

The Renaissance Society at
the University of Chicago

Current,
Faller,
&
la Zar

February 22 – April 1, 1972

Three Photographers
from the Southwest

Introduction

Historically, the idiom of landscape photography has held different meanings for photographers. Early practitioners were dominated by strictly topographic intentions. A photograph was considered worthless unless it incorporated a ruin, landmark or artifact of great historic importance. The resulting photographic document was perceived as a surrogate for the object photographed. The mediumistic nature of this record was completely overlooked.

Photography has long since escaped this status as a surrogate-maker and has emerged as a vehicle for personal expression. Now photography is acknowledged as the printmaking process it is. The photographic print, issued in limited editions, like etchings or lithographs, is seen as a distinct object removed from the reality of its subject and as a stimulus for a new set of responses. An awareness that all photography, even the most realistic, is highly abstract no longer confuses photographic vision with optical vision.

Although landscape photography does not exist in isolation from other categories of photographic work, this exhibition of photographs by William Current, Richard Faller, and Arthur LaZar takes as its point of departure the landscape of the American Southwest. The uniformity of subject matter acts as a control factor for the observation of marked stylistic differences. There are, however, several common denominators. These photographers are impeccable technicians, possessing complete control over the quality of the final print. A great sensitivity for the rendering of light and space is observed. Their work shares certain visual preoccupations with that of Edward Weston and Alfred Stieglitz without being pictorially derivative. This affinity is not a vicarious one, but is achieved through direct experience and love of the craft of photography. The cumulative effect of these photographs quiets the mind.

These photographers share a dominant concern: to extend landscape photography to make a more encompassing statement about man and his environment. Their approach is patient and straightforward, foregoing the popular manipulative techniques for the elegance of a disciplined, traditional approach. The result is much more than mere decoration while avoiding at the same time heavy-handed symbolism with its attendant distortion and misrepresentation. Ultimately the photographs speak more eloquently for themselves than anything that may be said about them.

Marie Czach
Assistant Curator of Photography
Art Institute of Chicago

William Current



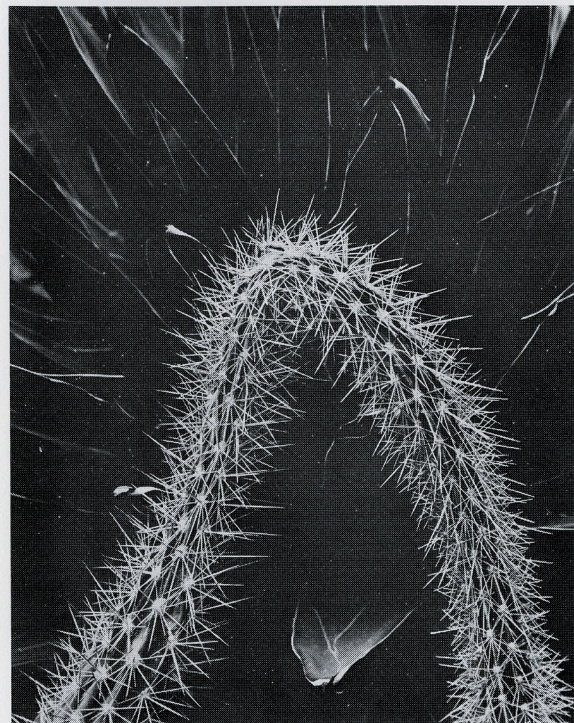
William R. Current was born in Pasadena, California in 1923 and attended the Art Center School in Los Angeles (1948, 1949). His work has appeared in national magazines and has been exhibited at the Museum of Modern Art, at the George Eastman House and in Rochester, New York and in Santa Fe, New Mexico. A one-man exhibition of Current's work, organized by Hugh Edwards, Curator of Photography, was shown at the Art Institute of Chicago from March 20 through May 16, 1965. Current received a Guggenheim Fellowship in 1964 for photographic studies of prehistoric dwelling sites in the American Southwest.

Richard Faller



Richard Faller was born in Boston, Massachusetts in 1941. He attended Boston University and the Philadelphia Museum College of Art and studied photography with Minor White (1963-64). Since 1964 he had had 8 one-man exhibitions of his work and has participated in 21 group exhibitions including "Photography USA" (DeCordova Museum, 1967) and "Photography as Printmaking" (Museum of Modern Art, 1968). His work is represented in three museum collections: Museum of Modern Art, Philadelphia Museum of Art and the Art Institute of Chicago. Faller was appointed Artist-In-Residence at the Roswell Museum and Art Center effective June, 1972.

Arthur LaZar



Arthur LaZar was born in Albuquerque, New Mexico in 1940. Inspired at the age of twenty by the photographs of Stieglitz and Weston, Arthur LaZar set out to photograph the landscape and architecture of the Southwest. He has studied with Minor White and under his influence continued to explore with personal imagery the vitality and forces of the physical landscape, the relationship of man to his environment. He has taught workshops and participated in numerous group exhibitions. His work is represented in three museum collections: Philadelphia Museum of Art, George Eastman House and the Art Institute of Chicago. LaZar is currently Photographer and Assistant to the Director, Public Service and Advertising, Public Service Company of New Mexico.

William Current

- 1.-35. Series of 35 prints forming a complete series on Point Lobos, California, Lent by the photographer.
36. *Kayenta No. 17*, Lent by the Art Institute of Chicago.
37. *Canyon de Chelly No. 1*, Lent by the Art Institute of Chicago.
38. *Canyon de Chelly No. 6*, Lent by the Art Institute of Chicago.
39. *Canyon de Chelly No. 8*, Lent by the Art Institute of Chicago.
40. *Mesa Verde No. 4*, Lent by the Art Institute of Chicago.
41. *Chaco Canyon No. 6*, Lent by the Art Institute of Chicago.
42. *Chaco Canyon No. 12*, Lent by the Art Institute of Chicago.
43. *River Rocks, New Mexico*, Lent by the Art Institute of Chicago.
44. *River Rocks, New Mexico*, Lent by the Art Institute of Chicago.
45. *Fall Trees, New Mexico*, Lent by the Art Institute of Chicago.
46. *Fall Trees, New Mexico*, Lent by the Art Institute of Chicago.
47. *Fall Trees, New Mexico*, Lent by the Art Institute of Chicago.

Richard Faller

1. *Trees on Hillside*, 1966, Lent by the Art Institute of Chicago.
2. *Red Maples*, 1966, Lent by the Art Institute of Chicago.
3. *Plowed Field*, 1966, Lent by the Art Institute of Chicago.
4. *Dunes, Wingaersheek*, 1967, Lent by the Art Institute of Chicago.
5. *Wingaersheek No. 1*, 1969, Lent by the Art Institute of Chicago.
6. *Tree and Waterfall. Grimes Glen, New York*, Lent by the Art Institute of Chicago.
7. *Arnold Arboretum, Winter*, Lent by the Art Institute of Chicago.
8. *Acoma Staircase*, Lent by the photographer.
9. *Graveyard, Tao's Pueblo*, Lent by the photographer.
10. *Bitter Lake Marsh*, Lent by the photographer.
11. *Gilla Cliff Dwellings*, Lent by the photographer.
12. *White Sands*, Lent by the photographer.
13. *Point Lobos Trees*, Lent by the photographer.
14. *Toadstools*, Lent by the photographer.
15. *Ranches de Taos Church No. 1*, Lent by the photographer.
16. *Ranches de Taos Church No. 2*, Lent by the photographer.
17. *Ranches de Taos Church No. 3*, Lent by the photographer.
18. *Utton Residence, Corralles, New Mexico*, Lent by the photographer.
19. *Church, Golden, New Mexico*, Lent by the photographer.
20. *San Miguel Mission*, Lent by the photographer.
21. *Detail - San Miguel Mission*, Lent by the photographer.
22. *Buttress and Balcony - Acoma Church*, Lent by the photographer.
23. *Rio Grande*, Lent by the photographer.
24. *Rock Form - Point Lobos*, Lent by the photographer.
25. *Ponderosa - Gila Wilderness Area*, Lent by the photographer.
26. *Redwoods*, Lent by the Photographer.
27. *City of Rocks No. 1*, Lent by the photographer.
28. *City of Rocks No. 2*, Lent by the Photographer.
29. *City of Rocks*, Lent by the photographer.
30. *Bitter Lake*, Lent by the photographer.
31. *Saguaro Forest - Arizona*, Lent by the photographer.
32. *Abo Monument No. 1*, Lent by the photographer.
33. *Gran Quivira National Monument, Nave Wall*, Let by the photographer.
34. *Death Valley No. 1*, Lent by the photographer.
35. *Death Valley No. 2, from Zabriskie Point*, Lent by the photographer.
36. *Death Valley, Landslide*, Lent by the photographer.
37. *Painted Desert No. 1*, Lent by the photographer.
38. *Painted Desert No. 3*, Lent by the photographer.
39. *Painted Desert No. 4*, Lent by the photographer.

Arthur LaZar

1. *New Mexico*, 1970, Lent by the Art Institute of Chicago.
2. *New Mexico*, 1970, Lent by the Art Institute of Chicago.
3. *Maine*, 1969, Lent by the Art Institute of Chicago.
4. *New Mexico*, 1970, Lent by the Art Institute of Chicago.
5. *Utah*, 1969, Lent by the Art Institute of Chicago.
6. *Utah*, 1969, Lent by the Art Institute of Chicago.
7. *Utah*, 1969, Lent by the Art Institute of Chicago.
8. *Point Lobos, California*, 1969, Lent by the Art Institute of Chicago.
9. *New Mexico*, 1970, Lent by the Art Institute of Chicago.
10. *New Mexico*, 1969, Lent by the Art Institute of Chicago.
11. *New Mexico*, 1969, Lent by the Art Institute of Chicago.
12. *New Mexico*, 1970, Lent by the Art Institute of Chicago.
13. *Hyde Park, Santa Fe, New Mexico*, 1964, Lent by the Art Institute of Chicago.
14. *San Francisco, California*, 1965, Lent by the Art Institute of Chicago.
15. *Jane, New Mexico*, 1970, Lent by the photographer.
16. *Bob and Sheri Brown, San Francisco*, 1967, Lent by the photographer.
17. *Minor White, Utah*, 1967, Lent by the photographer.
18. *Sulfur Creek, Utah*, 1968, Lent by the photographer.
19. *Burnt Tree, New Mexico*, 1966, Lent by the photographer.
20. *Aspens, New Mexico*, 1968, Lent by the photographer.
21. *Clouds, New Mexico*, 1971, Lent by the photographer.
22. *Cottonwood Trunk, New Mexico*, 1971, Lent by the photographer.
23. *Poplars, New Mexico*, 1971, Lent by the photographer.
24. *Independence Path, Colorado*, 1971, Lent by the photographer.
25. *Adobe Buttress, Isleta Pueblo, New Mexico*, 1969, Lent by the photographer.
26. *Trees and Adobe Wall, New Mexico*, 1971, Lent by the photographer.
27. *Anasazi Pots, Arizona*, 1971, Lent by the photographer.
28. *Capitol Gorge, Utah*, 1967, Lent by the photographer.
29. *Mud Flat, Utah*, 1967, Lent by the photographer.
30. *Lava Formation, New Mexico*, 1971, Lent by the photographer.
31. *Mud Flat, Utah*, 1966, Lent by the photographer.
32. *Calf Creek Falls, Utah*, 1971, Lent by the photographer.
33. *Birch Trunks, Massachusetts*, 1965, Lent by the photographer.
34. *Succulence, New Mexico*, 1970, Lent by the photographer.
35. *Rhyolite Formation, New Mexico*, 1970, Lent by the photographer.
36. *Main Coast*, 1969, Lent by the photographer.

All photographic reproductions courtesy of the Art Institute of Chicago.

Marie Czach, Assistant Curator at the Art Institute of Chicago, will speak on the exhibit in the gallery on Friday, March 10 at 2:00 P.M., Goodspeed 108, 1010 East 59th Street, Chicago, Illinois