

# AFTERIMAGE

VOL. 31. 5

MARCH/APRIL 2004

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## EDITORIAL

One year, six issues. I hope that I am getting a better understanding of what should, and can be done with this magazine. It is another of those areas where one tries and works at improving form and content, daily operations, hoping to reduce the gap between "should" and "can." The fact that time and efficiency should not get in the way of rigor, professionalism, and quality is something of which I have been rightfully reminded. In the end, editors have to make decisions; I have always tried to make them in what I thought was the best interest of the parties involved. Surprise! Not everyone shares my, or our team's point of view. Two examples for which I can only apologize have been Blaise Tobia and the estate of Diane Arbus, both in *Afterimage* Vol. 31 #3 (Nov./Dec. 2003). In the first case, we had agreed to publish an essay by Joseph Gregory on Mr. Tobia's work. We had only got space for so many images to illustrate the points made by the author, and wanted to show as much as we could for our readers. In order to show as many images as possible, and because the same photographs were repeatedly used in various triptychs described in the essay, I made the choice of separating the images in order to show them all, letting the reader reassemble them as they read. Wrong! Blaise Tobia was rather shocked by the result, and let it be known; a reaction that, as a photographer, I can easily empathize with. As an editor, my approach is that this is not a gallery; we have limited capabilities in terms of reproduction, and this was mainly about the text Mr. Gregory had written. It was his style and the content of his essay that had really triggered my interest. In the second case, we had the negligence of using some of Diane Arbus's images to illustrate a review of two recent shows and books dedicated to her work, and not mentioning, under each image, that the copyright of these images belonged to the estate of Diane Arbus. Wrong. A somewhat hyperbolic letter of the estate's lawyer, Mr. Pelosi, reminded us that it was "wrong." If the two plaintiffs agree, we will publish their letters and let you express yourselves on these issues. As for me, I swear that I have learnt from these two cases, and I sincerely thank both Mr. Tobia and Mr. Pelosi, a.k.a. the estate of Diane Arbus, to help us understand how we should work (and can), as well as get a better knowledge of whom we are working with.

Now on a positive note, it is this magazine's role and function to be a broad and inclusive space of dialogue and exchange; we have tried to keep our readers informed of not only what is happening here in the United States but around the world. Very few magazines, here or abroad, do it to the extent we do it. I do not think there has been one issue that I have supervised in the past year without text or images coming from outside this country, side by side with American work. I have tried to give as much support as I could to fields outside of photography, as I may not be as knowledgeable in these areas. I still need more submissions of both artwork and texts in film, video and new media, as I am only slowly building a database of contacts.

An area that we would like to see develop is one of more exchanges, back and forth, between *Afterimage* and you, our readers, "our friends, our brothers," and

between readers via this magazine. So far, Bill Arnold, and Sarah Caylor have joined me, allowing *Afterimage* to present its readers with two different points of view on the same shows. In this issue (p.4), we are publishing a long and detailed critical analysis that A. D. Coleman sent us on the article we published in the last issue on copyright and moral right. We are grateful to Mr. Coleman for spending his time for us (staff and readers), and sharing his experience in the field. We also encourage every one of you to do so in any area you think you might help us or inform other readers. Criticism, when it is positive, and when it suggests solutions, will always be warmly welcome.

In this issue, you will find news about photography in Canada. What do most of us know of the state of photography north of the US border? Do we really think that Canadian photographers are "faking death"? This is the title of the show and book by Penny Cousineau-Levine that Dr. Peter Wollheim has reviewed for us, providing extensive background to his analysis so that Canadian photography will not be limited to Jeff Wall anymore (yes, by the way, Jeff Wall is Canadian, and so are Robert Bourdeau, Edward Burtynsky, Genevieve Cadieux, Raymonde April, Lynne Cohen, Charles Gagnon, to name a few...). On the home front, photography preceded spring in New York with the Photography Show, an annual event orchestrated by the Association of International Photographic Art Dealers. This issue is also laden with an unusual number of book and show reviews. The winter we have had here in the US must have generated time for more reading, and we are all looking forward to leaving our homes, seeing more work, and producing new work. *Afterimage* is trying to be here for you and help you make choices. We also thought that we would continue our series of interviews in order to extend an archive started long ago by my predecessors of what artists, critics, educators have to say about their works and their fields of expertise. Mark Osterman's show in New York and the fact that he lives in Rochester, works at the George Eastman House, and has become a reference in his field, led us to the interview that you will read pp. 5-7.

Our next issue (Vol. 31 #6) will be dedicated to the theme of War Photography. We have been accumulating books on the topic and a few shows are opening around the country as we speak. Thence, this is a call for entries on the subject, as we would like as many angles to it as possible. Two major events are also taking place in March that require as much scrutiny as possible. Fotofest in Houston (TX) begins on March 12 and will last for a month; the Society for Photographic Education is holding its 41st annual national conference in Newport (RI) from March 25 until March 28. And please, take the time to fill out our on-line survey (a link is available at <http://www.vsw.org/afterimage>) so that we can publish some reliable results in our next issue.

BRUNO CHALIFOUR



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*Afterimage* provides a forum for the discussion and analysis of photography, independent film and video, alternative publishing, multi-media, and related fields.

*Afterimage* (ISSN #03007472) March/April, Vol. 31, no. 5.

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*Afterimage* is published bimonthly (July/Aug., Sept./Oct., Nov./Dec., Jan./Feb., Mar./Apr., May/June) by the Visual Studies Workshop, a nonprofit organization founded in 1969 to promote and support the media arts, at 31 Prince St., Rochester, NY 14607.

Director, Visual Studies Workshop: Chris Burnett. Board of Trustees: Chris Burnett, Cynthia Cable, Ann Carol Goldberg, David Gordon, Sebby Wilson Jacobson, Nathan Lyons, Lois Niland, Douglas S. Sprei, Robert Wilsey.

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Periodicals postage paid at Rochester, NY. POSTMASTER: Send address changes to *Afterimage*, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607.