A fleeting glimpse is something that passes quickly, difficult to fully recognize. The images in this exhibition mimic that phenomenon by leaving us with an impression that is partially seen and partially imagined, giving us information, but leaving room for interpretation.
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Inside front cover image: Detail from Jen Davis, Untitled No. 4, 2004, Chromogenic color photograph

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Eleanor D. Wilson Museum at Hollins University
Post Office Box 9679
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540 362 6532
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The Carnival is Coming to Town © 2010 Christine Carr

Front and back cover Image: Detail from Blythe Bohnen, Self-Portrait: Pivotal Motion from Chin, Large, 1974, Silver gelatin photograph
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46 Glossary
Lee Friedlander
*Shadow—New York City*
1968
Silver print
The Fleeting Glimpse

by Amy G. Moorefield

Director, Eleanor D. Wilson Museum

Hollins University
The Eleanor D. Wilson Museum at Hollins University is pleased to present *The Fleeting Glimpse: Selections in Modern and Contemporary Photography from the Virginia Museum of Fine Arts*, featuring thirty-five works by twenty-seven artists using the photographic medium to transform common found occurrences in nature and humanity into unusual encounters and strange juxtapositions. *The Fleeting Glimpse* is the first major focus on the Virginia Museum of Fine Arts (VMFA)’s renowned photography collection and also marks the first partnership in collection sharing with the largest museum in the commonwealth. The exhibition roster encompasses a group of provocative legends of the camera, both modern and contemporary, and features the work of artists including Berenice Abbott, Diane Arbus, Blythe Bohnen, Judy Dater, Jen Davis, John Divola, Robert Doisneau, Martin Dorbaum, David A. Douglas, Roy DeCarava, Lee Friedlander, Ralph Gibson, Emmet William Gowin, John N. Heroy, Jr., Richard Kent Hough, Connie Imboden, Alen MacWeeney, Sally Mann, Ralph Eugene Meatyard, Ray K. Metzker, Joseph Mills, Brian H. Peterson, Hiroshi Sugimoto, Ruth Thorne-Thomsen, Jerry N. Uelsmann, Garry Winogrand, and Willie Anne Wright.

Co-curator Christine Carr and I are fortunate to have access to a vast and diverse selection of photography from the Virginia Museum of Fine Arts. Given the keys to the kingdom, which consists of over one thousand photographs, making choices was a daunting task. As we culled through

Previous page: Detail of Sally Mann, *Virginia in the Sun* from the *Immediate Family* series, 1985, Gelatin silver print
the wealth of possibilities, a unifying undercurrent began to emerge: the pursuit of a visually fragmented narrative. In the 1954 book *Layman’s Guide to Modern Art: Painting for a Scientific Age*, authors Mary C. Rathburn and Barlett H. Hayes, Jr. discuss the role of the camera in modern art: “The camera has expanded the visible horizon. It has halted what was fleeting and sharpened what was blurred.”¹ The notion of the camera’s ability to capture a fleeting image or temporal moment rang true. We began honing our selections to focus on artists exploring a variety of photographic styles such as street, tableau, deadpan, and portraiture (both posed and candid), as well as approaches including extended exposures, photomontage, and vignetting. The viewer has a “fleeting glimpse” of an implied alternative reality through the artists’ deliberate or sometimes happenstance staging and organization of chance elements. The resulting image is left open-ended for interpretation.

In the spirit of the “fleeting image,” the exhibition possesses several curatorial underpinnings that conjoin the works. A number of the artists including Hiroshi Sugimoto, Roy DeCarava, Martin Dorbaum, Brian H. Peterson, John Heroy, Jr., John Divola, and Willie Anne Wright create illusionary portals vis-à-vis windows, movie screens, garden slates, tents and even briefcases in their compositions to pull the viewer into their otherworldly voided spaces. Other works by Diane Arbus, Robert Doisneau, Judy Dater, Blythe Bohnen, Sally Mann, and Connie Imboden propel the viewer away through the sitters’ carefully staged gazes, controlled by the artist’s surface manipulations, transforming their features into
fractured and dissociated objects. The viewer is psychologically challenged to meet the subject’s confrontational stare. Other artists such as Robert Metzker, Lee Friedlander, and Garry Winogrand create a deliberate tension in their work between illusion and truth. One questions if the photographer happened upon the subject furtively or employed slippery visibility in capturing the image. And finally, artists such as Jerry Uelsmann, Joseph Mills, Ralph Eugene Meatyard, and Ruth Thorne-Thomsen entice us with implied psychosomatic drama through bizarre subject matter and compositions inviting further examination.

**Brian H. Peterson,** *Interior Light #5,* 2003, Archival pigment print
In *The Photograph as Contemporary Art*, Charlotte Cotton explores the notion of the “fleeting glimpse” as a pictorial tool evident in contemporary image making. Cotton comments, “The interplay of two- and three-dimensional spaces is one of the great pleasures of looking at photographs. The ability of the medium to depict solid plastic forms, fleeting events and combinations, and graphically reduce them to two dimensions, has been an enduring fascination and challenge to photographers throughout its history.” Cotton’s theory is proven in Brian H. Peterson’s exhibited archival pigment print *Interior Light #5*, as the image captures and transforms the variegated and shifting cyclical nature of light in intimate spaces. Through a chance event of a breeze blowing through a shuttered window before a bank of lights, the camera reinterprets the actual three-dimensional motion, curtain, and lights transforming each disparate element into an illusionistic illuminated flag. The final image is an exquisite metamorphosis from a fortuitous sequence of real time events to an imagined fleeting dreamscape.

The frequently approachable medium of photography allows us the first “glimpse” of the exhibited artists’ impetus in achieving the ability to capture an untenable moment in history. Forever fleeting yet perpetually impregnated in paper, the selected artists’ work reminds us all to consider the eternal paradox of the photographic arts: is it truly seen or imagined?

Connie Imboden
*Sainthood, 1987*
Gelatin silver print
John Divola
Zuma No. 20, 1977
Ektacolor print
The Carnival is Coming to Town

by Christine Carr

Artist and Assistant Professor of Art

Hollins University
A fleeting glimpse is something that passes quickly, difficult to fully recognize. The images in this exhibition mimic that phenomenon by leaving us with an impression that is partially seen and partially imagined, giving us information, but leaving room for interpretation.

Many of the photographers and images in this exhibition have been inspirational for me. I am drawn to the timing of Winogrand, the humor and compositional genius of Friedlander, the spatial play of Divola, the glowing screens of Sugimoto, the psychological charge of Davis, and the brooding intensity of Arbus. Below, I engage with these six photographers in a fictional channeling of what happened when their work was created. In keeping with the theme of the fleeting glimpse, these vignettes are a mix of the known and imagined.

Garry Winogrand is on a cross-country trip with his trusty Leica on the seat next to him. His route winds through shortish mountains and relatively desolate roads. His acutely attuned eye, which reflexively gathers compositional elements, is lulled into a repetitive pattern of passing landscape and monotonous travel. Suddenly ahead he sees a darkened shape in the middle of the road. He slows the car while his senses skyrocket to attention, and his hand intuitively moves to his camera only a few inches away.

Previous page: **Diane Arbus**, *Tattooed Man at a Carnival, Maryland*, 1970, Silver print
Right: **Garry Winogrand**, *Utah*, 1964, Silver print
As he rolls to a stop he’s already determining the proper exposure for the light outside. Across from and facing toward him another car has rolled to a stop and in between them is the unlikely sight of a cow struggling to get to its feet. Before any more time passes, Winogrand raises the viewfinder to his eye, quickly composes and begins making images from the driver’s seat through his bug-encrusted windshield.

Lee Friedlander prowls the streets looking for a Lee Friedlander shot. He moves stealthily, camera in hand, eyeing the light, the shadows, the angles, the people, the signs, the construction, the buildings….taking it all in at once, processing, shooting, and somehow making sense of it all. At times he slows or even stops to make an image of himself reflected in a window that is simultaneously reflecting what’s behind him, but also revealing what’s inside. Later in the day with the sun setting, Friedlander finds himself behind a woman with a fluffy coat and with the camera held low, he chuckles to himself as he creates an image of his shadow attached to her back.

In California, John Divola is rushing along a beach. His thoughts are on the quickly waning light as he approaches his destination—the abandoned house on the beach that he has visited repeatedly over a period of four years. Each visit is new and strangely different over time. Marks he has left are visible in some places, eroded in others. Introspectively he pulls out a can of spray paint and proceeds to work on a bare section of the interior. Noticing the increasing dimness, Divola readies his camera and flash
to capture the moment in which the beauty of the fading light outside balances the artificially illuminated marks and decay inside.

Hiroshi Sugimoto shoulders the bulky large format camera before heading into the movie theater. The doors open silently as he eases into the space. He watches people walk by and take their seats. A few glance at him wondering what he’s doing but continue on in anticipation of the upcoming feature. When the screen lights up he opens the shutter. With a one to two hour exposure, Sugimoto has plenty of time to revel in the meditative act and philosophical implications of existing during an extended period that will be collapsed photographically into one moment. During that span of time he wonders: what will this look like? Is there a connection between the movie and the image? Will enough information in the darkened theater show up on the film? What would it look like if I shot a drive-in movie?

On this particular day at the normal time, Jen Davis walks by the area of light she has noticed day after day and stops to bask and be blinded for a moment. The intense light creates a rectangular shape on the wall, almost like a window itself. As usual she thinks to herself that it could work as an image somehow. After a few seconds she steps back to study the light and notices the window to the right. The curtain’s blue tinted flower pattern creates an idyllic façade for the outside world and conveys coolness, despite the sunny day. She wonders if this setting is melodramatic or too obvious or whether it will work in the larger context of her self-portrait project. There’s only one way of knowing, and that’s to make the image.
Diane Arbus is thrilled—the carnival is coming to town! She knows this environment will be perfect for her collaborative portrait endeavors and hopes that the performers will be eager, or at least open, to being in front of her camera. Her kinship to those who seem odd to others enables her to develop a rapport quickly and easily. The overcast day sets the tone, and when she arrives at the carnival site she locates the back of the tent where the trailers are parked. She finds performers practicing, resting, or eating before their acts. A man covered in tattoos immediately captures her attention, and she engages him in conversation. In an instant she knows he will be an ideal subject, not just because his skin is covered with images and text and diagrams but because his eyes are so intense. They captivate her, and she knows that if she gets the shot right, they will captivate anyone who views the image. She looks down into the viewfinder, focuses, composes...then looks up at the tattooed man with the piercing stare one last time before looking back down and pressing the shutter.

Jen Davis
Untitled No. 14
2005
Chromogenic color photograph
Martin Dorbaum
*Italo Boot Mix*, 1998
Lambda Chrome on aluminum
Screens

by Emily Smith
Curatorial Fellow of Modern and Contemporary Art
Virginia Museum of Fine Arts
In 1963, Harper’s Bazaar published a photographic essay by Lee Friedlander that depicted televisions in various settings like the motel room in *Television in a Hotel Room—Galax, VA*. For Friedlander, these images reflected his interest in representing the “social landscape” of America and its “cultural furniture.” In *Television in a Hotel Room—Galax, VA*, a child’s face hovers on a television screen like a second presence in the room. A slatted footboard and two darkened niches frame the television, a division of space characteristic of Friedlander’s work. Here, it draws attention to the odd angle required to view the television screen from the bed, which seems to suggest that the television is mere decoration. The squeezed foreground space and the disquieting effect of the child’s face lend the photograph a sense of anxiety and tension.

A screen is also the focal point of Hiroshi Sugimoto’s *Byrd, Richmond*. For his *Theatre* series, of which this work is a part, Sugimoto focused on Depression-era movie houses. In these photographs, the ornate interiors are illuminated by glowing white screens. Sugimoto achieves this effect by leaving the camera’s shutter open for the duration of a film’s running. The extended exposure compresses the entirety of the film into a single blank image, reducing all of the motion and action of the movie into silence and light. One might also call this process one of saturation as Sugimoto fills his screens, to the point of abstraction, with images.
Friedlander and Sugimoto represent two different generations of photography. Friedlander comes out of the documentary tradition of Robert Frank, while Sugimoto demonstrates the influence of Minimalist and Conceptual art. Despite their differences, both artists use screens to participate in a larger dialogue about the nature of photography. In particular, the screens reflect an engagement with Henri Cartier-Bresson’s decisive moment. The decisive moment describes the action of taking the picture—the moment the photographer’s finger activates the shutter, forever freezing that particular moment in time and creating a “perfect” image.

Friedlander talks of photography as a “casting of a net” where one aims to capture an image but inevitably, unplanned, but welcomed, elements find their way into the photograph. Here, serendipity reveals the child’s face on the television screen. Friedlander acknowledges the notion of a decisive moment, as he wants to capture that “perfect” instant. However, in his act of discovery, Friedlander allows chance to enter the process. Sugimoto, on the other hand, dismisses the idea of a decisive moment and represents not one singular moment but a condensed sequence of many moments.”

The title of this exhibition is “The Fleeting Glimpse” and in essence, the result of the decisive act of photography is a “fleeting” glimpse—“fleeting” because that which is depicted has already happened. “Fleeting glimpse” might also describe how photographs function—the way they mirror
perception—and perhaps this ultimately is what Friedlander and Sugimoto’s screens are about.

On its most basic level, *Television in a Hotel Room—Galax, VA* serves as a record of a period and place. However, the image on the screen also demonstrates how photography reveals things that we might otherwise miss—reveals and freezes those images that might only exist in our memory as fleeting glimpses.

Sugimoto, in turn, often directly investigates how photography reflects perception and memory. If photographs might be considered repositories or guardians of memories, perhaps with *Byrd, Richmond*, Sugimoto suggests that memory and perception do not exist as single instances or images but rather as a sequence of images that move through our consciousness in a fleeting manner. That he ultimately presents an abstract image emphasizes the fact that we can never quite hold on to these glimpses of memory.

**Lee Friedlander**

*Television in a Hotel Room—Galax, VA*

1962

Silver print
Ruth Thorne-Thomsen
*Untitled*, 1982, Toned silver gelatin print
Richard Kent Hough
*Untitled*, ca. 1974-85, Gelatin silver print
Berenice Abbott
*Parabolic Mirror*, ca. 1958
Silver print
Adolph D. and Wilkins C. Williams Fund, 75.48.6
© Berenice Abbott/Commerce Graphics, Ltd., Inc.

Diane Arbus
*Tattooed Man at a Carnival, Maryland*, 1970
Silver print
Adolph D. and Wilkins C. Williams Fund, 73.68.62

Blythe Bohnen
*Self-Portrait: Pivotal Motion from Chin, Large*, 1974
Silver gelatin photograph
Gift of Herbert and Paula Molner, 92.128

Blythe Bohnen
*Self-Portrait: Pivotal Motion from Chin, Medium*, 1974
Silver gelatin photograph
Gift of Herbert and Paula Molner, 92.130

Blythe Bohnen
*Self-Portrait: Pivotal Motion from Nose, Small*, 1983
Silver gelatin photograph
Gift of Herbert and Paula Molner, 92.129

Judy Dater
*Twinka*, 1970
Silver print
Adolph D. and Wilkins C. Williams Fund, 73.68.59
Jen Davis
*Untitled No. 4*, 2004
Chromogenic color photograph
Adolph D. and Wilkins C. Williams Fund, 2007.31
Courtesy Jen Davis and Lee Marks Fine Arts

Jen Davis
*Untitled No. 14*, 2005
Chromogenic color photograph
Adolph D. and Wilkins C. Williams Fund, 2007.33
Courtesy Jen Davis and Lee Marks Fine Arts

John Divola
*Zuma No. 20*, 1977
Ektacolor print
Rudolph G. Seeley Fund, 91.39

Robert Doisneau
*Les Geants du Nord*, 1951
Silver print
Gift of an Anonymous Donor, 83.126.5/15

Martin Dorbaum
*Italo Boot Mix*, 1998
Lambda Chrome on aluminum
Gift of Heather and Tony Podesta, 2003.190

David A. Douglas
*Max in His Pool*, 2005
Digital photographic print: Epson Ultra Chrome pigmented ink on Epson enhanced matte paper, Gift of Mr. and Mrs. Bruce Gottwald and Mr. and Mrs. Thomas Gottwald, 2006.5
EXHIBITION CHECKLIST

Roy DeCarava
Untitled, 1959
Silver print
Adolph D. and Wilkins C. Williams Fund, 73.68.38

Lee Friedlander
Colorado, 1967, Silver print
Adolph D. and Wilkins C. Williams Fund, 73.68.47
© Lee Friedlander, courtesy Fraenkel Gallery, San Francisco

Lee Friedlander
Shadow—New York City, 1968, Silver print
John Barton Payne Fund, 74.6.8/15, © Lee Friedlander, courtesy Fraenkel Gallery, San Francisco

Lee Friedlander
Television in a Hotel Room—Galax, VA, 1962, Silver print
John Barton Payne Fund, 74.6.2/15, © Lee Friedlander, courtesy Fraenkel Gallery, San Francisco

Ralph Gibson
Untitled, 1972
Silver print
Gift of Dr. Carl Melcher, 85.1535.2/12

Ralph Gibson
Untitled, 1979
Silver print
Gift of Dr. Carl Melcher, 85.1535.6/12
Emmet William Gowin
*Peat Drying, Isle of Skye*
1972
Silver print
Adolph D. and Wilkins C. Williams Fund, 75.29.16

John N. Heroy Jr.
*Untitled #3*, ca. 1973
Silver print
John Barton Payne Fund, 74.9.8

Richard Kent Hough
*Untitled*, ca. 1974-85
Gelatin silver print
Gift of the Estate of Richard Kent Hough, 2000.63

Connie Imboden
*Sainthood*, 1987
Gelatin silver print
Rudolph G. Seeley Fund, 91.44

Alen MacWeeney
*The Head of the Blessed Oliver Plunkett, Ireland*, 1965-66
Silver print
Gift of an Anonymous Donor, 86.189.6/12

Sally Mann
*Virginia in the Sun from the Immediate Family series*, 1985
Gelatin silver print
Arthur and Margaret Glasgow Fund, 87.404
EXHIBITION CHECKLIST

Ralph Eugene Meatyard
Untitled, 1963, Silver print
Adolph D. and Wilkins C. Williams Fund, 73.68.36
© The Estate of Ralph Eugene Meatyard, courtesy Fraenkel Gallery, San Francisco

Ray K. Metzker
Pictus Interruptus: Beloit, Wisconsin, 1970
Gelatin silver print
Museum Purchase Program of the National Endowment for the Arts and Volunteer Committees of Art, 89.58

Joseph Mills
Untitled, 1984
Photomontage
Virginia Museum Art Purchase Fund, 88.46

Brian H. Peterson
Interior Light #4, 2003
Archival pigment print
Gift of the Artist, 2008.50

Brian H. Peterson
Interior Light #5, 2003
Archival pigment print
Gift of the Artist, 2008.51

Hiroshi Sugimoto
Byrd, Richmond, 1993
Gelatin silver print, Gift of the Collector’s Circle of the Virginia Museum of Fine Arts, 96.93 © Hiroshi Sugimoto, courtesy Fraenkel Gallery, San Francisco
Ruth Thorne-Thomsen
*Untitled*, 1982
Toned silver gelatin print
Gift of Ruth Thorne-Thomsen, 84.38

Jerry N. Uelsmann
*Untitled*, 1964
Silver print
Adolph D. and Wilkins C. Williams Fund, 73.68.17

Jerry N. Uelsmann
*Untitled*, 1971
Silver print
Adolph D. and Wilkins C. Williams, 79.103.10/10

Garry Winogrand
*Utah*, 1964, Silver print
Gift of Anonymous Donor, 82.201.3/15
© 1984 The Estate of Garry Winogrand, courtesy Fraenkel Gallery, San Francisco

Willie Anne Wright
*Before Juliana*, 1990
Color photo, Cibachrome print, exposed directly in pinhole
Rudolph G. Seeley Fund, 91.55
BERENICE ABBOTT (1898 - 1991) was born in Springfield, Ohio. She studied in Berlin and Paris, and apprenticed with Man Ray. Her photography was guided by her belief that the camera was a suitably modern invention appropriate to document the 20th century. Her work is housed in the Metropolitan Museum of Art, the J. Paul Getty Museum, and the Art Institute of Chicago, among others.

DIANE ARBUS (1923 - 1971) was born in New York City and studied with Lisette Model. Arbus’ career began with commercial work for magazines, but her most noted portraits showcased marginalized people. She photographed circus performers, dwarfs, giants, and transvestites, contrasting what the subject considered “normal” with what the viewer perceived as surreal. The Metropolitan Museum of Art received Arbus’ archives in 2007.

BLYTHE BOHNEN (1940 - ) received her MFA from Hunter College in New York City. By using long exposures and low shutter speed, Bohnen documents the movement of her head in a variety of positions, creating distorted compositions. Her work is included in numerous public and private collections, including the Cleveland Museum of Art and the Brooklyn Museum. Bohnen lives and works in New York City.

JUDY DATER (1942 - ) embraced the feminist movement of the 1960s. Initially partial to formal photographic compositions, Dater was most deeply influenced by her friendship with artist Imogen Cunningham. She also explored the role of women and stereotypes, portraying herself in her work wearing a number of costumes.

JEN DAVIS (1978 - ) explores body image through society’s lens. In a culture that defines beauty by physical appearance, Davis uses her own story to explore self-perception. Davis lives and works in New York City, with recent exhibitions at the Philadelphia Photo Arts Center and the Indianapolis Museum of Contemporary Art.
ROY DECARAVA (1919 - 2009) studied art and architecture at a number of schools throughout New York. He photographed the streets of Harlem, capturing the contrast of struggling families in their neat homes, aging jazz musicians, and the gritty detail of life on the street. DeCarava’s work served to document the civil rights movement and helped create a sense of common identity.

JOHN DIVOLA (1949 - ) earned his MFA from the University of California, Los Angeles. His 1973 series “Vandalism,” photographed in abandoned houses, shows the beginning of his interest in the inevitability of decay and destruction. Divola’s work has been internationally exhibited for decades. He currently teaches at the University of California, Riverside.

ROBERT DOISNEAU (1912 - 1994) was born in Gentilly, France and studied at the École Estienne in Paris. His photography juxtaposes social classes and eccentrics in Parisian society of the mid-twentieth century. He is considered one of France’s most popular photographers. Doisneau’s work continues to be exhibited worldwide.

MARTIN DORBAUM (1971 - ) lives and works in Berlin, Germany. His compositions feature artificially created environments reduced of human interaction in which the boundaries between fiction and reality are blurred. His work has been exhibited internationally including at Städtische Galerie and at the Centre Pompidou, Paris.

DAVID A. DOUGLAS (1958 - ) intersperses reality with imagination in his photographs. Using digital technology, he creates places and spaces with no location in the real world, but which find a suitable home in his work. Douglas received his BA from Virginia Intermont College and his MFA from James Madison University.
THE ARTISTS

LEE FRIEDLANDER (1934 - ) studied photography at the Art Center College of Design in Pasadena, California. He utilizes Leica 35mm cameras and black and white film to capture the look of modern urban life through detached images. Friedlander received grants from the Guggenheim Memorial Foundation throughout the 1960s and 1970s as well as a MacArthur Fellowship in 1990. The San Francisco Museum of Modern Art displayed a retrospective of his work in 2008.

RALPH GIBSON (1939 - ) began his professional photographic career with Dorothea Lange and Robert Frank. Working exclusively with Leica cameras, Gibson builds a narrative through mystery, eroticism, and surrealism. His 1970 publication The Somnambulist, a self-published book of his photography, marks the beginning of his fascination with the printed page. He received the Lucie Award for Fine Art Photography in 2007.

EMMET WILLIAM GOWIN (1941 - ) earned his BFA from the Richmond Professional Institute (now Virginia Commonwealth University) and his MFA from the Rhode Island School of Design. He photographed the 1980 eruption of Mount St. Helens before transitioning from natural to human-made scars in nature. Gowin received a Guggenheim Fellowship in 1977 and a National Endowment for the Arts Fellowship in 1979.

JOHN N. HEROY, JR. (1943 - ) spent many years working in the exhibitions department of the International Museum of Photography at the George Eastman House. He is currently the chair of the Photography and Film department of Virginia Commonwealth University. He specializes in digital photography and has served as a Beta tester for image-editing software companies including Adobe.
RICHARD KENT HOUGH (1945 - 1985) Born in Roanoke, Virginia. Hough studied at Roanoke College and completed his graduate studies at the California Institute of the Arts. His work serves as an intimate snapshot of the urban landscape and its inhabitants. Hough taught at Napier College in Edinburgh and served as the director of The Stills Gallery, one of Scotland’s first photographic galleries.

CONNIE IMBODEN (1951 - ) received her MFA from the University of Delaware, Newark. Her gelatin silver prints show the human figure reflected in various surfaces including water and mirrors. She investigates form and structure while teasing the viewer with what is and is not revealed. Imboden’s work has been displayed nationwide.

ALEN MACWEENEY (1939 - ) started his international photography career at age twenty, serving as Richard Avedon’s assistant. The juxtaposition of complex lighting techniques and a straightforward portraiture style create calm images with a suggested narrative. MacWeeney’s work is in the collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Philadelphia Museum of Art, among others.

SALLY MANN (1951 - ) combines intimacy and distance in her photography. Known for detached yet insightful portraits of her family, Mann also explores the Southern landscape using photographic equipment and techniques from a bygone era. Mann earned both her BA and MA from Hollins College. She has received Guggenheim and National Endowment for the Arts fellowships, and her work is in museum collections worldwide.
RALPH EUGENE MEATYARD (1925 - 1972) His work is often surreal and ambiguous, allowing the viewer to create a personal narrative. Meatyrd’s work is in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, George Eastman House International Museum of Photography and Film, and the Smithsonian Institution.

RAY K. METZKER (1931 - ) has been an art professor for much of his career. Now working full-time as an artist, he questions the nature of photographic reality. Using cropping and multiple imagery, Metzker creates a new language for cityscapes. He has received two Guggenheim Fellowships (1966 and 1979) and two National Endowment for the Arts fellowships.

JOSEPH MILLS (1951 - ) studied at the Corcoran College of Art and Design. Intrigued by urban architecture, his photography often shows gritty street scenes or quick snapshots of everyday life in the city. The High Museum of Art, the Smithsonian American Art Museum, and the Corcoran Gallery of Art are just a few of the collections that house his work.

BRIAN H. PETERSON (1953 - ) earned his MFA from the University of Delaware. His photographs explore religion, community, and individuality in the art world. Peterson has been actively involved in art criticism and arts administration, and his photographs are in the collections of the Milwaukee Art Museum, the Dayton Art Institute, and the Philadelphia Museum of Art, among others.

HIROSHI SUGIMOTO (1948 - ) received his BFA in Fine Arts at the Art Center College of Art and Design, Los Angeles. Sugimoto has spoken of his photographs serving as a time capsule for a series of events in time. His work also focuses on the transience of life and the conflict between life and death. In 2006, the Hirshhorn Museum of Art in Washington, D.C. presented Sugimoto’s mid-career retrospective.
**RUTH THORNE-THOMSEN (1943 - )** creates miniature tableaux in her photography using handmade props. Using a pinhole camera and paper negatives, she compounds the surrealist effect. Thorne-Thomsen earned her BFA from Columbia College and has received awards from the National Endowment for the Arts.

**JERRY N. UELSMANN (1934 - )** earned his MS and MFA from Indiana University. He works extensively in the darkroom to layer scenes and meanings in his photographs that are often created with multiple negatives. Uelsmann is a founding member of the American Society for Photographic Education and has work in museum collections nationwide.

**GARRY WINOGRAND (1928 - 1984)** was born in New York City and studied at City College of New York, Columbia University, and The New School for Social Research. He found unusual juxtapositions and photographed them when those unrelated happenstances would coincide. Winogrand received three Guggenheim Fellowship Awards and his work has been exhibited internationally.

**WILLIE ANNE WRIGHT (1924 - )** began her career with paintings, serigraphs, and drawings, shifting her focus to photography in 1972. In her work, she seeks the junction of past and present, often layering images from the eighteenth century with modern photography to create a continuum of time. Wright graduated with her BS in Psychology from the College of William and Mary, followed by her MFA in painting from Virginia Commonwealth University.
Above: **Ralph Eugene Meatyard**, *Untitled*, 1963, Silver print
Right: **Berenice Abbott**, *Parabolic Mirror*, ca. 1958, Silver print
Medium format camera: holds roll film that is 6 cm tall and generates negatives that may be 4.5, 6, 7 or 9 cm wide. It comes in two sizes, 110 and 220, which is twice as long. This size has some of the convenience (but more expense) of 35mm, but the benefits of a slightly larger negative.

35mm camera: holds roll film with negatives that are 24 x 36 mm. Rolls usually provide 24 or 36 exposures. This size is ideal for shooting numerous frames, being quick and/or less obtrusive.

Large format camera: holds sheet film that comes in sizes such as 4 x 5, 5 x 7, or 8 x 10 inches. Using this camera is a relatively slow process, but this camera is ideal when printing large as the sizable negatives hold detail well.

Pinhole: a simple lensless camera made from a light-tight darkened chamber such as a box, with a very small aperture the size of a pinhole. Light sensitive material may be placed inside, tape is used as a shutter, and the exposure time is relatively long due to the small aperture. Images usually have an extreme depth of field and are usually wide angle to the point of distortion.

Vignette: when the corners and sides of an image fade to dark, usually creating a circular effect. This can be done in camera, in the darkroom or digitally.

Aperture: an opening. In most cameras, the aperture may be made larger or smaller to accommodate the amount of light available and to alter the depth of field.
**Shutter:** the device in a camera that opens and closes to allow light to go through the aperture to the light sensitive material such as film.

**Long/extended exposures:** when the shutter of a camera is left open for a period of time, usually necessary for night photography, pinhole exposures, or low light situations. During the time the shutter is open, light sources may turn into streaks and moving objects will become blurred.

**Silver print/gelatin silver print:** refers to a black and white darkroom print on paper that contains silver particles suspended in gelatin to create a light sensitive emulsion.

**Toned silver gelatin print:** a silver print that has been immersed in a chemical or natural bath that will alter the color and in the case of selenium, the longevity of the print.

**Cibachrome print:** a color darkroom print created from positive film.

**Chromogenic color print/C-print:** a color darkroom print created from negative film.

**Ektacolor print:** a chromogenic print that refers to the type of paper.

**Lambda chrome on aluminum:** refers to a digital file that is output to chromogenic paper and mounted on aluminum.

**Ink set iris print:** refers to a digital print outputted from an iris printer, one of the first types of inkjet printers.

**Archival pigment print:** a digital print created with pigmented inks.
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Left: **David A. Douglas. Max in His Pool, 2005,** Digital photographic print: Epson Ultra Chrome pigmented ink on Epson enhanced matte paper
A fleeting glimpse is something that passes quickly, difficult to fully recognize. The images in this exhibition mimic that phenomenon by leaving us with an impression that is partially seen and partially imagined, giving us information, but leaving room for interpretation.