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An Accompaniment to the Thesis Exhibition:

The "Extended Moments" of Photographic Still Life

BY

DAVID MALCOLM MORRISH

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ABSTRACT

This paper is an exploration of the roots behind the photographic still lifes that I have created for my thesis exhibition. It begins with a description of the historical development of the still life genre and explores the work of artists which has influenced my own. The paper concludes with a detailed analysis of several specific photographs within the exhibition.

The exhibition of forty-nine black and white photographs, many of which are toned and hand tinted, consists of a series which deals with preservation, memory, and mortality. Various stages of decay and preservation are juxtaposed within much of the work. The exhibition title, "Extended Moments", describes those inert plateaus which are preserved on film and mirror the actual extension of time within the print.

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CHAPTER ONE

INTRODUCTION

The representation of the still life has long been a popular and traditional form of artistic expression. The choice of the still life as a vehicle for the expression of emotion was not a random occurrence, even though

. . . it is really a matter of historical accident which type of human activity becomes a vehicle for the communication of emotions. There is no inherent necessity why, for instance, this should have happened to calligraphy in China but to still life in the West.¹

Once developed and accepted as a communicative genre within the arts, the still life was soon established as a consciously preferred choice by many artists.

Since the still life is such an expressive and emotionally rich form, it is appreciated by both the practitioners within its genre and by those who make up its audience. It has therefore become appropriate for many photographers to utilize its potential for their art.

To photograph objects arranged in front of the camera with the sole purpose of producing a fine print is a seemingly

¹ E. H. Gombrich, "Tradition and Expression in Western Still Life," Meditations on a Hobby Horse: and Other Essays on the Theory of Art, 2nd ed. (London: Phaidon Press Ltd., 1971), p. 101.

contradictory or redundant way of presenting a reality to the viewer. In the beginning, the still life in photography had been an imitation of the still life in painting. Due to the inherent mobility and the ease with which photographers could produce images, the "found" still life appeared and flourished as a sub-genre of photographic still life. Nevertheless, the traditional forms never totally disappeared. Today, it is increasingly popular to construct elaborate arrangements of exotic objects in front of the camera and to record these arrangements for posterity on film. The examination of the world around us has led many artists to utilize the still life as a form of both documentation and appreciation of "the humble truth".

For centuries, the still life has been recognized as a reflection of joy and humanism that allows both the viewer and creator to celebrate intimately known things. Still lifes allow us to see the objects of our daily lives more clearly, to see ourselves and our concerns with greater perception. . . . All of them, to some degree, have been concerned with the integrity of volume and the use of light to render the visible more visible, with the transmutation of paint into object, of texture and concept into thing.²

This paper will explore the origin of my work within the still life genre by tracing its roots from the earliest

² Susie Kalil, "American Still Lifes: An Ongoing Tradition," ArtWeek, Vol. 14, No. 37, November 5, 1983, page 1.

forms of still life through to the work of contemporary still life photographers whose works have had an influence on my own. Chapter Two of the paper will focus on past still life artists who set precedents in areas of interest pertinent to my own. Chapter Three will relate my own background and interests to this past, and thereby explain the nature of my current interest in still life photography. Chapter Four will describe the graduating exhibition and various specific prints within it which serve to illustrate my ideas.

To begin, one must define "still life" as it will be dealt with within this paper. Still life can be defined as the representation of an arrangement of inanimate objects. For example, the European painted still life tradition dealt with:

1. Familiar natural objects such as fruits, food and meals, flowers and their arrangements, and game and fish;
2. Man-made objects such as containers, books, the attributes of the Arts and Sciences;
3. Memorabilia and Genre;
4. The use of symbolic, decorative, or vanitas motifs including allegory, themes of mortality and the transitory nature of life (memento mori).

However, still life in its purest form is concerned with shape, color, texture, and composition for their own sake. Still life is also concerned with the relationships between objects, the relationships of objects to the spaces around them, and these objects' connection to ourselves and our lives. It should also be pointed out that these traditions have been carried over to the photographic still life genre and can occur in many combinations.

The conventions and innovations utilized within the development of still life, from antiquity to the work of contemporary still life photographers, will be discussed in a historical chronology. Those elements of still life production that relate to my own work will be singled out. My intent is to illustrate the mutual interest in discarded objects, worthless detritus, death, and in inherently beautiful and ambiguous bric-a-brac. Since my work has been influenced by a history of broadly different forms of still life, I shall begin by examining these rich historical precedents.

CHAPTER TWO

HISTORICAL BACKGROUND

The origins of conscious still life representation can be traced back to the decorative wall paintings and floor mosaics of Hellenistic Greece, and even earlier to the tomb paintings of ancient Egypt.

In Egypt, the early funerary sculpture was intended to provide for the future of the dead individual. Provisions were supplied for the afterlife, as were furnishings and even sacrificial slaves. Expediency led to the depiction of these provisions in the form of still life murals. These early representations merely catalogued a variety of objects but nevertheless showed early signs of what is an important factor within the mature still life genre of the Golden Age. Since ". . . Egyptian art. . . , regardless of medium, tends to show movement in potentia and not in actu",³ it can be easily seen as the earliest example of the "stillness" so evident in later true still life forms such as the Dutch florals. Painted reliefs of weapons, tools, and kitchen utensils appeared in the third century B.C. tombs of the

³ Erwin Panofsky, Tomb Sculpture: Four Lectures on its Changing Aspects from Ancient Egypt to Bernini, (New York: Harry N. Abrams, Inc., 1964), p. 15.

Etruscans and serve to illustrate those objects which were used in daily living.

Not unlike the salon attitudes of the seventeenth to the nineteenth centuries, Greek and Roman estheticians considered paintings which showed familiar and insignificant objects as inferior to the lofty themes of fable and history. The Greeks called this work rhopography, the description of insignificant objects, of odds and ends.⁴ As representational still life developed, a common theme was food. This form was called xenion and represented the gift made to a guest.⁵ The painting of xenia depicted in the realistic spirit of trompe l'oeil⁶ continued into Roman times. In addition to xenia, Romans and Greeks painted still lifes incorporating the theme of "the meal on the table" and of flowers and arrangements.

The realistic spirit of the past gave way to the allusive schematized forms of Early Christian and Byzantine art.

⁴ Charles Sterling, Still Life Painting: From Antiquity to the Twentieth Century, 2nd ed. (New York: Harper and Row, Publishers, 1981), p. 27.

⁵ Ibid., p. 28.

⁶ Trompe l'oeil, as referred to in this paper, can be defined as the attempt to illustrate a shallow three dimensional space on a two dimensional surface. Roughly translated, trompe l'oeil means "to fool the eye". It is this deception that is the basis of the form as we know it. Architectural details, arrangements of objects and playful visual deceptions have all evolved toward the convincing trompe l'oeil paintings so popular in the nineteenth century.

Objects were treated symbolically and intensified the ". . . triumph of the spiritual over the physical."⁷

However, after St. Francis of Assisi (1182? - 1226) opened men's eyes to appreciate the humblest of surroundings and the commonest of things, the rise of a ". . . nominalist Aristotelian philosophy awakened the spirit of inquiry and observation".⁸ Gothic painters then began to show a revived interest in the detailed representation of objects; ". . . inanimate things had [thus] become worthy of the Christian's admiration, and . . . the artist's attentions."⁹ In the first half of the fourteenth century, the need to explore and confront matter in the form of the still life took hold:

. . . this occurred when the world as a whole became matter for investigation, for classification, not only matter for mystical wonder; when culture, from medieval, became humanistic.¹⁰

It is in Giotto's paintings (ca. 1305), for the first time in a thousand years, where familiar objects which are not

⁷ Sterling, Still Life Painting, p. 33.

⁸ Ibid., p. 34.

⁹ Ibid.

¹⁰ Ibid., p. 150.

allusive, schematized forms, become tangible and full-bodied, thus creating the atmosphere of the home.¹¹

The vanitas images, symbols of man's transience, appeared in the fifteenth century. Jacopo de Barbari's famous "Partridge and Arms", dated 1504, may be symbolic of death and warfare, rather than simply being a still life which depicts the hunt and its trophies. It is also the earliest surviving oil painting of the vertical still life: true trompe l'oeil.¹²

Fifteenth Century Italian marquetry (influenced by Flemish trompe l'oeil and architectural trompe l'oeil) continued to develop the domestic still life tradition. It is from Northern Italy that the Flemish evolved "...loving descriptions of inanimate things lying in the warm penumbra of a domestic interior."¹³ These intimate interiors soon evolved towards the Golden Age of Dutch still life in the seventeenth century. The bourgeois art patron was presented with an affirmation of his tastes through representative catalogues of decorative and useful items with which the Dutch burghers surrounded themselves. It is only at this

¹¹ Ibid., p. 34.

¹² William H. Gerdtz, Painters of the Humble Truth: Masterpieces of American Still Life, 1801-1939, (Columbia, Missouri: University of Missouri Press, 1981), p. 33.

¹³ Sterling, Still Life Painting, p. 45.

time that the genre evolved a name for itself. The Dutch word, stilleven, literally translates to "motionless models" and, in so doing, appropriately describes the "stillness" which foreshadowed later photographic sensibilities. This essential characteristic of the still life (shared by the seventeenth century Dutch painters and nineteenth century photographers) has been described as a:

. . . moment of time captured and held still . . . to be studied, to be shared immediately . . . This stillness is also a part of a photographic way of seeing that the Dutch had, evident since Vermeer.¹⁴

The Dutch studies, especially florals, recalled the fleeting nature of time animated by the chemistry of decay; a reminder of mortality amidst earthly pleasure. The revived vanitas motif was a Dutch puritanical reaction to the purely sensuous enjoyment perpetuated by the power of still life art in general. Thus, within every painted still life, the vanitas motif was included for those who wanted to look for it. The pleasures that the still life stimulates are not real. They are a mere illusion. "The more cunning the illusion the more impressive, in a way, is this sermon on

¹⁴ Carl Chiarenza, "Notes on Aesthetic Relationships Between Seventeenth Century Dutch Painting and Nineteenth Century Photography," in 100 Years of Photographic History, ed. Van Deren Coke (Albuquerque, New Mexico: University of New Mexico Press, 1975), p. 21.

semblance and reality."¹⁵ In this way, all still lifes could be read as vanitas if so desired, but the Puritanical Dutch liked to make the point obvious with many allusions to death, mortality and the transience of earthly pleasures through the use of such elements as skulls, smoking candles, blemished fruit and wilted flowers.

It is mainly due to academic idealism and to royal and aristocratic patronage that the seventeenth century still life evolved from simple and intimate studies to rich and decorative arrangements.¹⁶ These overly abundant compositions portrayed an attitude which no longer addressed the true potential of the still life genre. A reversal in this trend is notable in the works of Jean-Baptiste Simeon Chardin (1699 - 1779) in France, whose paintings epitomized the eighteenth century still life. Chardin painted his still lifes in a new and natural way where purely sensory stimulation predominates. This new familiarity resulted in his deification during the Realist revival of the following century and prepared the way for the abolition of the hierarchy of themes which had dominated the Salon.¹⁷ Chardin's least

¹⁵ Gombrich, "Tradition and Expression in Western Still Life," p. 104.

¹⁶ Sterling, Still Life Painting, p. 104.

¹⁷ Gabriel P. Weisberg with William S. Talbot, Chardin and the Still Life Tradition in France (Cleveland: The Cleveland Museum of Art, 1979), p. 11.

pretentious works had great influence on nineteenth century still life and modern painting in general.¹⁸

The French called the still life nature morte or "dead nature", which makes their emphasis explicit. Still lifes were composed of natural objects that were once alive and in that way stressed the temporality of every aspect of life. Chardin's choice of the ordinary and everyday helped locate his point of view in the humble surroundings of a household.

The Golden Age of still life painting in the seventeenth century was enjoyed throughout Europe. Therefore, since the still life developed in so many different centers, its evolution occurred simultaneously within quite different cultural foci. Generalizations of these "schools" have described such national differences as:

. . . measured Dutch realism, Flemish lushness, mystical Spanish still life, the more primitive German linearity, and the balanced, symmetrical, and rational French still life -- all of which show a myriad of exceptions in any case.¹⁹

The nineteenth century revival of Chardin and the Dutch painters of the seventeenth century had a strong effect on the photographic still life of the time. This is illustrated

¹⁸ Ibid., p. 9.

¹⁹ Gerds, Painters of the Humble Truth, p. 34.

by the rebirth of this quality of "stillness" which pervaded the variety of subjects painted by the Dutch.

The small scale of so many Dutch paintings contributes not a little to this vision. It is a vision to be found as well in a fine photograph. The subject matter is not as important as the fact that the picture communicates the quality of a portion of life stilled momentarily.²⁰

Photographs such as William Henry Fox Talbot's "The Open Door"²¹ (ca. 1843) exhibit a quality which can be described as this "stilling of life". The scene shows a moment of serenity or the quiet time between moments of activity. In this type of scene, stillness is accentuated by capturing fragile objects in a temporary setting or arrangement. Droplets of water, petals hanging precariously on a drooping flower, books stacked in haphazard ways, valuables casually strewn about, or even an insect or mouse grooming itself; all are present to stress the "moment". Here the painter or photographer captures within the processes of time, the brief but distinct plateaus; moments charged with significance.

Another important development in terms of the presentation of a still life scene to the viewer, was the use of the card and letter rack as an object support and as

²⁰ Chiarenza, "17th C. Dutch Painting and 19th C. Photography," p. 21.

²¹ Ibid., see Figure 20, page 32.

a basis for the painting's composition. This "rack" usually consisted of a ribbon tacked to a vertical surface in order to support compositional elements such as letters, photographs, cards, notes, pens, and currency. This ribbon support was usually tattered and disorganized and was often accompanied by a random arrangement of other notes, photographs or pouches which were tacked to the "wall" or door nearby. As early as the seventeenth century, the rack tradition was introduced by the Flemish artists, Wallerant Vaillant (1623 - 1677) and Cornelis Gysbrechts (1610 - 1678+).²² This innovative and important tradition then became a major element in shallow illusionistic trompe l'oeil still life painting. The rack was elaborated by Evert Collier (1640 - 1706+) (Edwaert Colyer) in England before moving on to influence many American "rack painters". At least one known work of Raphaelle Peale's, "A Deception", 1802, is a true rack trompe l'oeil.²³ This particular tradition reached its climax in the work of two Americans, William Michael Harnett and John

²² Gerdt's, Painters of the Humble Truth, p. 179.

²³ The Peales, a family of portrait painters known for their still lifes, established themselves and their art in Philadelphia through the late eighteenth and early nineteenth centuries.

Frederick Peto, between 1879 and 1894. Thus the ribbon became one of the dramatis personae of the trompe l'oeil.²⁴

To produce successful trompe l'oeil, it was necessary to chose objects, situations, and compositional devices involving as little depth as possible and by painting them with as much detail as possible. To add to the visually ambiguous nature of trompe l'oeil, a convention was soon established where the human figure could be included within the composition in the form of a photograph, engraving, painting, or sculpture. These substitutions for the human figure not only aided in the ambiguous reality of these paintings, but were instrumental in establishing the use of ". . . the work of art as the subject of a work of art . . ." ²⁵ as utilized within the still life genre.

The vertical still life and the rack were shallow-space still lifes that often incorporated many elements of disintegration and wear. Cupboard doors, walls, and other backgrounds painted by these trompe l'oeil painters were almost exclusively worn, tattered, unkempt, and dilapidated. Objects within the compositions also suffered the same state of deterioration. Often, as in Peale's still lifes, there

²⁴ Alfred Frankenstein, Introduction to Reality and Deception, by the University of Southern California, (Los Angeles: American Art Review Press, [1974]), [p. 3.]

²⁵ Ibid., p. 9.

can be found an element of violence and destruction as bits and pieces that once made up the composition appear to have been torn down or scraped off.²⁶ The objects chosen for the composition tend to be commonplace but are frequently torn, burned, ripped or otherwise violated. In this way they are reminiscent of the wilted and insect-ridden Dutch floral still lifes of the "Golden Age". This disintegration is an often used theme in work ranging to the present day and covering many different media. "There is a strong undercurrent of violence in [Peto's] still life. In a sense it is a forerunner of Rauschenberg and other moderns who treat the wasted and derelict objects of modern life."²⁷ The Dadaists, Schwitters' Merz, Joseph Cornell, and even Picasso recycled the "throw-away" to some degree. Photographers have also often been seen to have a preference for the derelict, the slowly disintegrating object or background. Many later photographers join this

. . . broad tradition, though again with ancestors in painting: the found object, the throw-away, the repellent raised -- by the fact of its selection, as well

²⁶ The trompe l'oeil paintings of John Haberle and Victor Debreuil illustrate this use of tearing and age, especially of currency.

²⁷ Alfred Frankenstein, Introduction to The Reminiscent Object: Paintings by William Michael Harnett, John Frederick Peto, and John Haberle. (La Jolla, California: La Jolla Museum of Art, 1965), [p. 4.]

as by handling -- to a state of dignity
commanding contemplation.²⁸

Many of the painters who followed Chardin evolved into those who worked within Impressionism. Their connection to the photographic still life grew less relevant. Painting began to deal exclusively with Impressionism and Formalism while photography was at its best a medium for literally documenting the world in black and white. Only when photo-realist and super-realist painters began to work within the still life genre did the connection become apparent again. Ironically, the influences reversed themselves and photo-phenomenon became part of the painters' interests. These still life painting styles and those styles utilized within Cubism and Futurism, are beyond the scope of this paper and will be ignored in favour of continuing the discussion of still life solely in terms of photography.

Photography has been exploring its own capacity for artistic expression for well over a century. At its onset, photography was branching into many of the same genres occupied by painting.

Early photographic still life appeared when photography itself was experimental and had yet to establish its own coherent visual language. The first images of the 1830's

²⁸ Epi Wiese, "Flowers of Evil: The Photographs of Barbara Norfleet," Photo Communique, Spring, 1982, p. 17.

made by photography's inventors were simply documents of studio arrangements.

While these arrangements also made it possible for photographers to study the effects of light on form, the conventions of still life painting appear at times to have been transferred to silver with little change in style and iconography.²⁹

Some of Louis Jacques Mande Daguerre's (1787 - 1851) early studio still lifes of the late 1830's were modelled after classical paintings and "Attributes of the Arts" still lifes. Almost simultaneously, William Henry Fox Talbot's (1800 - 1877) still lifes of china, glass, leather bound books and bric-a-brac gave more attention to the materials and surfaces being photographed than to their artistic arrangement. These works were a straightforward documentation of objects in the real world. Bric-a-brac was set in rows, as if for cataloguing, with little attempt to romanticize their symbolic meaning or setting. It was obvious that the camera was suited to this kind of recording because of its accuracy and objectivity in reproducing the tactile qualities of reality. As photography flourished and more people produced work, many photographers continued to mimic established styles and themes of the "High Art" of painting. A group of large format "After the Hunt" still lifes by Adolphe Braun

²⁹ Naomi Rosenblum, A World History of Photography, (Abbeville Press: New York, 1984), p. 222.

(c. 1860's) portrays arrangements of hung game, waterfowl, and hunting paraphernalia. These works successfully emulate paintings popular in Northern Europe for two centuries. (see Valentin Gottfried, "Hunt Pictures" - late seventeenth to early eighteenth centuries.)³⁰ Dr. Hugh W. Diamond, who used photography in his psychiatric research, (ca. 1850's) also produced highly derivative still lifes which resembled those of the Dutch Masters' still life paintings and "After the Hunt" scenes.³¹ Many other examples of this type of still life indicate:

. . . the difficulties of transcribing [the "After the Hunt"] theme from painting to photography [and this] is apparently evident in the many cluttered compositions [which] lack in saving gracefulness."³²

As photography's documentary potential became more widely realized, photographic records on a large scale were undertaken for a variety of motives, some purely practical, some out of a perceptive concern for the needs of posterity. Even as early as 1839, as Daguerre's process was just becoming known, it was suggested to the French Chamber of Deputies that daguerreotypy be utilized for the scientific

³⁰ Ibid., pp. 226-7.

³¹ see example in Beaumont Newhall, ed., Photography: Essays and Images, (New York: The Museum of Modern Art, 1980), p. 97.

³² Rosenblum, History of Photography, p. 227.

documentation of Egyptian ruins and hieroglyphics.³³ By 1845 Roger Fenton was working for the British Museum, supplying photographs of their collection of Assyrian tablets and sculpture, both for record and for study.³⁴ His work for the museum was clean, precise and without artifice. This was a forerunner of a documentary still life style later utilized by Walker Evans, Edward Weston, Paul Strand, and Irving Penn. The major difference is that this more recent still life work often monumentalized the mundane, thereby encouraging the viewer to see.

Besides treating the external world as a given, a resource to be left unaltered, still life photographers also realized the potential of the "directorial" method of recording objects in terms of the still life. The term, "Directorial Mode", has been used by A. D. Coleman to describe that method of photography which implies fabrication by the photographer; fabrication of either the actual subject matter, the setting, or the inter-relationships depicted. These falsified "documents" can be attributed to such a wide variety of

³³ Josef Maria Eder, History of Photography, Chapter VIII, "Bill for the Purchase of the Invention of Daguerreotypy by the French Government, . . .," trans. Edward Epstein, (New York: Dover Publications, Inc., 1972), p. 234.

³⁴ John Hannavay, Roger Fenton of Crimble Hall, (Boston: David R. Godine, Publisher, 1976), Chapter Four.

photographers³⁵ that it approaches a point where the definition is meaningless. It describes, nevertheless, an important facet of the production of still lifes as described in this paper: the Directorial Mode describes, sets precedents, and justifies the production of carefully arranged fictions solely for the purpose of photography.

In spite of the myriad of innovative styles and short-lived trends that the art of photography has had to endure as it matured, the photographic still life has not evolved or changed as much as one might expect. Contemporary still life photographers do not necessarily consider themselves as part of a particular genre. Photography is much more liberating and eclectic in the way it allows an artist to utilize the medium. The photographer is no longer tied to developing an expertise in a particular form of expression as are traditional graphic artists. Many directions can be pursued simultaneously through the ease of imaging that the technology itself, once mastered, provides. Nevertheless, there seems to be an increasing number of modern photographers whose public specialty is the still life.

³⁵ A. D. Coleman, "The Directorial Mode: Notes towards a definition," Artforum, Vol. XI, No. 1, Sept. 1976, p. 56-58.

The medium itself allows for new ways of dealing with traditional genre and concepts. Many contemporary photographers have used the photographic still life as a narrative medium, usually in the context of advertising or commercial art. They have arranged situations or scenarios, and then strengthened the narrative aspect through the use of a title. Titling can be used to reinforce the narrative impact of a photograph, or, as illustrated by the work of Frederick Sommer, to cloud the literal translation of the content.

The simple arrangement of meaningful objects is often enough to suggest narrative content. Laurence Bach's photographs from The Paros Dream Book use his favorite debris to compliment the accompanying text without simply being a function of the text, or vice versa.

As in archaeology, the collection of these bits and pieces tells us how people live -- about their dreams and fantasies. In turn they are also used to suggest stories.³⁶

From vaguely narrative photographs and dream imagery, the step is easily made toward more personal and even autobiographical images. The photographic still life can then become a personal statement from the artist, used as a form of self-analysis. These explorations are often more

³⁶ Don Earnest, "Laurence Bach: Paros Shards," Aperture No. 82, (1979), p. 67.

difficult to fully understand from the audience's point of view since they include elements which are uniquely meaningful to the photographer who produced the work. Yet, the most successful explorations share something with the open-minded viewer, a universal vision accomplished through a sympathetic parallelism.

Olivia Parker, Laurence Bach, Rosamund Purcell, Joanne Callis, and others, illustrate this universality through their work in the choice of typically personal elements. (Figure 2.1) They are talking to themselves through their work. We are privileged to "overhear" them and can often appreciate what is being said. In producing this work, these artists give themselves to the work through their selection of subject matter. This exposes their psyches for the world to see, albeit in a symbolic, indirect form. One of their main objectives is to examine their own feelings, ideas, and experiences and allow us, the viewing public, to share in their discoveries.

Others who work in the still life genre may deal strictly with pattern or texture. Through the use of color, form, and the arrangements of unrelated detritus in almost fabric-like patterns, a rigid grid system produces still lifes which can be studied simply for their own visual

Figure 2.1 - Olivia Parker, "Valentine", 1978

original: Black & white silver print

From Signs of Life by Olivia Parker. Copyright by
Olivia Parker. Reprinted by permission of David R. Godine,
Publisher, Boston.



stimulation. The content, although interesting in itself, constitutes a "random juxtaposition" of often found objects.³⁷

By going to the opposite extreme, Frederick Sommer can recreate or invent a new object through careful planning and insightful arrangement. By taking his time to evaluate the arrangement, he can soon arrive at a point where the individual elements merge to form a new and correct "whole". Sommer removes the subject matter from its original context and re-combines it within the photograph to establish its own reality.

. . . Sommer has studied these unprepossessing souvenirs of human and geological time with patience and concentration, and has photographed them only when they seem to have shared a portion of their secret. Often he has created a new fossil by assemblage, arranging and rearranging . . . until the construction has become also a record of his own life and design. Then, . . . he has photographed his conclusions, thus testing and proving the reality of his earlier acts of contemplation and ordering, . . . ³⁸

Today, photographers such as Olivia Parker, Rosamund Purcell, Laurence Bach, Peter DeLory, Sandi Fellman, and many commercial photographers as well, are all part of a

³⁷ see "Stanley Smith," American Photographer, April 1983, pp. 82-89. and Diana Schoenfeld's "Rhythmic Arrangements," creative camera, No. 183, Sept. 1979, pp. 306-309.

³⁸ John Szarkowski, Looking at Photographs, (New York: Museum of Modern Art, 1973), p. 162.

current trend using medium and large format cameras, often with Polaroid materials. The fidelity of surface, texture, and tonality afforded by this technology and inherent in its materials is utilized to convey the concerns of many of these artists. The interest in soft-focus, grainy, or contrasty still lifes has subsided at present. The "truthfulness" of "not-so-humble"³⁹ still lifes is more popular today and is explored in a wide variety of ways and in a wide variety of directions. This renaissance of large negatives and often nostalgic subject matter speaks of a new age in still life art where a return to by-gone quality and serenity has replaced many of the "isms" of the 1960's and 1970's. It is within the parameters of a new humanism that my exploration is now focused.

³⁹ Many modern still lifes now follow the tradition where the commonplace object has been monumentalized. There is an attempt to go beyond "truth" to "essence".

CHAPTER THREE

MY WORK: ORIGINS AND INFLUENCES

My early photographs evolved extensively from childhood experiences and influences as a collector or as an explorer of collections rather than from a conscious effort as a photographer producing 'art'.

While growing up in a small town among a bunch of unruly boys, I was constantly aware of the status associated with having the most interesting possessions or collection. Consequently, the spaces under my bed, in my cupboard, and in one drawer of my dresser were filled with the garbage that a boy holds precious. Broken toys, things picked up on the street, things traded for, and collections started but seldom continued, were all thrown randomly, but carefully, into these spaces. The trading of boyhood artifacts went on from preschool years to well into my teens. Certain important possessions took on an almost religious significance and were treated with reverence.

By frequenting the town's only museum, I gradually became conscious of the realm of the true collection. This museum was really a private collection that a retired school teacher had allowed to grow out of all proportion into something that actually needed municipal support in order to survive

deterioration. The artifacts within this museum ranged from kitsch (although not the plastic type) to valuable specimens of true historical or naturalistic value. In response to the wonder and envy inspired by such an array of intriguing things, I was drawn toward photography in that it provided the only practical way for me to collect.

As a photographer, my major concern was to document the world and people around me. As my skills developed, so did my selectivity. It soon became apparent through the photographs I made that my interests lay in the documentation of things that I found interesting or important. Therefore, objects became catalogued, collected, and, ultimately, possessed in this way: photography and the camera became tools of appropriation.

The documentary approach utilizes ". . . one of the oldest uses of photography, to objectify memory".⁴⁰ Since the photograph is ultimately more believable than any other form of illustration and documentation,⁴¹ it can take on the role of icon, thereby replacing that which it illustrates.

⁴⁰ Ben Lifson cited by J. W. Thomas, "The Lifson Lecture: Muddying the Waters," Northwest Photography Vol. 5, No. 10, Dec. 1982, p. 6.

⁴¹ ". . . a photograph is not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stencilled off the real, like a footprint or a death mask." Susan Sontag, On Photography (New York: Farrar, Straus and Giroux, 1973), p. 154.

In addition to becoming a thing in itself, the photographic document can seem to become a form of memory enhancement as does the photograph of a long-gone or grown-up loved one or relative. But the photograph can replace memory and in so doing becomes "counter-memory". The photograph inevitably takes on a life of its own. The original scene becomes secondary in that the photograph's original experiential qualities diminish with time to be replaced with visual "memories" of the instant of exposure.

The photograph is violent . . . because on each occasion it fills the sight by force, and because in it nothing can be refused or transformed . . ."⁴²

Upon discovering the new and independent life which even nostalgic photographs possessed, I soon became engrossed in the search for photographs which presented objects in new and wonderful ways. Scientific photographs which were intended simply as records, could unintentionally become powerful art objects in themselves. When this unique property of the photograph was combined with the deliberate "hand" of the artist, the result was an image with immense power and "truthfulness".

Those still life photographers who were fascinated by time and decay seemed to have the most to offer in terms of

⁴² Roland Barthes, Camera Lucida: Reflections on Photography, trans. Richard Howard (New York: Hill and Wang, 1981), p. 91.

this kind of documentation. In particular, Olivia Parker's photographs deeply touched my sensibilities. Parker's own description of her work and its roots expresses much of what I have come to enjoy in her work, and have come to explore and transform for use in my work. In the introduction to Signs of Life, she writes:

The photographs in this book are still lifes -- natures mortes, an art form of death, of transformation and of life. The paintings of Juan Sanchez Cotan (Spanish, 1561-1627), inhabited by powerful vegetables in geometric spaces, were important to my understanding of what still life can become. Even the more traditional Dutch, Flemish and Spanish 17th century still lifes with their torn petals, their sumptuous but imperfect fruit, their improbable but exquisite insects, have a vitality implicit in both growth and decay.⁴³ (see Figure 3.1)

Parker's photographs are neither depressing nor morbid. She is not preoccupied with death and decay, but with life and memory.

The objects I like, whether alive or dead, are signs of life. 'memento mori' on a tombstone says 'remember death', but it also reminds me that someone once lived.⁴⁴

This idea that objects can speak of past lives and past use is what fascinates me. (see Figure 3.2) The "footprints"

⁴³ Olivia Parker, Signs of Life (Boston: David R. Godine, Publisher, 1978), p. 1.

⁴⁴ Ibid.

Figure 3.1 - Olivia Parker, "Golden Pears", 1979

original: Polacolor print

From Under the Looking Glass by Olivia Parker. Copyright by Olivia Parker. Reprinted by permission of Little, Brown and Company, Publisher, Boston.

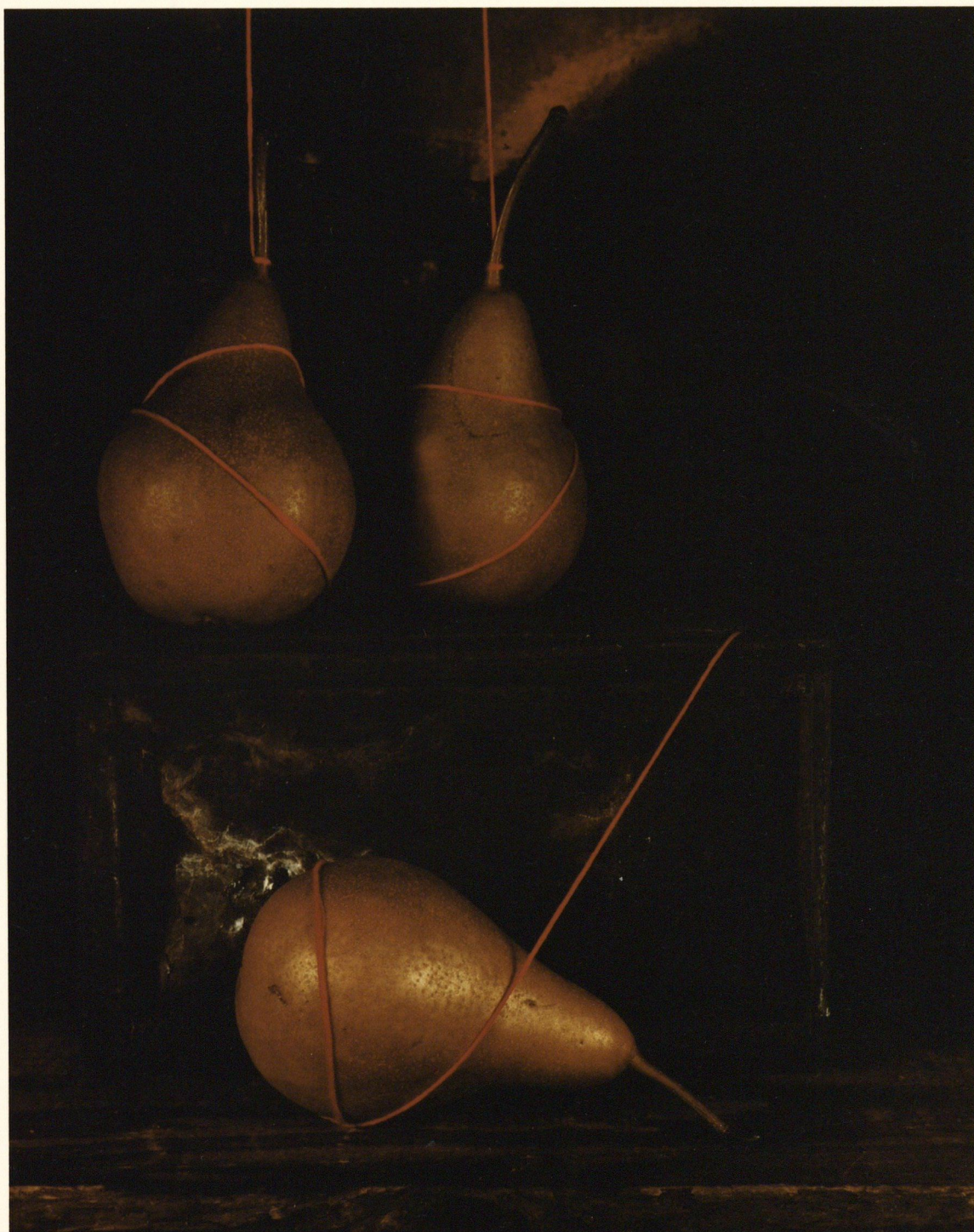


Figure 3.2 - Olivia Parker, "Circles of Memory", 1980
original: Polacolor print

From Under the Looking Glass by Olivia Parker, Copyright by Olivia Parker. Reprinted by permission of Little, Brown and Company, Publisher, Boston.



and marks of past activity are revitalized when they are re-examined. The object's life is relived, re-experienced. The photograph's content is alluded to, and a fiction or scenario can often flash through an imaginative viewer's mind. "An object that tells of the loss, destruction, disappearance of objects. Does not speak of itself. Tells of others. Will it include them?"⁴⁵

My own photographs are derived essentially from a tradition which depicts the detritus of life in a clear and objective manner. The thrown-away object becomes meaningful within the composition just as garbage becomes meaningful to archaeologists when they examine the remains of human existence. By photographing the "throw-away", the "no-longer-useful", or the desiccated or dehydrated remains of some once living creature in such a way as to allow the re-discovery and re-appreciation of it, I am bringing its new visual attributes to the foreground and allowing it a second chance at "life". This ongoing tradition, which is as old as the Greek mosaics, is one which best expresses my own fascination with things, especially well-used, discarded, or disintegrating objects.

The themes of mortality and transitoriness which have been popular in many forms of still life, are presented

⁴⁵ Jasper Johns, cited in Sontag's On Photography, p. 199.

openly and in visually fascinating ways within my own work. By including some imperfection in even the freshest of subject matter, I am following the tradition established in the lush seventeenth century Dutch still lifes which included a wilted blossom or a blemished fruit. Photographers Irving Penn and Barbara Norfleet have utilized this tradition by including such elements as a beetle on a sack, or flowers that are blemished and wilted. By expressing mortality in this way, I, like my predecessors, am accepting the inevitable encroachment of decay and the transitory nature of perfection in any form of life and existence. Consequently, a photograph of old derelict objects that were once utilitarian or commonplace arrests their ultimate destruction at a point in time when I find them most interesting. This helps calm within me the panic aroused by watching important evidence slowly and irreversibly disappearing: a concrete existence dissolving into memory.

Mark Power, in an introduction to a small catalogue of the photographs of Wright Morris, writes of the pathos of photography:

The fact that time in a photograph is locked in an image while irretrievably lost as an experience is a poignant fact.

Objects described in a photograph are
objects we only recover with our sight;
that sense of loss and gain is pathos.⁴⁶

In Morris' still lifes and interiors, Power observes that people are ". . . not so much dead as missing . . . There is a special poignance to the missing, a lack of finality which the dead have earned." The photographs describe the artifacts of ". . . people just after they have passed -- either out of the room or out of life."⁴⁷ There is an ambience of humanness; of contact and wear. This is especially evident in two of Morris' open-drawer still lifes. These bureau drawers are very much like many of my own drawers and photographs. Objects clutter the space and are subtly related. Age, wear, and the expedient nature of placement describe the daily contact and the life that these objects are (or were) in contact with. Yet, an undercurrent of being forgotten is found among the possessions of someone recently dead. My own photographs, although not as obviously "found" or natural, can also contain the melancholy nature of memory and long-time personal contact in some cases. Objects show wear, time, use, and deliberate arrangement.

⁴⁶ Mark Power, Introduction to Time Pieces: Wright Morris, (Washington, D. C. : The Corcoran Gallery of Art, 1983), p. [1].

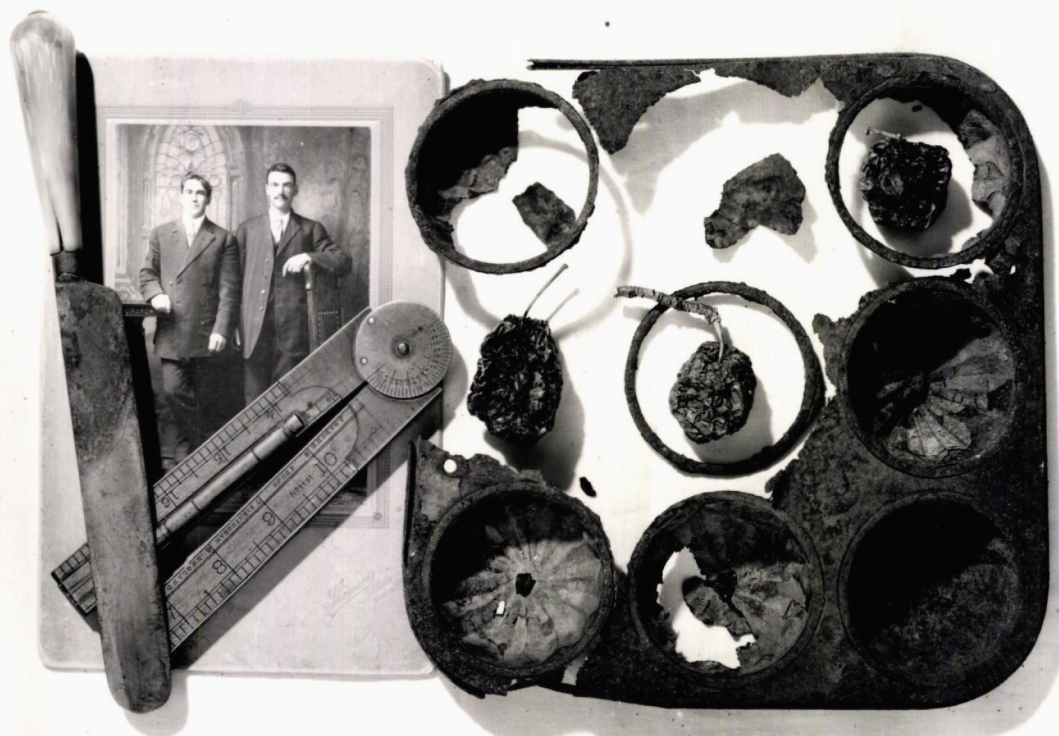
⁴⁷ Ibid.

These arrangements often suggest some fictional individual or scenario.

Death has long been a popular theme for photographers. In my work, death is usually portrayed through an animal rather than a human subject. Animal remains, at various stages of decay or "stabilization" are used to signify death in this traditional manner. Besides the obvious reference to organic decay and the temporal nature of life, my work often includes those objects which are also decaying in another non-organic time frame. (see Figure 3.3) Here I am dealing with molecular decay: rust, erosion, oxidization, and dehydration. The time scale of molecular decay is quite different from organic decomposition, yet it is parallel. Organic instability is often contrasted with objects which are "organically stable" such as shells, fur, bones, and feathers. By including taxidermists' mounts, clean bones, dried leaves, and photographs, I am at once suggesting several levels of stability and decay, all taking place at vastly different rates. Although serene at times, many images can nevertheless be described as "'animated by the chemistries of decay' as Harold Rosenberg has described some of Siskind's";⁴⁸ the process of decay often being imperceptible.

⁴⁸ Epi Wiese, "Flowers of Evil," p. 17.

Figure 3.3 - David Morrish, untitled, 1985
original: hand-tinted silver print



Most of the artifacts I use are in some state of "suspended decay", and, although stable, are by no means permanent. Dried and mummified organic matter, bones, shells, fossils, and feathers all form a hierarchy of preservation which is layered deeply within yet a further level of preservation: the photograph.

Fossils, water-worn stones, broken glass, and even frozen rodents and birds, are all included within my photographs to illustrate a somewhat stable plateau within the "chaos of change" found among all the various components. Stone, plastic, glass, bone, and metal are played against dried flowers or leaves, cloth, feathers, paper and old photographs in such a way as to provide images of the various levels of permanence. All of these objects are juxtaposed with fleetingly fragile elements such as moisture, freshness, or a delicately balanced arrangement. Preservation through destruction may be necessary so that organic decay is suspended. Fossilization, cremation, dehydration, oxidization, or solidification are usually thought of as destructive processes. They can also suspend the process of disintegration and provide us with inert yet fragile plateaus which can be photographed (preserved) and examined at our leisure. This recording process becomes the final act in the chain of events which lead to the photographic image, re-presented as a new object, produced with the camera,

and arrested at a particular state in its existence. Old photographs and diagrams included within the arrangements provide a "conceptual echo" by adding another layer of documentation within the final print.

I photograph rather than display actual arrangements. I record them at a point of "suspended decay" and commit that state to film and paper. By presenting an image of these things, I am also presenting a safe and distant way of scrutinizing the usually inaccessible or fearful.

As photographers, we use photography to bring an image to a stabilized condition. The image that we make is hopefully some transformation; some extension of an image within us and an image that we find.⁴⁹

This transformation to a new stabilized form is what my photographs' content deals with, even though stability is often contrasted with instability.

The arrangements themselves are concerned with both logic and elegance. Placement is derived from object shape, logical relationships and a concern for beauty, harmony, or poetry; all these elements present a "poetic logic".

Elegance of form is the product of elegance of choice within specific limitations. Quantitative and qualitative choice of positions in space and the choice of occupiers for these positions define the logic of form. . . . Structure is the set of

⁴⁹ Frederick Sommer, Sommer: Words/Images (Tucson, Arizona: Center for Creative Photography, 1984), p. 41.

positions in space and content is a corresponding set of elements which occupy the positions of that structure. . . . As image, content and structure are one.⁵⁰

The background for each photograph is selected so as not to be a distracting element; instead, I want the background to contribute to the harmonious structure of the whole. Also, it is important that the background I choose is either one that allows for freedom of placement by being unobtrusive or neutral, or one that dictates an appropriate arrangement of the elements chosen for the composition. "Background and logic of placement are one."⁵¹

Many of the backgrounds I use are textured and show signs of disintegration and wear. These surfaces recall one tradition in modern painting and photography which makes surface, texture and "matter" the content of the work.⁵² In some of my photographs, however, I have used pages from large old books as bases on which to arrange the objects chosen for a particular still life. The use of written text for backgrounds is a reminder of humankind's unique method of preserving information in the symbolic form of

⁵⁰ Ibid., pp. 33-34.

⁵¹ Ibid., p. 26.

⁵² The work of Anthony Tapies and Aaron Siskind are good examples of both paintings and photographs where this applies.

written language. I choose to use texts which are not readable so that the viewer's recognition of what is written does not interfere with the meaning of the other content inherent in the still life. In this way, the viewer is more readily able to accept the text as background and pattern, and thereby appreciate its formal design qualities.

Other backgrounds I choose are more illustrative or representational. Reproductions of frescos have been chosen because of their content and visual suitability to the whole still life. Again, these backgrounds usually speak of time and wear and can often echo or strengthen visual elements within the arrangement. My main concern is that the background either becomes an integral part of the still life and its contents, or becomes a void or neutral space and thereby does not distract from the elements within the arrangement.

The structure of my images are not only the result of photographic innovation or personal whim. Although the structure is often reminiscent of past traditions which dealt with the vanitas, memento mori, and the trompe l'oeil found within these genres of still life painting, these forms are utilized for composition and are not the simple reiteration of bygone themes and traditional values. Therefore, the themes of mortality and transitoriness, which are evident in much of my work, are not present so that my work may simply follow in the footsteps of the memento mori and vanitas

images of traditional still life but instead, are utilized to bring attention to my own concerns with mortality.

Western culture has long camouflaged death with the trappings of the funeral. Language is full of euphemisms for death and we are no longer accustomed to actually seeing the dead. My own fears of death, and ageing in general, are brought to the surface through direct confrontation by incorporating the themes of death and preservation within my own work. By visually exploring these matters, I feel more able to come to grips with my own mortality when I can begin to leave "artifacts" which speak of my interests and my sensibilities.

The photographs in this exhibition, however, continue to follow our cultural tradition where one does not speak openly of death. The prints' soft colors, careful presentation, aesthetic arrangement, and the avoidance of human cadavers, are all part of the camouflage and protection used to veil the reality of mortality.

My work is about the collection, arrangement and preservation of the detritus of life. It is also an effective way for me to leave a permanent record.

This photographic designation of things as signs, of cast-off objects as images of permanence, amounts to a straightforward denial of mortality.⁵³

True to the Victorian collector's romantic attitude, I hope to be remembered through my records. In this way, I am also trying to negate the transitory nature of our influence on earth. One must realize, however, that this cannot be done. In reality these images simply aid in the acceptance of the unknown and the unknowable, the fears, and the disorder. This is achieved by means of the calming order that a collector makes with his record.

⁵³ Mark Strand, Introduction to Under the Looking Glass by Olivia Parker (Boston: Little, Brown and Company, 1983), p. 4.

CHAPTER FOUR

THE EXHIBITION

The theme of preservation or suspended decay is central throughout my photographs. This point is emphasized at the center of the exhibition where death is obvious in its most blatant reality and the aspect of preservation is most literal. This central focus is balanced on either side with photographs which are less disturbing and reminiscent of a traditional still life aesthetic. The photographs which make up this exhibition build in intensity and severity as one approaches the center, just as this severity diminishes as one moves beyond the center. This establishes a relationship between the content of the work and the form of the exhibition. By returning to images similar to those at the start, one is less aware of the sensory assault that has just taken place.

Depending on which end of the exhibition the viewer starts, one sees a progression of prints which passes through shrines, offerings and memento morii towards rack-trompe l'oeil, humble truths and abstracts; both ends framing the gestures arrested by death at the center of the series. The prints proceed in an order designed to carefully guide the viewer's conscious (and sub-conscious) attention; slowly reaching a point where one is forced to face the reality of

death and the grotesque distortion of physical preservation. Beyond this point, the viewer is slowly released and allowed to relax. The central impact is numbed and, while firmly embedded in the subconscious, it does not remain overtly disturbing. The viewer has been given an opportunity to confront the issue of mortality while simultaneously being protected from its violence through the metaphor of the image.

The central photographs include clearly detailed "portraits" of death, in petrified or frozen animation. These chilling and macabre prints are the most literal and documentary photographs within the exhibition. They are simple and direct prints which are usually uncluttered and unambiguous in content. They assume a confrontational role with the viewer because their content, with suggestions of violence, is presented in a direct and frank manner.

In Figure 4.1 the viewer is confronted with the gesture of a prancing, snarling cat with teeth bared and claws extended. The viewer is presented with a cat, a symbol of domesticity and "cuteness", here grotesquely stilled in a demonic dance of death. As in Peter Hugar's "portraits" of the mummified cadavers of the Capuchin Monastery in Palermo, Italy,⁵⁴ this photograph can also be described as being a living gesture

⁵⁴ Peter Hugar, Portraits in Life and Death (New York: DeCapo Press, 1976).

Figure 4.1 - David Morrish, untitled, 1984
original: black & white silver print



arrested by death. The preserved gesture also appears in other prints within this exhibition in the form of birds in flight.

Historically, it is more than coincidental that dead birds have often been found in photographs. In North America,

. . . at least, the animals most often encountered, whether living or dead, are household pets or birds. As free beings, the latter carry a symbolic connotation of their own which cats and dogs do not share.⁵⁵

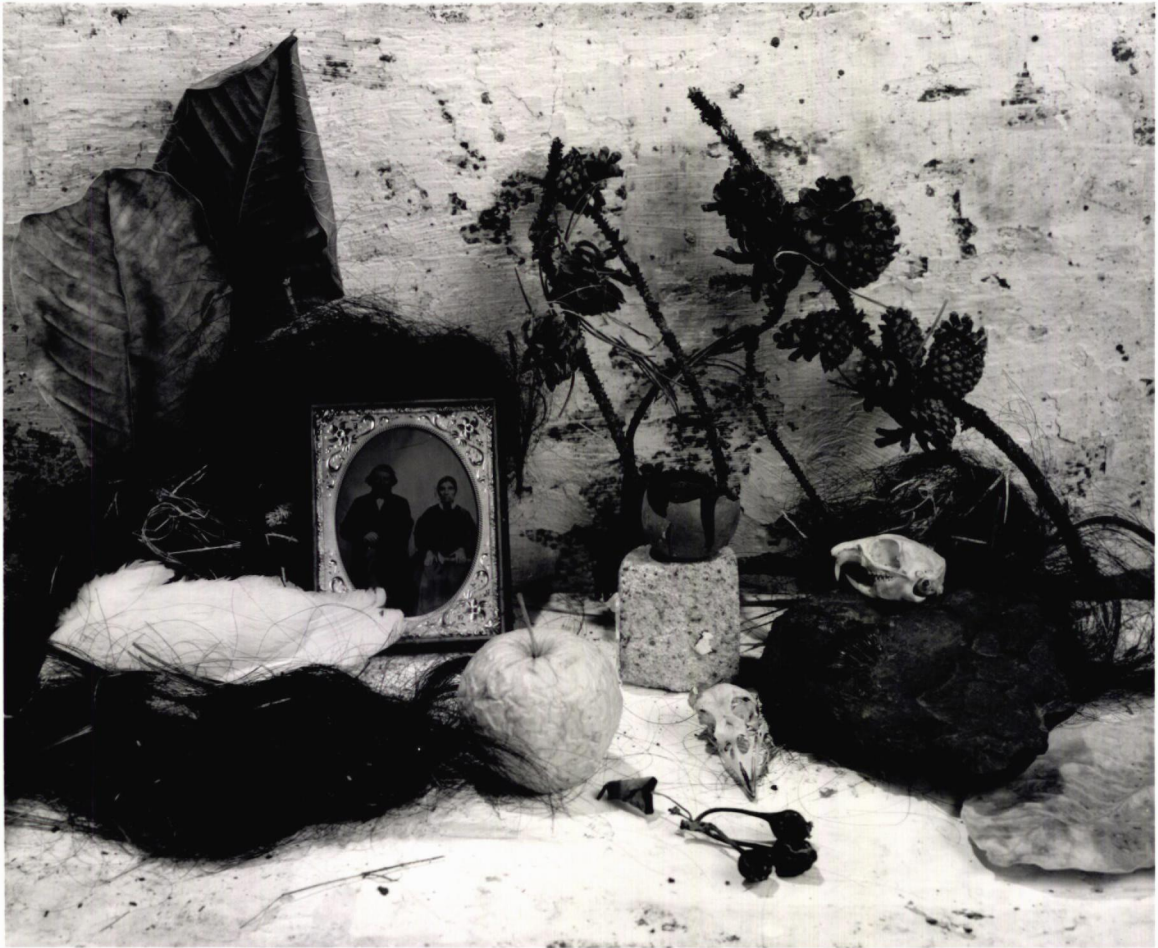
Nevertheless, images of cats still recur throughout my work because I feel that cats, too, represent freedom while at the same time having an intimate connection with our daily lives (which birds generally do not share).

Extending on either side of the more confrontational and overt images of death, are images of a shrouded nature. On one side there are photographs of crypt-like, near-funerary, assemblages. Here death is not as much examined as alluded to. A melancholy light and a nostalgic grouping of mementos "remember" a past rather than a present. (see Figure 4.2)

Situated opposite to the memento morii, are prints which are more nostalgic and reminiscent of past still life traditions. Instead of "remembering that all must die", as illustrated by the memento mori prints, these memento vita

⁵⁵ A. D. Coleman, The Grotesque in Photography (New York: Summit Books, 1977), p. 32.

Figure 4.2 - David Morrish, untitled, 1984
original: hand-tinted silver print



prints "remember that all once lived" and therefore focus on past lives and the remaining signs of human existence that can live on through the assemblages depicted within the photographs. It is at this point that many of the photographs use traditional forms of shallow space and trompe l'oeil. Trompe l'oeil racks are explored because this form is so personal in its inference and so ideal in its form. Peto's nineteenth century trompe l'oeil paintings are obvious referents for many of these photographs. Modern elements are sometimes used within the composition in order to relate this bygone tradition to a contemporary view, one that may speak of my life or that of my alter ego. (see Figure 4.3)

At either end of the exhibition, the compositions contain more generalized subject matter, that is, the content of the images focusses less on physical death. The photographs still speak of humanity, nevertheless. In Figure 4.4, there is a strong connecting thread of "relatedness" within the frame: femininity, from a prehistoric concept of "Earth-Mother" to woman as only Victorian decoration, is described within the photograph's contents. Renderings of Stone Age Venuses on the right-hand side of the frame exaggerate and remove the concept of "woman" from a romantic description and concentrate on her functional fertility, as does the Renaissance anatomical diagram at center. An umbilical cord-like root runs through the photograph and divides the

Figure 4.3 - David Morrish, untitled, 1985
original; hand-tinted silver print

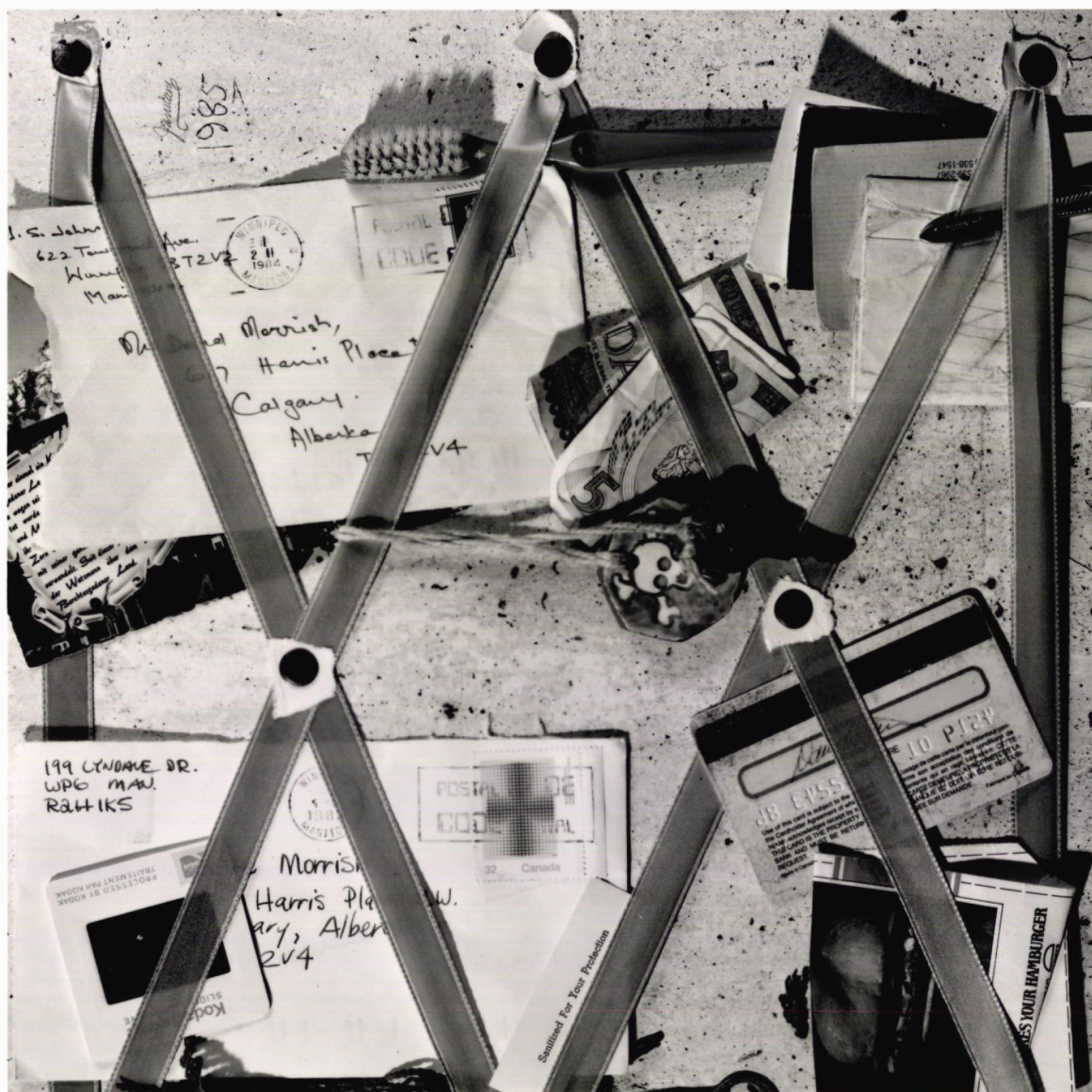


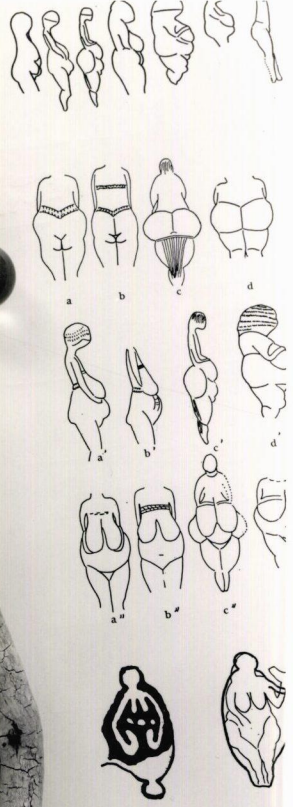
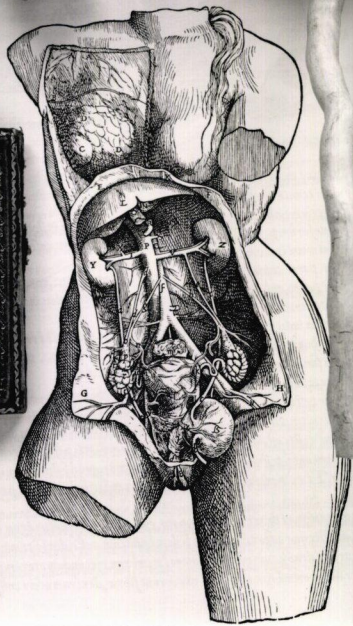
Figure 4.4 - David Morrish, untitled, 1984
original: hand-tinted silver print

R. d. Vteri ceruicis autem...
 li offerunt, quae ipsius a ex porrigunt...
 uallum inter R & S consistens...
 ro hic conspiciat, illa sunt...
 commonstrat.

T. Vesica, cuius postea...
 lum direximus, ac si...
 mum cernere uoluissem...
 rectum arbitrareris, nam secus atq; re...
 eum esse tibi persuasum.

V. Vmbilici est porio... peritonæo inter secāda...
 X. Porio uene ab umbilico...
 hic deorsum respicit...
 Y. Meatus a uesica...
 secundum uesicæ latera prorepentes, atq; hac sede...
 Z, et...
 ria raris pubis...
 mina potissimum ad uentibus inserta, seu continua.

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VI

"Earth-Mother" and the "nurturer" (a utilitarian function of woman portrayed by the pottery shard), from a disparate concept of woman as the symbol of beauty, delicacy, and ornamentation. The sensitivity of the daguerrotype and of the light falling within the picture of a pregnant torso reveals that delicacy. Still, there is a discordant note provided by the rose, a strong feminine symbol, which is dried and preserved. As well, the porcelain broach with a lace imprint is shattered, and the umbilical cord-like roots are cracked, broken and dead. This disintegration symbolizes the erosion of these stereotypes as modern woman gains her own identity.

The exhibition begins and ends with photographs that are more formal and which are occasionally romantic. Within these images, the arrangement and organization of elements within the frame is given paramount consideration. Formal elements such as texture, shape, tone, volume, pattern and rhythm, comprise the main subject matter within this work. Although these images suggest the ideas/themes of human mortality and the passage of time, the formal organization is not used as a vehicle for expressing the "idea of death" as it is in the central prints.

The abstraction of space and the abstraction caused by the juxtaposition of seemingly incongruous elements is now independent of a specific narrative or "meaning". Objects

within the frame are "carefully scattered" or "arbitrarily arranged" and in this way create an overwhelming feeling of opposites colliding. Contrasting materials such as hard versus soft, dry versus wet, and flat versus round also appear. The frame is generally filled, approaching a state of horror vacui. Care has been taken to resist this urge and thereby prevent the suppression of content through the exclusive overuse of pattern and texture.

Technically, the photographs within this exhibition include two distinct presentations; black and white silver prints found alongside multi-toned and hand-tinted silver prints.

The black and white prints are more traditional and are concerned with the type of abstraction for which black and white photography is best known. Through hand-tinting and/or toning, a print becomes a "precious object" thereby reinforcing the possibility that the subject matter itself may already be "precious". These new precious objects thus, in turn, become icons within the still life genre.

By imaging the subject in the soft, fading colors of a subtly hand-tinted print, I am showing how far the subject has retreated from a state of optimum "quality" or freshness. The subdued color of many of these prints is therefore one of the conventions which I use for this purpose. The literal color of the original scene is not important. The colors

applied to the print are selected specifically for overall harmony and mood and for heightening the trompe l'oeil illusion.

Another technical consideration within the exhibition is the choice of film format versus print size which results in a print with optimum detail and clarity. The details which show the condition of things; their texture, their surface, the wear and the overall believability of their presence can be achieved through the use of large and sharply focussed negatives which are then printed in such a way as to render a maximum of natural tones. This choice of materials and procedures helps provide the most complete substitute for the original scene. It is this verisimilitude that makes the trompe l'oeil succeed and allows the viewer to accept the photograph's contents without question.

The still life has been a valuable source of meaningful exploration for me. It allows me to collect, to examine and to appreciate the precious objects of daily life. It helps me understand the fragility of our existence on this planet. By sharing these truths with others, as a photographer, I am doing what I can to educate and excite the viewers, hoping that they can respond to the same things and in a similar way.

We all have to begin to realize that, geologically and historically, our existence (in general) is relegated to mere moments. As we are living in a world of constant and ever increasing change, it is necessary to be able to savor the EXTENDED MOMENT. It is through these photographs that one can observe a fragment of reality which has been captured, preserved, and presented in a form which allows one to really see.

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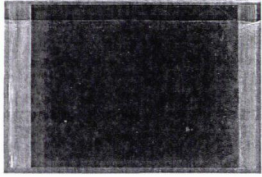
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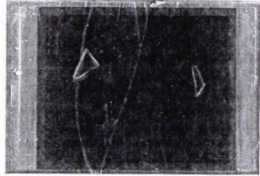
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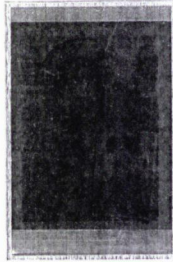
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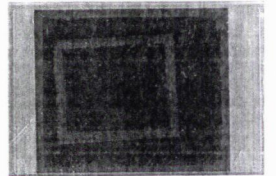
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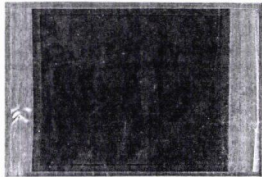
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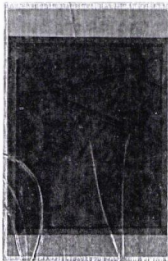
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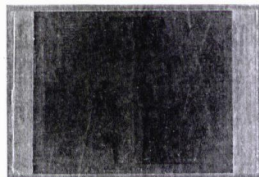


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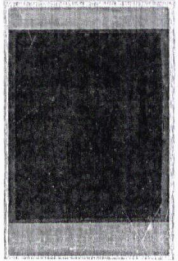
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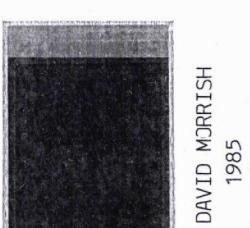
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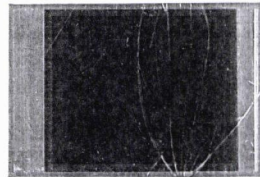


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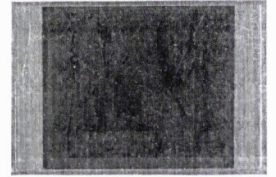
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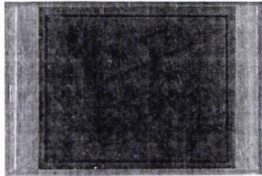
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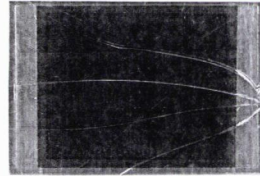
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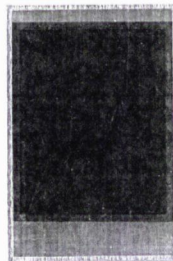


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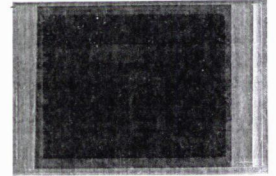
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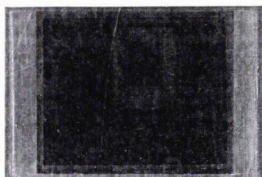
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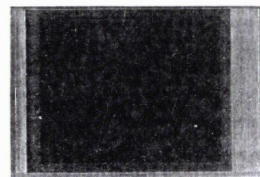
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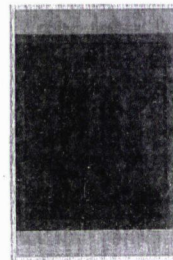
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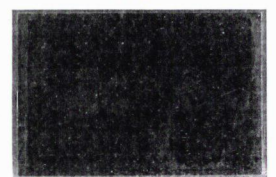
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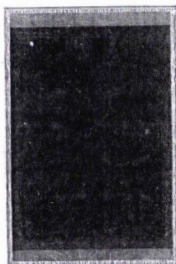
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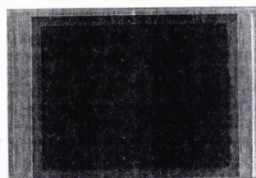
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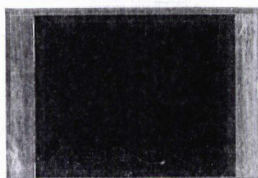
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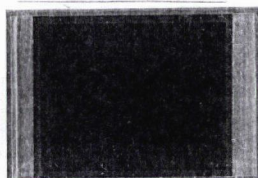
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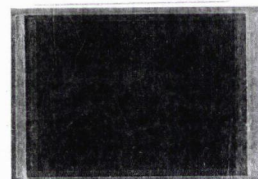
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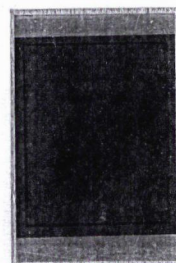
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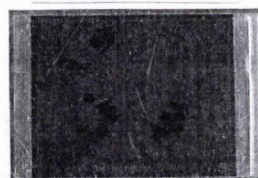
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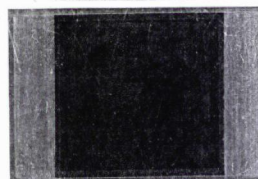
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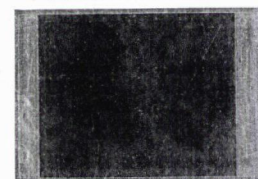
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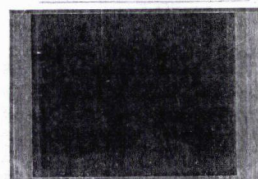
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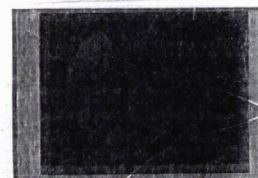
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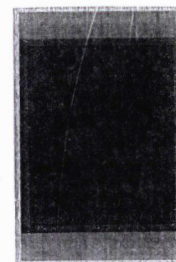
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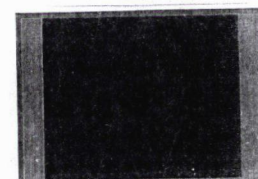
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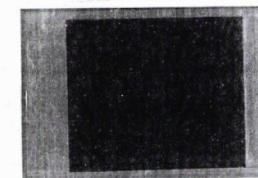
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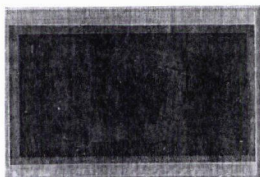


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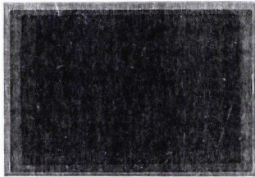
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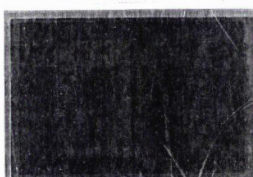
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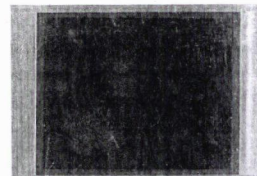
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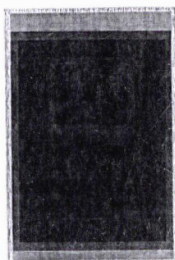
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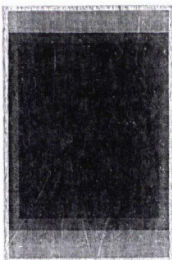
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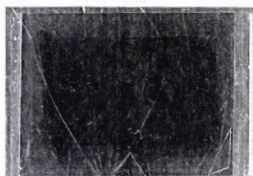
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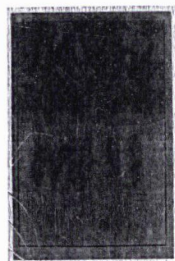
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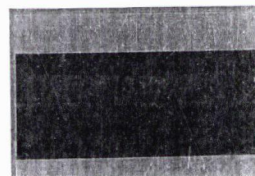
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