

LA MAGIE DE L'IMAGE

Musée d'art contemporain de Montréal

A Travelling Exhibition of Photographs
from the Permanent Collection
of the Musée d'art contemporain de Montréal

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P.G.

FOREWORD

Photography succeeded in penetrating the art market some time ago. It asserted its potency in museums, cautiously at first, then, more conspicuously. How could these institutions, both here and abroad, have overcome their fear of letting the least work slip through their fingers; how could they have controlled their voracious appetite for collecting everything in sight? In more recent years, they have come to realize that, beyond its documentary value, the photographic or film image exerts power over the very elements of our apprehension of the world, the structures of our comprehension and the process by which we create the imaginary. The time seems long past when it was debated whether photography is an art. The Musée d'art contemporain de Montréal has acquired works in this medium, particularly since 1979. Its permanent collection contains nearly 300 photographs. Through this exhibition, *La Magie de l'image*, organized by Paulette Gagnon, the curator in charge of the permanent collection, the Musée offers the public an opportunity to see its most recent acquisitions that reflect the current trends in this art. The works question what is usually expected of this medium. They illustrate how photographic art is taking its rightful place as an apparatus of expression and query the creative process of photography. For these reasons, the works naturally belong in an institution that favours exploration of the new avenues that beckon our contemporaries. After its presentation in Montréal in the summer of 1986, the exhibition will circulate throughout Québec. We hope that, on tour, these photographs will help viewers appreciate the technical and artistic possibilities of photography as well as the diversity of expression.

Marcel Brisebois, Director
Musée d'art contemporain de Montréal

LA MAGIE DE L'IMAGE

One reality moulds our perception today — that of the image in all its forms.

The public's infatuation with photography, especially since the 1960s, has greatly contributed to the enhancement of the art's status. Long in disrepute and treated with a certain indifference, photography was the poor relation among the graphic arts, but the popularity of a number of photography magazines enabled the art to survive its ephemeral popularity. In the following decade, it underwent an unprecedented change, linked perhaps to the rise in the number of amateurs who conceived a passion for the medium which had become an increasingly vital mode of artistic expression among contemporary visual arts. Moreover, thanks to film, television and video, the photographer succeeded in developing the minutiae of the image and the camera, in influencing the viewer's perception and in contributing to the creation of an image culture, which differs from that perceived by the human eye.

In recent years, photography as an art form has been considerably transformed by its involvement in other artistic fields and by its questioning of its own limitations. Today, it ponders the problem of figuration, especially in the face of the figurative surge in painting. This new way of using photography began to command attention some 10 years ago, simultaneously with the emergence of the new figuration movement in art. It has often been said that the intentions of the first photographers were, first and foremost, pictorial. A good many photographers were, in fact, former painters. However, we have chosen not to perceive contemporary photography in terms of this trend, but to underline, through our choice of works, those qualities which demand that photography to be viewed in a new way. Theoretically, the works reflect a consensus about images, though perceptions diverge, and may be read in multiple ways.

The aesthetic investigations of the 15 artists selected share a reappropriation of reality through new forms of images. By briefly elucidating the implications of this photographic practice, we explore the acts by which the artists come to grips with the subjects and the stages in the creative process in this field. The photographers in question deal with the problems of staging as well as those of the point from which the image is viewed. How can new images be produced not only while renouncing the illusion of objec-

tivity, but also while using a device which enables the fictional to be reconciled with a grasp of reality, thereby instituting a new way of perceiving reality? Constructing the imaginary, the photographers provide a vision of a reality and a reality of a vision. They no longer limit themselves to discovering a reality, but perceive it as a genesis of new forms, photography of the fictional and the real. The photographers in this exhibition ask themselves these questions about figuration and share resistance to its inevitability.

By reinventing the components of photography in their own manner, the artists selected each have their own working method, using a radically new approach. It is as if photography had activated new brain cells, showing us new images, larger in format, preferably in colour, thereby modifying our viewpoint of the image. This new awareness, which has aroused intense interest, has made it possible for us to investigate the roles and functions of the pictures drawn from the permanent collection of the Musée d'art contemporain.

Shelagh Alexander, Ellen Brooks, Barbara Kruger, George Legrady, Nic Nicosia, Laurie Simmons and Sandy Skoglund use photography as a creative medium to alter the meaning of the image and, more specifically, as a reference point from which they discover the stereotypes of advertising images and suggest interpretations of mass media representations. Shelagh Alexander, Barbara Kruger and Richard Prince directly appropriate the imagery of the media, such as magazines, books, newspapers and films, while Ellen Brooks, George Legrady, Nic Nicosia, Cindy Sherman, Sandy Skoglund and Laurie Simmons use this imagery only indirectly and offer us imagined elements, connoting the images conveyed by the media. Ellen Brooks, Laurie Simmons and Bernard Faucon use dolls or figurines to simulate actual scenes through narrative sequences. Holly King, like Cindy Sherman, uses her own body, but with a different objective in mind. She initially plays on temporality in relation to the development of her gestures and poses, then eliminates the figure from her imaginery constructions or locations. Cindy Sherman uses her body to represent the stereotypes mythicized mainly by film photography. Pierre and Gilles alternate the use of real people and models. They are concerned mainly with the plastic and fictional aspects of the composition. Marvin Gasoi uses the human figure to create special effects in order to capture the imagination of the viewer. Boyd Webb, more formal in his aesthetic inves-

tigations, insists on the expressionist aspects of the fictional scene. All share a marked taste for staging and an attitude which corresponds to a social or other identity. Whether they use the human figure or models, they accentuate the dramatic aspect by the tendency to work on the setting.

Barbara Kruger uses advertising images, acting directly on them by revealing a social significance. Photography supports the work, whose real subject is the message or how it is interpreted. The artist teaches us a sociological lesson. She plays on the symbiotic interaction of language and image and constructs her works according to codes derived from elements of mass culture. By recycling reproductions, she accentuates their existence and the connotations they transmit. These images consist of magazine photographs which have been cropped, rearranged, covered with words and rephotographed in black and white. This is salvage art, in a manner of speaking.

Barbara Kruger structures fiction by diverting advertising language from its primary function. This practice disturbs the stereotype and invites the viewer to decode the work and even to reject it. Moreover, her productions work on several levels inasmuch as she appeals to the viewer's conscience in sociopolitical, economic, feminist, psychoanalytic or cultural matters.

Kruger has a sense of the dramatic and of effect, a taste for provocation exhibited in all its brilliance. In *We are not made for you* (1983), the graphic quality of the black and white photograph (the graininess of the picture reminds the viewer of its production), framed in red, its size — almost two metres high — as well as the presence and content of the text brutally attract the viewer's attention, causing a feeling of uneasiness or even a certain suffering. The positions of the head and hand have something disturbing about them and seem to have been battered, an impression accentuated by the enlargement and distortion of the image. The statement printed across the image amplifies the content and postulates all the contradictions conveyed by certain immediate connotations: by its explicit aggressiveness, the slogan disturbs the play of identification of the work and leads the viewer into "spheres of possible fiction",¹ to a position of uncertainty, expressed in a critical reaction. Remote from traditional photography, Barbara Kruger's work relates to an ambiguous world, vascillating between the written word and the image. This approach challenges the roles of the artist and critic, while questioning their inherent structures.

Shelagh Alexander's work unveils the subjective effects and influences of language and image on the individual's

psyche in relation to the multiple forms of institutional conformity (emerging from the mass media) and cultural conformity (of everyday life). Midway between image and narrative, her work reveals one construction of the psychological phenomenon in a cultural ideology and is reminiscent of an allegory. Moreover, through her ability to produce photomontages, Alexander makes the viewer susceptible to the associative capacity of photography. The technique she uses is akin to that of Barbara Kruger, except that Alexander associates the text with the image. The printed message is not meant to be a query for the viewer, but has a function (an element of a discourse) equivalent to that of the images represented.

Alexander's works are constructed entirely of existing photographs from a variety of sources, such as family albums, magazines, movie stills of the 1940s, advertising and comic books. The artist draws material for her statements from her immediate experience and the history of cinema. Since 1982, she has dealt with the following subjects: the myth of the hero, authority, the influence of the family and the predominance of popular culture. *Untitled* (1984) is part of the series *The Somnambulist*, which consists of five pairs of black and white photographs. The artist embarks on the path of narrative structure and binary construction, which is read as a whole, since the images share the same surface. She creates unique space, but space of intervention as well. Allusive or explicit, the narrative content is part and parcel of the work, but seems unstable and in flux. In 1931, Raoul Hausmann called the photomontage a static film. The image can be expressed in another way through the compilation and arrangement of the photographs, making it possible to scrutinize the process of perception. The images become unreal in the way in which they are accumulated. The process by which they are transformed is more than implicit. Their vitality springs from their distortion and exaggeration. The various elements all seem to be in the foreground. The only elements that are real in this series are the images retrieved from a specific period in the history of cinema. The transformation of the image signalled by the image itself makes it possible to associate the image with a social fabrication.

Alexander masters the surface of the image and elicits its pathos. She brings out the tangible dimensions of power and gesture in this confused space, peopled with shadows.

Cindy Sherman also uses the cinema in producing her photographs. She parodies women's stereotyped roles, constantly using herself as a model. Her work of a conceptual nature eludes the inevitability of realism in order to achieve density. She zeroes in on the essential and constantly probes

her initial intuition. She explores her body, going beyond its limitations. Her hybrid figures, representative of male memory, are not self-portraits, but establish an anatomy of the physical unconscious. She photographs herself, revealing astonishing, hitherto unknown forces, such as the subjugation of human beings by the technical media and their manipulation by the cinema and show business. Her body lends itself to the play of movie stills, to the portrayal of women by the instruments of popular culture or evokes fantasy characters, fashion photography and, lastly, the magnetic poles of fringe society. Her parodies of myths strive for lucidity: she is constantly on the lookout for what is related to a network of complex emotions and thoughts concerning the usurpation of the bodies of others, in the myths around her, behind the façades she builds for herself, beyond all the tales she tells herself. The fictional representation of characters with multiple identities creates an illusory image which is decisive in the process of fabricating the work, by which she constantly debunks the roles she plays.

The protean figure in *Untitled #109* (1982) expresses all its energy and theatricality through a play of nuances and a precision of the character which are difficult to ignore. This work minimizes the sociological aspect and alludes to the paintings of 17th century European masters. Play and staging are on a different level from the representation. The natural simplicity of the attire brings out the role played by the character in relation to the lighting. The power of the image resides in the physical presence of the character trait, pregnant with emotions and intensity, and in the visual force of the composition.

Sherman's recent works have undergone a radical transformation. They illustrate an approach entirely oriented toward nightmarish variations concerning archetypes and legendary figures. In *Untitled* (1985), the artist dramatizes the roles, and the "inexpressive expressiveness" emanating from them is carried to its limits. A pure morbid fantasy, timeless and practically immaterial, this work belongs to an imaginary world based on the analysis of body language and odd characters whom she offers up as models. Herself a model, actress and photographer, Sherman reaches down into the deepest layers of being. There is always a modicum of ambiguity between simulation and reality, between the subject and reality, in her images. Guy Bellavance likens them to self-portraits of another person who assumes a multiplicity of identities.²

How can the artificial become a semblance of the real? This is a question we confront in Richard Prince's photo-

graphic vocabulary, which is derived from advertising. His approach consists in manipulating an existing image by stripping it of its commercial value statement. By reappropriating an image which has already been seen, the artist recycles its meaning. He collects and sorts magazine and newspaper images in elaborate series, then reorganizes and rephotographs them — often out of context — and enlarges them. He deconstructs the images in a reconstruction of space and discovers the targets of consumer society. Tackling advertising stereotypes, Richard Prince aims his arrows at all classes of society by using luxury products as much as advertising directed at the man and woman in the street. Denouncing the game advertising plays and thwarting its strategy comprise the investment he makes in the image.

Untitled (1980) is an explicit work. Three female figures, selected for their appearance and juxtaposed in a linear arrangement, striking the same attitude, create a visual impact which accentuates the false naturalism. These photographs, taken from magazines, are arranged in a different context, but continue to condition the viewer's regard. The notion of appearance is strongly conveyed and plays on the notion of desire. Richard Prince intensifies the image by changing the photographic scale (enlarging the format). He accentuates the effects through details that surround the scene and attract the viewer's attention (tinted abstraction of the background). The quality of the picture produced surpasses the value of the content, which is empty of meaning. The viewer receives an image and succumbs to the fiction presented according to the mechanisms of alienation. Photography projects fascination through the very presence of the figures, through the mechanisms of advertising, and through the repetition of gestures and poses made natural by convention. By simulating the mechanisms of reality, the artist underlines the artifices of appearances, and manipulation and its hegemony.

George Legrady recycles elements conveyed by commercial and advertising photography in his own way. Three series of works explore all aspects of the mechanisms of our media-saturated world. His statement is explicit in the work begun in 1981 and subsequently entitled *Stockfootage*. He intervenes by constructing his own settings in which he associates the image and the written word in a way which is totally different from that of Barbara Kruger. Legrady's undertaking is above all critical through its social commitment and political impact. His practice consists in denouncing the technological, civil and military domination of our society. *Double Talk* (1982) is characterized by this aggression of technocratic power. The use of a model of a missile

underlines the role of manufactured elements in relation to the photographic narration, the text-image and, in the background, a vague silhouette. His fictional propositions, derived from the icons of consumerism, focus on sociopolitical conditions and produce visual shocks, whose multiple meanings reject the mimetic functions of the image and accentuate the dichotomy of the real and the fictional.

Sandy Skoglund's photography reveals a conscience that lets itself be carried away, transported, by visual play, enabling her to respond in her own personal way to a feeling of exclusion, alienation and discomfort. She uses the incommunicability of human beings, on the one hand, and hallucinations and obsessions, on the other. For her, matter is sensitive and her artistic investigation seems to stem from the extraordinary achievement that some may call strange, surrealist fantasies (*The Revenge of the Goldfish* (1981)).

These obsessive images in which human figures remain unmoved and inexpressive are responses to specific situations. The scenes have, for the most part, a dreary, sinister, domestic backdrop — a bedroom or outdoors near a house — in which the artist inserts "kitschy" creatures. She photographs these installations which abound with impressive details obtained by a glowing or pallid light and violent colour contrasts, or by the effects of phosphorescent castings. The terror emanating from them alludes to current events. The scene in *Maybe Babies* (1983), which Skoglund has invented, organized and proposed, seems to have grown out of hallucinations or elements of an amazing scenario for the holocaust of a nuclear war: the dazed appearance of the babies, whose bodies seem petrified in suspended movement, is intuitively and intentionally irrational. In all the horror of the drama, the interest of the work resides in the apprehension of the destruction of future generations and in the dichotomy between the essential forces of life and the nightmarish perspectives of a nuclear threat. Seeking cold perfection and calculated effects, the artist paves the way for intolerance.

Nic Nicosia uses all the magic of photography. He creates a universe in which the most improbable juxtapositions intrude as evidence fluctuating between tragedy and comedy, lacking any trace of banality. Staging exists only through the photography and subsequently disappears. In the series entitled *Domestic Drama* (1982) and *Near Modern Disaster* (1983), he topples the generally accepted rules of photography. He provokes and captures a sequence of set pieces in which he derisively and very humourously makes a statement about the advertising image.

This photographer, who was discovered in the United States early in the 1980s, was singled out for his unusual approach in which virtually nothing is left to chance. The composition is a result of the staging of the figures and brings about immensely subtle events in which the viewer's attention is constantly drawn to original details. Each of the elements is, in itself, comprehensible, but inexplicable as part of the whole. The work is read point by point. Nic Nicosia captures movement, but he is the photographer of the static. He sometimes freezes his characters in a well defined frame (in which three-dimensional objects are linked with objects drawn on the wall), refusing an unequivocal interpretation. His search for apparent disorder nonetheless hides the strict discipline of the staging and framing of the image: trick movement and perspective, construction of what does not exist or alteration of what already exists, in order to create the illusion of an impossible fantasy reality. The radical rejection of photographic realism produces a diversion of the means of photography in Nicosia's work. By using advertising style disturbed by the use of a number of preposterous details, he forces on the viewer, through the absurdity of the gestures and composition, a vision of modern life as an artificial construction. Closely related to Sandy Skoglund in the use of theatrical staging and to Cindy Sherman and William Wegman in the use of the dramatic aspects of contemporary culture, Nicosia deals with the absurdity of situations through an array of gestures alluding to the mechanisms of cinematographic advertising illusion.

Jean-Luc Godard said about the cinema: "Photography is not the image of reality, but the reality of the image". Laurie Simmons has an unreal way of indulging her taste for reality. She forces the viewer to turn inward for a moment to summon up a memory or emotion or simply to gaze at an inner scene, as in *Coral Living Room* (1983), a ballet performance or a tourist site, as in *Tourism Taj Mahal* (1984). Reviewing Simmons' itinerary over the past few years, it is apparent that she creates series of works and alternates filters to produce in most cases monochromes of hard colours: reds, blues, greens and yellows. She uses dolls no more than seven centimetres high in her mini-scenarios. Her middle-class interiors are drawn from the American magazine, *House and Garden*, her tourist series, from postcards or slides. Her figurines blend in with the colours of the scene, but are not part of the setting in which they seem rather crammed like ornaments. And despite the various poses of the tiny figures, their faces are frequently plunged in shadow. The poses are hermetic, motionless. Furthermore,

the distance accentuated by space is established between the figurines and the iconic scheme. The settings are like an inventory involving the description of the scene itself or the suggested event less than the revelation of the inflexible habits of the middle class. Strictly speaking, there is no echo of this illusory space since the satire is presented to us as a hermetic vision. This apparently stereotyped, futile universe seems ephemeral and anonymous, suggesting a world where the absence of female power reigns and the position of the viewer is analogous to that of the figures who helplessly witness the realization of the elements they are looking at. These images, imbued with nostalgia, are an implicit criticism of the notion of female roles.

All artifices are permitted in order to give an existence to Ellen Brooks' fictions on photographic film. She fabricates small scenes in one, two or three parts which simulate reality by invoking the puerility of television series, reproductions of domestic scenes, postcards and playing cards. They are mainly short series of stories about acrobatic performances and magic shows, as in *Revolvers* (1982), or small domestic scenes, as in *Lady at Kitchen Table* (1981). Brooks recreates an illusion using absurd, familiar props. The most obvious element of her work is its theatricality in which sometimes fantasy, sometimes drama is dominant. The essential subject is the routine gesture emerging from darkness, the feverish movements of female acrobats dominated by the magician's assurance, reflecting the fragility of the modern world manipulated like a toy by the myths of popular culture.

Ellen Brooks, Laurie Simmons and Bernard Faucon fabricate scenes using figurines or dolls. Faucon lends an expressionist character to his staging through the encounter of human figures and dolls. The image takes precedence in his colour photographs in which light, space, dichotomies and manipulation of time are explored. Faucon's world is inhabited by small plaster dolls representing young boys with blond wigs and rosy cheeks, dressed in bermuda shorts and light jackets. Through these images, the viewer is allowed to enter the secret world of the artist's childhood. Explaining his work, Faucon stresses: "I know very specifically the landscape in which I will construct my photographs. I call my photos photographic staging".³ His work is also a filtered, seemingly transparent universe, a world beyond reality, as if touched by a magic wand in a fairytale.

His dolls most often mimic the gestures of an action (*L'enfant qui vole* (1979)). This staging creates the sensation of movement and mocks the credulousness of the viewer.

The dolls are suspended in the illusion of movement; the camera halts a movement which is in fact already motionless. This stationary movement is troubling and astonishing. Photography becomes ambiguous by upsetting the rules.

Beyond the formal representation, the "staging of landscapes" assumes vital importance in his work. The landscapes and objects, which are already familiar, become the pretext for the motif and play of fiction. Infused with energy, his space is the animated setting of his childhood. Everything is brought into harmony. The completely artificial light (even in the outdoor shots) and the figures respond to each other. The golden light and the soft, unctious sepia shadows accord, as in *Les pastèques* (1983). The figures gradually disappear from the iconography. They desert the landscapes and play becomes an element in countless settings (*Les mandarines* (1982)). The uniform light in this work, remarkable in its continuity, is the main protagonist in his fictions, whose effect is increasingly dramatic.

Rooted in painting and photography, the works of Pierre and Gilles are predominantly images, according to the artists. They reveal the other side of the mirror, wonderland, fairytales, the fascinating world of "A Thousand and One Nights", whose images are anagrams for magic. Idealizing the models to the point of rendering them unreal, they construct the image with a figure who becomes mythical. The two artists use artifices to produce more plastic effects. Most of their photographs are of a male or female figure, or at least a head or a face. *Lio dans les herbes* (1984) has been carefully shaped and retouched with paint. Almost all their photographs are characterized by the search for pure fiction and borrow all the distortions of dreams, from artifice to hallucination, as a way of escaping from the grip of reality.

Marvin Gasoi's cibachromes may be termed magical or irradant images. A candle lights them or a bluish flame projects the figures into the realm of shadows. Coloured lights, bordered in black, impart action to the image. The contours of the images in *Inner Fire* (1984) are revealed in a mysterious interspace contrived by shadows and sketched by light. Gasoi uses magazine illustrations and other reproductions in his series entitled *Realm of the Unconscious*, begun in 1982. The borrowed elements appear altered and have strong pictorial connotations through the shapes used and the play of textures. The artist's statement is, however, a reflection on photography. He proposes a relationship between perception and imagination by transforming the structure of the image through unreal, sophisticated effects of colour saturation and lighting he himself constructs. He talks

about his work in these terms: "From a distance, viewers are interested in the dimensions and the planes of my image, and, at closer range, they discover the details of the human figure, and its intimate aspects". The works evoke a certain euphoria when the pieces of the disturbing images regain a dynamic and disclose this dual effect...

Playing on the notion of appearance and reality, Holly King's black and white photographs may be read as frescoes, similar to stage settings. She produces mock settings and literally fabricates her photographs in which she wields historical and mythological allusions and, in her recent works, even literary ones. *Mysterium Towers* (1983) proceeds in four scenes in which the artist invents the architecture and unleashes a dialectic between the place, the performance and the photography. She alludes to the mediaeval age by submitting her body and spirit to attitudes proper to this period, which she interprets through a posture conducive to daydreaming. In her works, she incarnates a figure who imposes her presence in space. Her point of reference, focused mainly on the theatre, integrates drawing experience into the "photographic imaginary" of *Mysterious Lights and the Drowned Soul* (1985), whose theatrical setting is devoid of figures. Her approach uses several types of expression: she draws and paints backgrounds, and molds elements (the drape of the plastic) and light, in the manner of a film director. Photography gives her work another dimension, a plastic unity. The representation of natural phenomena is transformed by the rejection of illusion and the obviousness of the artifice. The various elements (water, rocks, clouds in the sky) channel the small boats which are pinpoints of light, like luminescent beams invading the synthetic elements. The effects of matter create a supernatural, dramatic atmosphere. Holly King has no use for reality and the different facets of the artifice are seen as an essential stage in her work.

Boyd Webb was a painter before taking up photography. His shots, as well as those of Holly King, Pierre and Gilles, Bernard Faucon and Marvin Gasoi, are similar to the art of painting in many respects.

Seeing and imagining are two attributes that suit Webb well. His gaze is capable of changing the nature of the images he produces, by inventing what he will offer for view. Provocative and irritating, he sets the complexity of the meaning against a simplicity of means. Through the arrangement and crumpling of material, he fabricates pieces of reality, materializes the stages of his reflection and reveals

the metamorphoses of his imagination. Each image is organized around a nucleus and converges toward a fictional space or an unexpected opening. In a universe of human beings, objects and papers, matter is suggested by modelling of the material, and its arrangement is seen as a transformation of the world that recreates the material (*Samurai* (1985)).

Boyd Webb is an experimenter who enjoys playing with matter, figures and objects. He recreates an illusory universe with absurd or familiar props. A number of his photographs are in a humorous vein that extends to fantasy or even drama.

Allusions, metamorphoses, artifices and narrative elements become explicit between the real and the imaginary.

Through this major resurgence of photographic imagery, the artists represented in *La magie de l'image* initiate a questioning of photographic art and devote themselves to celebrating all its uniqueness. Their works query our customary codes for interpreting photography and stress the drama that gives the art its singular magic. The magic of the image, its power, resides in the creation of a new image which does not necessarily reflect the reality represented. Photography appropriates the location without becoming its echo. All these "still" film directors display the independence of photography and reflect on its possibilities through a common diversion of its means. The plurality of the stories told in organized images stems from a language of reality and the imaginary, and belongs to the post-modern heritage of the photographic art.

Paulette Gagnon
Curator in charge
of the permanent collection
(translation: Elly Mialon)

NOTES

- (1) Régis Durand. *Le double regard de Barbara Kruger*, Art Press, No. 86, Nov. 1984, p. 17.
- (2) Guy Bellavance. "De l'émergence du photographique dans l'art américain", *Parachute*, No. 29, 1982-1983, p. 11.
- (3) Ciro Bruni and collaborators. *Pour la photographie*. Proceedings of the first symposium on photography, Germs, Paris 1983, p. 38.

