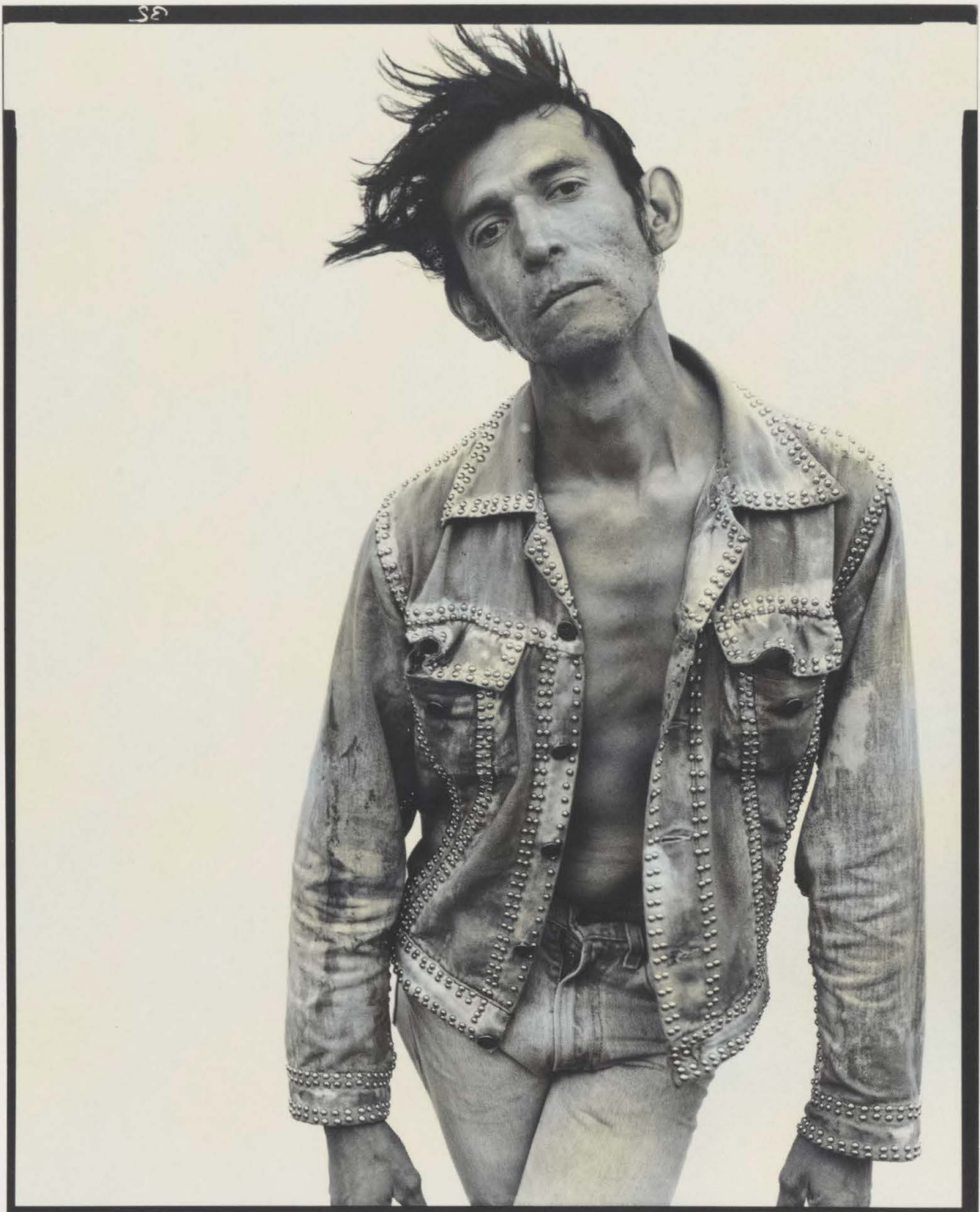




“A PORTRAIT IS NOT A LIKENESS”

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The Archive 29
Center for Creative Photography



RICHARD AVEDON: *David Beason, Shipping Clerk, Denver, Colorado, 7/25/81*
Gelatin silver print, 120.5 x 95.0 cm
© 1985 Richard Avedon

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Center for Creative Photography • The University of Arizona

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The Center for Creative Photography is a research museum devoted to twentieth-century photography. Among its collections are archives of photographers who have made significant and creative contributions to the field. Each issue of *The Archive* is drawn from the Center's extensive collections of photographs, manuscripts, and negatives.

Members of the Center receive two issues of *The Archive*, copies of the Guide Series as they appear, and announcements of Center exhibitions and events. For information about membership, write to: Center for Creative Photography, The University of Arizona, Tucson, Arizona 85721.



FRANCES MURRAY: *Self-Portrait: Shattered*, 1990
Gelatin silver print, 48.6 x 48.2 cm, 90:020:001
© 1990 Frances Murray

Introduction

PERHAPS IT IS BECAUSE PORTRAITURE has been nearly synonymous with photography for the past century and a half that it has remained one of the most resilient genres for the photographer. In the last decade or so, photographers have been noticeably grappling with the traditional definitions of portraiture and expanding the repertoire with some new approaches. In addition to the continuation of the legacy of straight portraiture, with its concentration on individualism and personality, we are seeing an increasing number of photographers who explore the components of social identity, such as race, gender, ethnicity, class, occupation, and the individual's relations to family and society.

"A Portrait Is Not a Likeness" presents works from the past decade selected from the permanent collection of the Center for Creative Photography. In addition to showing a spectrum of contemporary portraiture, this selection also represents the diversity of materials and techniques being used in recent years, including photographic ceramic plates, xerography with hand-applied toner, computer-digitized images, and colored prints made on an ink jetgraph.

The ability of an unembellished portrait to fascinate seems endless. Human nature compels us to notice and study faces, dress, and mannerisms. But what does a portrait mean? How does an image of an individual convey personality or character? One of the persistent questions about portraiture has been whether an image that captures 1/200th of a second of someone's life can be anything more than topographical, or, some would say, inherently superficial. Certainly, the publicity, propaganda,

and advertising images that surround us daily demonstrate how photography is used routinely to manipulate and falsify images of people.

Regardless of the photographer's style, portrait photography has always had an aspect of theater, especially when the subject and not the photographer seems to dominate the interaction. "A portrait is not a likeness," Richard Avedon has said. "The moment an emotion or fact is transformed into a photograph, it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All of them are accurate. None of them is the truth."

Perhaps the most radical departure of recent years is a kind of anti-portraiture. The clearest example of this can be seen in the violently defaced commercial studio portraits made by America Sanchez which suggest that a total rupture has occurred between photography and portraiture. Another work that maintains a defiant attitude toward portraiture is Carrie Mae Weems's two-part self-portrait — one a frontal view of her face and the other a view of the back of her head — suggesting that the front of a head is no more informative than the back. And the fact that this double self-portrait has been done in the form of matching ceramic plates adds an ironical reference to the kitsch portraiture of "limited edition collector's plates."

There is deliberate irony in the fact that a number of photographers have resuscitated from the status of a harmful pseudoscience one of photography's most discredited forms of portraiture — the typological portrait. The nineteenth-century dream of photographically cataloging the races and "types" for

the benefit of anthropology and criminology resulted in little more than racial and cultural stereotypes. But the vigor with which recent photographers have used typology is indicative of how deep-seated stereotyping remains in contemporary society. Robert Heinecken's *Waking Up In News America* mocks network television's somewhat predictable array of news anchors, while Nancy Burson's *Warhead I* digitally creates a politically correct portrait of the leaders of the nuclear nations (as of 1982). In his *Face to Face* series, Yoshiyasu Suzuka identifies his subject only by occupational typology and then confronts us with faces that defy any such categorization.

One common strategy for amplifying the portrait has been to add text as a means of supplementing the visual image of the person in the portrait. Morrie Camhi contacted people who had advertised in a newspaper's Personals section, and he combined his portraits of them with the personals ad each had

written. Both Mihoko Yamagata and Jeffrey Wolin have combined oral history with portraits to give depth to what is only marginally visible.

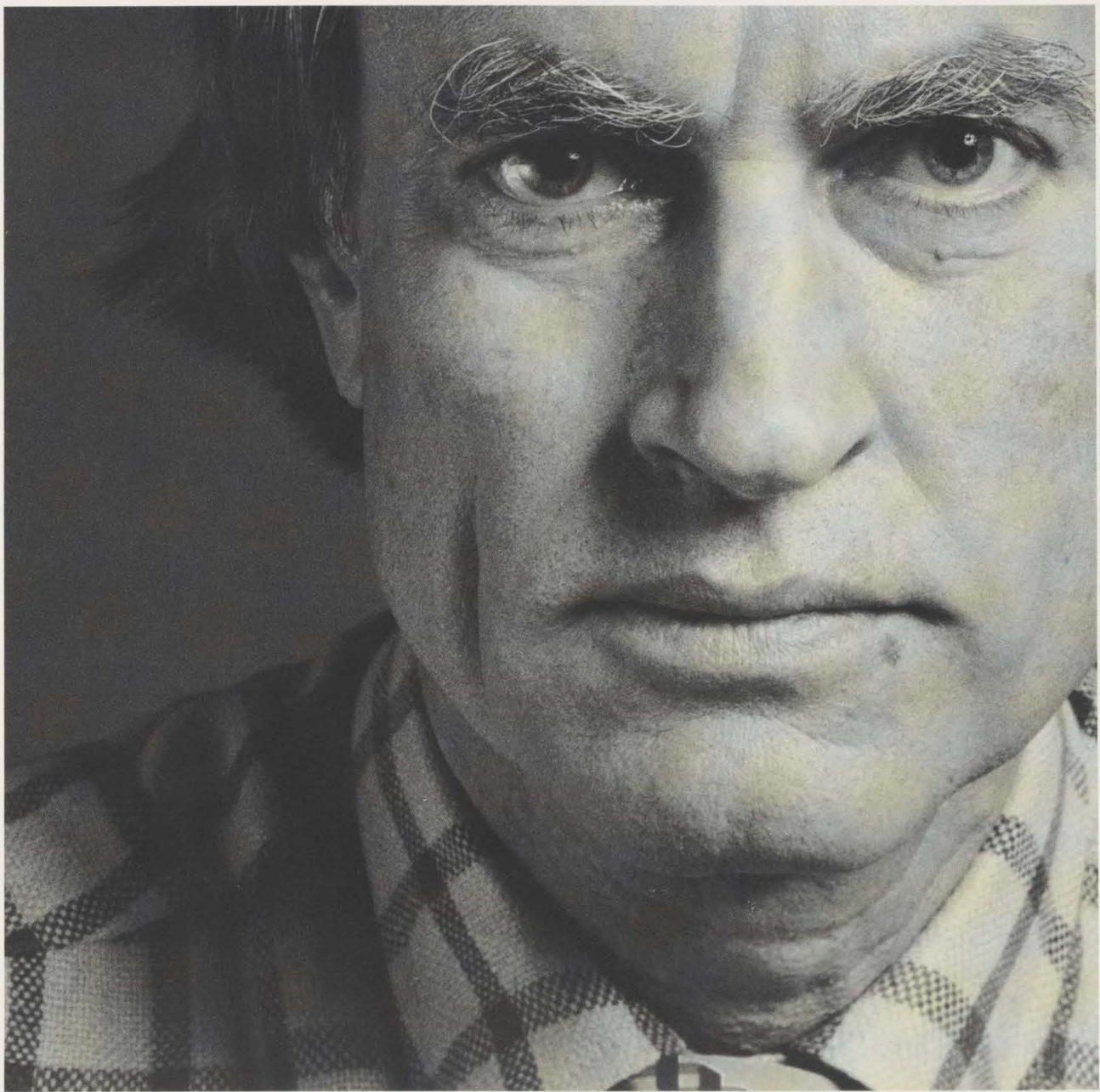
A number of photographers continue the long tradition of pushing portraiture into the realm of fantasy and pure fiction. Holly Roberts and Judith Golden both work with archetypes rather than individuals. Frances Murray's self-portraits create a dream world where the demarcation between fact and fiction is indecipherable, while Lisa Bloomfield uses appropriated corporate portraits and text that she has written to create fictional characters representing a jaundiced view of the American dream.

As society and the issues of representation become simultaneously more complicated and more fragmented, it is obvious that no single approach to portraiture can supply more than a piece of the puzzle that is identity. When the portraits are taken as a whole, a fuller, truer picture emerges of the times we live in.

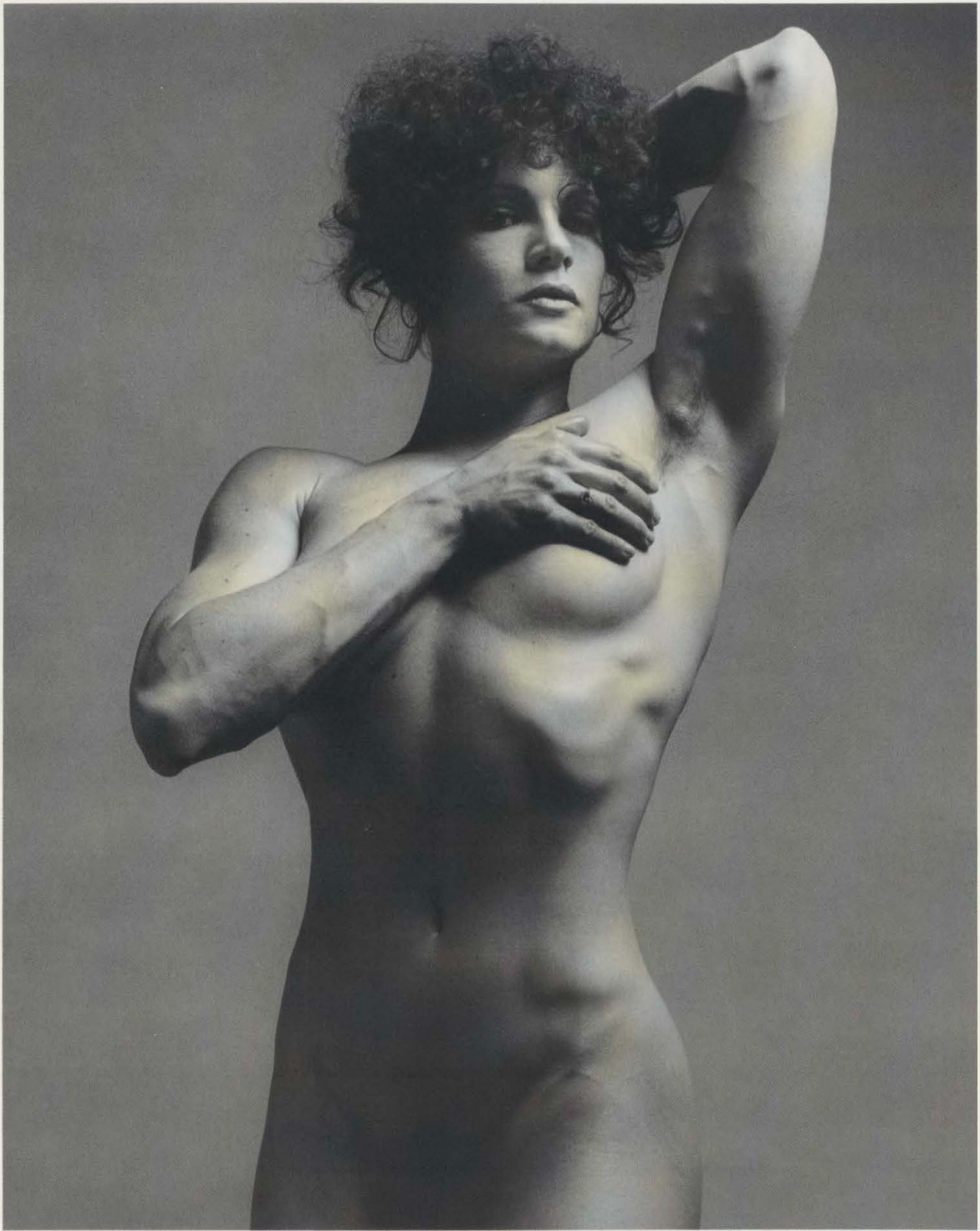
Terence Pitts, Director
Center for Creative Photography
The University of Arizona

“A portrait is not a likeness. The moment an emotion or fact is transformed into a photograph it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. They are all accurate. None of them is the truth.”

Richard Avedon



ROBERT MAPPLETHORPE: *Sam Wagstaff*, 1979
Gelatin silver print, 35.2 x 35.4 cm, 91:011:001
Gift of the Robert Mapplethorpe Foundation
© 1979 The Estate of Robert Mapplethorpe



ROBERT MAPPLETHORPE: *Lisa Lyon*, 1982
Gelatin silver print, 48.9 x 38.7 cm, 91:011:002
Gift of the Robert Mapplethorpe Foundation
© 1982 The Estate of Robert Mapplethorpe



ARTHUR TRESS: *Last Portrait of My Father*, 1978
Gelatin silver print, 38.5 x 37.9 cm, 83:009:002
© 1991 Arthur Tress

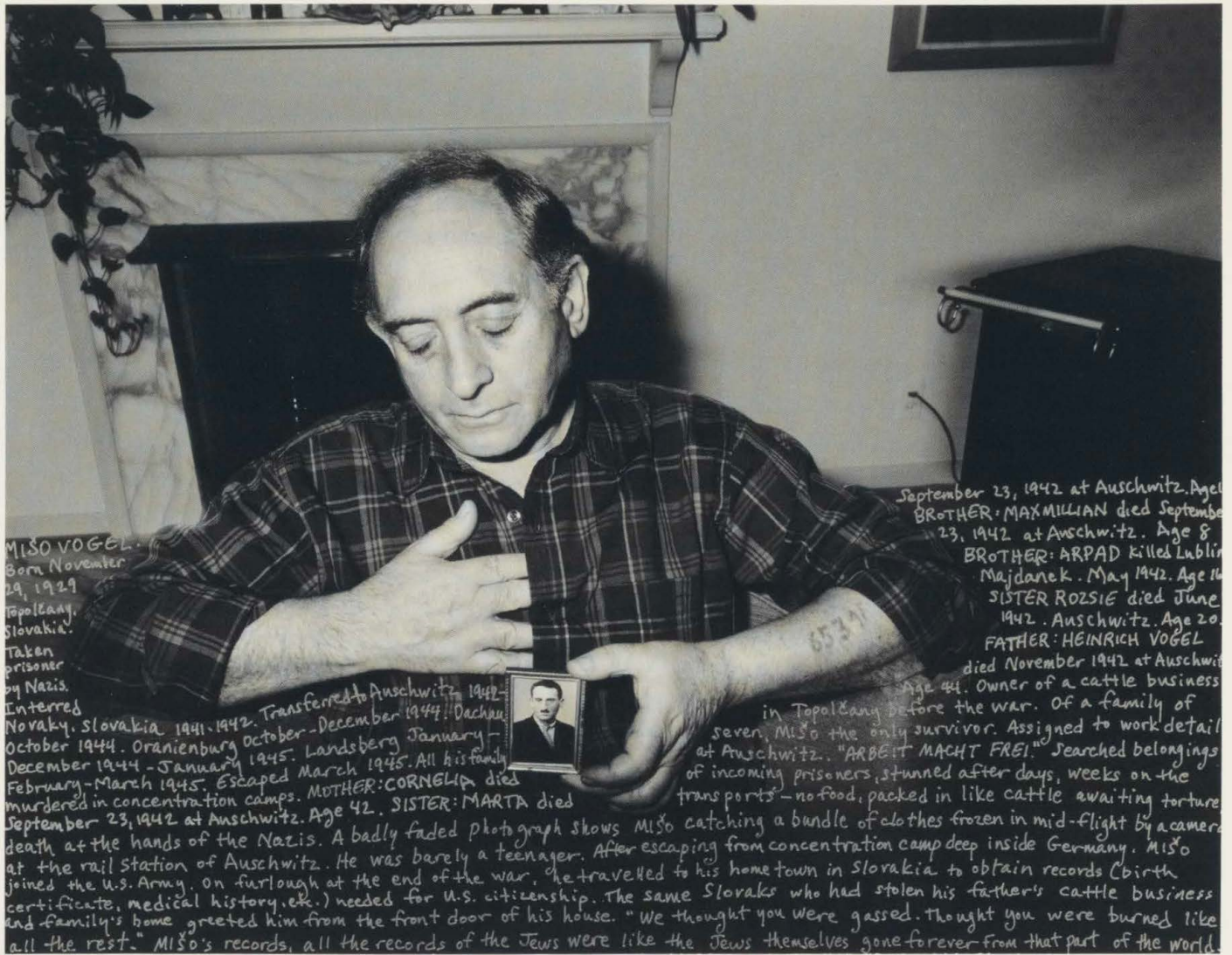


RON KELLEY: *Mrs. Nahid and Her Son, Farhad Rashidian, 1988. Mrs. Nahid is holding a 1979 Paris Match magazine. The photo she is holding depicts the execution of Kurdish nationalists by agents of the Khomeini regime.*

Two of those being shot, including the man in a cast lying down, are her sons.

Gelatin silver print, 22.4 x 33.2 cm, 89:053:003

© 1991 Ron Kelley

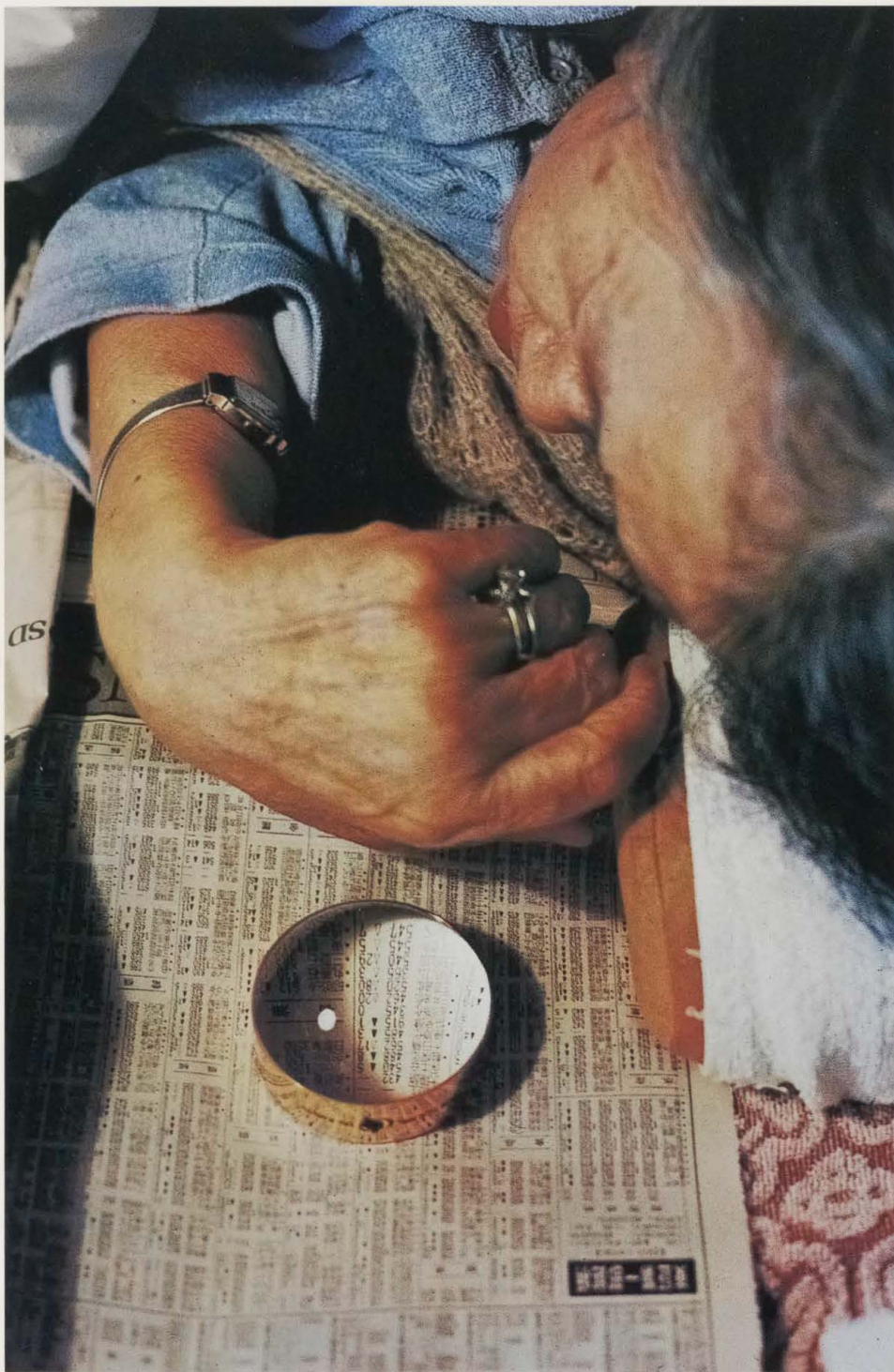


JEFFREY WOLIN: *Miso Remembers Auschwitz*, 1987

Gelatin silver print with selective toning, silver ink text, 37.3 x 47.4 cm, 90:005:001

© 1991 Jeffrey Wolin

Before my marriage I had never shopped. The maids took care of such chores. I stayed home most of the time and only went out for lessons to learn flower arrangement and how to play the koto*. I never went to a post office or bank. I did not know how to make a deposit. But at the beginning of our marriage we did not have a maid. Ojiisama asked me once to go out and buy some dumplings as a snack. I had no concept of how much such a snack might cost. He said fifty sen* worth would be enough for both of us. I really disliked the idea of having to go shopping on my own to buy food. But over the years, I became accustomed to managing the household. I even began to enjoy reading the financial newspaper daily and dealing in stocks.



MIHOKO YAMAGATA: *Before My Marriage I Had Never Shopped . . .*
1986, from *Kaiso* (portfolio)
Dye transfer print, 26.3 x 17.1 cm, 89:042:011
© 1991 Mihoko Yamagata

When farmland reform became effective in 1945, I was only allowed by the government to keep one and a quarter acres in Yamaguchi Prefecture. Farmers to whom we had rented this small plot of land tried to maneuver government officials to expropriate it and transfer title to them. Because Ojiisama had died and I was dependent on income from the property, a relative suggested that I consult a lawyer. I did, and he comforted me by saying, "The right party will win, so do not become discouraged."

It was a very trying time. I walked the town of Yamaguchi crying. I was alone and had nobody upon whom to depend. It seemed to me inexcusable that properties our ancestors had developed and maintained should be lost. I just did not know what to do.

I prayed all night and as I was preparing my breakfast, one of the farmers came and apologized for his group's conduct. He requested that we negotiate the issues concerning the property. We discussed the situation and eventually drew up an agreement that was satisfactory to everyone involved.



MIHOKO YAMAGATA: *When Farmland Reform Became Effective...*, 1986, from *Kaiso* (portfolio)
Dye transfer print, 17.7 x 27.1 cm, 89:042:018
© 1991 Mihoko Yamagata



JUDY DATER: *Ms. Clingfree*, 1982
Silver dye bleach print, 58.7 x 45.9 cm, 89:002:001
© 1982 Judy Dater



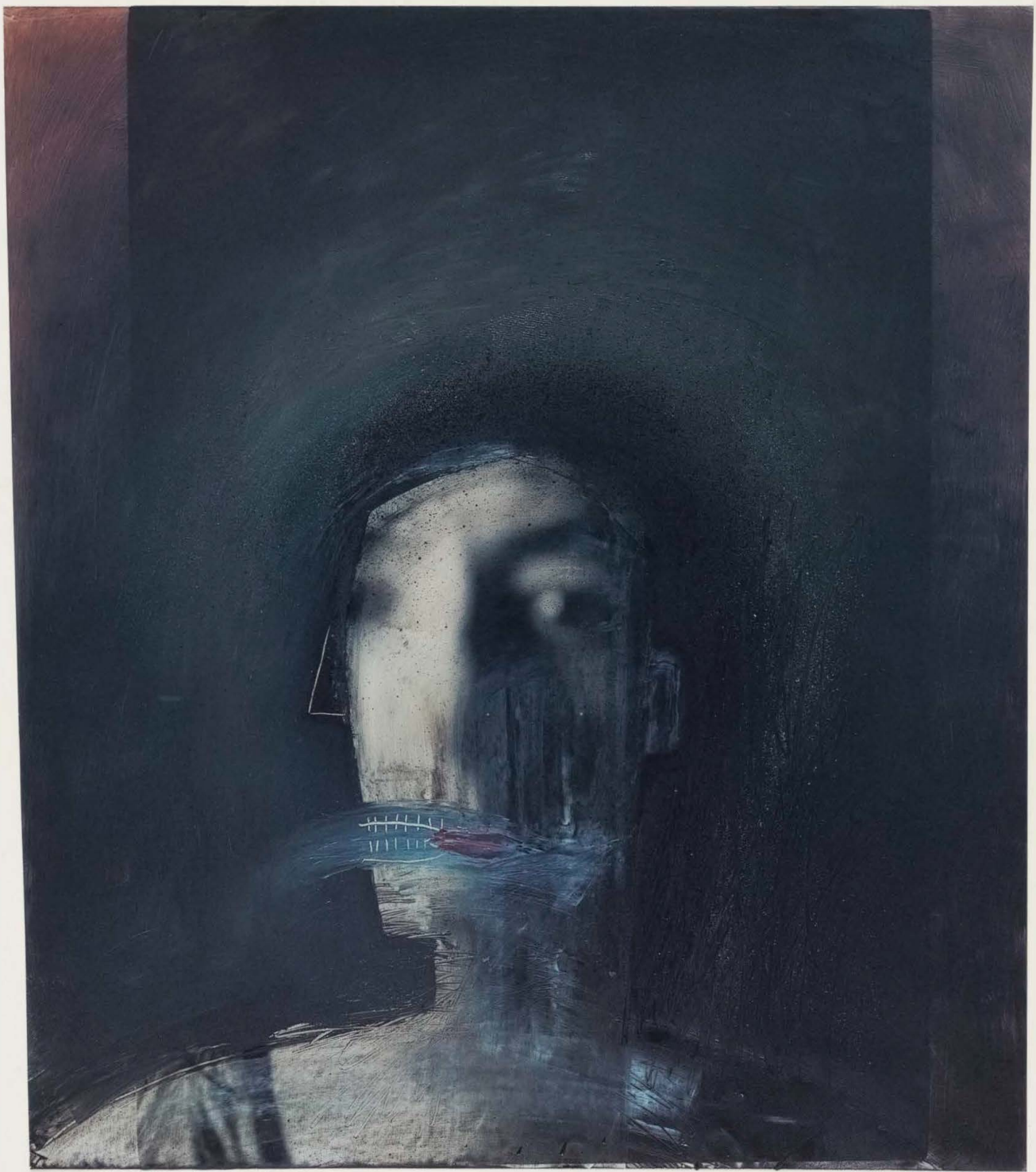
JUDITH GOLDEN: *Carrot Top*, 1988

Silver dye bleach print with handmade marbled overmat, 50.1 x 39.1 cm,
89:016:001

© 1991 Judith Golden



AMERICA SANCHEZ: untitled, n.d.
Silver dye bleach print, 27.4 x 38.9 cm
© 1991 America Sanchez



HOLLY ROBERTS: *Woman Listening to Herself*, 1990
Oil painting on gelatin silver print, 67.7 x 58.1 cm, 90:028:001
© 1991 Holly Roberts



CARRIE MAE WEEMS: untitled, 1990

Gelatin silver print embedded in resin on ceramic plate, 16.0 cm (diam.), 91:003:002

© 1991 Carrie M. Weems



CARRIE MAE WEEMS: untitled, 1990

Gelatin silver print embedded in resin on ceramic plate, 16.0 cm (diam.), 91:003:001

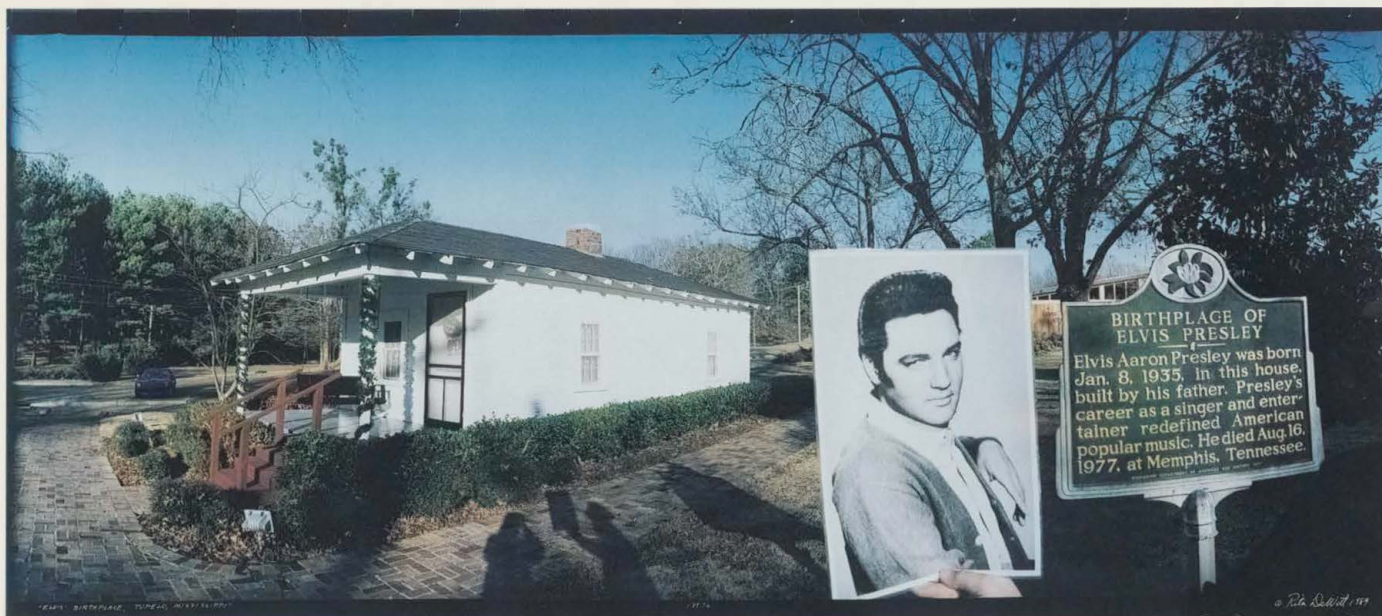
© 1991 Carrie M. Weems



VANCE GELLERT: *Untitled #21*, 1984 from Carlvision series
Incorporated color coupler print, 49.8 x 49.6 cm, 89:072:001
© 1991 Vance Gellert



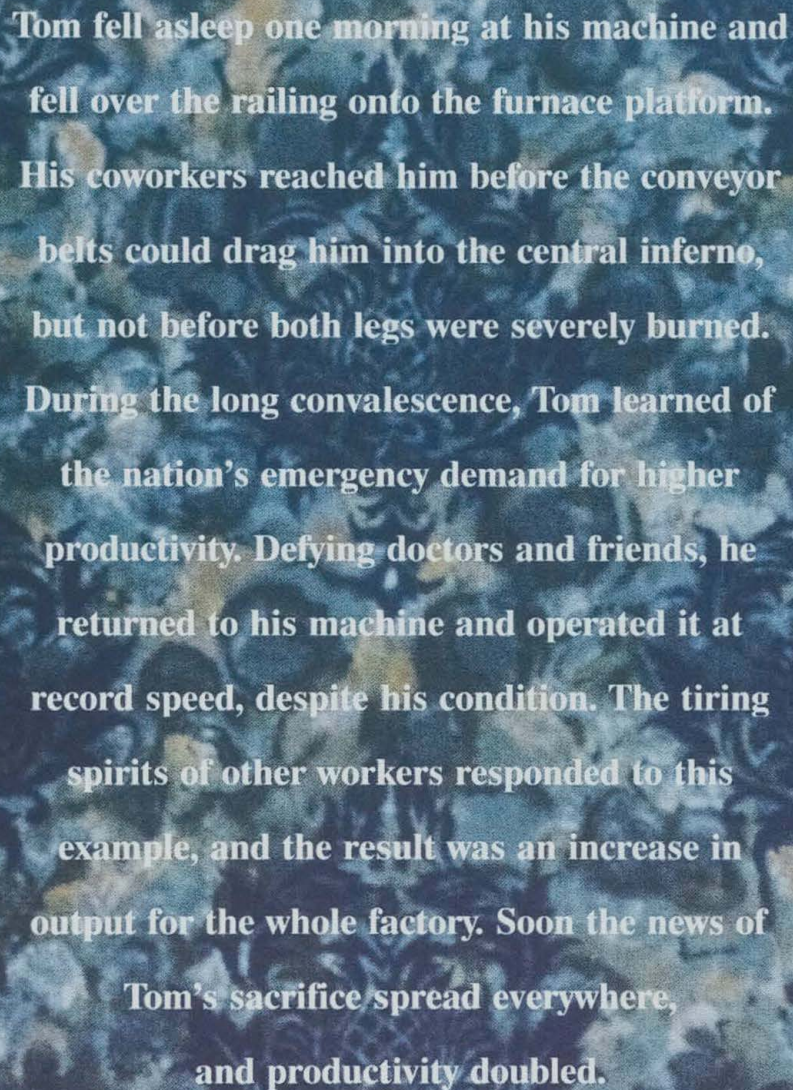
VANCE GELLERT: *Untitled #27*, 1984 from Carlvision series
Incorporated color coupler print, 49.6 x 49.7 cm, 89:072:002
© 1991 Vance Gellert



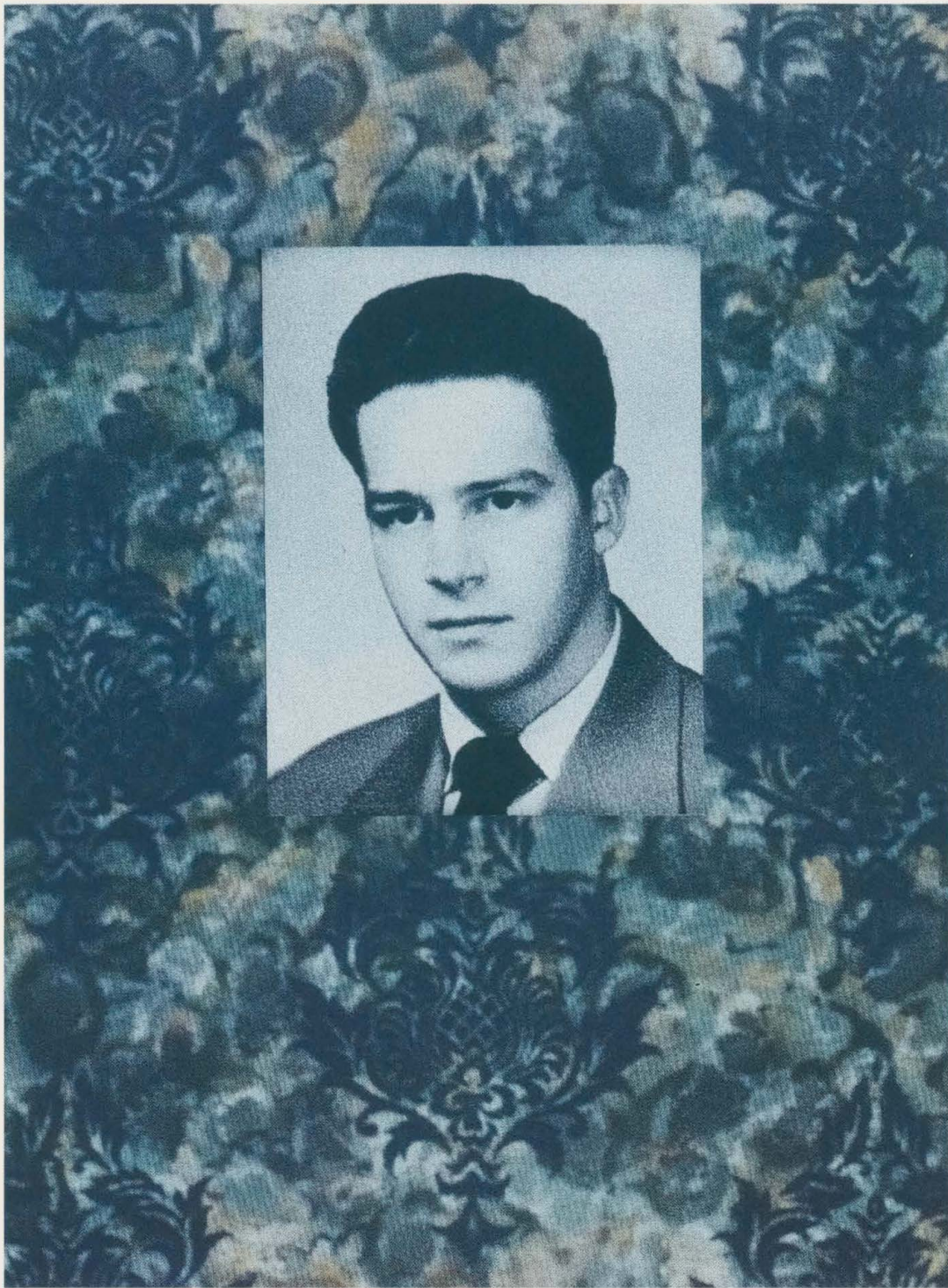
RITA DeWITT: *Elvis' Birthplace, Tupelo, Mississippi*, 1989
Incorporated color coupler print, 45.7 x 11.3 cm, 89:048:001
© 1989 Rita DeWitt



MERIDEL RUBENSTEIN: *Bride*, 1982
Palladium print on tracing paper, 38.4 x 30.4 cm, 85:007:001
© 1991 Meridel Rubenstein



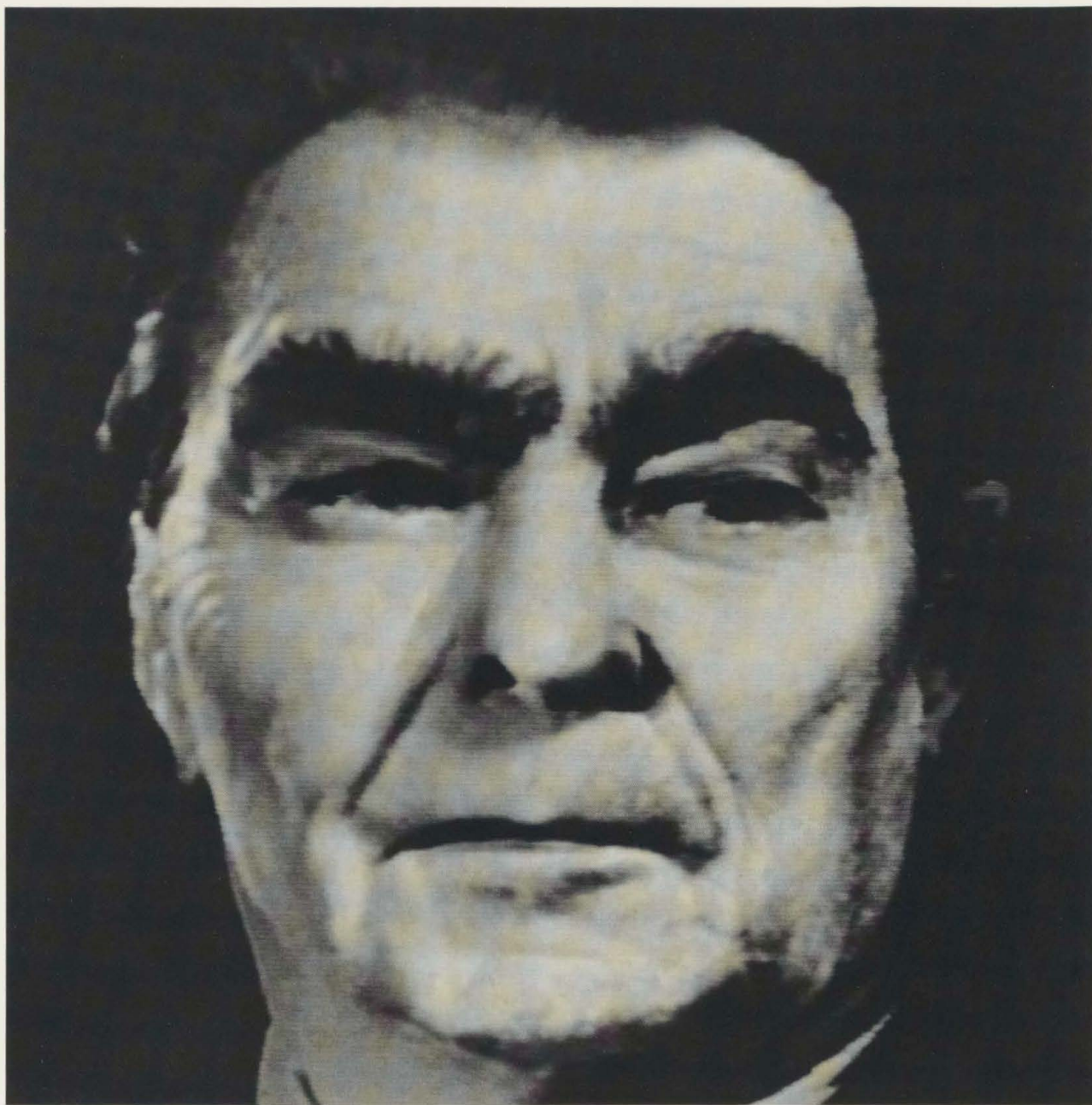
Tom fell asleep one morning at his machine and
fell over the railing onto the furnace platform.
His coworkers reached him before the conveyor
belts could drag him into the central inferno,
but not before both legs were severely burned.
During the long convalescence, Tom learned of
the nation's emergency demand for higher
productivity. Defying doctors and friends, he
returned to his machine and operated it at
record speed, despite his condition. The tiring
spirits of other workers responded to this
example, and the result was an increase in
output for the whole factory. Soon the news of
Tom's sacrifice spread everywhere,
and productivity doubled.



LISA BLOOMFIELD: untitled, 1990, from Motivation series
4-color ink jet diptych, each 71.6 x 52.7 cm, 91:010:001
© 1991 Lisa Bloomfield



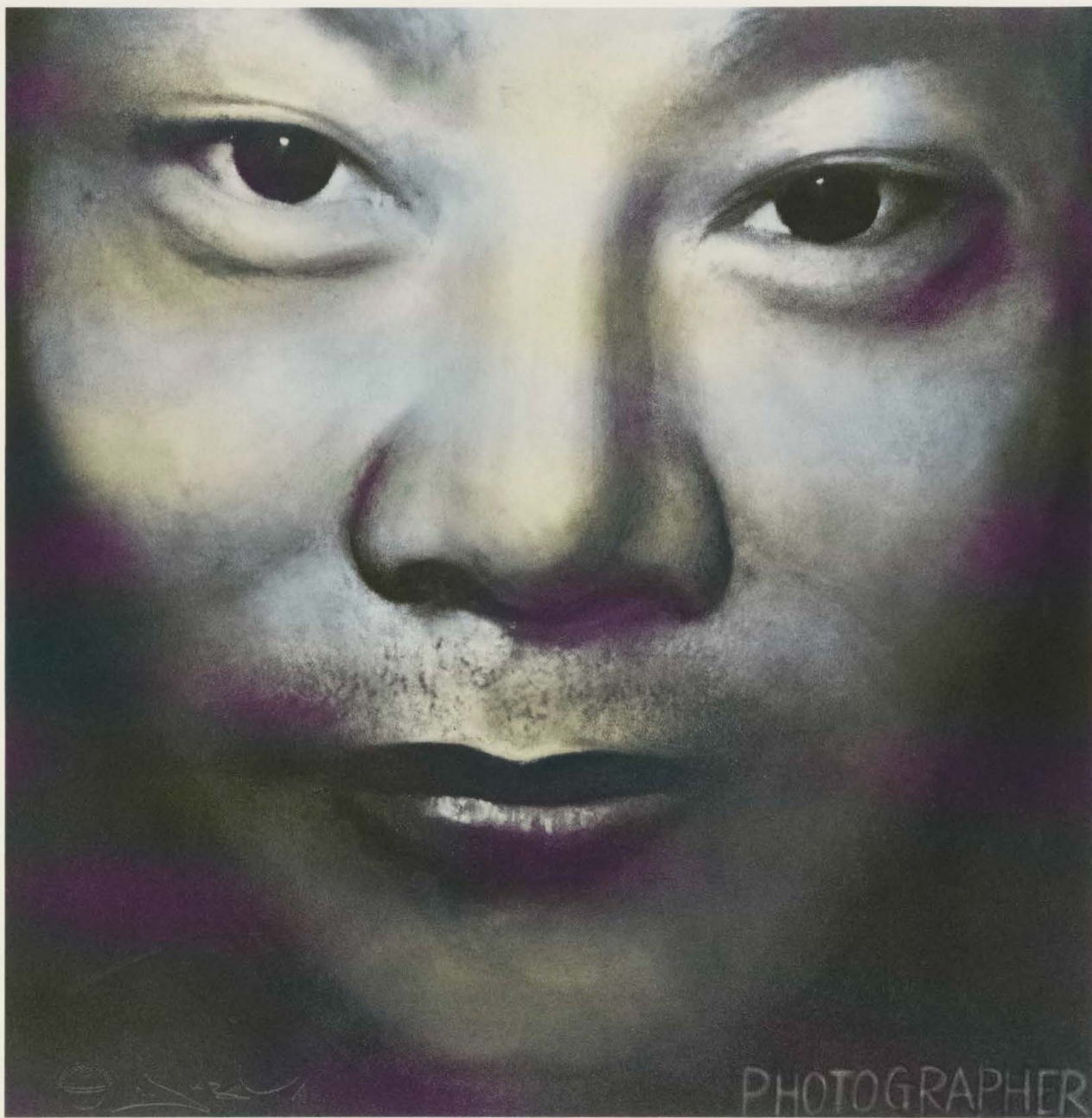
ROBERT HEINECKEN: *Waking Up in News America*, 1984
Lithograph, 66.0 x 96.5 cm, 87:028:001
Gift of Robert Heinecken
© 1984 Robert Heinecken



NANCY BURSON: *Warhead I*, 1982 (composite portrait — 55% Reagan, 45% Brezhnev, less than 1% Mitterrand, Thatcher, and Deng)
Gelatin silver print (computer-generated image), 19.3 x 19.0 cm, 91:007:001
© 1986 Nancy Burson



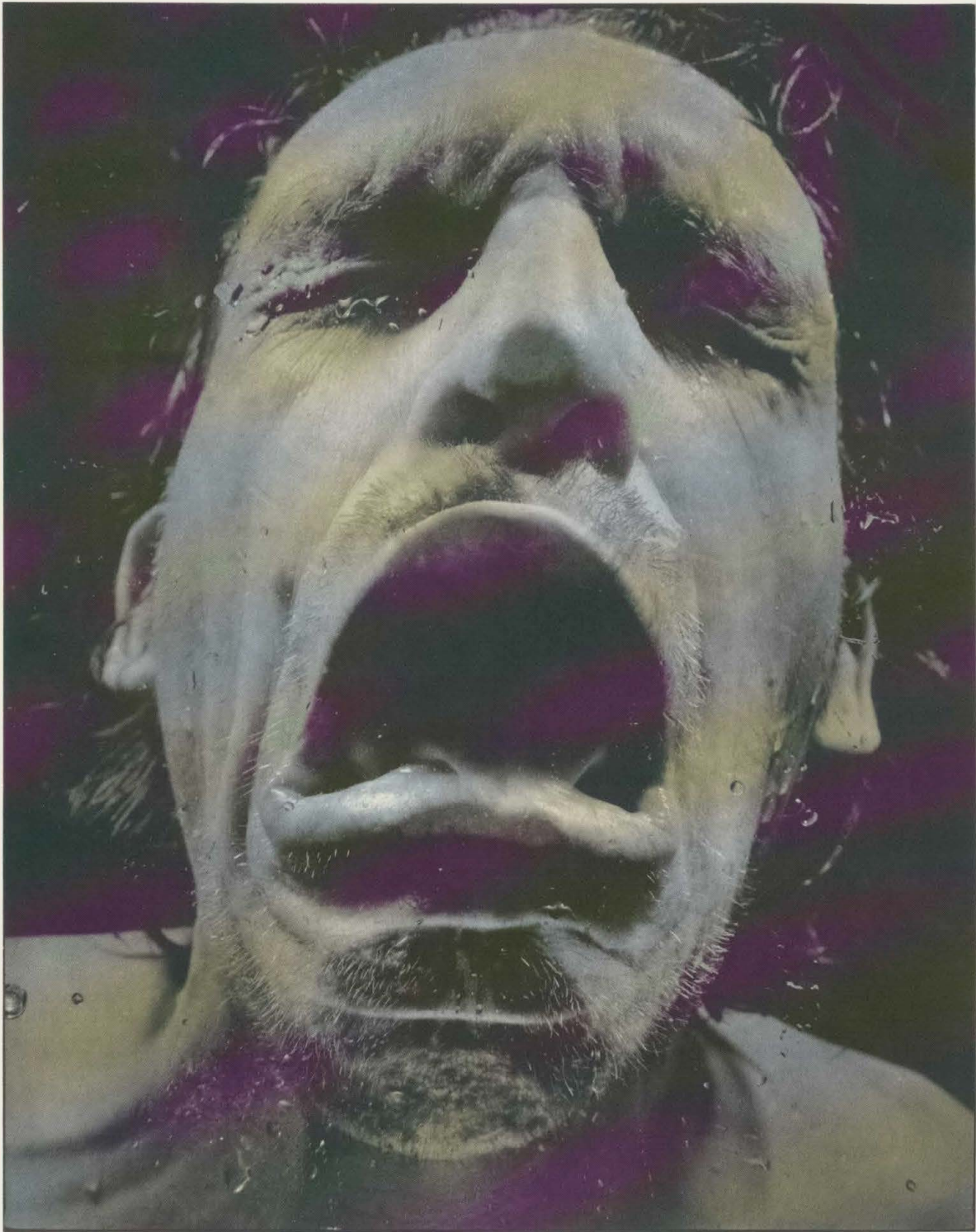
YOSHIYASU SUZUKA: *Taxi Driver*, 1985, from Face to Face series
Xerographic print with hand-applied toner, 51.8 x 52.3 cm, 87:061:004
© 1991 Yoshiyasu Suzuka



YOSHIYASU SUZUKA: *Photographer*, 1985, from Face to Face series
Xerographic print with hand-applied toner, 53.4 x 52.2 cm, 87:061:007
© 1985 Yoshiyasu Suzuka



HERMANN FÖRSTERLING: *Schrei* [Scream], 1989
Photogravure, 37.5 x 47.3 cm, 91:012:001
© 1990 Hermann Försterling



HERMANN FÖRSTERLING: *Hilfloos* [Helpless], 1990
Photogravure, 48.2 x 38.1 cm, 91:012:002
© 1990 Hermann Försterling



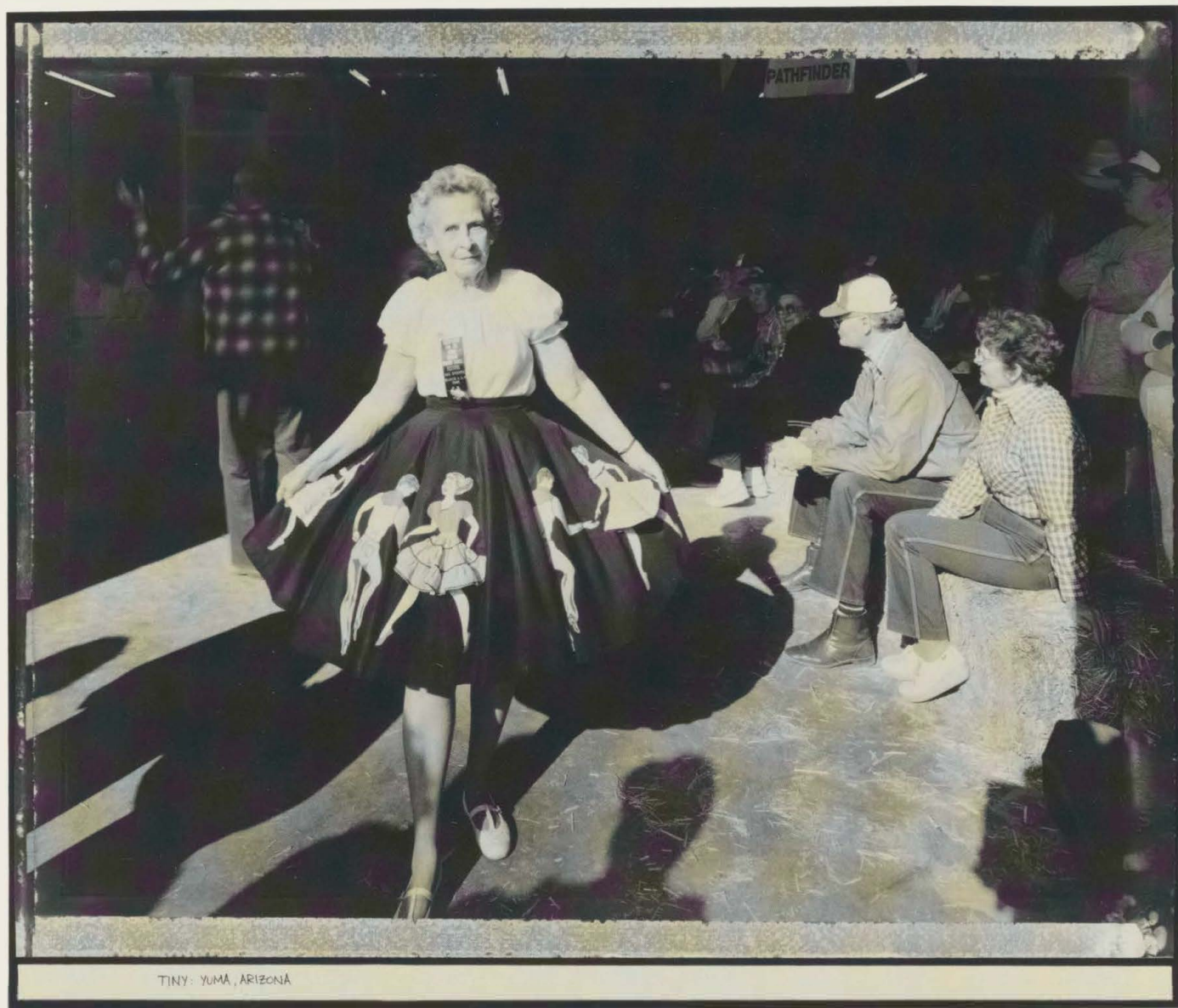
TAMARRA KAIDA: *Fish Koan*, n.d., from Fairy Tales series
Gelatin silver print, 34.0 x 41.4 cm, 89:041:003
© 1991 Tamarra Kaida



TAMARRA KAIDA: *Sarah the Sorceress*, n.d., from Fairy Tales series
Gelatin silver print, 32.4 x 40.1 cm, 89:041:002
© 1991 Tamarra Kaida



ROSALIND SOLOMON: *Punk Girl, Washington Square, New York City, 1986*
Gelatin silver print, 36.9 x 37.5 cm, 89:010:003
© 1988 Rosalind Solomon



TINY: YUMA, ARIZONA

JIM STONE: *Tiny: Yuma, Arizona*, 1988
Gelatin silver print, 44.3 x 54.8 cm, 90:004:001
© 1988 Jim Stone



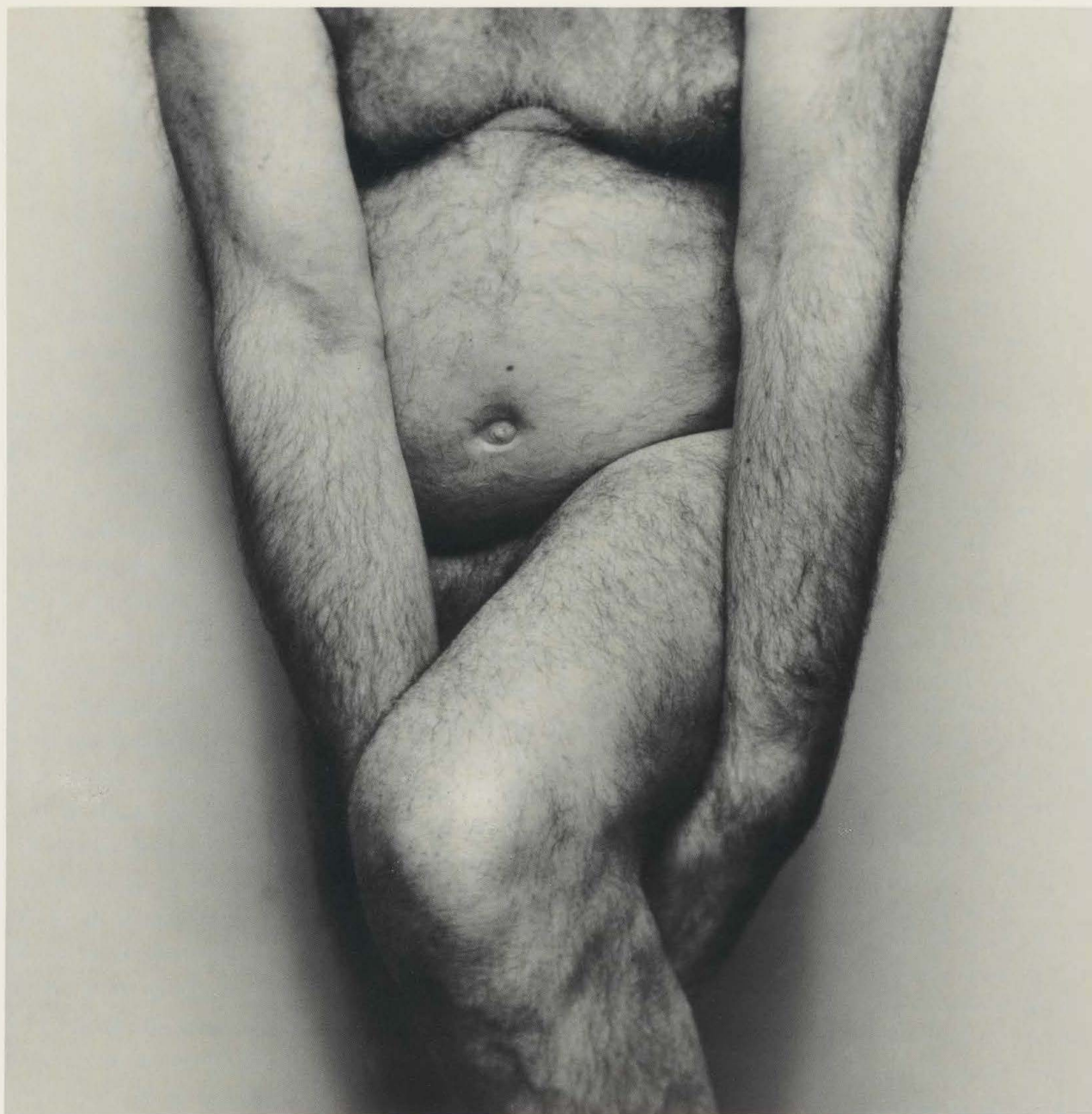
TO DOMINANT, ATTRACTIVE, intellectual lady, age immaterial, I offer myself in total bondage & submission. European Gentleman, well educated, quite experienced & very obedient. "Tim"

MORRIE CAMHI: *To Dominant, Attractive . . .*, 1982, from Ad:Vantage series
Gelatin silver print, 30.5 x 26.5 cm, 86:051:004
© 1982 Morrie Camhi

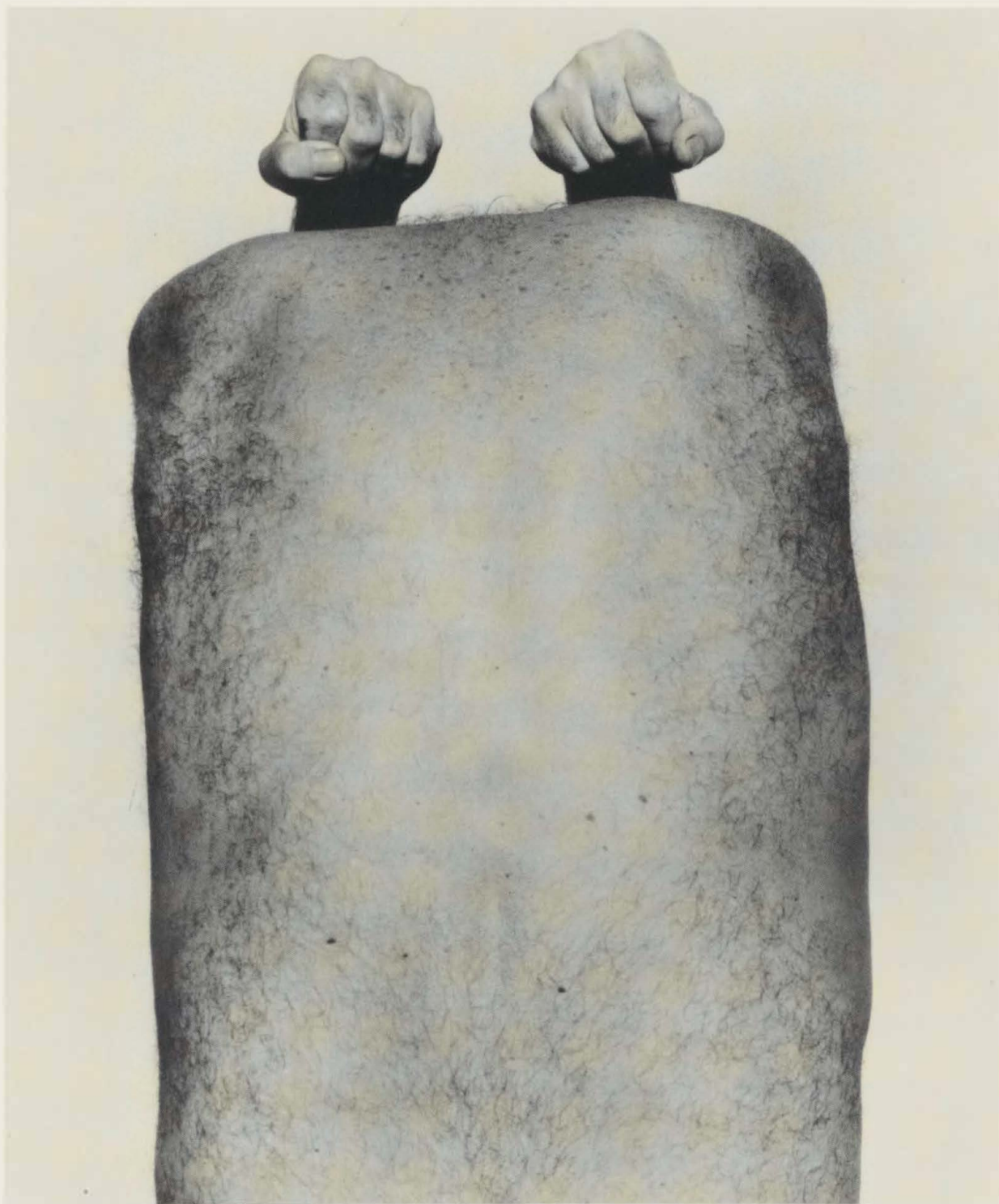


FEMALE CULTURE-VULTURE seeks like-minded male bird. 40's, should have well-feathered nest, quality plumage, not be chicken-hearted, soars above flock. I'm bird of paradise interested in courtship dance. Photo please.

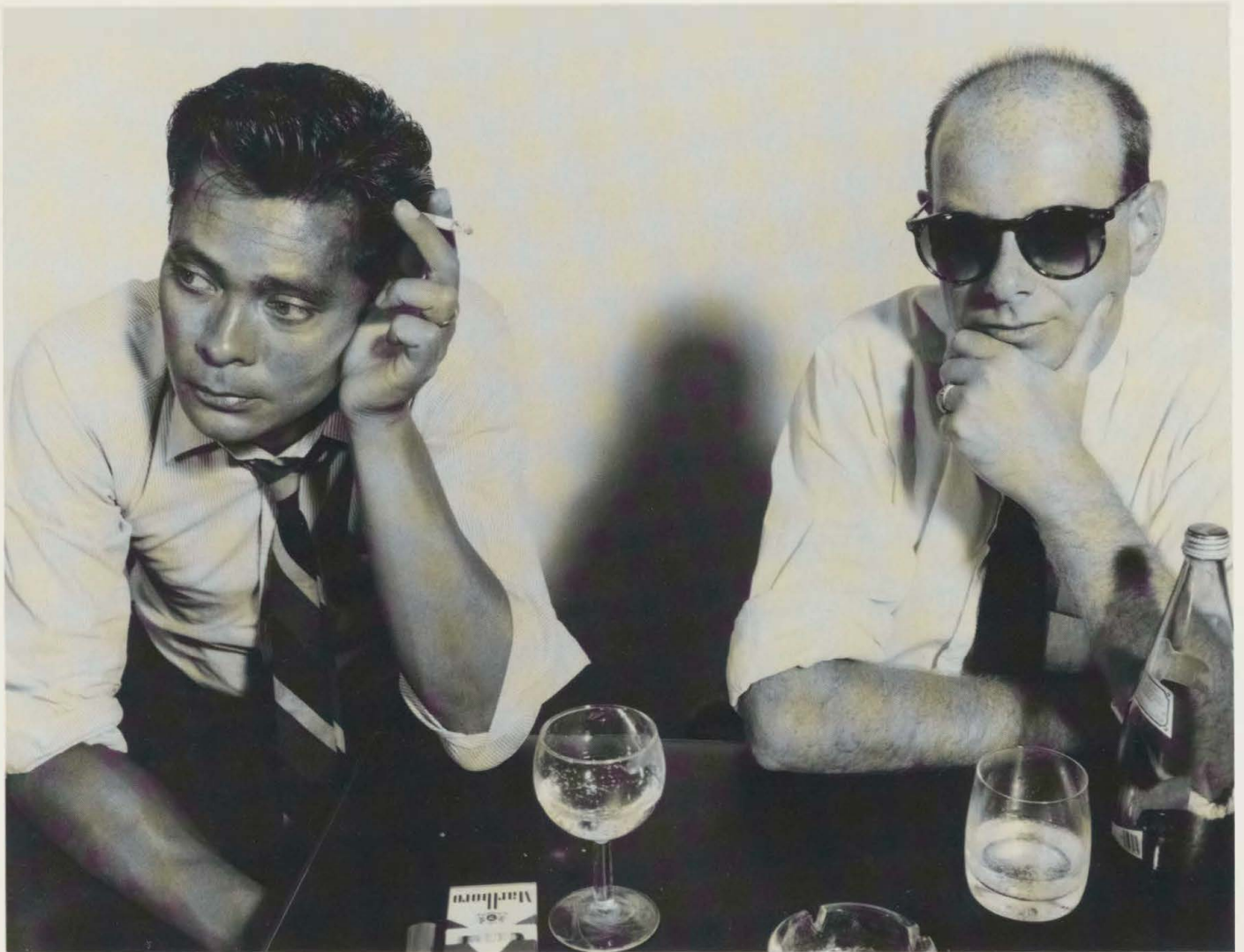
MORRIE CAMHI: *Female Culture Vulture . . .*, 1982, from Ad:Vantage series
Gelatin silver print, 30.0 x 27.0 cm, 86:051:001
© 1982 Morrie Camhi



JOHN COPLANS: *Self Portrait (Two Arms Holding Leg)*, 1986
Gelatin silver print, 18.9 x 18.7 cm, 89:031:017
© 1986 John Coplans



JOHN COPLANS: *Self Portrait (Back with Arms Above)*, 1984
Gelatin silver print, 18.6 x 15.5 cm, 89:031:001
© 1984 John Coplans



JOHN COPLANS: *Rudo & Geoffrey*, 1983
Gelatin silver print, 45.3 x 58.5 cm, 86:062:002
© 1983 John Coplans



JOHN COPLANS: *Sandy & Dana*, 1984
Gelatin silver print, 58.1 x 45.9 cm, 86:062:007
© 1984 John Coplans



"A Portrait Is Not a Likeness" surveys the many approaches to portraiture explored by artists during the last decade. Twenty-five artists are included. The thirty-six works in both color and black-and-white presented are from the collection of the Center for Creative Photography.

\$14.00

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