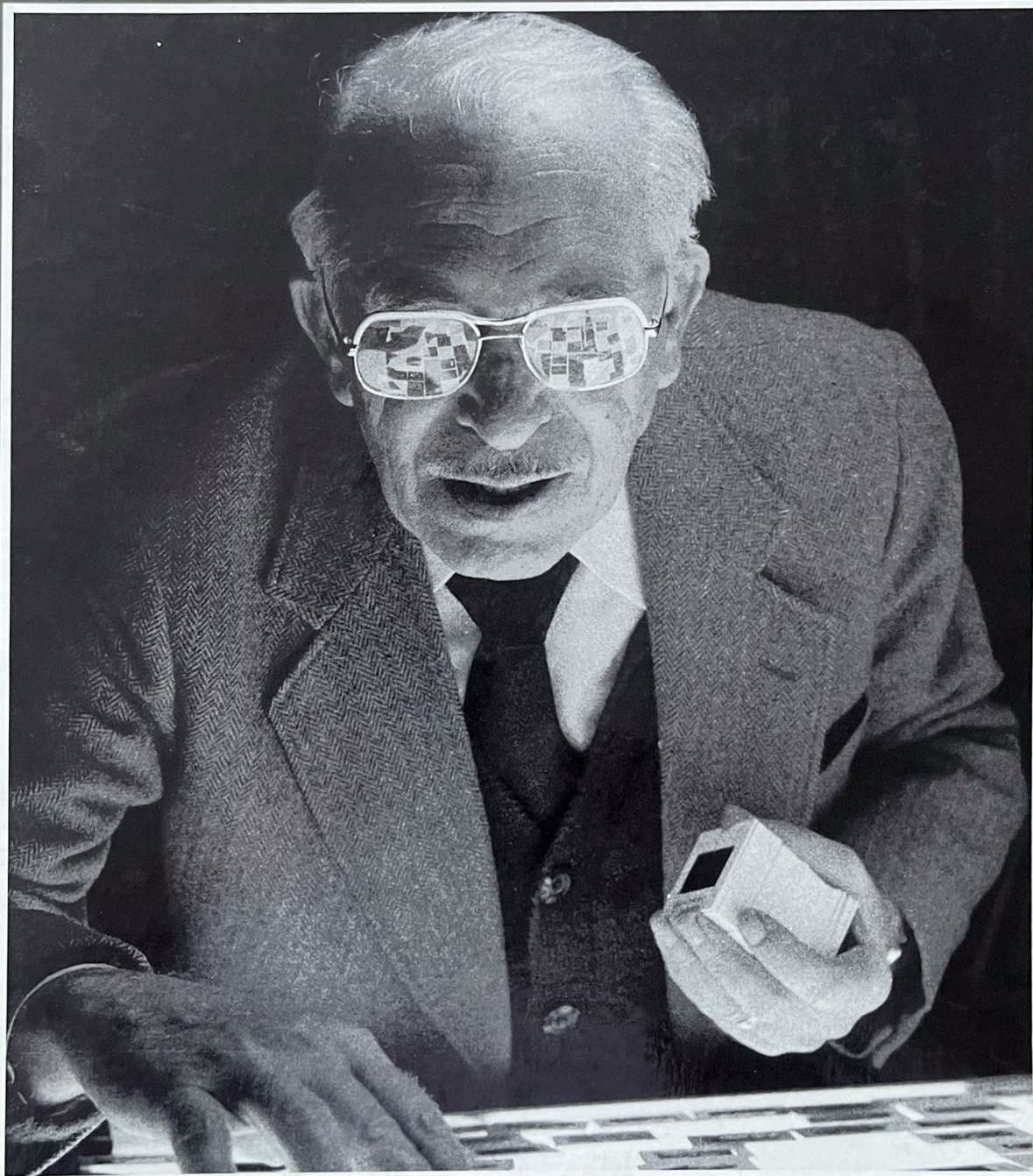


# CONTEMPORARY PHOTOGRAPHERS





**Collections:**  
Museum of Modern Art, New York; International Museum of Photography,  
George Eastman House, Rochester, New York; Museum of Fine Arts, Boston;  
Philadelphia Museum of Art; Corcoran Gallery of Art, Washington, D.C.; Art  
Institute of Chicago; Museum of Fine Arts, Houston; San Francisco Museum  
of Modern Art; Bibliothèque Nationale, Paris; National Gallery of Australia,  
Canberra.

**Publications:**

**By BALTZ:** *Books of photographs*—*The New Industrial Parks Near Irvine, California*, New York 1975; *Maryland*, edited by Jane Livingston, Washington, D.C. 1976; *Nevada*, New York 1978; *Park City*, with text by Gus Blaisdell, New York 1980; *San Quentin Point*, with essay by Mark Hawthorth-Booth, New York and West Berlin 1986; *Candlestick Point*, with essay by Gus Blaisdell, Tokyo 1989; *Lewis Baltz 5 Projects*, Amsterdam 1992; *Ronde de Nuit* with Olivier Boissiere, Paris 1992. **Other books**—*Contemporary American Photographic Works*, editor, with introduction by John Upton, Houston 1977. **Articles**—"Notes on Recent Industrial Developments in Southern California," with William Jenkins, in *Image* (Rochester, New York), no. 4, 1974; "The New West" in *Art in America* (New York), March/April 1975; "Konsumerterror: Notes on Late Industrial Alienation" in *Aperture* (Millerton, New York), Fall 1984; "Robert Adams—Our Lives and Our Children" in *Artspace* (Albuquerque), Fall 1984; "Landscape Problems: Edward Weston (Albuquerque Landscapes)" in *Aperture* (Millerton, New York), Spring 1985.

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Lewis Baltz came to prominence in the mid 1970s as one of a loose grouping of photographers gathered together in the George Eastman House exhibition *New Topographics*. The rubric 'new topographics' indicates a link with the 'old topographics', those documentary landscape photographers of the old West, such as Timothy O'Sullivan, whose work was marked by its perceived straightforwardness, lack of artifice and apparent objectivity. The New Topographers, who owed at least as much to Walker Evans as to any nineteenth century pioneers, had an oft-quoted maxim—'non-judgemental'—which indicated not that they were without a point of view but that it was subsumed within a desire to let the facts themselves sing, rather than the agent who divined those facts.

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Baltz, with his cool, reticent, elevational images of industrial 'sheds' near Irvine, California, was regarded immediately as the purist, or most extreme of

the group. It was an impression hardly dispelled by his next major body of work, *Park City*, a record of a tract housing project in Utah that appeared to have all the emotional qualities of an estate agent's display board. In actuality, there was a lot going on in Baltz's work. It is supported by a complex web of conceptualisation that draws on a wide range of American photography, but

In actuality, there was a lot going on. A broad intellectual framework and a complex web of connections places him not only within the mainstream of American photography, but close to various issues in contemporary art. The very luminosity and lucidity of his images, their precise, frontal, mensurative qualities, place him in a line of succession from the Luminist painting school of the nineteenth century and the early limner tradition, both of which were linked with the 'old topographers'. More importantly, such connections place Baltz firmly within the profoundly conceptual strain which characterises much American art. So much American painting has stressed the primacy and integrity of the object, and a mode of intense realism whereby things themselves are seen to radiate a form of impersonal expressionism.

With such an artistic pedigree, Baltz's links with European conceptual photography seem natural and inevitable. His relation to the Bechers (the only Europeans, interestingly, in *New Topographics*) like Michael Schmidt also become much more obviously expressive Europeans like Michael Schmidt also become clear when one examines a further tendency of American painting and photography which can be discerned in Baltz and the other New Topographers—Ralph Waldo Emerson's notion of the artist as a vehicle for transcendence, a 'transparent eyeball'.

In recent years many of Baltz's artistic cohorts, including Robert Adams, Frank Gohlke and John Gossage, have been more inclined to allow at least a glimpse of their hearts upon their professional sleeves, and without compromising the integrity of their quietistic style, allow encoded environmental concerns to permeate their work. Although they retain their poise and self-contained air, later projects of Baltz, while venturing further than ever into the rarified realm of fine art, are touched with ever increasing allusions of elemental disquiet. Beginning with *San Quentin Point*—a series shot on a waste ground near San Francisco in the late eighties—Baltz has been in more effusive mood, his metaphors ranging from troubling memories of childhood to portents of the Apocalypse. He continues, as ever, to make exemplary, quietly desperate landscapes. He remains at the vanguard of contemporary art practice.

—Gerry Badger

**BAMGBOYE, Oladele Ajiboye.**

**Nationality:** Nigerian and British citizen. **Born:** Odo-Eku, Nigeria, 15 October 1963. Emigrated to Scotland, 1976; lived and worked in Canada, 1989, 1991-92; worked in Germany, 1990 and 1992. **Education:** Attended schools in Nigeria and Glasgow; studied chemical and process engineering, Strathclyde University, Glasgow, 1981-85, B.Sc. (Hons) 1985; self-taught in photography, since 1985. **Career:** Worked in technical photo sales, 1986-88; Committee Member and Joint-Founder, Glasgow Photography Group Ltd, 1987; Joint-Founder, Street Level Gallery, Glasgow, 1988; Co-Founder, with Matthew Dalziel, of the Scottish multi-disciplinary organisation Image and Installation, 1989; Committee Member, Union of Scottish Arts Workers, 1991; Photography Lecturer, Cardonald College, Glasgow, 1991-92; Photography Lecturer, Blake College of Art, London, 1993-95. Residencies: Atelier Bomba Colori, Berlin, 1990; Art Studio Summer Residency, Banff Centre for the Arts, Banff, Canada, 1992; Studio Residency, Künstlerhaus Bethanien, Berlin, 1992-93, 1994. **Address:** Top Floor Flat, Holy Trinity Church Hall, 4A Beechwood Road, London E8 3DY, England.

### Individual Exhibitions:

- 1985 Glasgow School of Art, Glasgow  
1987 *A Cry for Africa*, Corridor Gallery, Glenrothes, Scotland  
1992-93 Third Eye Centre, Glasgow  
*Five Big Images*, Kjek in de Kok Gallery, Tallinn, Estonia,  
1995 Baltic States  
Künstlerhaus Bethanien, Berlin, Germany



Selected Group Exhibitions:

- 1986 Transmission Gallery, Glasgow  
*Nine Photographers at the Glasgow Print Studios*, Glasgow Print Studios
- 1987 *New Light in Scottish Photography*, Stills Gallery, Edinburgh  
*Images of Glasgow*, Third Eye Centre International Touring Show (travelled to Dalian, China; Nuremberg, Germany; Rostov-on-Don, CIS; and Turin, Italy, 1987-90)
- 1988 *Fruitmarket Open*, Fruitmarket Gallery, Edinburgh
- 1989 *Anima Mundi: Still Life in Britain*, Stills Gallery, Edinburgh (and Canadian tour, 1989-92)  
*Through Photography*, Third Eye Centre, Glasgow (travelled to the Crawfords Arts Centre, St Andrews, Scotland)  
*Smith Biennial*, SmithArt Gallery and Museum, Stirling  
*Award for Young European Photographers*, Frankfurter Kunstverein, Frankfurt, Germany
- 1991 *Culturally (Dis)placed: An Investigation of Ethnology through Contemporary Photography*, Burnaby Art Gallery, Vancouver, Canada  
*De Quelques Troubles d'Identité de la Photographie Contemporaine*, Dazibao Centre de Photographies Actuelles, Montreal, Canada
- 1992 *Shifting Borders*, Laing Art Gallery, Newcastle-upon-Tyne (and international tour)  
*Some European Outlooks*, Saaremaa Museum, Kuressaare, Estonia, Baltic States
- 1993 *Exposure*, Centre for Contemporary Arts, Glasgow
- 1994 *Whitechapel Open*, Whitechapel Art Gallery, London
- 1995 *Das breite Bild*, Frankfurter Kunstverein, Frankfurt, Germany

Collections:

The Scottish Arts Council, Edinburgh

Publications:

By **BAMGBOYE**: Articles—"Black Male Sexuality" in *Video Out Magazine*, October 1991; artist statement and profile in *Alba Visual Arts Magazine*, No. 4, 1992; "Banff, Benin, Berlin" in *Harbour Magazine* (Montreal), Vol. 2, No. 3.

On **BAMGBOYE**: Articles—in *Revue de l'Art Actuelle* (Montreal), 1989; in *Photo Selection* (Montreal), 1989; in *Perspektief* (Netherlands), No. 38, 1990; in *Parachute Art Contemporaine* (Montreal), No. 57, 1990; in *Variant Magazine* (Great Britain), No. 8, 1990; in *Artscribe International* (Great Britain), November/December 1990.

I emigrated to Scotland with my parents at an early age and continued to live there after they returned to Nigeria five years later. The vast majority of my earlier works were therefore concerned with my immediate environment and self-identity, especially in the total absence of black cultural appreciation.

It would be simplistic to consider my work as addressing only issues of black masculinity or sexuality, but rather as one which has arisen out of the cross-cultural experience that has been directly shaped by my experience and background. I concentrate on self-portraiture in order to give me total control over the image-making process, and ultimately to be directly responsible for the statements that I make in my work.

The sexual objectification of the black male in particular by mass culture is still commonplace, as is the dehumanising of black peoples and their culture as a whole. A significant focus of my work attempts to diffuse and address this unbalanced situation through the process of familiarisation. This is why I deliberately choose to photograph the male body in the most common situation—the domestic home. I choose to photograph the nude as a conscious decision, as this is the most natural state of the human body, stripped of all material wealth and status. I want to make imagery that exudes human warmth and beauty and reflects all levels of human existence and to make work that

focuses on the more sensitive and hidden nature of masculinity that transcends the accepted nature of masculine sexuality.

In London, I have the first opportunity ever to live in a black community since my emigration to Europe, and the effects of this are sure to filter into my new works. Exhibiting my work on African soil is my next ambition. In this way, I feel I will be able to offer the audience there, as I have done in Europe and North America, a unique and alternative perspective of living contemporary black culture.

—Oladele Ajiboye Bamgboye

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Oladele Bamgboye, born in Nigeria, left his homeland at a very early age, and now lives in London following periods of study and work in Berlin and Canada. Since 1985 he has been active as an artist, employing photography, arguably the most important medium for self-portraiture, in mainly spatial contexts. Photography is traditionally a medium for self-definition, not only in an artistic but also in an everyday context. Oladele Bamgboye emphasizes the viewer's habitual reactions to the medium. But equally this medium is essentially a reflection of himself as both object and subject, the photographer as well as the photographed. The posed self-portraits involve observer and observed and are informative and enlightening in their expressive quality.

Bamgboye very often employs life-sized images and spatial juxtaposition. The fragmentation of the human body is not fetishistic in a pornographic way, portraying the human body as a sexually available object or as a focus for the myth of sexual superiority. It seeks rather to force the observer to make a judgement. In the documentary photographs of the "body art" movement or in the stills of the performance artists, Bamgboye presents his own body as a teaching aid for cultural and gender comparisons.

All his work deals with his own experience. Other experience that he might simulate is rejected. The authenticity of his work is not the only touchstone of his photography. The laudable aim of this artist is to search for sexual, erotic and cultural identity. All his work strives to achieve a new definition of the body's sexuality and to overcome the conflict between male and female.

"I am trying to understand and discover my own sexuality. I have no fixed standpoint as to what black male sexuality is. I am trying to move into a phase of trisexuality. Trisexuality is the next logical stage that acknowledges the strength, sexuality and spirituality of individual images." His photography serves to invoke an ideal with which we are already familiar from the "body art" movement of the late 1960s. For Oladele Bamgboye this invocation is concerned with questions of cultural identity, with the integration of his original Yoruba aesthetic into the context of western culture, and addresses the topical question of the cultural identity of an African in Europe.

—Peter Weiermair

BAR-AM, Micha.

**Nationality:** Israeli. **Born:** Berlin, Germany, 26 August 1930; emigrated to Israel, and grew up in Haifa. **Education:** Attended Israeli public schools until age 14. **Family:** Married Orna Zmirin in 1961; children: Barak and Nimrod. **Military Service:** Active in the Haganah, the pre-state underground, 1945-48; served in the Palmach Unit of the Infantry during the Israeli War of Independence, 1948-49. **Career:** Worked as a locksmith, mounted guard and youth instructor, Kibbutz Geshet-Haziv, Western Galilee, 1949-57; photojournalist, *Bamahane* magazine, Israel, 1957-66; freelance photojournalist, Israeli newspapers, 1966-67. Photo-Correspondent in the Middle East for the *New York Times*, since 1968; Associate Member, Magnum Photos, Paris and New York, since 1968. Advisor on Photography to the Museum of Art, Tel Aviv, since 1977. **Agent:** G. Ray Hawkins Gallery, 9002 Melrose Avenue, Los Angeles, California 90069. **Address:** Post Office Box 923, Ramat Gan 52109, Israel.