

TEN PHOTOGRAPHERS, 1946-54

THE LEGACY OF MINOR WHITE

California School of Fine Arts

The Exhibition Perceptions





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The Exhibition *Perceptions*

Essay by Deborah Klochko

1. Front cover:
photograph by Nata Piaskowski
2. Inside front cover:
photograph by Bob Hollingsworth
3. Title page:
photograph by Nata Piaskowski

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NEW PHOTOGRAPHIC SHOW FROM WEST COAST

George Eastman House at Rochester, N.Y., will be the first to show the traveling version of the novel exhibit "Perceptions", which originated at the San Francisco Museum of Art. Beginning Jan. 14, 120 prints by 25 San Francisco Bay Region photographers will go on display at the Dryden Gallery.

"Perceptions" represents a group of photographers which cuts across the boundaries of several contemporary "isms". Some photograph nature, some lean toward the non-objective and surreal, some photograph the social scene; but all have a vital principle in common. This principle is to photograph with the inner eye.

Included in the show are such established camera artists as Ansel Adams, Imogen Cunningham, Milton Halberstadt, Dorothea Lange, Frederick Quandt, Edward Weston and Minor White, all of whom have taught at the California School of Fine Arts at one time or another. Work by 14 of their distinguished students is also represented.

The show is unusual in that, attempting to show photographs rather than photographers, the prints are unsigned. Identification is made possible by a photographically-keyed panel.

Quotations used throughout the show are from the writings of Rodin, Matisse, Picasso, William Blake and others.

This unusual exhibition was organized by Dody Warren and Nata Piaskowski, and designed by Don Ross. It will remain on view at George Eastman House until Feb. 14.

Dear Nata
Cheers - how's New Years? Hello
x. Rose & Martin. Suppose Howard
will be home before long.
I still am trying to get the show heard of
& seen. Probably will want a new
one in a year or so.
Nata

INTRODUCTION

WITH THE OPENING OF THE EXHIBITION *Perceptions* at the San Francisco Museum of Art¹ on August 10, 1954, a decade of photography in San Francisco and the Bay Area was recognized and celebrated.

Forty-six photographers exhibited in *Perceptions*. Among them were Ansel Adams, Imogen Cunningham, Dorothea Lange, Edward Weston, and Minor White. Between 1946 and 1954, these highly influential photographers had given guidance and inspiration to the students of the new fine art photography program at the California School of Fine Arts (renamed the San Francisco Art Institute in 1961).

“Distinguished students”² of these renowned photographers exhibited their photographs in *Perceptions* as well. Ten of those students are the subject of this catalogue.

John Bertolino	Nata Piaskowski
Zoe [Lowenthal] Brown	F. W. Quandt, Jr.
Benjamin Chinn	Donald Ross
Bob Hollingsworth	Charles Wong
Gene Petersen	Harold Zegart

A half-century after the exhibition is not too soon to rediscover these photographers. Today their photographs are as visually and psychologically penetrating, as fresh, vibrant, intelligent and witty as they were fifty years ago. Looking again brings fresh appreciation.

In his review of *Perceptions*, Minor White cited the influences from which this “lively and creative group of photographers” drew inspiration. From Edward Weston and Ansel Adams: “the classic techniques of sharpness from nose to horizon, exquisite tonal faithfulness to the substance of objects.” From Dorothea Lange: “the emphasis on human truths.” From the California School of Fine Arts: the importance of “personal expression.”³

Deborah Klochko’s essay examines the genesis of the exhibition itself as well as the two endeavors that nurtured, defined and recorded the work of these ten photographers: the California School of Fine Arts and *Aperture* magazine.

This project was initiated several years ago in conversations with our longtime friend, the painter Robert Emory Johnson. Johnson had taken on the responsibility of preserving the photographic heritage of Nata Piaskowski. Simply preserving her photographs was not his intention. He believed strongly in her work, and wanted it seen and made available to a larger audience.

Acquiring some of her photographs fired our curiosity about her fellow students. Finding them and their photographs led to this catalogue.

We would like to thank the following photographers and their families for sharing their time and experience: John and Marjorie Bertolino, Benjamin Chinn, Bob and Denise Hollingsworth, Zoe [Lowenthal] Brown, Jonathan Quandt, Donal (Merg) Ross, and Harold Zegart and his son, Jamin Zegart.

We wish especially to thank Dody W. Thompson for making available to us her working checklist for *Perceptions* as well as sharing her recollections and insights on the exhibition.

Valuable help was also provided by: Joseph Bellows, Paula Freedman, Jeff Gunderson, Michael Hargraves, William Heck, Vesta Kirby, Robert E. and Dana Johnson, Ira Latour, Yaeko and Edward Putzar, C. Cameron Macauley, Sandra Markham, Don Normark, Rondal Partridge, Dennis Reed, Lauren Stevens, and John Upton.

Susan Herzig
Paul Hertzmann

1. Renamed the San Francisco Museum of Modern Art in 1975.

2. George Eastman House, Inc., “New Photographic Show from West Coast,” news release, January, 1955.

This news released is reproduced in full on the facing page. Collection of Paul M. Hertzmann, Inc.

3. Minor White, [Untitled review of *Perceptions*], *Modern Photography*, April, 1955, p. 18.



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Photographs by other students at the California School of Fine Arts available for sale.

JOHN BERTOLINO

(b. Pence, Wisconsin, 1914–d. 2003)

After serving as a tail gunner in the United States Army during World War II, John Bertolino traveled throughout Europe and the United States before enrolling in the photography program at the CSFA. In 1950 he returned to Italy with his Leica camera. Employing a direct and sensitive approach to documentary photography he produced an eloquent record of contemporary Italian life. This work, exhibited at the M.H. de Young Museum in 1952, was described by critic Alfred Frankenstein as “proletarian realism... all very true to life because it is also very true to the art of photography. Everything is beautifully placed and the resonances of tone are beautifully handled.”¹

Education: California School of Fine Arts, 1948–1950.

Selected Exhibitions: *Italy: Photographs by John Bertolino*, M.H. de Young Museum, San Francisco, September 1952* (and traveling to Italy) and St. Mary’s Mission, San Francisco, June 1957.* *Perceptions*, San Francisco Museum of Art, August–September 1954.** *Family of Man*, Museum of Modern Art, New York, January–May 1955.**

Selected Publications: Andy Geçan, “Profile of an Artist,” *Viewpoint*, 3:9, 1 September 1950, pp. 10–11. Arthur Bloomfield, “Italian Camera Studies On Display at de Young Museum,” *San Francisco Call-Bulletin*, 25 September 1952, p. 3G. Alfred Frankenstein, “A Collection of Feathers Takes On a Serious, Majestic Tone,” *San Francisco Chronicle*, (This World), 5 October 1952, p. 30. Dody Warren, “Perceptions,” *Aperture* 2:4, 1954, p. 17. Edward Steichen, *The Family of Man*, 1954, p. 102. Alfred Frankenstein, “The Lively Arts: ‘Family of Man’—N.Y. Museum Shows Photos,” *San Francisco Chronicle*, 26 January 1955, p. 15. *San Francisco Chronicle*, (This World) 30 June 1957, p. 14.

* Solo exhibition

** Illustration in catalogue of the exhibition

1. Alfred Frankenstein, “A Collection of Feathers Takes On a Serious, Majestic Tone,” *San Francisco Chronicle* (This World), 5 October 1952, p. 30.



5.



6.



7.



8.



9.

ZOE [LOWENTHAL] BROWN

(b. 1927)

So zealous was Zoe Lowenthal Brown's dedication that she recalled raising money for her first good camera by selling a pint of her blood. After her studies at the California School of Fine Arts she served as an assistant to Dorothea Lange and worked for Wayne Miller during his collaboration with Edward Steichen on *The Family of Man*. Her work encompasses a range of styles from documentary photo essays to visual expressions of form and light to symbolic imagery. She explains how her "eye was caught by the puzzling, the ambiguous, by odd juxtapositions" leading to photographs "encountered, not arranged." She worked almost exclusively with natural light and often with a handheld camera. During the 1960s many Beat Generation writers and artists of San Francisco served as her photographic subjects. Minor White characterized her work "as an example of the perceptive eye unearthing and recording a psychological truth, or a truth of a state of mind."¹

Education: California School of Fine Arts, 1951–1953.

Selected Exhibitions: *Perceptions*, San Francisco Museum of Art, August–September 1954.**

Selected Publications: *Aperture* 2:1, 1953, pp. 15, 18, 19, 26. Dody Warren, "Perceptions," *Aperture* 2:4, 1954, p. 23. *U. S. Camera*, August 1954, p. 57. *Modern Photography*, April 1955, p. 18.

10.

** Illustration in catalogue of the exhibition

1. Minor White, [Untitled], *Modern Photography*, April 1955, p. 18.

11.







14.

BENJAMEN CHINN

(b. San Francisco, 1921)



15.

Benjamin Chinn has lived much of his life in the same Chinatown neighborhood in which he was born. As a 10-year old child, he was taught the fundamentals of photography by an older brother. With the outbreak of World War II, he joined the Army Air Corps, serving as an aerial, ground, and public relations photographer. Afterward, he studied photography and painting at the CSFA and in Paris. He served on the West Coast review committee for *The Family of Man*. Chinn pursued a 30-year professional career with the Department of Defense, first as Chief of Photographic Services, then as Chief of the Training Aids Division for the U.S. Sixth Army. Paul Caponigro has said of Chinn: "He demonstrated to me by his own actions in life that the most important technique for good art should be a quiet depth and manifestation of feeling from the heart."¹

Education: California School of Fine Arts, 1946–1949. L'Académie Julian and University of Paris, 1949–1950.

Selected Exhibitions: *Perceptions*, San Francisco Museum of Art, August–September 1954. Mt. Angel College, Mt. Angel, Oregon, 1964. DeAnza College, Cupertino, CA, 1965. *Alumni Exhibitions, San Francisco Art Institute*, The Focus Gallery, San Francisco, January 1981. *San Francisco Art Institute: Fifty Years of Photography*, Transamerica Pyramid Lobby, San Francisco, October–November 1998. *Benjamin Chinn at Home in San Francisco*, Chinese Historical Society of America, San Francisco, January–May 2003.* **

Selected Collections: The Hallmark Photographic Collection, Kansas City, MO.

Selected Publications: *Aperture* 1:2, 1952, front cover. Keith F. Davis, *An American Century of Photography From Dry-Plate to Digital: The Hallmark Photographic Collection*, 2nd Edition, 1999, p. 274. Irene Poon, *Leading the Way: Asian American Artists of the Older Generation*, 2001. Irene Poon, Dennis Reed and Paul Caponigro, *Benjamin Chinn at Home in San Francisco*, 2003.

* Solo exhibition

** Illustration in catalogue of the exhibition

1. Paul Caponigro, "My Friend and Teacher" in *Benjamin Chinn at Home in San Francisco*, San Francisco: Chinese Historical Society of America, 2003, p. 30.



16.



17.

BOB HOLLINGSWORTH

(b. Detroit, Michigan, 1918)



18.

On his twelfth birthday, Bob Hollingsworth received a Kodak Box Brownie camera as a promotion from a shoe company. This serendipitous gift launched a lifelong career in photography. His formal training as a photographer began in the Navy during World War II and progressed after the war at the CSFA. A member of the Professional Photographers of San Francisco, Hollingsworth pursued a successful career in architectural photography in the United States, Europe and Micronesia. Since retirement he has begun to work with electronic imaging.

Education: California School of Fine Arts, 1946–1950.

Selected Exhibitions: *Perceptions*, San Francisco Museum of Art, August–September 1954. *Subjektive Fotografie 2*, Staatlichen Schule für Kunst und Handwerk, Saarbrücken, Germany, November 1954–January 1955.

Robert Hollingsworth: A West Coast Expressive Photographer, George Eastman House, November 1956.* *Alumni Exhibitions*, San Francisco Art Institute, The Focus Gallery, San Francisco, January 1981. Richmond Art Center, Richmond, CA June–July, 1983.* “*Subjektive Fotografie*”: *Images of the 50's*, Museum Folkwang, Essen, Germany (and traveling), December 1984–February 1985.**

Awards/Honors: Contra Costa Alliance for the Arts Purchase Award, 1983.

Selected Collections: San Francisco Museum of Modern Art. Art Institute of Chicago. The Hallmark Photographic Collection, Kansas City, MO. Museum Folkwang, Essen, Germany.

Selected Publications: *Aperture*, 3:2, 1955, front cover. *U. S. Camera*, August 1954, p. 55. *Aperture*, 4:2, 1956, pp. 68–73. *British Photography Yearbook*, 1956, 1957, 1961, 1966. Keith F. Davis, *An American Century of Photography From Dry-Plate to Digital: The Hallmark Photographic Collection*, 2nd Edition, 1999, p. 274. Barnaby Conrad, *San Francisco: A Profile with Pictures*, New York: Viking Books, 1959. Roger Olmsted and T.H. Watkins, *Here Today: San Francisco's Architectural Heritage*, San Francisco: Chronicle Books, 1968.

* Solo exhibition

** Illustration in catalogue of the exhibition



19.



20.

21.



22.



GENE PETERSEN

(b. Caldwell, Idaho, 1922–d. 2002)



24.

Raised in Boise, Idaho, Gene Petersen[†] enlisted in the Coast Guard after graduating from high school and was stationed in San Francisco. After his discharge in 1948, he used the GI Bill to study at the CSFA. He was Minor White's assistant and lived with him in the former home of Ansel Adams. Petersen became adept with both a 4x5-view camera and a Rolleiflex. Following his years at the CSFA, he entered the University of California, Berkeley, to study philosophy. There he met his future wife and the two moved to New York where he earned a masters degree in philosophy at Columbia University. A Ford Foundation Grant then enabled him to study Arabic in Cairo. His professional career was devoted to conducting research for the federal government.

Education: California School of Fine Arts, 1948–1950.
University of California, Berkeley, 1950–[1954?].
Columbia University, [1954?– 1958?]

Awards/Honors: Ford Foundation Grant.

Selected Exhibitions: *Perceptions*, San Francisco Museum of Art, August–September 1954.**

Selected Collections: Colorado Historical Society, Colorado History Museum, Denver.

** Illustration in catalogue of the exhibition

† In publications such as Aperture his name is often misspelled "Peterson."



25.



26.



28.

Born and educated in Poland, Nata Piaskowski immigrated to the United States in 1942 to escape Nazi persecution. Settling in Carmel, she met Edward Weston and Johan Hagemeyer and became an enthusiastic participant in the town's artistically progressive milieu. In 1947 she moved to San Francisco to study photography at the CSFA, where she formed a close life-long friendship with Minor White. His approach to photography strongly influenced her own work: photographs of street scenes, landscapes, still lifes, reflections, the sea, and San Francisco artists of note. She was co-curator, with Dody Warren, of the *Perceptions* exhibition. In 1954 she became the photo librarian and archivist for the Bechtel Corporation, while continuing to make photographs. In the 1950s she was involved with the Six Gallery, photographing events there and making portraits of its artists, including David Park, Jess, Elmer Bischoff, Bruce Connor, Joan Brown and poet Robert Duncan.

Education: State Pedagogical Institute, Lodz, Poland, 1930–1932. California School of Fine Arts, 1947–1950.

Awards/Honors: Artist-in-Residence, Briarcombe Foundation, Bolinas, CA, 1982. Artist-in-Residence, Djerassi Foundation, Woodside, CA, 1988.

Selected Exhibitions: *Perceptions*, San Francisco Museum of Art, August–September 1954. ** *Photography for the Art in the Embassies Program*, Focus Gallery, San Francisco, 1967. *Light 7*, Hayden Gallery, Massachusetts Institute of Technology, Cambridge, MA, 1968. *Nata Piaskowski*, Bechtel Corporation, San Francisco, 1968. * *First Photography Invitational*, Palo Alto Cultural Center, Palo Alto, CA, 1973. *California: Light and Form*, Focus Gallery, San Francisco, 1977. * *Alumni Exhibitions, San Francisco Art Institute*, Focus Gallery, San Francisco, January 1981. *A Selection of Recent Photographs*, The Allrich Gallery, San Francisco, 1983. * *Recent Color Photographs*, Alan Short Gallery, Stockton, CA, May 1985. * *Color Photographs, 1980–1985*, Pink's Fine Arts, Santa Monica, CA, 1985. * *Bay Area Contemporary Art: A Jewish Perspective*, The Jewish Community Museum (now The Jewish Museum), San Francisco, November 1985–January 1986. *4 Women: The Photography of Ruth Bernhard, Margaretta Mitchell, Nata Piaskowski, W. Brooke Gray* (four one-person shows) Skyline College, San Bruno, CA, 1992. * "Grasses", 871 Fine Arts, San Francisco, 1994. * *Nata Piaskowski: Photographs, Images: 1948–1992*, Schneider Museum of Art, Ashland, OR, March–June 1997.***

Selected Collections: Center for Creative Photography, Tucson, AZ. National Portrait Gallery, Washington, DC. McKesson Corporation, San Francisco. The Oakland Museum of California. San Francisco Museum of Modern Art. Massachusetts Institute of Technology, Cambridge, MA. Metropolitan Museum of Art, New York. Museum of Modern Art, New York.

Selected Publications: Dody Warren, "Perceptions," *Aperture* 2:4, 1954, p. 14. *Maidu Texts and Dictionary*, 1963. "Light 7," *Aperture* 14:1, 1968, pp. 10, 60. *The San Francisco Mime Troupe: The First Ten Years*, 1975. "R.G. Davis, Study from 'Act Without Words' by Samuel Beckett," *Zyzyva*, 2:4, Winter 1986–1987, p. 136. "Jamie's House," *Zyzyva*, 6:2, Summer 1990, p. 58. Ann Thomas, *Lisette Model*, National Gallery of Canada, 1990, inside back cover. Robert E. Johnson, *Nata Piaskowski: Photographs, Images: 1948–1992*, Schneider Museum of Art, 1997.

* Solo exhibition

** Illustration in catalogue of the exhibition



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30.



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32.



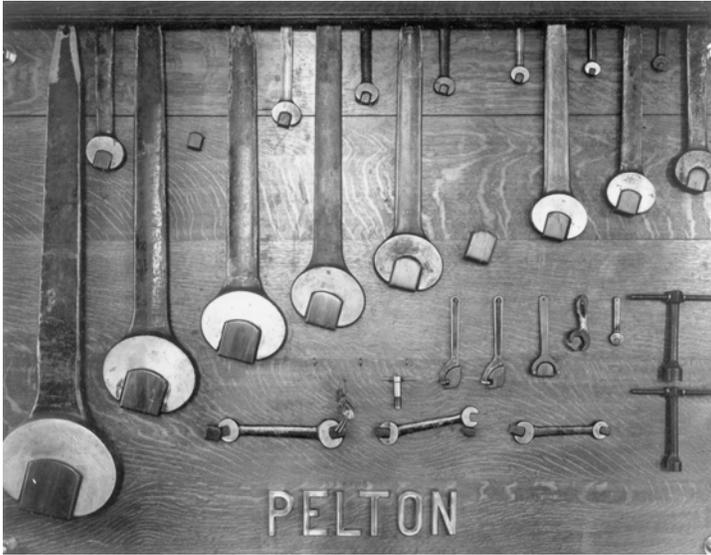
33.



34.

F. W. QUANDT, Jr.

(b. 1922 San Francisco—d. 1964)



35.

Frederick William Quandt, Jr. was already an experienced photographer at the start of World War II. He had assisted on a photomural at San Francisco's Golden Gate International Exposition in 1939 and had worked in commercial, press and publicity photography. He honed his skills as a photographer in the Army Air Corps doing ground and aerial photography in a combat camera unit, producing a technicolor movie, and working on experimental color and high-speed photography. He contributed to such military publications as *Yank* and *Stars and Stripes*. After the war Quandt enrolled in the photography program at the CSFA. Already an accomplished technician from his years of Army Air Corps experience, Quandt soon rose from student to teacher, hired in the summer of 1947 to replace Adams as the program's technical instructor. Minor White described Quandt's responsibilities as teaching "everything from the zone system to photograms."¹

It would prove an enduring and productive appointment, for Quandt remained on the faculty teaching photography until 1959. He also did professional portraiture and worked as a photographer for the M. H. de Young Museum in San Francisco.

1. Minor White "A Unique Experience in Teaching Photography," *Aperture* 4:4, 1956, pp. 150-156.

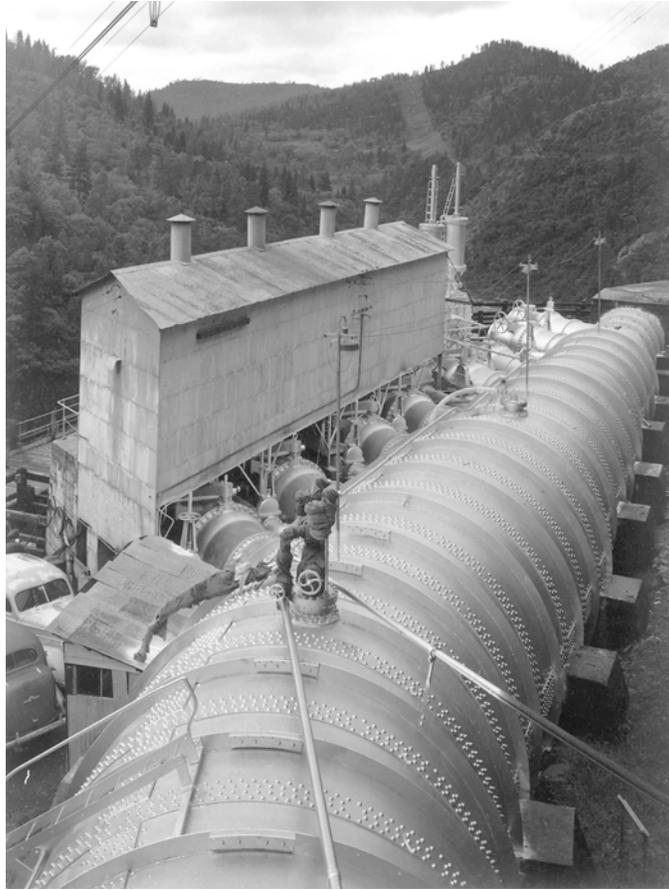
Education: San Francisco Junior College (now City College of San Francisco). California School of Fine Arts, 1946-1947.

Selected Exhibitions: *Perceptions*, San Francisco Museum of Art, August-September 1954.**

Selected Collections: Northlight Gallery, Herberger College of Fine Arts, Arizona State University, Tempe, AZ. Center for Creative Photography, Tucson, AZ.

Selected Publications: Dody Warren, "Perceptions," *Aperture* 2:4, 1954, p. 14.

** Illustration in catalogue of the exhibition



36.



Donald Ross began a career in advertising photography with the J. Walter Thompson Agency in 1935. In 1952 he left advertising to devote the next 45 years to his personal photography while supporting himself and his family by designing and constructing houses. Ross used an 8x10 camera, frequently working alongside close friends Edward and Brett Weston. Known for the superb quality of his prints, Ross participated in over 30 solo and group exhibitions between 1948 and 1991. He designed the innovative installation of the *Perceptions* exhibition. Beginning in 1978, five portfolios of his photographs were published. In the Introduction to *Portfolio Four*, Dody Weston Thompson called Ross “one of those who not only look, but see. Aphorist, realist, individualist, and craftsman, he has gone quietly along being his own man, a photographer’s photographer. Like all artists worth their eyes, he worked until he got it simple. Then he worked.”

Education: University of Texas, 1930–1934.
California School of Fine Arts, 1946.

Awards/Honors: San Francisco Art Directors Award, 1950, 1951.

Selected Exhibitions: San Francisco Museum of Art, 1948.* Massachusetts Institute of Technology, Cambridge, 1953.* American Academy of Arts & Sciences, Boston, 1953.* *Perceptions*, San Francisco Museum of Art, August–September 1954.** *Creative Photography* 1956,

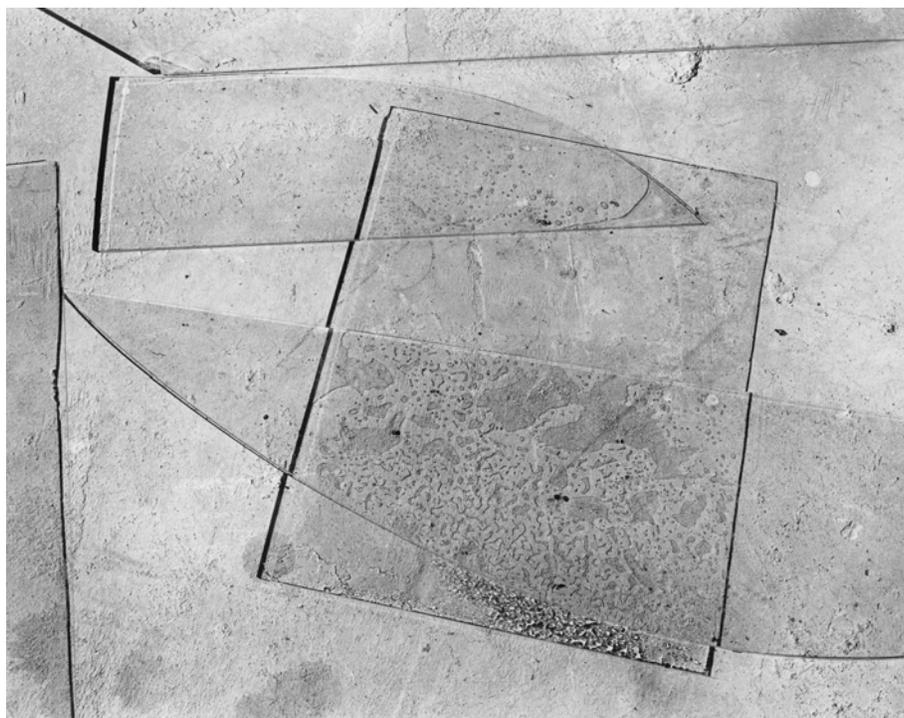
University of Kentucky Art Gallery (organized by the Lexington Camera Club), Lexington, 1956.** *Photography U.S.A.: National Invitational Photography Exhibition*, De Cordova Museum, Lincoln, MA, January–March 1962. *Photography U.S.A.*, De Cordova Museum, December 1968–January 1969.** Photo Gallery International, Tokyo, 1980.* *The Monterey Photographic Tradition: The Weston Years*, Monterey Peninsula Museum, Monterey, CA, 1986.**

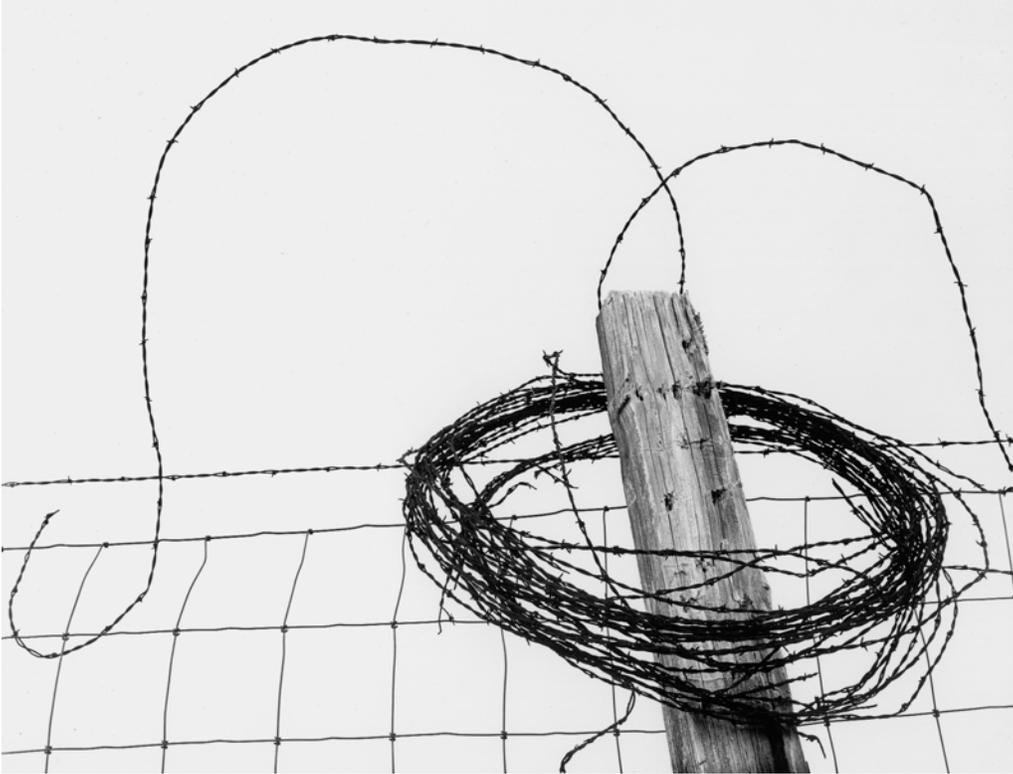
Selected Collections: Yale University Art Gallery, New Haven, CT. The Oakland Museum of California. San Francisco Museum of Modern Art. Photo Gallery International, Tokyo. Center for Creative Photography, Tucson, AZ. University of New Mexico Art Museum, Albuquerque. Museum of Modern Art, New York. University of Oregon Museum of Art, Eugene.

Selected Publications: Dody Warren, “Perceptions,” *Aperture* 2:4, 1954, p. 29. *Aperture*, 4:1, 1956, p. 17. *U.S. Camera Annual*, 1954, 1955, 1956, 1957, 1961. *Photography Year Book*, Great Britain, 1958, 1959, 1961, 1963. *The Heritage of Edward Weston*, University of Oregon, 1965. *At Mono Lake*, Friends of the Earth, 1983. *B&W Magazine*, February 2000.

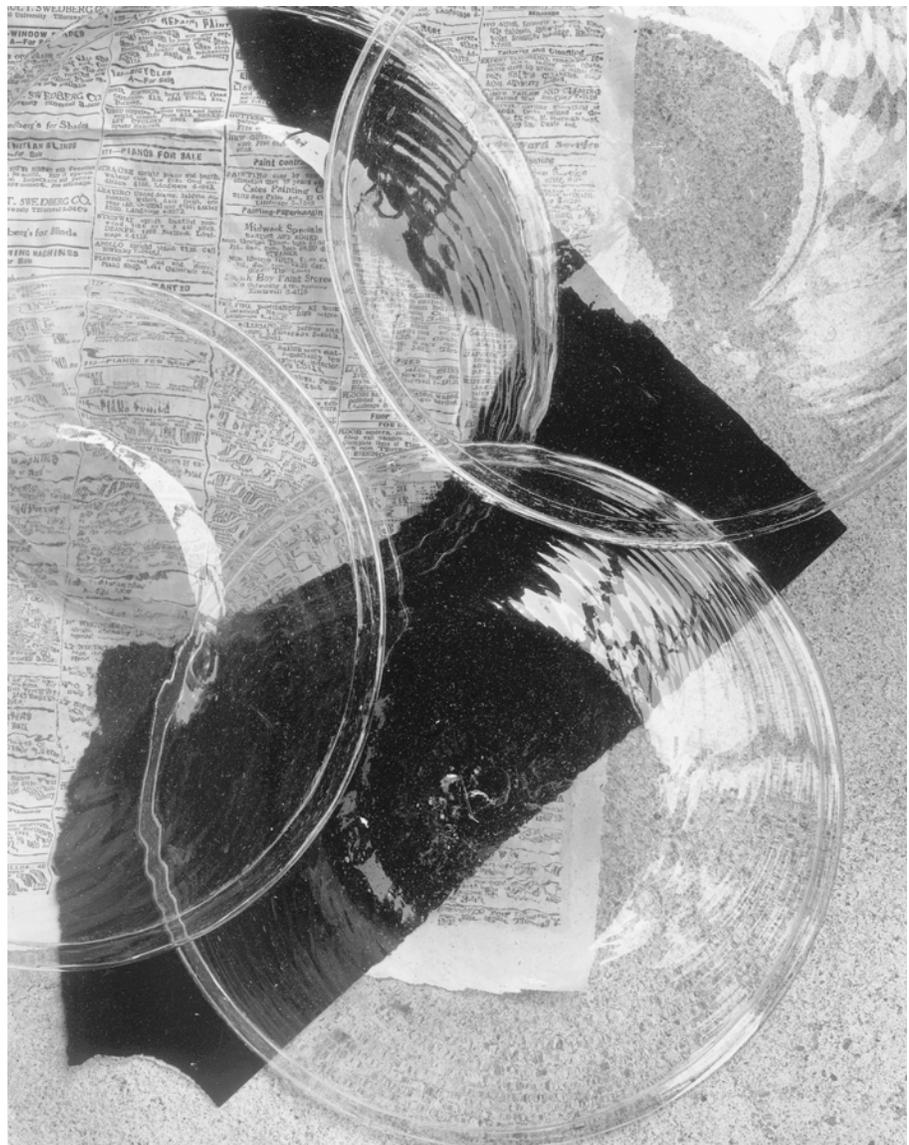
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44.

CHARLES WONG

(b. San Francisco, 1922)



Charles Wong first enrolled at the CSFA to study commercial art, but his education was interrupted by the outbreak of World War II. After serving in the Army Air Corps, he returned to the CSFA, this time in the photography program. In 1951 he became the first photographer to receive the Bender Grant-in-Aid, a yearly award given to young promising artists in San Francisco. The award enabled him to create his photographic essay, *Year of the Dragon*, a depiction in photographs and text of the interplay between Asian and Western cultures among San Francisco's Chinese Americans. He portrayed the desire of Chinese Americans, "to preserve an ancient culture so that their children might enjoy the essence of its goodness...together with the best of western culture."¹

1. Charles Wong. *Year of the Dragon*, 1952, in the collection of the San Francisco Art Institute Library.

Education: California School of Fine Arts, 1949–1951.

Awards/Honors: *Life* Contest for Young Photographers, Honorable Mention, 1951. Albert M. Bender Grant-in-Aid Award in Photography, California School of Fine Arts, 1951–1952.

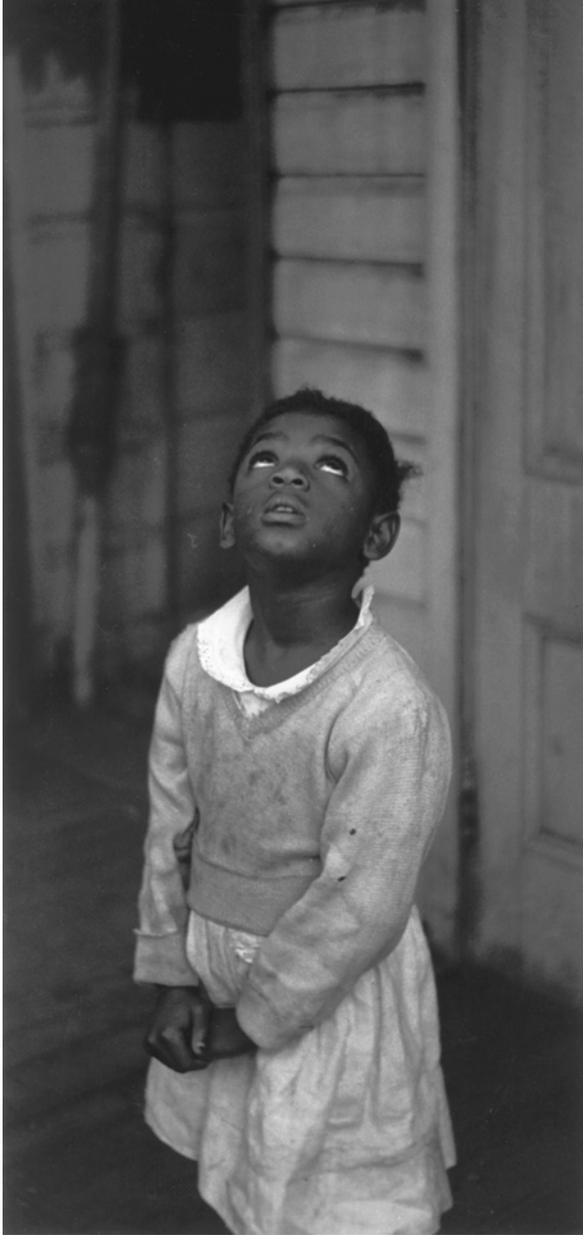
Selected Exhibitions: *Perceptions*, San Francisco Museum of Art, August–September 1954.** *Creative Photography* 1956, University of Kentucky Art Gallery (organized by the Lexington Camera Club), Lexington, 1956.** *Charles Wong*, George Eastman House Study Room, Rochester, New York, May 1956.* "*Subjektive Fotografie*": *Images of the 50's*, Museum Folkwang, Essen, Germany (and traveling), December 1984–February 1985.**

Selected Collections: George Eastman House, Rochester, New York. Museum Folkwang, Essen, Germany.

Selected Publications: Melton Ferris, "The Year of the Dragon." *San Francisco Chronicle* (Panorama), 1 October 1952, p. 19. "Photographs: 1952/Year of the Dragon," *Aperture* 2:1, 1953, pp. 4–12. *Aperture* 2:4, 1954, p. 26. *Aperture*, 4:1, 1956, p. 18, *U.S. Camera* August 1954, p. 76.

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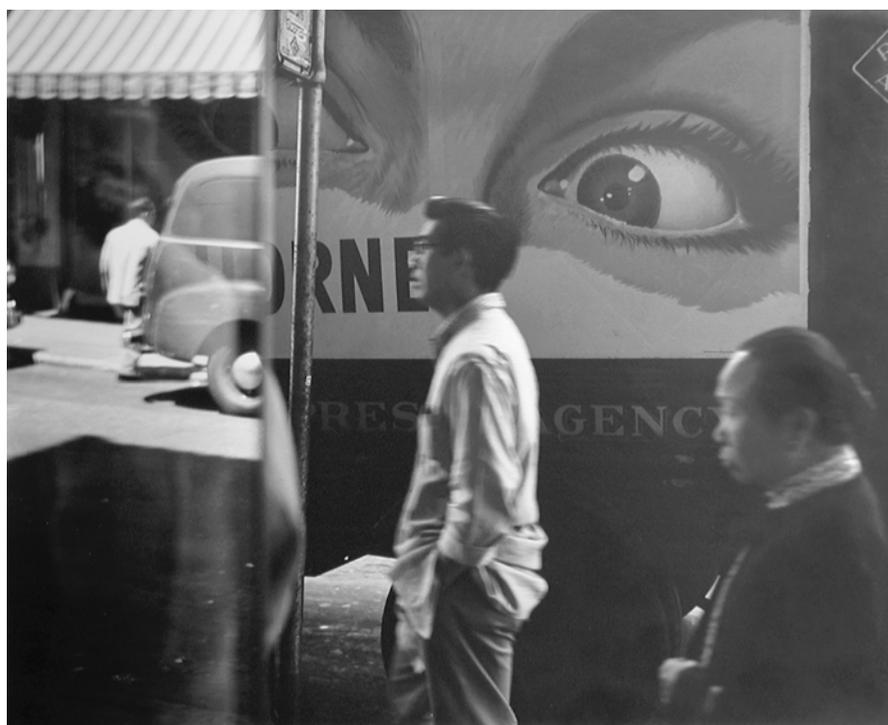
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49.

HAROLD ZEGART

(b. Chicago, Illinois, 1925)



51.

Harold Zegart was an aerial photographer in the United States Navy from 1943 to 1946. After discharge, he studied photography at the Chicago Institute of Design and the CSFA. He then pursued a professional career in both still photography and film. Photographic projects included documenting the impact of modernization on Portuguese and Italian immigrants in the fishing industry along the Sacramento River, longshoremen in San Francisco, and Indian healers in Miguel de Allende, Mexico (created on a National Endowment for the Arts Fellowship in 1970). He also photographed for *Harper's Bazaar*, *Vogue* and *Fortune* magazines as well as for numerous advertising accounts. He worked on films with Robert Zinnemann, Richard Leacock, Willard Van Dyke and others. From 1964 to 1970 he was a cameraman for the Magic Theater in Berkeley. In the 1970's his emphasis shifted to painting, which he continues to do today.

Education: Chicago Institute of Design, 1946–1948.
California School of Fine Arts, 1948–1950.

Awards/Honors: National Endowment for the Arts Fellowship, 1970.

Selected Exhibitions: *Abstract Automobile Images and Editorial Photographs of the Italian People* [two-part exhibition], J. Walter Thompson, New York, 1952.* *Photographs of Children*, Stanford Research Institute, Palo Alto, California, 1953.* *Perceptions*, San Francisco Museum of Art, August–September 1954.** *Western Photographers*, San Francisco Museum of Art, 1957. *Italian and Mexican Subjects*, Focus Gallery, San Francisco, 1980. *Alumni Exhibitions, San Francisco Art Institute*, Focus Gallery, San Francisco, January 1981.

Selected Collections: National Museum of American Art, Smithsonian Institution, Washington, DC.

Selected Publications: *U. S. Camera*, February 1951. *U.S. Camera*, August 1954, p.55. *Aperture* 2:4, 1954, p. 21. *Photographic Yearbook*, 1958.

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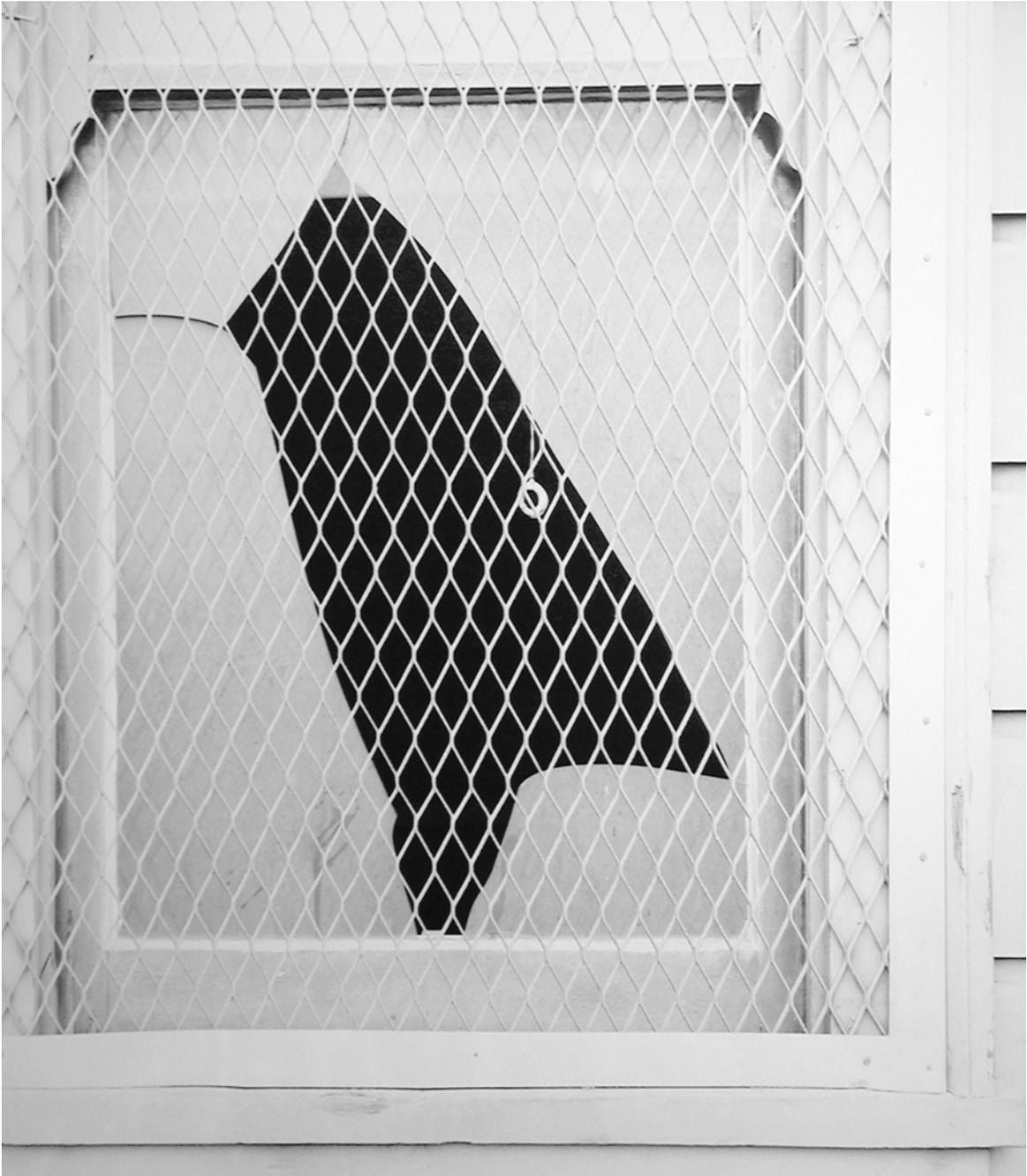


52.



53.





55. **Minor White.** *Broken Window.* 1949.

THE LEGACY OF MINOR WHITE

California School of Fine Arts
The Exhibition *Perceptions*

by Deborah Klochko

Man is led to believe a lie when he sees not thro' the eye.

— William Blake¹

IT WAS AN EXHIBITION OF QUIET ELEGANCE: work was selected for artistic merit, and the layout and placement of the images were as much a part of the process as the making of the photographs themselves. Opening in August 1954 at the San Francisco Museum of Art, *Perceptions* featured work by forty-six of the best Bay Area photographers. The intent of this important exhibition, drawn from a thoughtful mix of established and younger, emerging photographers, was to present the viewer with the finest work of the day.

What began a year ago with informal meetings culminated in the discovery that a growing body of exciting new work existed. Much of it was unknown outside the area, some of it unknown even in San Francisco. An impromptu studio exhibit indicated that here were photographs worthy of a wide audience.²

The organizers of *Perceptions* were proud to announce that the work of known and unknown photographers would be shown together. *Perceptions* deliberately did not flaunt the celebrity of the photographer. It was felt that one shouldn't have to be famous to be in an exhibition; if a print was good, then the image would speak for itself. None of the 234 works shown were framed, signed or titled. The hope was that the viewer, uninfluenced by the photographer's stature, would respond directly to the photograph. Each image was to "quietly stand or fall on its intrinsic visual merits."³

Dody Warren (later Dody W. Thompson), Nata Piaskowski, and Donald Ross were the guiding forces of *Perceptions*. What brought the three together was a shared passion for the medium of photography and a desire to create an exhibition that would present the medium as fine art.

Warren was a photographer and writer who became an assistant to Edward Weston in 1948, and married his son Brett. She went on to work for Ansel Adams and was one of the founders of *Aperture* magazine. Originally from Poland, Nata

Piaskowski studied photography with Minor White at the California School of Fine Arts from 1948 to 1950. Donald Ross, who had left a successful fifteen-year career in advertising photography to concentrate on his own work, designed the installation for the exhibition. Officially, Warren and Piaskowski were the curators of *Perceptions*; however, in practice they "relied heavily on [Ross] for advice" on curatorial matters.⁴

In fact, the three jointly selected the photographs for the exhibition. Their aim was to show how the diversity of work being created by local photographers could reveal a unity of artistic purpose:

Perceptions represents a group of photographers which cuts across the boundaries of several contemporary "isms". Some photograph nature, some lean toward the non-objective and surreal, some photograph the social scene; but all have a vital principle in common. This principle is to photograph with the inner eye.⁵

The exhibition installation was accomplished by the exhibitors themselves, who gathered at Ross's home for weekend meetings to assemble and prepare the photographs for display. The sequencing of the images was considered so critical that 4 x 8 foot panels, with the photographs attached, were presented to the museum ready to be mounted on the gallery walls.

Print placement on the walls was motivated by purely formal considerations, and displayed the photographer's personal virtuosity in size and print style on a series of modular panels of dark brown cork framed by black-stained redwood, designed by Donald Ross, against which the usually white-matted black and white photographs made a handsome, quiet statement.⁶

Although the individual photographs were unlabeled, visitors to the show could consult a key which matched a tiny copy print of each image

with the photographer's name and the photograph's title. A small and elegant exhibition catalogue was published; it declared:

Perceptions represents no specific group. Nevertheless it is an affirmation by the photographers participating in it, for they have a vital principle in common. Their attempt is to see through, not merely with, the eye; to perceive with the inner eye, and by an act of choice to capture the essence of that perception.⁷

Motives, however, are rarely uncomplicated. While the public goal was so stated in the catalogue, the show's organizers also determined that *Perceptions* would be a deliberate, pre-emptive response to *The Family of Man*, an exhibition then being planned by

man."⁹ What, they wondered, did Steichen's efforts at moral suasion have to do with fine art, photographic or otherwise? The artists were particularly vexed by Steichen's method of gathering work for the show: he was not seeking the photographer's own print, but instead the original negative of the selected image from which his staff in New York would make an exhibition print. Some refused to submit photographs for consideration. Even those California photographers whose work did appear in *The Family of Man* acknowledged the gulf between Steichen's approach and their own beliefs about photography as an artistic endeavor. As Dody Thompson remembered some years later,

There was some feeling among them that Steichen's gargantuan conception had its roots in a certain Germanic sentimentality, and was perhaps not the most accurate or complete representation of photography as an art form for display in our most prestigious museum of contemporary art.¹⁰

Bay Area photography after World War II

How is it that so many talented photographers not only lived in the region but also knew one another on both a social and a professional level? The answer lies in the history of two San Francisco organizations whose similar goals and purposes united those of like mind. Of the forty-six *Perceptions* exhibitors, seventeen had attended the newly-established photography program at the California School of Fine Arts and eight had been instructors there. Likewise, five *Perceptions* participants had also been among the nine founders of *Aperture* magazine.

The prelude to this productive convergence, however, occurred in 1932, when seven talented Bay Area photographers came together as Group f.64 to exhibit their work at the M. H. de Young Museum in San Francisco. Ansel Adams, Imogen Cunningham, John Paul Edwards, Sonya Noskowiak, Henry Swift, Willard Van Dyke and Edward Weston, embraced a "straight photography" aesthetic. In their manifesto, the group proclaimed:

The members of Group f.64 believe that photography as an art form must develop along the lines defined by the actualities and limitations of the photographic medium, and must always remain independent of ideological conventions or art and aesthetics that are reminiscent of a period and culture antedating the growth of the medium itself.¹¹

Of all the members, Ansel Adams was the most tireless advocate for the advancement of the medium, becoming a key force in the push for photography's acceptance as fine art. By turns an educator, publisher, writer, and gallery owner, he was resolved



56. **Nata Piaskowski.** *Imogen Cunningham and Charles Wong photographing.* 1950.

Edward Steichen for New York's Museum of Modern Art. In his extensive efforts to promote *The Family of Man*, Steichen traveled widely, and in March 1952 came to San Francisco to meet local photographers and solicit their work for his show. Minor White praised Steichen's undertaking in *Aperture*, suggesting that: "Here is the opportunity to make and submit the kind of picture [the photographer] believes belongs, is appropriate to, and is an interpretation of a set theme."⁸ A year later, Dorothea Lange and Wayne Miller organized another meeting of photographers in northern California to encourage participation in *The Family of Man*.

But acceptance among Bay Area photographers for *The Family of Man* was, at best, mixed. Many of them distrusted Steichen's intention to use "the art of photography" as a means of "explaining man to

to establish a university-based photography program that would receive the same academic consideration accorded other fine art disciplines.

A new approach to education

As early as September 1934, the Board of Directors began discussing the idea of adding photography to the curriculum at the California School of Fine Arts,



57. Melton Ferris.
Minor White
photographing.
ca. 1950

a concept which was briefly noted in the minutes of their meeting that month:

Mr. Ansel Adams instructor, two periods a week, salary \$60.00 a month. Camera and apparatus to be supplied by Mr. Adams and the students, the Association to allow \$200.00 to furnish a dark-room and installation. The suggestion was laid on the table for further consideration.¹²

It would take ten years for the school's photography program to become a reality. Eldridge T. Spencer, president of the board of the San Francisco Art Association, first invited Ansel Adams to the California School of Fine Arts to present a series of lectures on photography in 1944. Two years later, equipped with an invitation from Spencer and a grant from the Columbia Foundation, Adams established the school's photography department, the nation's first program created to teach photography as a fine art. Immediately, he recruited Minor White to join the faculty.

Following his discharge from the United States Army in 1945, White had enrolled in art history courses at Columbia University, and studied museum methods with Beaumont and Nancy Newhall at the Museum of Modern Art. The time White spent in New York City transformed the way he approached photography. Under the guidance of the art historian Meyer Schapiro, he explored a psychological approach to art. Most critical, however, was White's association with the New York photographer

Alfred Stieglitz. Founder of the influential journal *Camera Work* and the equally-important Gallery 291, Stieglitz was a key figure responsible for the introduction and promotion of modern art in America. His notion of the "equivalent" or "use of subject matter to illustrate states of mind or ideas of the artist which are not related to the original subject" would guide Minor White's photographic pursuits and his teaching philosophy for the rest of his life.¹³

Encouraged by the Newhalls, White accepted Adams's offer of a teaching position in the new photography program at the California School of Fine Arts. Both Adams and White taught during the first year, but when Adams ended his full-time teaching commitment to the school in 1947, White assumed leadership of the fledgling program and began to shape its long-term educational goals and strategies.¹⁴ His persuasive ideas about photography as an art, as a medium of personal expression and as a professional career found a ready audience among his students.

Relying on Stieglitz's notion that photographs could convey more than mere subject matter, White distinguished between expressive photography as a means of discovering what one had to say, and creative photography as a means of communicating with the viewer. Open to a wide range of ideas, White utilized Richard Boleslavsky's 1933 book, *Acting: the First Six Lessons*, as an inspiration for teaching photography. With chapter headings such as "Concentration," "Memory," "Emotion," and "Observation and Rhythm," Boleslavsky's lessons for acting fit into White's ideas of guiding students towards exploring their inner selves.

With the awareness and sensibility gained through self-discovery, White expected the photographer "to know what he had to say so well, that he could find the right means, the proper photograph, so that another person would understand what he was trying to say." Finally, White linked these efforts to professionalism. The photographer was "encouraged to see with the eyes of a poet; and held to being able to apply his training appropriately to the needs of a client."¹⁵

While White focused on the creative and expressive aspects of photography, Frederick Quandt Jr., a member of the first photography class and a master technician, assumed responsibility for teaching the technical side of the medium, or "everything from the zone system to photograms," after Adams' departure.¹⁶ Celebrated Bay Area photographers became guest instructors; chief among them were Edward Weston, Dorothea Lange, and Imogen Cunningham. A highlight of the annual curriculum was a five-day field trip to visit Edward Weston, where the students would view his photographs, and make their own, at his beloved Point Lobos.

One of the most influential guest instructors in the program was Lisette Model. She taught one

six-week session in 1949, introducing into the curriculum use of the miniature camera and “street photography.” Students and faculty responded strongly to this crucial contribution, producing lively photographs that captured the tempo and spirit of San Francisco’s neighborhoods, particularly that of Chinatown and the Mission District. Minor White went on to create a year-long course in the miniature



58. **Nata Piaskowski.**
Portrait of Lisette Model.
1950.

camera, as well as to write an extensive article on its uses that was published in the first number of *Aperture*.¹⁷

At the same time, the California School of Fine Arts, under the leadership of Douglas MacAgy, was being transformed from a staid private art school to a modern institution. Not only did the new photography program offer an innovative curriculum that combined artistic expression with technical expertise, but the school also encouraged students to work across disciplines. The faculty included painters such as Mark Rothko, Richard Diebenkorn, Elmer Bischoff, and Clyfford Still, along with experimental filmmaker Sydney Peterson, and designer/philosopher Ernest Mundt. Some photography students did indeed take courses in painting, sculpture, film making, or other disciplines. Peterson described the environment of the school as a place “where film could coexist with painting and photography . . . A few photography students discovered room 20 and the painters were sympathetic. Sometimes more than sympathetic.”¹⁸

Aperture

Aperture is intended to be a mature journal in which photographers can talk straight to each other, discuss the problems that face photography as profession and art, share their experiences, comment on what goes on, describe the new potentials.¹⁹

Aperture published its first issue in San Francisco in 1952. Founded by Ansel Adams, Beaumont Newhall, Nancy Newhall, Dody Warren, Barbara Morgan, Dorothea Lange, Ernest Louie, Melton Ferris, and Minor White, it provided a forum where intelligent writing about photography was published in tandem with photographs of the highest artistic quality. White became its first editor, and *Aperture* became the vehicle by which his ideas on the art and craft of photography, and photographic education, reached a larger audience.

Photographs and articles by White’s San Francisco colleagues and students made up significant portions of *Aperture*’s earliest issues. Among these contributors were Benjamin Chinn, Dwain Faubian, Bob Hollingsworth, Zoe Lowenthal, Dody Warren, and Charles Wong.²⁰ In late 1953, White left San Francisco and moved to Rochester to work for Beaumont Newhall at the George Eastman House. He continued, however, to nurture the community of Bay Area photographers—and to support their plans for the *Perceptions* exhibition. By devoting an entire number of *Aperture* to *Perceptions*, he paid his West Coast colleagues the highest tribute. Volume 2, number 4 (1954) was created with a dual purpose in mind: it was an issue of the journal to be distributed to its subscribers, and under a separately-printed cover, it served as a public catalogue for the exhibition. Sixteen of the exhibitors in *Perceptions* had their photographs published. A short essay, “Notes on the Exhibit” by Dody Warren, and a list of the participating photographers were also included.

Letters between Minor White and Nata Piaskowski, and White and Dody Warren, record their collaboration on both the exhibition and the *Aperture* issue. They wrote back and forth about matters of budgets, deadlines, layouts, paper stock, etc., and discussed the possibility of the exhibition traveling beyond San Francisco.

I have had a note from the director of the Smithsonian traveling show dept [sic]. Mrs [sic] Pope asked if we could have pictures from the APERTURE group to travel around the country. So I explained that there was no such group, but that we could gather a show together of persons who have or who will be published in the next two years or so. Isn’t that lovely?²¹

In fact, the show did travel to the George Eastman House; its opening there in early 1955 was almost simultaneous with *The Family of Man*’s opening at the Museum of Modern Art.

But above all, their letters evoke a sense of historical undertaking. As Dody Warren wrote to Minor White in February 1954:

Let us remember the major factor—the kinds of photographs we believe in. Our job is continued

affirmative action on this belief. Let the cycles of understanding turn it about as they will—this will happen anyway. Leave that to history, and let us do what we must and put forth what we find valuable; then let it live its own life, and command its own judgments.²²

And writing to Nata Piaskowski in April 1954, White declared, “*Aperture* has another chance of surviving, that looks quite possible. I sincerely hope it does, because I want to have the *Perceptions* show on record.”²³

Aperture did, of course, survive to record *Perceptions*, and lives on. The photography program founded at the California School of Fine Arts continues to flourish as an important department at the San Francisco Art Institute. Minor White’s idea, in the open and free-wheeling atmosphere of the program’s first years, excited his students, and their photographs reflect his remarkable capacity to inspire.



59. Larry Murphy.
Dorothea Lange
with students.
ca. 1950.

1. Quoted in *Perceptions*, exhibition catalogue, The San Francisco Museum of Art, 1954: 2.
2. Dody Warren, “Notes on the Exhibit,” *Ibid*: 23.
3. *Ibid*.
4. Dody Thompson, in conversation with the author, July, 11, 2002.
5. George Eastman House, Inc., “New Photographic Show from West Coast,” news release, January, 1955. In the collection of Paul M. Hertzmann, Inc.
6. Dody Thompson, “West Coast ’50s,” *Exposure* 18, no. 2 (1981): 13.
7. Warren: 3.
8. Minor White, “Notes & Comments,” *Aperture* 2, no. 1 (1953): 29.
9. Edward Steichen, *The Family of Man* (New York: Published for the Museum of Modern Art by Simon and Schuster, 1955): 4.
10. Thompson: 13.
11. Manifesto of Group f.64 displayed in the exhibition held at the M.H. de Young Memorial Museum, 15 November-31 December, 1932. From the original in the files of the museum.
12. Minutes of the Board of Directors, San Francisco Art Association, September 28, 1934.
13. Minor White, *Outline of the Photographic Course*, May, 1950. From the files of the San Francisco Art Institute.
14. Adams returned to the school occasionally to participate in critiques, lectures and workshops.
15. Minor White, “A Unique Experience in Teaching Photography,” *Aperture* 4, no. 4 (1956): 153.
16. *Ibid*, 152.
17. Minor White, “The Exploratory Camera,” *Aperture* no. 1 (1952): pp. 4-16.
18. Sydney Peterson, *The Dark of the Screen* (New York: Anthology Film Archives, 1980): 24.
19. Minor White *et al.* [Founders’ statement], *Aperture* no. 1 (1952): 3.
20. All six were exhibitors in the *Perceptions* exhibition two years later.
21. Minor White to Nata Piaskowski, December 29, 1953. Correspondence in the collection of Paul M. Hertzmann, Inc. No records of an exhibition at the Smithsonian Institution have been located, despite this and other letters by White, Warren and Piaskowski discussing the prospect of *Perceptions* traveling there.
22. Dody Warren to Minor White, February, 1954. Correspondence in the collection of Paul M. Hertzmann, Inc.
23. Minor White to Nata Piaskowski, April 14, 1954. Correspondence in the collection of Paul M. Hertzmann, Inc.

1. Nata Piaskowski

Untitled (Minor White, Dody Weston and Don Normark).

Vintage silver print, 1950. [2445]
Size of image of image: 7 5/8 x 7 1/2"
Unsigned, annotated in pencil, 'by Nata,' and 'Minor with friends,' by Robert Johnson on reverse of the mount.

2. Bob Hollingsworth

Chinatown / Chinese New Year.

Vintage silver print, 1952. [2371]
Size of image: 13 5/8 x 10 3/4"
Photographer's stamp, title in pencil, and *Perceptions* exhibition sticker numbered '84-D' on reverse of the flush mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

3. Nata Piaskowski

Coit Tower, San Francisco.

Vintage silver print, 1948. [2419]
Size of image: 4 5/8 x 3 5/8"
Signed and dated in pencil on the mount; titled, dated, and annotated in pencil, with photographer's stamp on reverse of the mount.

Illustrated: *Nata Piaskowski: Photographs/Images: 1948-1992*, Schneider Museum of Art, Ashland, Oregon, 1997.

4. John Bertolino

My Aunt ("Mi Piacerebbe Avere una Fotografia per la Mia Tomba.")

Vintage silver print, ca. 1950. [3092]
Size of image: 13 3/4 x 10 1/2"
Signed, 'Bertolino,' in crayon with typed name on small slip of paper, on reverse of the flush masonite mount.

5. John Bertolino

Untitled (Hand Print on Wall).

Vintage silver print, ca. 1950. [3095]
Size of image: 9 1/2 x 6 7/8"
Signed, 'Bertolino,' in crayon with typed name on small slip of paper, on reverse of the flush masonite mount.

6. John Bertolino

The Girl on the Bench.

Vintage silver print, ca. 1950. [3096]
Size of image: 9 5/8 x 6 5/8"
Signed, 'Bertolino,' in crayon with typed name on small slip of paper, on reverse of the flush masonite mount.
Illustrated: *Aperture*, vol. 2, no. 4, 1954, p. 21; *San Francisco Chronicle*, (This World), 5 October 1952, p. 30; *San Francisco Chronicle* (This World), 30 June 1957, p. 14.
Exhibited: *Italy-Photographs by John*

Bertolino, M. H. de Young Memorial Museum, San Francisco, 1952; *Perceptions*, San Francisco Museum of Art and traveling, 1954.

7. John Bertolino

Untitled (Child in Corner).

Vintage silver print, 1948. [3102]
Size of image: 4 5/8 x 3 1/2"
Signed, 'Bertolino,' in pencil, on the mount.

8. John Bertolino

Untitled (Magazines).

Vintage silver print, 1948. [3103]
Size of image: 4 1/4 x 3 1/4"
Signed, 'Bertolino,' in pencil, on the mount.

9. John Bertolino

Untitled (San Francisco).

Vintage silver print, 1948. [3104]
Size of image: 4 3/4 x 3 7/16"
Signed, 'Bertolino,' in pencil, on the mount.

10. Zoe [Lowenthal] Brown

Untitled (Girl with Doll and Fan).

Vintage silver print, 1948. [2396]
Size of image: 7 1/2 x 7 1/4"
Flush-mounted; signed (later) and dated in pencil, with photographer's stamp on reverse of the second mount; photographer's credit and exhibition sticker numbered '164-B' on the accompanying *Perceptions* exhibition mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

11. Zoe [Lowenthal] Brown

Untitled (Playing Basketball).

Vintage silver print, 1949. [2390]
Size of image: 7 x 13 1/2"
Signed and dated in pencil on reverse of the print.

12. Zoe [Lowenthal] Brown

Untitled (Two Dragons, Chinese New Year Celebration, San Francisco).

Vintage silver print, 1953. [2391]
Size of image: 8 5/8 x 13 1/8"
Signed and dated in pencil on reverse of the print.

13. Zoe [Lowenthal] Brown

Untitled (Masked Child in Stroller).

Vintage silver print, 1953. [2395]
Size of image: 8 5/8 x 12 1/8"
Signed twice, dated, with photographer's Berkeley address in ink on reverse of the flush mount.

14. Zoe [Lowenthal] Brown

Untitled (Cymbalist, Chinese New Year Celebration, San Francisco).

Vintage silver print, 1953. [2386]
Size of image: 7 1/4 x 9 3/8"
Signed and dated in pencil on reverse of the print.
Illustrated: *Aperture*, vol. 2, no. 1, 1953, p. 19 (top).
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

15. Benjamin Chinn

Untitled (Trousers on a Window Sill).

Vintage silver print, ca. 1950. [2588]
Size of image: 4 3/4 x 3 1/2"
Signed in pencil on the mount.

16. Benjamin Chinn

Balconies, Rue de Tocqueville, Paris.

Vintage silver print, 1949. [2342]
Size of image: 12 1/8 x 10 1/2"
Signed in pencil with *Perceptions* exhibition sticker numbered '98-G' in pencil on reverse of the flush mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

17. Benjamin Chinn

Dupont Market, Corner Grant and Pacific Streets (San Francisco).

Vintage silver print, 1945. [2341]
Size of image: 6 1/2 x 4 1/2"
Signed in pencil on the mount.; signed, titled and dated in pencil on reverse of the mount.

18. Bob Hollingsworth

Untitled (San Francisco).

Vintage silver print, 1954. [1535]
Size of image: 13 1/2 x 10 1/2"
Signed and dated in pencil with photographer's rubber stamped name and address on reverse of the mount.

19. Bob Hollingsworth

Parking Lot, Oakland.

Vintage silver print, 1953. [1540]
Size of image: 7 1/2 x 9 1/2"
Signed, titled and dated with photographer's rubber stamped name, address and other information on reverse of the image.
Exhibited: "*Subjektive Fotografie*" *Images of the 50's*, Museum Folkwang, Essen, Germany and traveling, 1983.

20. Bob Hollingsworth

Untitled {Padlock and Hasp, Mendocino City}.

Vintage silver print, ca. 1950. [2978]
Size of image: 4 5/8 x 3"
Signed, 'Hollingsworth,' in pencil on the mount.

21. Bob Hollingsworth

Untitled {Fireplug and Stuffed Dogs}.

Vintage silver print, 1953. [1534]
Size of image: 13 5/8 x 10 9/16"
Signed and dated in pencil with photographer's rubber stamped name and address on reverse of the mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

22. Bob Hollingsworth

MacAllister Street, San Francisco.

Vintage silver print, 1949. [1519]
Size of image: 9 3/4 x 7 1/2"
Signed in pencil on reverse of the mount.

23. Bob Hollingsworth

Untitled {Street}.

Vintage silver print, 1953. [2375]
Size of image: 13 1/2 x 10 5/8"
Photographer's stamp on reverse of the flush mount.

24. Gene Petersen

Untitled {Dried Animal Skull in Cypress Roots}.

Vintage silver print, 1950. [2993]
Size of image: 4 5/8 x 3 3/4"
Signed and dated in pencil on the mount.

25. Gene Petersen

Untitled {Rocks, Point Lobos}.

Vintage silver print, ca. 1949. [2999]
Size of image: 7 3/4 x 6 1/4"
Signed and dated in pencil on reverse of the mount.

26. Gene Petersen

Untitled {Hands}.

Vintage silver print, 1950. [2994]
Size of image: 3 3/4 x 4 5/8"
Signed and dated in pencil on the mount.

27. Gene Petersen

Untitled {The Champ}.

Vintage silver print, 1950. [2997]
Size of image: 12 7/8 x 9 7/8"
Signed and dated in pencil on reverse of the flush mount.

28. Nata Piaskowski

Larkin Street (Self-Portrait in Store Window).

Vintage silver print, 1949. [2420]
Size of image: 3 5/8 x 4 5/8"
Signed in pencil on the mount; signed, dated, and annotated in pencil on reverse of the mount.
Exhibited: *Nata Piaskowski: Photographs/Images: 1948-1992*, Schneider Museum of Art, Ashland, Oregon, 1997.

29. Nata Piaskowski

The Fillmore District - A Park near Divisadero.

Vintage silver print, 1950. [2451]
Size of image: 8 3/8 x 6 1/2"
Signed and dated in pencil on the mount; signed, titled and dated in pencil with photographer's stamp on reverse of the mount.

30. Nata Piaskowski

Mission District (Facts and Feeling).

Vintage silver print, 1949. [2416]
Size of image: 3 1/2 x 4 1/2"
Signed and dated in pencil on the mount; titled and annotated 'Project #10' in pencil on reverse of the mount.

31. Nata Piaskowski

Untitled (String).

Vintage silver print, 1949. [2417]
Size of image: 4 5/8 x 3 3/4"
Signed and dated in pencil on the mount; signed and dated in pencil on reverse of the mount.

32. Nata Piaskowski

Mission District Window, No. 9.

Vintage silver print, 1949. [2423]
Size of image: 4 5/8 x 3 5/8"
Signed and dated in pencil on the mount; signed, dated and annotated in pencil on reverse of the mount.
Exhibited: *Nata Piaskowski: Photographs/Images: 1948-1992*, Schneider Museum of Art, Ashland, Oregon, 1997.

33. Nata Piaskowski

Mission District (Old Garage Doors).

Vintage silver print, 1949. [2502]
Size of image: 4 1/2 x 3 3/4"
Signed and dated in pencil on the mount; signed, titled and dated in pencil on reverse of the mount.

34. Nata Piaskowski

Still Life with Bread.

Vintage silver print, 1949. [2430]
Size of image: 3 5/8 x 4 3/4"
Signed, titled and dated in pencil on a later mount.
Illustrated: *Aperture*, vol. 2, no. 4, 1954, p.18. *Nata Piaskowski: Photographs/Images: 1948-1992*, Schneider Museum of Art, Ashland, Oregon, 1997, cover.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954; *Nata Piaskowski: Photographs/Images: 1948-1992*, Schneider Museum of Art, Ashland, Oregon, 1997.

35. F. W. Quandt, Jr.

Untitled {Wrenches}.

Vintage silver print, ca. 1950. [2598]
Size of image: 3 5/8 x 4 3/4"
Signed in pencil on the mount.

36. F. W. Quandt, Jr.

Untitled {Pipeline}.

Vintage silver print, ca. 1950. [2594]
Size of image: 4 3/4 x 3 5/8"
Signed in pencil on the mount.

37. F. W. Quandt, Jr.

Untitled {Sailing Vessel near Alcatraz Island}.

Vintage silver print ca. 1947. [2516]
Size of image: 3 3/8 x 7 7/8"
Signed in pencil on the mount.

38. F. W. Quandt, Jr.

Untitled {Harbor, San Francisco}.

Vintage silver print, 1947. [2515]
Size of image: 4 1/2 x 6 1/2"
Signed in pencil on the mount.

39. Donald Ross

Broken Glass, Berkeley.

Vintage silver print, 1950. [2528]
Size of image: 7 1/2 x 9 1/2"
Unsigned, photographer's label with typed title and date, and annotation in pencil 'Museum of Modern Art-Purchase' affixed to reverse of the mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

40. Donald Ross

Untitled {Barbed Wire Fence}.

Vintage silver print, 1949. [2524]
Size of image: 7 1/2 x 9 1/2"
Unsigned, mounted.

41. Donald Ross

Untitled {Still Life – Glass Plates and Newspaper, Berkeley}.

Vintage silver print, 1949. [2523]
Size of image: 9 1/2 x 7 1/2"
Unsigned, mounted.

42. Donald Ross.

Untitled {Weathered Door, Oakland}.

Vintage silver print, 1954. [2530]
Size of image: 9 5/8 x 7 1/2"
Unsigned, mounted.

43. Donald Ross

Window, Oakland, California (Holy Ghost Revival).

Vintage silver print, 1954. [2533]
Size of image: 9 5/8 x 7 1/2"
Typed title and date on label affixed to reverse of the mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

44. Donald Ross

Boot, Owens Lake, California.

Vintage silver print, 1954. [2527]
Size of image: 7 5/8 x 9 5/8"
Unsigned, label with title and date affixed to reverse of the mount.

45. Charles Wong

Untitled {Man in Window, Chinatown / The Year of the Dragon}.

Vintage silver print, 1952. [2551]
Size of image: 10 5/8 x 3 3/8"
Photographer's credit in red pencil in unknown hand and *Perceptions* exhibition sticker numbered '91-D' on reverse of the flush mount.
Illustrated: *Aperture*, vol. 2, no. 1, 1953, p. 4.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

46. Charles Wong

Untitled {Young African-American Girl}.

Vintage silver print, ca. 1950. [2567]
Size of image: 9 1/2 x 4 1/2"
Photographer's stamp on reverse of the print.
Illustrated: *Aperture*, vol. 2, no.4, 1954, p. 30.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

47. Charles Wong

Untitled {Broken Window and Brick Wall}.

Vintage silver print, 1950. [2606]
Size of image: 3 3/4 x 4 5/8"
Signed and dated in pencil on the mount.

48. Charles Wong

Merry Go Round (Year of the Dragon).

Vintage silver print, 1952. [2575]
Size of image: 7 3/4 x 9 7/8"
Titled in ink with photographer's stamp on reverse of the mount.
Illustrated: *Aperture*, vol. 2, no. 1, 1953, p. 11; *U.S. Camera*, August 1954, p. 76.

49. Charles Wong

Untitled {Pedestrians and Trucks, San Francisco}.

Vintage silver print, ca. 1950. [2556]
Size of image: 10 3/4 x 13 1/8"
Unsigned, unmounted.

50. Charles Wong

Portrait of Robert Young.

Vintage silver print, ca. 1954. [2574]
Size of image: 7 5/8 x 8 3/8"
Signed in pencil on the mount; photographer's stamp, 'California State Fair' stamp, and label with photographer's credit and address and title in ink on reverse of the mount.

51. Harold Zegart

New York City {Handball Players}.

Vintage silver print, 1950. [3060]
Size of image: 10 3/4 x 10"
Signed, titled and dated in pencil on reverse of the flush mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

52. Harold Zegart

Untitled {Acme Beer Billboard}.

Vintage silver print, 1949. [2581]
Size of image: 3 1/2 x 4 1/4"
Signed and dated in pencil on the mount.

53. Harold Zegart

Horse and Carriage (Rome).

Vintage silver print, 1950. [2580]
Size of image: 9 7/8 x 13"
Signed and dated in pencil on reverse of the flush mount.
Illustrated: *Aperture*, vol. 4, no. 2, 1954, p. 25; Warren, Dody, "Perceptions," *U.S. Camera*, August 1954, p. 55.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

54. Harold Zegart

Untitled {Mailboxes}.

Vintage silver print, 1948. [2579]
Size of image: 9 5/8 x 6 3/4"
Signed and dated in pencil on the mount; photographer's 'Capp Street, San Francisco' stamp on reverse of the mount.

55. Minor White

Broken Window.

Vintage silver print, 1949. [2547]
Size of image: 17 5/8 x 15 3/8"
Photographer's credit in unknown hand on reverse of the flush mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

56. Nata Piaskowski

Imogen Cunningham and Charles Wong.

Vintage silver print, 1950. [2411]
Size of image: 7 3/8 x 7 3/4"
Signed, dated and annotated on reverse of the flush mount.

57. Melton Ferris

Minor White Photographing.

Vintage silver print, ca. 1950. [2356]
Size of image: 9 3/8 x 13 3/8"
Signed in ink, titled 'Photo of Minor White' in unknown hand, with photographer's stamp on reverse of the flush mount

58. Nata Piaskowski

Portrait of Lisette Model.

Vintage silver print, 1950. [2444]
Size of image: 6 1/2 x 9"
Signed and dated in pencil on the mount; signed and titled with photographer's stamp and 'California State Fair' stamp on reverse of the mount; signed and titled with photographer's address in ink on paper label affixed to reverse of the mount.

59. Larry Murphy

Dorothea Lange with Students.

Vintage silver print, ca. 1950. [2407]
Size of image: 7 5/8 x 5 1/2"
Signed with photographer's address and telephone number in pencil on reverse of the original mount; exhibition sticker numbered '210-U' on a *Perceptions* exhibition mount.
Exhibited: *Perceptions*, San Francisco Museum of Art and traveling, 1954.

60. Charles Wong

Untitled {Duck Eggs/85 Cents a Dozen}.

Vintage silver print, ca. 1950. [2569]
Size of image: 13 1/2 x 10 1/2"
Photographer's stamp on reverse of the print.

61. Zoe [Lowenthal] Brown

Berkeley {Mirrors}

A diptych of two vintage silver prints, 1953. [2398]
Size of image: 6 1/2 x 9 1/2" each.
Signed, titled and dated in pencil on a later mount.

OTHER PHOTOGRAPHERS

Other photographers who were students between 1946 and 1954 at the California School of Fine Arts whose photographs we have in inventory are listed here. Those who exhibited in *Perceptions* are marked with a [P].

Morley Baer [P]
Carol Baldwin
Paul Bishop [P]
Larry Colwell [P]
Dwain Faubion [P]
Melton Ferris
Milton Halberstadt [P]
Pat Harris
William Heick [P]
Helen Howell [P]
Philip Hyde [P]
C. Cameron Macauley
Rose Mandel [P]
Gerald Ratto [P]
Gerald Richter
Walter Stoy
George A. Wallace

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58. Inside back cover:
 photograph by Charles Wong
59. Back cover:
 photograph by Zoe [Lowenthal] Brown

DUCK

EGGS

85¢

DOZ

