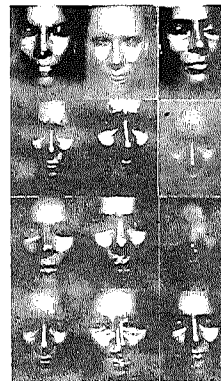


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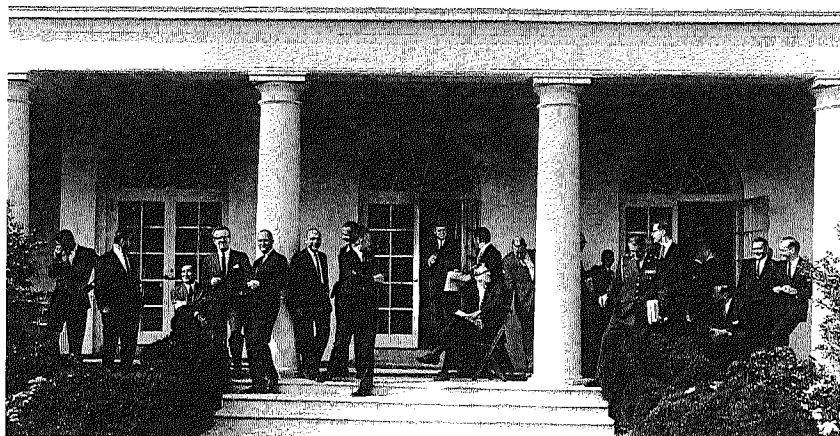
1960-1975: *The Body, Photography, and Art in the Era of Vietnam*

In the turbulent 1960s, photograph and body took on greater roles in the definition of culture and art. Photography was the perfect medium for the expression of the decade's "here-and-now" spirit, and was embraced as an identifying mark of the new generation, often in a very personal form. The immediacy of television, the ever-growing availability of low-priced 35mm and Instamatic cameras, and the teaching of photography in universities, rather than in art schools, suggested to the generation of the 1960s that they make photographs of their own that would be at once records of the world around them and a means of self-expression. However, with illustrated magazines giving way almost entirely to television by the late 1960s, journalistic photography offered few jobs and a shrinking audience. Young photographers, who a generation earlier would have been lured by the ideals of mass communication, began to use the medium to create personal, expressive, object-oriented works. Traditional demarcations between self-expressive "art" photography and professional photojournalism fell away; identical photographs might appear "art" in museums and as "documents" in the daily press; a similar issue or event might be the concern of both art photographers and photojournalists.

69. MARTHA ROSLER
(American, b. 1943)
Untitled. From *Bringing the
War Home: House Beautiful*
(1969-1971). Photomontage,
14 x 11" (36 x 28 cm).

70. ARNOLD NEWMAN
(American, b. 1918) *President Kennedy and New Frontier Advisors at the White House*, 1963. From *Esquire*, November, 1965. Silver print, 7 x 13 1/2" (17.6 x 34.5 cm).

Newman's photograph is a classic of its type. In black and white, it serves as an elegant document of a break during business, as policy-makers spread out laterally across the stage-like space of the White House porch. Made with a large-format camera, the photograph retains details of the appearance of many of the figures, presenting a series of informal mini-portraits.



COPYRIGHT © 1965 ARNOLD NEWMAN

In the 1960s the camera became a tool that promised engagement with the world. This romantic idea of photography was captured in Michelangelo Antonioni's 1966 film *Blow-Up*. That photography defaulted on this promise, in fact denying easy access to reality, was argued by the writer Susan Sontag in a series of stunning essays from 1973 and 1974 (later published as *On Photography* in 1978). But photography still seemed to document the defining events of the era, perhaps with more force than ever before; providing poignant reports of civil rights marches and demonstrations in the southern states of America, damning records of the war in Vietnam, and euphoric evocations of rock concerts and rock stars.

Even more specifically, many crucial events of the decade were defined by the human body: the American Civil Rights movement by the racial body; political assassinations by the physical body; the war in Southeast Asia by the dead and wounded bodies of soldiers and civilians; the anti-war movement by the collective body of pacifist protesters; and the unrest in May 1968 in France and throughout Europe by the bodies of students.

In the United States, the 1960s began with a new presidential administration. The Republican Dwight D. ("Ike") Eisenhower, a former World War Two general and NATO commander, was succeeded as president by the Democrat John Kennedy. The United States was now governed by a new generation of young, good-looking, and intelligent men. Some of these new leaders

appear in Arnold Newman's *President Kennedy and New Frontier Advisors at the White House* (FIG. 70), which was published in 1965 in *Esquire*, a leading glossy men's magazine. On one level, this picture seems merely to be a neutral presentation of faces and bodies, with no apparent political agenda. On another level, however, carried on the bodies of the group members are characteristics such as gender, race, able-bodiedness, and economic status, that do convey a specific ideology. We see from the picture that they are male, white, healthy, and well-dressed, qualities from which their power seems to accrue. Also evident is the absence from the scene of people who are female, black, handicapped, elderly, or members of the working and middle classes. The group is defined in part precisely by these exclusions.

The Kennedy administration ended prematurely and tragically in Dallas, Texas, with the president's assassination on November 22, 1963. The horrors of this event were recorded in photographs of the stoic young widow in a blood-soaked skirt, and in the frames of Abraham Zapruder's film which capture the assassination itself. The repeated resurfacing of the latter in the context of debates about the identity of the assassin reminds us that the belief that photography offers incontrovertible evidence, which arose in the nineteenth century, still operates today. But the failure of the film, as an "objective" document, to resolve the debate also reminds us of photography's ambiguity and irresolution. Less ambiguous (because the killer is pictured) is another photograph that records a defining event of the 1960s in terms of the body: Robert Jackson's picture of Jack Ruby shooting Lee Harvey Oswald, Kennedy's accused assassin, in the basement of a Dallas police station on November 24, 1963. Other critical assaults on bodies recorded by photography were the killings of Martin Luther King, Jr., the civil rights leader, of Robert Kennedy, a candidate for the Democratic presidential nomination and brother of the slain president, and of James Meredith, a civil rights marcher.

The war in Vietnam was defined in the United States by the body bag and the body count. The arrival of each body bag marked a political and tactical setback, but more importantly grief and loss for the family and friends of the dead soldier. The body count became a way of keeping score, of going through villages and jungles where battles had taken place, counting the dead from each side and reporting the results to the high command in Washington. There figures were altered to reflect political exigencies, to suggest that the war was going better for the United States than, in fact, it was.

Earlier in the twentieth century governments had learnt to limit the photographic coverage of wars, but during the Vietnam war, the United States government was unable to control coverage of the conflict by photojournalists. The pictures that emerged from the war gave momentum to already existing anti-war sentiments. A famous press photograph, made by Eddie Adams in South Vietnam in 1968, showed the summary execution of a Vietcong suspect by the National Police Chief of South Vietnam (FIG. 71). The photograph graphically documented an event that symbolised the moral failure of the regime the United States supported in South Vietnam. Other photographs showing the destruction of human bodies also turned American public opinion against the war. These included Huynh Cong (Nick) Ut's horrifying image of a naked Vietnamese girl running down a road screaming, trying to escape destruction by napalm. The girl's nude body appears as something vital, essential to continued human life on earth. The United States Army photographer Rob Haeberle's pictures of the My Lai massacre of women and children averred the occurrence of an event many politicians, journalists, and members of the public doubted had happened, just as Lee Miller's photographs had helped attest to the reality of the Holocaust. Color photographs made by Larry Burrows, a British photojournalist killed in battle in Vietnam in 1971, remind us again of the extent to which the Vietnam war was centered on the body, and of the extreme viciousness of guerrilla warfare, which aimed less to capture or kill than to maim the bodies of the opposing forces (FIG. 72).

71. EDDIE ADAMS
(b. 1933) *Brigadier General Nguyen Ngoc Loan, National Police Chief of South Vietnam, executing the suspected leader of a Vietcong commando unit, Saigon, Vietnam, February 1, 1968.*

Eddie Adams's powerful image is one of the many photographs of the 1960s that couched international political and cultural events in terms of the human body.



Political Turmoil and Social Upheaval

The social upheavals in the United States, which accompanied the war in Southeast Asia, likewise centered on and in many ways redefined the body. Borrowing from the sit-ins of the civil rights movement earlier in the decade, members of the anti-war movement fought against military involvement abroad in very physical, although non-violent, ways. Using their bodies, they attempted to block entrances to military bases and federal courthouses where draft boards and military induction centers operated, obstructed traffic in Washington to close down the federal government and, once, encircled (and attempted to levitate!) the Pentagon. The sad results of one such protest appears in a photograph by university student John Filo entitled *Kent State University, Kent, Ohio* (May 4, 1970). It shows a teenager leaning over one of the four student protesters shot and killed by members of the National Guard, called in to quell a demonstration.

Many of the cultural ramifications of the war impinged on the body as well. To show their disrespect for the dominant values of society men of the younger generation grew their hair and beards, while women wore loose-fitting clothes and went bra-less. The counter-culture that emerged was one of action, not of reflection or contemplation. The return to the land, to

72. LARRY BURROWS
(British, 1926-1971)
*At a First-Aid Center c
Operation Prairie, 1968*
Dye-transfer print, 15
23 1/2" (39.1 x 59.7 cm)
Spencer Museum of Art
University of Kansas.

73. THOMAS WEIR
(American, b. 1935)
Renée Oracle 1968-1970
(Nude lying on back in
landscape), 1968.
Cyanotype, 13 x 13" (33 x
33 cm). Spencer Museum of
Art, University of Kansas.



farming and homesteading, meant not just an abandonment of urban, mercantile life but also an embrace of hard, physical labor. The body culture was also reflected in contemporary folk and rock music and in the prevalence of drug use. Music, often carrying a social message, inspired frantic, wild dancing. Marijuana and psychedelic hallucinogens altered and heightened awareness of the body. By sharp contrast to the repressiveness of the 1950s, the body culture of the 1960s produced an atmosphere of sexual freedom, in part due to the easy availability of oral contraceptives. The social agenda of the counter-culture of the late 1960s and early 1970s – “sex and drugs and rock-n-roll” – is

summarized in Thomas Weir's 1968 cyanotype nude *Renée Oracle* (FIG. 73). Weir's female figure is lying in a field of grass, unclothed. The camera, looking up towards her exposed pubic area, suggests masculine desire. Weir, who also made photographs for the jackets of LP records of Janis Joplin and The Grateful Dead, used the cyanotype process (similar to the blue-prints used by architects and engineers) to reduce the natural range of colors to a few abnormally bright, intense hues, suggesting the visual hypersensitivity of a drug-induced euphoria. In using cyanotype, Weir was reviving an older technique, consistent with the counter-culture's turning away from modern technologies in favor of the handmade artefacts of pre- and early industrial society. Similar challenges to modernity, and emphases on handwork, had been mounted by members of the English Arts and Crafts movement and by turn-of-the-century Symbolists. It is ironic that Weir's photograph of the female body as sexually available should have these reverberations of Victorian England.

The widespread cultural ramifications of the student strikes of May 1968 are represented allegorically rather than literally in a photograph from that year made by Jean-François Bauret as part of an advertising campaign for men's briefs (FIG. 74). When the advert appeared in *Le nouvel observateur*, it was the first time a prominent French magazine had run an advert with a nude male model. In choosing to use a male figure, Bauret upsets the cultural assumption (current since at least 1848) that men should not be used to represent ideals that differ significantly from their own subjectivity. Showing a male nude, as opposed to the culturally dominate female, returns this image to an earlier era, that of the post-Revolutionary Neo-classical art of David and Ingres.

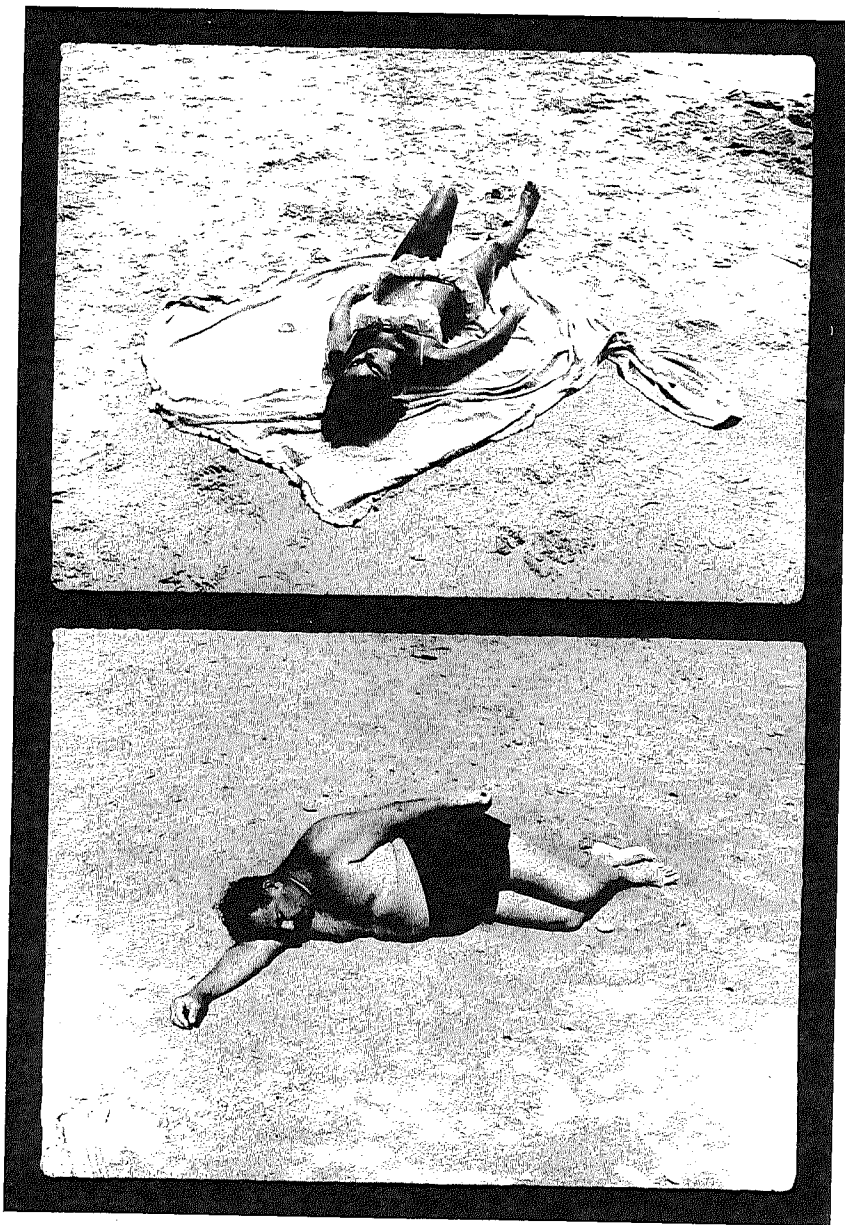
Ray Metzker, an American photographer who had studied with Harry Callahan, also created allegories around the human body that reflected changes in society. Taking from Callahan a formalist interest in what happens by chance in the course of exposing a roll of film, Metzker made photographs in the late 1960s in which he printed two adjoining negatives as a single



The Grateful Dead,
Aoxomoxoa, 1969. Back
cover photo by Thomas Weir

74. JEAN-FRANÇOIS BAURET
*First Telltale Signs that the
French sun may be sinking:
the French Empire as we
Frank Protopos*. From *Esq*
January 1969. Silver prin
10 1/2 x 8 1/4" (26.9 x 21 cm)
Spencer Museum of Art,
University of Kansas.





120 1960-1975: *The Body, Photography, and Art in the Era of Vietnam*

image. One of these, *Couplets: Atlantic City* (FIG. 75), juxtaposes two shots made on the beach at Atlantic City, New Jersey. The surrounding black frame flattens the two images into a single plane, so that the bodies seem to float, hovering like clouds above the earth. By printing the two negatives together, Metzker produces an image that defies our expectations that the body will be oriented to the ground and that a normal gravitational field will exert itself. In perhaps too literal a way, the man in the lower frame seems to have “gotten high.” More symbolically, the body refuses to obey the rules (in this case of gravity and perspective), and acts according to its own wishes and desires.

While the counter-culture of the late 1960s may appear most clearly in works by Weir, Bauret, and Metzker, changes in attitudes towards the body were also explored by photography that used more conventional techniques. A number of photographers working in the late 1960s adapted the methods of photojournalism and reportage to more personal expression. Abandoning the large-format (4 x 5 or 8 x 10 inches) cameras and tripods of earlier eras, they used small cameras which they could wield freely as extensions of their bodies and supplements to their eyes. At an earlier time these photographers would have been photojournalists, but television had made *Life* and other traditional illustrated magazines redundant. As photojournalism became a less viable way to make a living, so it gained some of the non-utilitarian status of art. The best of what would have been photojournalism, albeit of a very subjective type, no longer appeared on the pages of magazines but in museums and artists’ books.

The work of three such photographers – Lee Friedlander, Diane Arbus, and Garry Winogrand – was exhibited in 1967 in the show *New Documents* at the Museum of Modern Art in New York. John Szarkowski, the organizer of the exhibition, noted that what held the work of the three photographers together were “the belief that the commonplace is really worth looking at, and the courage to look at it with a minimum of theorizing.”

Winogrand and Friedlander were called “street photographers.” They abandoned the idyllic space of Weston’s and Adams’s landscapes, and in search of subjects wandered urban streets. Street photographers raised the status of looking, catching off-hand moments without first checking through the viewfinder or even aligning the camera with the horizontal. They practiced an art of the body and not of the mind, and their goal was to “capture” the scene in the very moment they saw it, without contemplation.

75. RAY METZKER
(American, b. 1931)
Couplets: Atlantic City, 1
Silver print, 9 x 6 1/4" (22.5 x 15.8 cm). Spencer Museum of Art, University of Kansas

1960-1975: *The Body, Photography, and Art in the Era of Vietnam*



76. LEE FRIEDLANDER
 American, b. 1934
Topless Wedding in Los Angeles, 1967. From *Esquire*,
 December 1967. Silver print,
 11 3/4 x 12 1/8" (21 x 31.5 cm).
 Spencer Museum of Art,
 University of Kansas.

It was, in fact, just this "here-and-now" quality that legitimized street photography as art within the aesthetics of the 1960s, which held direct, bodily experience as paramount. Street photography shared with Minimalism, Pop art, Happenings, and such experimental artists as the fluxus group not only immediacy, but also a disregard for history, tradition, and anything else that could not be seen or felt. By emphasizing direct experience, artists of the 1960s rejected Abstract Expressionism's concern with non-literal, existential values. Furthermore, by choosing immediacy over history and tradition, these artists also rejected the rationalist arguments used by the American government to justify involvement in Vietnam.

In his photographs Friedlander watches people, himself included, in various public and private spaces. But, unlike photojournalists of the previous generation, he uses the formal language of photography, including reflections, shadows, and the careful structuring of pictorial elements, to distance himself from his subjects. In *Topless Wedding in Los Angeles* (FIG. 76), which appeared in *Esquire* magazine in 1967, Friedlander looks with bemused detachment at a ceremony in which conventional rules of decorum are being flouted. Friedlander's formal distance

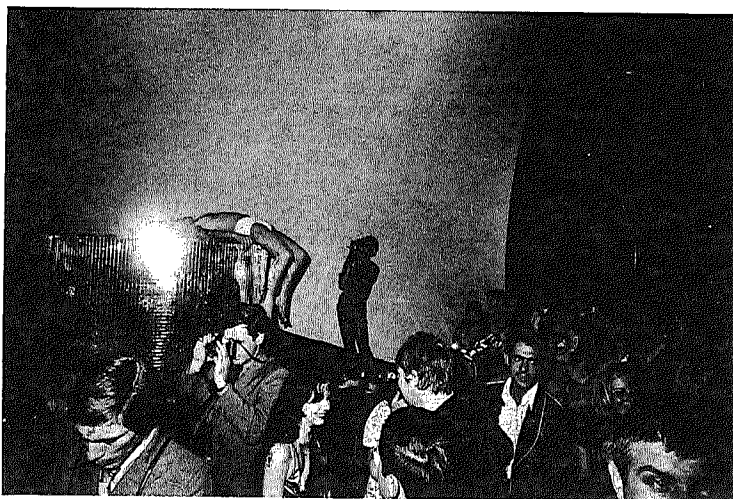
makes this a surprisingly ungendered picture, given its content; as was suggested in the catalogue for an exhibition by *New Document* photographers, Friedlander looks with sympathy and even affection at "the imperfections and the frailties of society," finding there "wonder and fascination and value" which is "no less precious for being irrational."

For Arbus, the commonplace was very often the body itself. Arbus found ordinary and exotic subjects whose special qualities and quirks were manifest in the body, so that for her it was not a case of making pictures whose meaning could only be inferred, but rather of finding subjects that revealed themselves immediately and literally to her camera. Some of the bodies Arbus photographed were unconventional – those of actual circus freaks such as giants and midgets, and of nudists, transvestites, overweight teenagers, and people with learning difficulties (FIG. 77). But to Arbus's camera even the bodies of young suburbanites seemed strange.

Arbus's photographs are less spontaneous than those of Friedlander and Winogrand, who used 35mm cameras to produce long, narrow negatives that seemed symbolic of the dynamic physical action of shooting with such a camera. Arbus made her photographs with a camera that produced negatives

77. DIANE ARBUS
 (American, 1923-1971)
A Family One Evening in a Nudist Camp, 1965. Gelatin-silver print.



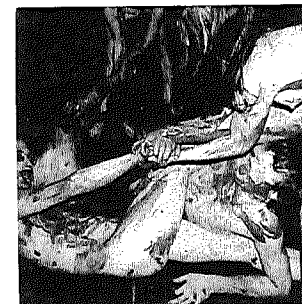
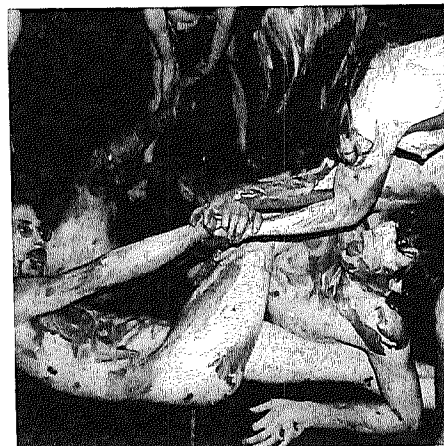


78. JILL KREMENTZ
(American, b. 1940)
Party at the Electric Circus,
1967. From *Esquire*,
December 1967. Silver print,
9 x 13 1/2" (22.7 x 34.4 cm).
Spencer Museum of Art,
University of Kansas.

2 1/4 inches square. This format was more static and classical than that of 35mm photography. Arbus's photographs are similar to early tintype portraits, to the works of Francis Frith and other nineteenth-century expeditionary photographers, and to the taxonomic portraits of August Sander. Arbus chose to present her sitters head-on, centered in the frame. They appeared to be subjected to scientific scrutiny. But her subjects are more ordinary, more accessible, despite their obvious deviations from social norms.

Some photographers documented events that were explicitly of the moment. Jill Krentz's *Party at the Electric Circus* (FIG. 78) shows the kind of public liberation of the body that took place during this period. A very similar hedonistic spirit, but in a totally different environment, is seen in Andy Warhol's *The Performance Group - Dionysus in '69* (FIG. 79), a photograph that records a performance of an updated version of the Dionysus myth. As in Krentz's photograph, nudity abounds and Dionysian pleasures and pains are played out reflecting the new permissiveness of society.

Larry Clark's photographs, like Krentz's and Warhol's, exploit the potential of nudity to shock the old and unify the young. Clark explored aspects of bodies at the fringes of society in two books of photographs. In *Tulsa* (1971), he photographed a group of young drug addicts, documenting their use of needles and guns, and the deaths that resulted. In *Teenage Lust* (FIG. 80),



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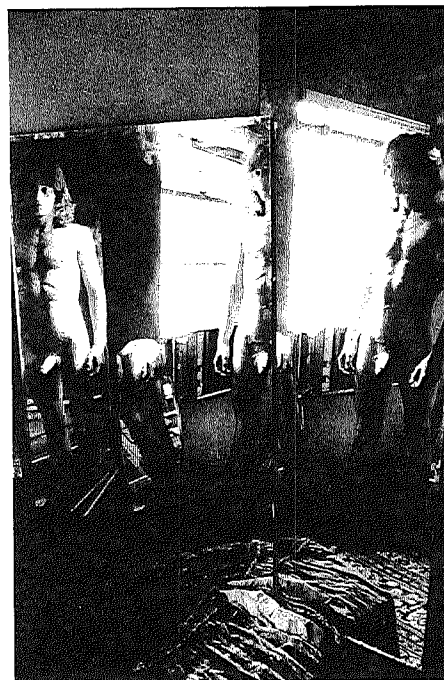
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Above 79. ANDY WARHOL
(American, 1928-1987) *The Performance
Group - Dionysus in '69*, 1969. From *Esquire*,
May 1969. Color print, 3 1/2 x 6" (8.8 x 15.1
cm). Spencer Museum of Art, University of
Kansas.

80. LARRY CLARK
(American, b. 1943) *Oklahoma City*, 1975.
From *Teenage Lust*. Gelatin-silver print.



he photographed as an outsider the sexual activities of teenagers. In some ways Clark, in this latter project, was no different from Lewis Carroll and other nineteenth-century photographers who claimed to document objectively the sexuality of their subjects, but seem instead to project their own sexual fantasies onto their young sitters. The question remains: to what extent is Clark a voyeur, titillating himself and his viewers, and to what extent is he providing insight into the sexual activities of American teenagers of the 1970s?

The government's prosecution of an unpopular war lessened respect for the government and for the established order in general. The social turmoil at home, away from the war itself, manifested itself both in the exploitation of newly won liberties and in the exploration of life's darker sides. The bodily carnage abroad had a very specific impact on the way the living body



81. JEROME LIEBLING
(American, b. 1924) *Cadaver*,
New York City, 1973.
Gelatin-silver print.

A cadaver is more than simply a dead body; it is an embalmed body used for medical studies, able to last many hours in the laboratory without putrefying. For Jerome Liebling, cadavers provided especially gruesome bodily forms, rearranged with a flexibility not unlike the *poupée* made by the photographer Hans Bellmer.

was viewed at home, as has already been noted. It also led some photographers to explore the bodies of the dead and dying. Richard Avedon, better known for his fashion work, photographed the deteriorating body and gradual death of his father from cancer. The body is central to the work of Jerome Liebling who early in his career produced a series of photographs of the slaughter of cattle for the meat-packing industry, and more recently photographed dead bodies in New York City morgues (FIG. 81). His cadavers are especially gruesome; they are not the bodies of the young or the healthy or even the recently dead. Rather, they seem to be the unclaimed bodies of the very old and the very poor, people who lived and died at the fringes of society, without the care of family or friends.

The body was also taking on a new importance in art in general. In the work of the Abstract Expressionists of the late 1940s and early 1950s, especially those classified as "action painters," the body left behind marks of its actions and gestures in the form of exaggerated brushwork. In the art of the period that followed, the body was present in a much more literal, concrete way. The Pop art of Roy Lichtenstein, James Rosenquist, Andy Warhol, and Tom Wesselman appropriated literal renderings of the body from comics, advertising, and news photographs, where they had already been mediated – that is to say, subjected to controlling ideological forces. Art of the early 1960s questioned the art object itself, and often conflated performance and conceptual art with more traditional subjects. Even Minimalist art, which can seem so impersonal, sometimes involved the human body in very visceral ways. Robert Morris's *I-Box*, of 1962, was a small, shallow wooden box, with a door cut into it in the shape of the letter *I*. The *I-Box* invited viewers' active, physical participation, requiring them to open the box, which then revealed another body: that of the artist, in a full-length, frontal nude photograph.

The Feminist Politics of Performance and Body Art

After Vietnam, the United States went through a real identity crisis, and experienced a period of self-doubt. Artists moved away from the commercial, public imagery found in the art of the 1960s (in Pop art, for example) to a much more subjective, inward-looking art. Also in the 1970s, works of art are typically less refined than the pristine, carefully finished art of the 1960s; certainly this relates to the influence of conceptual art, where the

idea took precedence and where the finished art object was de-emphasized.

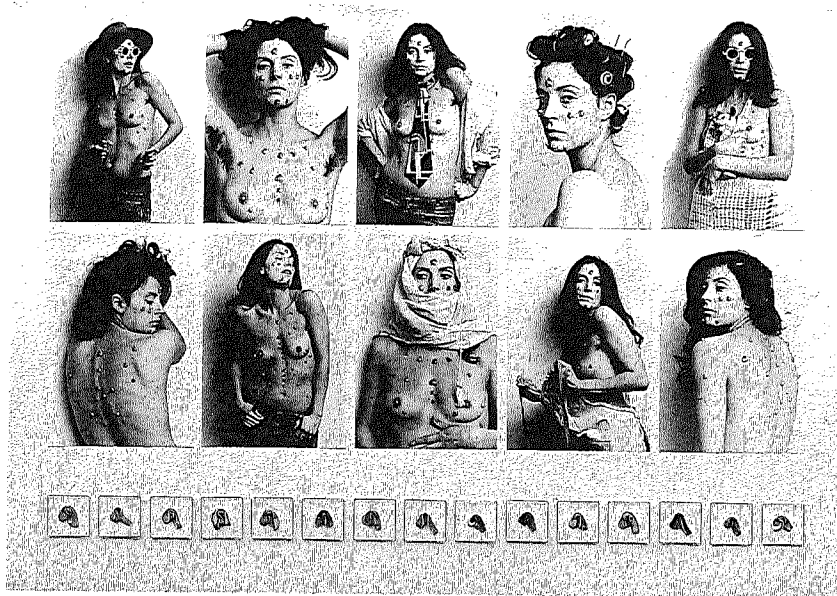
The importance of the women's movement in the 1970s to art of that period (and later) cannot be underestimated. Despite social movements and the sexual liberation of the 1960s, the role of women and their objectification in art remained unchanged, even at the very end of that decade (a fact to which Weir's photograph attests). It was only in the 1970s, partially under the impetus of the civil rights and anti-war movements, that a women's movement emerged. For the first time, increasingly large numbers of women came to the fore in the art world, and were influential to the kind of work produced by men both in terms of content and media. Women artists sought out and pioneered new media, such as performance, body, and video art which, unlike traditional media (painting, sculpture), were not associated with the male-dominated artistic tradition. By using their own bodies as medium and subject, women artists sought to gain literal and figurative control over their bodies, exploring directly (even viscerally) the uniquely female gendered experience which they felt artists had previously ignored. Spurred on by innovations made by women, some male artists also began to consider the roles their own (male) bodies played in the production of social values.

The relationship of photography to body and performance art is ambiguous. For the most part, performances were intended to be experienced live and in real time, however photography played a key role in documenting these events. These photographs have with time come to stand in for the performances themselves. Moreover, the fact that performances were documented through as ordinary and cheap a medium as photography, and through photographs that seemed to be made in an off-hand, casual way, strengthened the argument that performance art eroded the hierarchies traditionally separating art from life. Such is the case with a photograph documenting Carolee Schneemann's 1975 performance, *Interior Scroll* (FIG. 82). The photograph, like the performance itself, represents aspects of the female body that social convention has rendered invisible and unspeakable. In pulling a scroll from her vagina, Schneemann aggressively asserts her gender in a way consistent with the feminism of the 1970s.

Hannah Wilke used her own body to produce photographs that, like the performance art of Schneemann, centered on the politics of the female body. In photographs made from the early 1970s until her death in 1993, she was concerned with the female



82. CAROLEE SCHNEEMANN
(American, b. 1939) *Interior Scroll*, 1975. Photographer's collection.

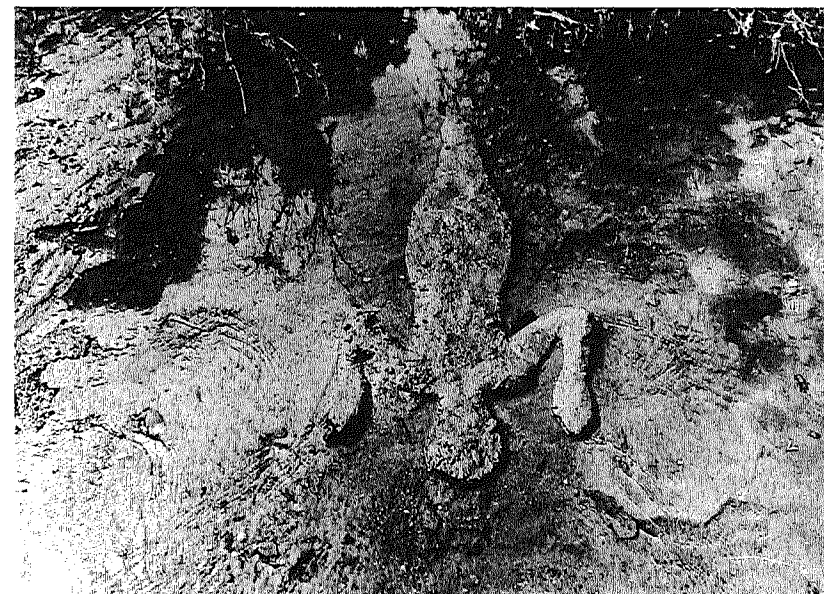


83. HANNAH WILKE
(American 1940-1993) *S.O.S. Stratification Object Series*, 1974-1982. From a series originally made for S.O.S. Mastication Box and used in an exhibition performance at The ClockTower, New York, 1 January 1975. 10 gelatin-silver prints with 15 chewing-gum sculptures in plexiglass cases mounted on ragboard, 40½ x 58" framed (102.8 x 147.3 cm). Ronald Feldman Fine Arts, New York.

body's representation in the media and in art. Wilke's work appeared most frequently as lithographed posters or in books and magazines. It parodies the narcissism conventionally attributed to women, exaggerating it as a form of masquerade.

In her early work Wilke combined a form of body and performance art when she photographed her body after covering it with small pieces of chewed chewing-gum, folded to suggest female genitalia (FIG. 83). This process gave physical and visual form to the psychological fetishization of the female body under the male gaze. Wilke used the chewing-gum shapes strategically: as a masquerade that allowed her to escape male scrutiny, and as a psychological means to undo the repression upon which fetishization depends. Similarly, in the later 1970s and early 1980s, Wilke made photographs of her own body, frequently nude, which she then captioned to challenge the viewer to rethink the effects of conventionalized representation on both the female body and on viewers of both sexes. Wilke's final project was to photograph her body during the two years of lymphomatic cancer that killed her.

A similarly tactile sense of women's bodies is seen in the body art, site-specific earthworks, and performance art of Ana



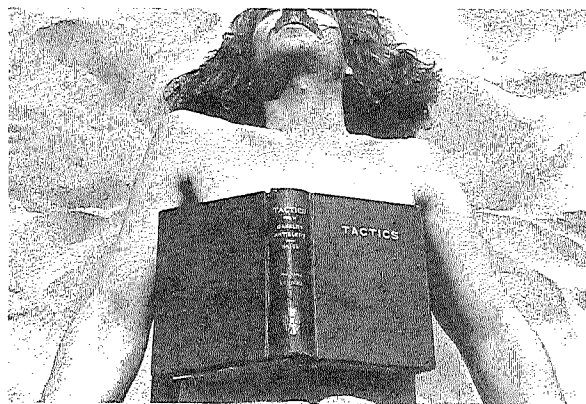
Mendieta. Mendieta uses the traditions of *santería* (a cultural mix of the religions of Africa and America, widespread in her native Cuba) as a means of connecting her body with basic natural substances such as blood and earth. In the *Siluetas* series (FIG. 84), executed in Mexico and Iowa between 1973 and 1980, she photographed her body in natural settings, covered with natural materials (mud, blood, and wild flowers); in some works in the series she omitted the presence of her own body and created replicas of its form with grass, charred wood, or earth (FIG. 84). These works are ephemeral and suggest, in their dissolution of physical and temporal boundaries, considerations of death and spirituality.

The work of Schneeman, Wilke, and Mendieta suggests a primal relationship of the body and elements that might seem germane only to women. However, there were also male artists of the 1970s who explored the relationship of their bodies to natural elements. Dennis Oppenheim made his body the passive receptor of the sun's rays, which outlined on his flesh a book held on his chest (FIG. 85). Dieter Appelt covered his body in mud, which when dry immobilized him, thus destroying one aspect of the power that defined it as male (FIG. 1).

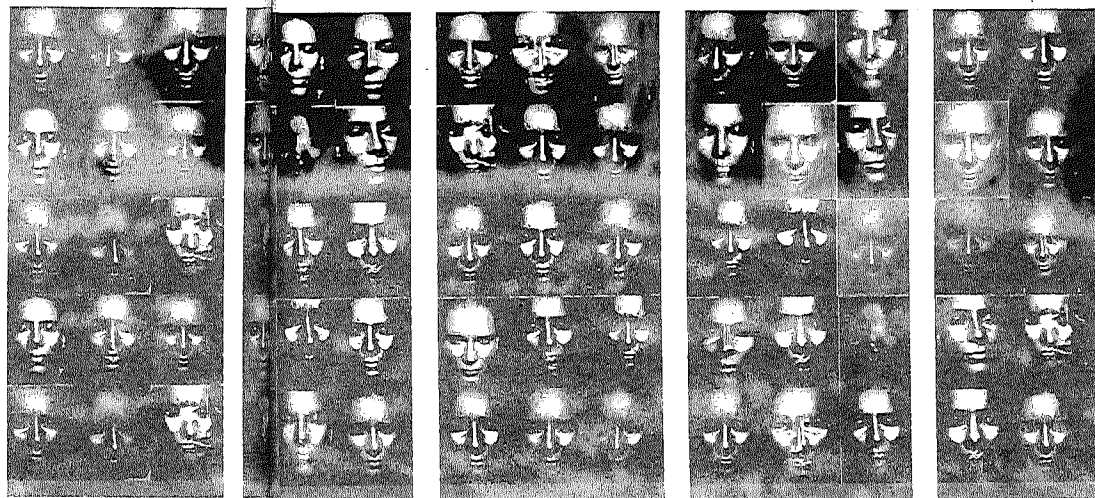
84. ANA MENDIETA
(Cuban, active United States 1948-1985)
Untitled. From the series *Siluetas* (*Silhouette*), 1978. Gelatin-silver print, 11½ x 14" (28.5 x 35.5 cm). Spencer Museum of Art, University of Kansas.

86. KATHARINA SIEVERDING
(Czechoslovakian, b. 1944) *Die Sonne un
mitternacht schauen* (To look at the sun at
midnight), 1988. Five color photographs, acrylic,
steel, 9' x 21'3" (2.7 x 6.4 m) overall.

85. DENNIS OPPENHEIM
(American, b. 1938)
*Reading Position for Second
Degree Burn, Stages 1 and 2*,
1970. 7' 1" x 5' (2.1 x 1.5 m).



READING POSITION FOR SECOND DEGREE BURN
Stage 1: Elong 21" book, skin, solar energy.
Exposure 11min 2 hours, down beach, 1970.



Katherine Sieverding, like Wilke, parodied narcissism as she explored ways to represent her own body, yet evade the male gaze. In work that she began in the early 1970s, she photographed her own heavily made-up face, producing both color and black-and-white photographs in which the contrasting tones of the pictures emphasize the artificial, mask-like quality cosmetics give to the face (FIG. 86).

Other feminist photography of the period is concerned with questions of gender, sexual orientation, and race, the reconsideration of photography itself, and the association of the body with work, and with other social affairs. Martha Rosler explores the politics of representing the body in works such as the series *Bringing the War Home: House Beautiful*, from 1969–1971 (FIG. 69). In this she drew attention to two arenas of resistance in which representation is integrally tied to issues of power – the anti-war movement and feminism – by collaging images of the war in Vietnam over pictures of women taken from cosmetics advertisements. Social issues remained central to Rosler's later works as well. In *The Bowery: in two inadequate descriptive systems* of c. 1981, Rosler explores homelessness and public drunkenness in the area of the Lower East Side of Manhattan known as the Bowery. She is not concerned with documenting homelessness or alcoholism; rather, she is interested in how words and images define reality as “social problems.” She undermines the pose of objectivity in “find-a-bum” photography (the descen-

dant of the Depression photography of Lange and others), in which photographs confirm suspected realities rather than analyzing them and the power relationships that create them. By juxtaposing words and images, Rosler suggests that visual description is as subjective as the verbal.

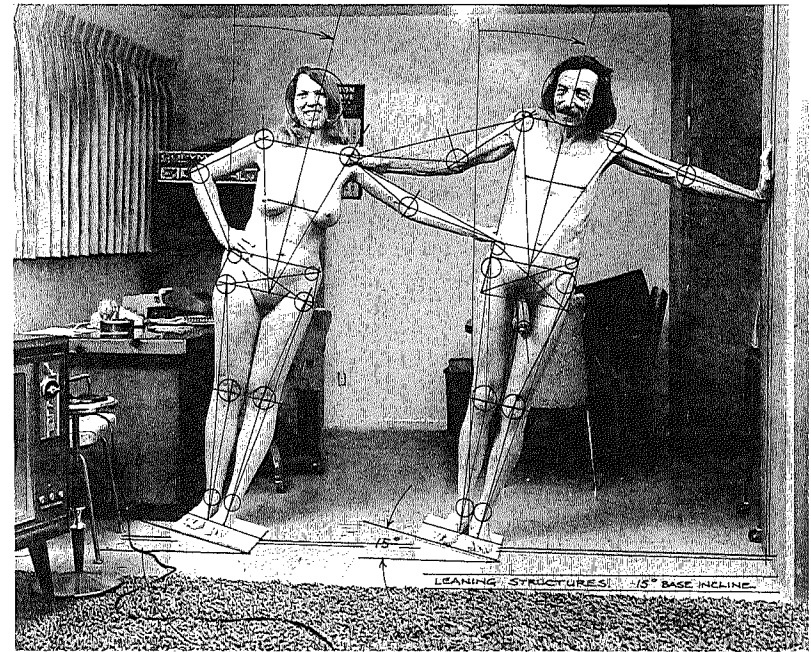


87. JOSEPH BEUYS
(German, 1921-1986)
How to Explain Pictures to a Dead Hare, 1965-1970.
Photograph by Ute Klophaus.

Photography also played a central role in the 1970s performance art of the German artist Joseph Beuys. Beuys realized early on that actual performances would be viewed by a very limited audience, which was at odds with his desire that art and creative actions be integrated with life itself. He always made sure that a photographer was present at his performances, recording and documenting his actions, and in order to reach a wider audience, he expanded the traditional idea of the limited edition in graphic art to produce inexpensive editions of a wide variety of objects - including, but not limited to, photographs - related to his performances (FIG. 87). Recognizing the centrality of himself and his ideas to his performances, Beuys would affix his own signature to photographs of them, even though the photographs had been made by someone else. For Beuys, the making of the photographic record was an important part of the performance itself.

It was a small step from photographing actual, live performances to staging performances exclusively to be photographed, with no audience. The American artist Robert Cumming photographed *tableaux* that seem to be excerpts from longer performances. In *Leaning Structures* (FIG. 88), Cumming functions not only as a conceptual artist, but also as a kind of engineer, who realigns and fixes the body. He jokes with photography, acknowledging that this is a set-up. The fact that viewers recognize the staging that made it possible is part of the work itself. He also keeps in the finished piece its low-budget origins, something he shares with other early performance artists. The work does not try to hide the efforts that went into its making, but (this is especially true of *Leaning Structures*) seeks to reveal its origins and deconstruct all illusionism.

Duane Michals also staged scenes exclusively for the camera. Unlike *Leaning Structures*, which only implies that the performance continued beyond the photographic exposure, Michals's works constitute series of photographs that establish extended narratives (FIG. 89). As serial narratives, these works resist the Modernist demand that art be precious and autonomous, and the



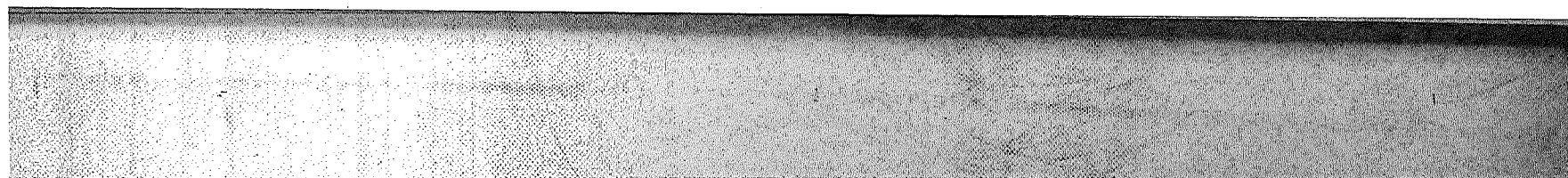
88. ROBERT CUMMING
(American, b. 1943)
Leaning Structures, 197
Gelatin-silver print.

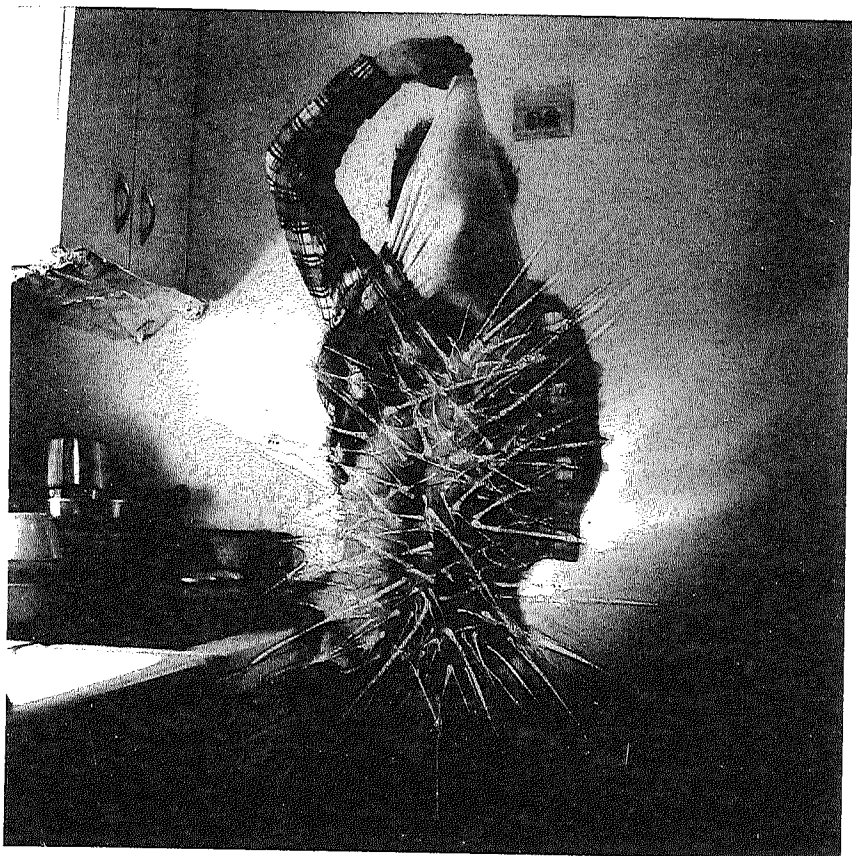
use of one picture next to another in the series reminds us that photographs are easily and cheaply produced.

Another kind of performance takes place in the photography of the British artist Richard Long (FIG. 2). Long suggests his body in photographs where it is in fact not visible; and he does so by showing the results of programs of action he had set for it in long walks in the countryside. Long's photographs frequently show only a single scene from a walk and are captioned with information that describes with scientific coolness its route and length. In this way his walks become meditations on the inter-relatedness of time and distance and this sense of duration, the time necessary for covering a given distance, links Long's work to the body. Long's pieces in which he performs actions as he walks, such as moving rocks onto his path at regular intervals, comment upon the impact the human body has had on the land. As they are labeled with the time of the walk's duration, Long's works thus include the actualized potential of the human body for movement. A "three days' walk" is a real, kinesthetic measure, one that we can experience or estimate. His photography is



89. DUANE MICHALS
(American, b. 1919)
Plate 4 from the
7-print series *Fallen Angel*,
published in 1965





90. LUCAS SAMARAS
(American, b. Greece, 1936)
Photo-Transformation,
6/13/74. Color instant print
(manipulated) 3 1/8 x 3 1/8 "
(7.9 x 7.9 cm) The Museum
of Modern Art, New York.

linked to Great Britain, a country in which walks and the depiction of landscape are part of the romantic tradition, and a country small enough to seem to exist, even at the end of the twentieth century, on a human, bodily scale. There is also a suggestion in his work of social class – of persons comfortable in the countryside, with access to it and the time and the money to explore it.

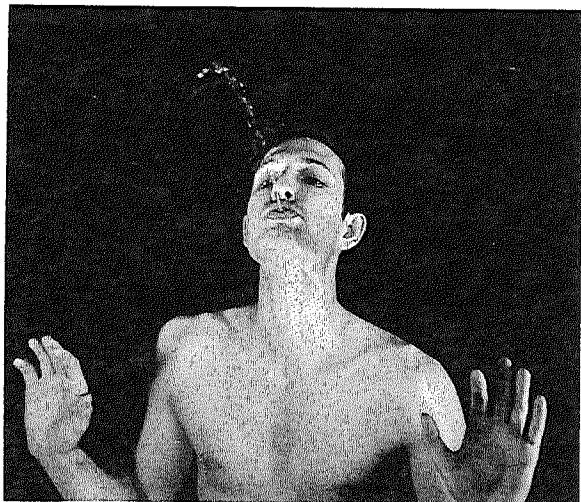
Some of the photography derived from performance art anticipated the feminist notion of the masquerade. Lucas Samaras and Arnulf Rainer, like Egon Schiele earlier in the century, perform for the camera and use it to enact a temporary self. In his *Photo-Transformations* of the mid-1970s, Samaras photographed himself and others with Polaroid sx-70 film, which he

manipulates with pressure and heat to alter shapes and colors and produce anti-naturalistic results (FIG. 90). Samaras's *Photo-Transformations* erase the art/life dichotomy; they are shot in his small New York City apartment, not in a studio, and the details of the photographer's private life encroach upon his art. The set-up of the photographs is simple: one imagines a camera on a basic tripod, only a few feet away from the subject. Despite their manipulation, Samaras's photographs are simple compositions. In this regard they hark back to the earliest photographic portraits and to photographs for police surveillance. Arnulf Rainer, an Austrian artist, does something similar in his *Two Flames (Body Language)* (FIG. 91). He manipulates his photographs both to erase and erode claims to "documentary" truthfulness. His first evasion of the camera's eye is to act in front of it, rather than pretend (as we do in the making of family snapshots) that he is being natural before the camera. His second evasion is to mark the surface of the printed photograph, thus transgressing Mod-

91. ARNULF RAINER
(Austrian, b. 1929)
*Two Flames (Body
Language)*, 1973. Oil o
gelatin-silver print. Tate
Gallery, London.



1960-1975: *The Body, Photography, and Art in the Era of Vietnam*



92. BRUCE NAUMAN
 American, b. 1941
Self-Portrait as a Fountain,
 1966-1967. Color-coupler
 print, 19 3/4 x 22 3/4" (50.1 x
 57.7 cm). Leo Castelli
 Gallery, New York.

ernist tenets of the separation of art and photography, and also defacing the glossy surface that early twentieth-century Modernists, like Weston and Stieglitz, so admired.

The works of Beuys, Cumming, Michals, Long, Samaras, and Rainer may not address masculinity with the same self-consciousness with which *Interior Scroll* addresses femininity, but they are still gendered. The expressiveness of Samaras and Rainer, the pseudo-science of Cumming, the authorial voice of Michals all suggest conventionalized notions of male mastery, while Long's walking pieces evoke conventional masculine qualities of physicality, exploration, quantification, and conquest. Other male artists have worked more self-consciously in the area where performance art, photography, and the gendered body overlap. Vito Acconci, Bruce Nauman, and Jurgen Klauke performed for the camera, manipulating not the photograph, as Samaras and Rainer did, but their actual bodies. Acconci, in *Conversion 2*, of 1971, hides his penis between his legs. Nauman, in *Self-Portrait as a Fountain* (FIG. 92), spews liquid from his mouth, making his body refer to one of the traditional motifs of sculpture as well as to one of the major monuments of early Modernism, Marcel Duchamp's *Fountain* (1917), which was an ordinary urinal signed and placed within an art gallery. At the same time that Nauman's body is elevated as a whole to the status of art, it is also demeaned. Lips, teeth, and tongue are



93. JURGEN KLAUKE
 (German, b. 1934).
 From the series
Physiognomien (1972-1973).
 24 x 18" (60.9 x 45.7 cm).

removed from the production of speech, instead being made to resemble orifices used to eliminate bodily waste. In the action of spewing forth, Nauman enacts other male activities, including urination and ejaculation. Klauke, in photographs from 1972 and 1973, dressed as a woman but left his hairy chest visible (FIG. 93), questioning conventional definitions of gender and masculinity. Rather than make pictures in which he could "pass" as a woman, Klauke included signs that marked him as masculine; in this way he explored the representational and psychological spaces at the intersection of male and female gender.