Every evening during the late 1960's and early 1970's, Walter Cronkite ended his evening newscast with the phrase, "and that's the way it is" and every evening there were thousands of Americans screaming back at the screen, "but Walter, that's not the way it is."

Cronkite's newscast, at the time, were filled with stories about the war in Vietnam, the most widely covered and perhaps the most lied about war in history. Since that time, the media's coverage of news events has been highly suspect by many and also highly effective in serving the purposes of those in positions of power and control.

Ricardo Salcedo, artist-in-residence at LW/CD from September 5 to October 5, 1984, creates collages from images collected from the media's coverage of world-wide news events. Salcedo puts together fragments of the reality we are shown through the media to create satirical images that illustrate a reality which many of us do not want to acknowledge, prefer to ignore or simply don't know about. His work exploits the, "media's determined attitude to acknowledge the beautiful side of life while concealing the predatory, violent side of humans as a group" and points out "the irony of the lives of people in power whose reality is so separate from those they inflict misery and suffering on through their decisions."

Salcedo is from Colombia, South America and has been living and working in the United States for the past 12 years.
A GROUP CALLED GRAIN

The key to living well in Japan for Japanese as well as non-Japanese is coming to terms with the group. That includes society as a whole (or at least Main Street) and your own personal groups at home and at work. The individual without any ties to groups might have much to overcome. Even the art community, the place where one would expect to encounter islands, is at best a string of islandettes (or pearls if you like) connected by clubs, associations, alma mater, and business. Freelance, self-employed, and entrepreneur are all relatively new terms in Japan, and often dubiously regarded. The large majority of photographers in Japan do commercial work, with a little nature on the side. In this affluent society there are few serious collectors, galleries, or critical publications for photography as a fine art. As a result, with the hundreds of years of great ceramics, block prints, calligraphy, sumi-e and the like, photography has more than paid to be given serious consideration. To bad Stiegler didn’t set up a 291 East a long time ago.

Nevertheless, there are pockets of very good work being done here in Japan. The photographers associated with the group called GRAIN have made one of the most effective statements in recent years. And that statement is a collective one: GRAIN was originally conceived of as a large scale magazine of monochrome images by a group of photographers who knew each other. Many of them had travelled and studied in the U.S. and Europe and were undoubtedly inspired by all that they had seen. The most interesting things about GRAIN was the absence of a board or directors or leader, all production was done by all, and none of the twenty published issues contained any words or advertising. GRAIN was an experiment in freedom of the press, where each photographer contributed images without the fear of rejection, the result being a kind of non-conformity where independent images could come together and form both new juxtapositions and a unique totality, which would vary from issue to issue. Kozo Miyoshi, the groups unofficial spokesperson comments: "We wanted to see our work in print without the pressure of one-man presentations, themes, projects, or heavy concepts. We wanted to publish our odd, intimate, and cryptic images, the ones which don't seem to fit anywhere but ring true."

Right now, the photographers involved with GRAIN are mostly involved with other things. (Like keeping nice on the table.) But their personal work goes on, and when the time is right, more issues of GRAIN, possibly in a new format will be forthcoming. - Joel Sackett, Yokohama, Japan 1984.

A GROUP CALLED GRAIN, an exhibition of photographs by 18 Japanese artists, is on view in the gallery at Light Work/Community Darkroom from September 15 - October 10, 1984. The exhibition was curated by Joel Sackett, an American photographer who lives and works in Yokohama, Japan. Sackett was an Artist-in-Residence at Light Work/Community Darkroom in November 1982 and has exhibited and published his work internationally.

Included in the exhibition is work by: Tatsuharu Hida, Taishi Hirokawa, Yuukuni Iida, Yoko Iida, Akira Kobaishi, Jun Maesumi, Mikio Masuo, Kozo Miyoshi, Junsho Nakamichi, Koji Onishi, Yoichi Saito, Tetsuya Sato, Takashi Sekiguchi, Masayoshi Suzuki, Masatoshi Takagi, Kiyoshi Tatsukawa, Tsujimaru, Susumu Yasui.

Apply
Artist-in-Residence

Light Work accepts applications on a year round basis for its Artist-in-Residence program. Each year we invite 15-20 photographers and visual, literary and performance artists whose work has its roots in photography to Syracuse for one month visits. Each artist is provided with an apartment, a private darkroom, studio space and a $1,000 stipend. For performance artists, theatre space can be made available for the month. During their visit each artist is free to work on the project of their choice, without any teaching or other obligations that would distract from their artwork. To apply send a letter of intent describing what you would do in Syracuse for a month (e.g. photography in the field or in the studio, working in the darkroom, book preparation, etc.) along with a current copy of your resume and examples of your most recent work. For more information contact: Jeffrey Hoone, Director, 516 Waverly Avenue, Syracuse, New York 13210 or call (315) 423-2450.

Call for entries

Feeling bad because you've built up a hefty resume and no one wants to look at it? Don't despair, send it to the First National Photography Resume Exhibition at Project Arts Center! No fees, and all entries in any form will be accepted and exhibited.

Mail to: Photo Gallery Director, Project Arts Center, 141 Huron Avenue, Cambridge, MA 02138. Deadline: December 1, 1984.
Bob Bogan was doing research on people with physical and mental disabilities who were exhibited as "Freaks" 1840-1940 when he came across this photograph at the Hertzberg Circus Collection in the San Antonio Texas Public Library. Since part of their livelihood was made by selling pictures of themselves to spectators, there are many photos of sideshow attractions. Bogan would appreciate any information concerning sideshow collections and this aspect of the history of photography. He can be reached at the following address:
Prof. Robert Bogan,
805 S. Crouse, Syracuse University, Syracuse, NY 13210

Photo Courtesy of Hertzberg Collection, Public Library, San Antonio, Texas.