
Finding aid for the Lewis Baltz notebooks and ephemera, 1987-2011

Katherin Schoenegg

Descriptive Summary

Title: Lewis Baltz notebooks and ephemera

Date (inclusive): 1987-2011

Number: 2015.M.27

Creator/Collector: Baltz, Lewis, 1945-2014

Physical Description: 3.5 Linear Feet(6 boxes)

Repository:

The Getty Research Institute

Special Collections

1200 Getty Center Drive, Suite 1100

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Abstract: The collection of ephemera and notebooks from photographer Lewis Baltz gives insight to his public exhibitions and daily life between 1987-2011. The ephemera documents Baltz's group and solo exhibitions, while notebooks dating from 1995-2005 present a detailed overview of Baltz's career-related activities, meetings, projects planned and executed, and expenses. Also present are several photographs of and by Baltz. Also present are several photographs of and by Baltz.

Request Materials: Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).

Language: Collection material is in English with some French, German, Dutch; Flemish, and Japanese.

Biographical/Historical Note

American photographer and author Lewis Baltz first gained recognition as one of the key figures in the New Topographic Movement of the late 1970s, pioneering an approach to photography that refused to glorify industrial process, revealing instead landscapes blighted by rapid development and human detritus. Born in Newport Beach, California in 1945, Baltz became interested in photography at an early age and began photographing seriously at age 12. He poured over photography publications (early influences were Ed van der Elsken, Wright Morris and Edward Weston) and frequented camera shops, especially William R. Current's store in Laguna Beach, where the owner became his early mentor, employing him in the store at age 14. Baltz graduated from the San Francisco Art Institute in 1969 and received his MFA from Claremont Graduate School in 1971.

Growing up in postwar Southern California, Baltz witnessed first-hand the region's rapid transformation from open, agricultural and desert space into a homogenized urban environment. By 1967 he had already begun responding to the changes around him, creating tightly framed black-and-white photographs that recorded the generic, oft-overlooked details of these man-made environments - the flat, expansive stucco facades punctuated by blank windows and exterior piping; signage; parking lots; empty closets and set-like motel rooms of the new tract house developments and anonymous, light industrial and commercial urban spaces. These early single images, which he first called the *Highway Series*, were later to be collectively titled *Prototype Works*.

From single images of generic, urban details Baltz went on to produce images in series such as *The Tract Houses* (1969-1971), *The New Industrial Parks near Irvine, California* (1974-1975), *Nevada* (1977), *Park City* (1978-1981) and *San Quentin Point* (1981-1983) that charted, with minimalist precision, both the monotonous urbanization of once-isolated locations and the newly-created wastelands on their marginalized edges.

Baltz's first solo show, *Tract Houses*, was held at the Leo Castelli Gallery, New York, in 1971 when he was 26. His work gained further recognition with his participation in the ground-breaking 1975 group exhibition *New Topographics: Photographs of a Man-Altered Landscape*, curated by William Jenkins, and first held at the George Eastman House in Rochester, New York. Along with Robert Adams and Joe Deal, among other photographers, Baltz advanced a documentary view of landscape which appositionally responded to their photographic predecessors, such as Ansel Adams and Edward Weston, by abandoning all traces of the sublimity of the natural world in their work in favor of a detached, critical view of urban and suburban realities and their terrains.

In his serial work of the 1980s Baltz gradually shifted from black-and-white to color photography. This shift coincided with his feeling that he had exhausted the subject of the postwar industrial transformation of American landscape, and he began moving from creating images evoking the past, however recent, to creating those meant to convey the future. *Candlestick Point* (1984-1990), which includes his first color images (12 out of the 84 images in the series are color), explores the

temporality of the no-man's land between the San Francisco airport and the city's ballpark. In this series, Baltz's only United States commission, he documented the desolate landfill that was destined to be made into Candlestick Point State Recreation Area.

Disenchanted with American Reagan-Bush era politics, Baltz moved to Europe in the late 1980s, where his use of color photography coincided with a paradigmatic shift in his serial works from making what were essentially documentary images to making images with a more explicit social and political content. He became especially interested in exploring the uses and abuses of new technologies. In series such as *The Power Trilogy* (1992-1995) Baltz explores the omnipresence of surveillance cameras and society's increasing dependence on and subsequent vulnerability to powerful new science and medical technologies. Next, his practice further moved from making traditionally-sized serial photographs suitable for gallery and museum viewing, i.e. in a "private" setting, to the creation of large-scale, site- or audience-specific works, often manifested as a single image. These projects were primarily created for public spaces and broad public audience participation. Furthermore, in works such as *Piazza Sigmund Freud* (1989) and *SHHHH! (for Luxembourg)* (1995) Baltz broadened his definition of what a "site" might be, moving from the concept of a concrete, physical place to seeing a site as embodying a social fabric, a community or the history of a place. Yet, despite such shifts in his practice, Baltz's subject always essentially remains the fraught and highly complex relationships between urban space, architecture, landscape and ecology.

Seeing books as more democratic and less precious than original photographs, Baltz began publishing from his serial work in 1974 with *The New Industrial Parks near Irvine California*. Although he favored machine-made, mass-produced publications over unique handmade artists' books, Baltz nevertheless insisted on achieving facsimile reproduction in order to create an experience closer to or even better than viewing an original photographic print. His early books were published by Leo Castelli Gallery. In 1993 Baltz met the publisher Gerhard Steidl, the printer for the Fotomuseum Winterthur's (Scalo Verlag) reproduction of the catalog for Baltz's 1990 retrospective *Rule without Exception*. Steidl became his primary publisher, producing new books as well as reprinting the early Castelli Gallery publications.

Baltz was the recipient of numerous fellowships and awards, including a scholarship from the National Endowment for the Arts (1973, 1977), the John Simon Guggenheim Memorial Fellowship (1977), the US-UK Bicentennial Exchange Fellowship (1980), and the Charles Brett Memorial Award (1991). He had over 50 one-person exhibitions, not only at Castelli, where he was part of the gallery's stable for a number of years, but also at museums and galleries such as the Corcoran Gallery of Art, Victoria and Albert Museum, the San Francisco Museum of Modern Art, the Tokyo Institute of Polytechnics, and the Albertina. His work has also been in more than 160 group exhibitions, commencing with *California Photographers 1970* at the Pasadena Museum of Modern Art and including seven recent thematic exhibitions in 2011, three of which were associated with the Getty initiative Pacific Standard Time: *Under the Big Black Sun: California Art, 1974-1981* (MOCA); *It Happened at Pomona: Art at the Edge of Los Angeles, 1969-1973* (Pomona College Museum of Art); and *Seismic Shift: Lewis Baltz, Joe Deal and California Landscape Photography, 1944-1984* (California Museum of Photography, Riverside). Baltz's works are found in museum collections including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Tate Modern, London; and the Museum of Contemporary Art, Los Angeles.

Baltz taught in numerous East Coast and West Coast American universities as well as at the Università Iuav Di Venezia and the European Graduate School EGS in Saas-Fee, Switzerland. He was married to the photographer Slavica Perkovic, with whom he frequently collaborated. Baltz died in Paris in 2014.

Access

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Preferred Citation

Lewis Baltz notebooks and ephemera, 1987-2011, The Getty Research Institute, Los Angeles, Accession no. 2015.M.27.
<http://hdl.handle.net/10020/cifa2015m27>

Acquisition Information

Gift of Heidi Yorkshire and Joseph Anthony. Acquired in 2015.

Processing History

The collection was processed in 2015 by Kathrin Schoenegg under the supervision of Kit Messick. Material was rehoused and arranged in chronological order, and completely faded thermographic paper was removed. The biographical/historical note was written by Beth Ann Guynn.

Related Archival Materials

Lewis Baltz Archive, 1967-2013, Getty Research Institute, Accession no. 2013.M.31.

The library additionally holds a copy of Baltz's portfolio *Venezia Marghera* (2013), Special Collections accession number 2014.R.17*.

Scope and Content of Collection

The collection comprises ephemera and personal notebooks belonging to photographer Lewis Baltz (1945-2014) giving insight into his public exhibitions and daily life between 1987-2011. The material directly complements the Lewis Baltz archive (2013.M.31). The ephemera documents Baltz's solo and group exhibitions through invitations to exhibition openings, catalogues, printed articles, reviews, and notices by and about Baltz. The material relates to projects including *Nevada*, *Rule Without Exception*, and *The Deaths in Newport Beach*. Also present are several exhibition-related postcards sent by Baltz, two photographic portraits, and three photographs by Baltz originating from a press package. The notebooks present a detailed overview of Baltz's career-related activities and expenses between 1995-2004. In addition to information about his daily routines and private musings, the notebooks discuss various planned and realised projects such as exhibitions, art fairs, purchases, films, lectures, conferences, and book and magazine publications. The collection also provides insight to Baltz's international network of friends and colleagues in the art world including well-known figures in Canada, Europe, Japan, and the United States.

Arrangement

Arranged in two series: Series I. Ephemera, 1987-2011; Series II. Notebooks, 1995-2004.

Subjects - Names

Rian, Jeffrey

Schifferli, Christoph

Lyon, Dominique

Steidl, Gerhard

Aigner, Carl, 1954-

Stahel, Urs

Amelunxen, Hubertus von

Baltz, Lewis, 1945-2014

Subjects - Corporate Bodies

Museum of Contemporary Art (Los Angeles, Calif.)

Fotomuseum Winterthur

Kunst.Halle.Krems

Los Angeles County Museum of Art

Subjects - Topics

New topographics (Photography)

Art, American -- 20th century

Art, American -- 21st century

Genres and Forms of Material

Photographs, Original

Gelatin silver prints -- United States -- 20th century

Notebooks

Receipts (financial records)

Silver-dye bleach prints -- 20th century

Printed ephemera

Contributors

Baltz, Lewis, 1945-2014

Series I. **Ephemera, 1987-2011**

Physical Description: 2.25 Linear Feet(3 boxes)

Scope and Content Note

Encompassing the years 1987-2011, the ephemera documents Baltz's solo and group exhibitions through invitations to exhibition openings; exhibition catalogues; printed articles by Baltz and articles, reviews, and notices by and about Baltz. The material is related to projects including *Nevada, Rule without Exception, The Deaths in Newport Beach* . Also included are several exhibition-related postcards sent by Baltz, as well as two photographic portraits and three black-and-white and color photographs by Baltz originating from a press package.

Arrangement

Material is arranged in chronological order.

box 1

Printed material, 1987-2011

box 5

Photographs, 1992, undated

***Park City #13* and portraits, 1992**

Scope and Content Note

Three 8 x 10 gelatin silver prints, comprising two portraits of Baltz and a photograph by Baltz titled *Park City #13*. The images originate from the LACMA press package in box 1, folder 1. One portrait is assumed to be part of a press package not included in the collection.

box 6

***Kawasaki 1 B*, 1992, undated**

Scope and Content Note

Two identical 8 x 10 Cibachrome prints. One copy originates from from the LACMA exhibition press package contained in box 1, folder 1; one is assumed to be part of a press package not included in the collection. Labels on verso: "Cibachrome 40"x60"

Series II. **Notebooks, 1995-2004**

Physical Description: 1.25 Linear Feet(3 boxes)

Scope and Content Note

Twenty-five spiral notebooks present a detailed overview of Baltz's career-related activities and expenses between 1995-2004. In addition to information about his daily routines and private musings, the notebooks describe various planned and realised projects such as exhibitions; art fairs; purchases; films; lectures; conferences; and book and magazine publications. Each notebook includes bills and receipts, and gives insight into Baltz's international network of friends and colleagues in the art world including curators, dealers, publishers, and other well-known figures in Canada, Europe, Japan, and the United States.

Arrangement

Material is arranged in chronological order.

box 2, folder 1

1995 July 3 - September 10

Scope and Content Note

"Auto 1995" written on cover. Contains information on car mileage, toll expenses, and Baltz's visa application for France.

box 2, folder 1

1995 January 1 - March 22**Scope and Content Note**

Notebook contains information on Baltz's long-term stay in Paris. Travels include the Netherlands, Germany, Finland, and Russia. Projects mentioned include: a planned exhibition in Braunschweig with Hubertus von Amelunxen; gallery and art fair in Munich; conference in Amsterdam; Austrian magazine *Camera Austria*; possible exhibition at the Musée d'Art Moderne in Paris; possible edition with editor Christophe Leger; possible presentation at Fonds National d'Art Contemporain, Paris; and filmshoot in Leipzig. "1st quarter" written in ink on cover.

box 2, folder 1

1995 March 23 - May 31**Scope and Content Note**

Travels include Finland, Luxembourg, and Germany. Projects and topics mentioned include: exhibition at Museum of Contemporary Art, Helsinki; Austrian Fotohof (Helmut Seidel); planned exhibition at the Fotomuseum Winterthur, Switzerland (Urs Stahel); exhibition catalogue with Mr. Hernandez; publication for the Austrian magazine *EIKON*; possible publication in a Luxembourg magazine; video project for Luxembourg; planned purchase of a Baltz portfolio by the Musée Europeen de la Photographie (Ralph Gibson); and a conference in Goerlitz.

box 2, folder 2

1995 June 1 - June 24**Scope and Content Note**

Projects mentioned include Hernandez's text for an exhibition catalogue and production of a book with ESAS students. Meetings in Paris include IFA commission, Hubertus von Amelunxen, and Michele Chomette.

box 2, folder 2

1995 July 8 - September 5**Scope and Content Note**

Travels include Austria and Germany. Projects and topics mentioned include: *LA Times* art critic; LACMA; the Canadian Centre for Architecture; Centre Georges Pompidou, Paris; Baltz's contribution in the *Photography after Photography* exhibition curated by Hubertus von Amelunxen with a second venue at Kunst.Halle.Krems; a planned slide show in Lyon; and a master's program with Baltz. Meetings include: Thomas Weski (Sprengel Museum Hannover), Ulrich Bischoff (Galerie Neue Meister Dresden), Carl Aigner (Kunsthalle Krems), and Hubertus von Amelunxen.

box 2, folder 2

1995 September 10 - December 31**Scope and Content Note**

Travels include Germany, United States, Sweden, and Switzerland. Projects and topics mentioned include: visa application/extension for France; conference at the Sprengel Museum in Hannover; teaching in Braunschweig; Signes de Terre installation; gallery installation in Mannheim; possible exhibits at Kunstverein Frankfurt, Musée d'Art Moderne Villeneuve D'Ascq, and in Japan; planned exhibitions with Hubertus von Amelunxen, Fotohof Edition Salzburg, and Whitney Museum; *The Deaths in Newport* travelling to United States, Japan, and Europe; *Rue de Meaux* for IFA, Fotomuseum Winterthur, and MC Gallery Paris.

box 2, folder 3

1996 January 1 - May 31**Scope and Content Note**

Travels include Switzerland, Germany, Sweden, Denmark, United States, Austria, and Finland. Projects and topics mentioned include: visit at Essen University; public lecture at Goetheborg Design Museum; conference in Reims; possible visiting professorship at London Academy; lecture at Helsinki University; gallery installation in Mannheim; IFA exhibit; Fotomuseum Winterthur exhibit; and planned exhibits at SFMOMA, Galerie du Jour, LACMA, Frankfurter Kunsthalle, and Fotohof Gallery Salzburg. Meetings include: Michele Chomette; Hubertus von Amelunxen; Mrs. Sabau (DZ Bank Frankfurt Collection); Weston Neaf (J. Paul Getty Museum); Paul Schimmel (MOCA, Los Angeles); and Cathy Durtis (*LA Times*).

box 2, folder 3

1996 June 1 - November 30**Scope and Content Note**

Travels include Germany, United States, Switzerland, Italy, and Belgium. Projects and topics mentioned include: planned exhibitions in Japan (Taro Amaro), at the Whitney Museum, in Leipzig, at the Fotomuseum Winterthur (for *Photography after Photography*) and at Terre de Signes; possibility of a solo show at the Deichtorhallen Hamburg; IFA installation; installation at Museum für Gestaltung Zurich; opening in Brussels; possible donation to and/or purchase by LA MOCA; a video and photography project in Zurich; and a conference in Reims. Meetings include: Kirsten Nagel (Dresdner Bank collection); Marvin Heiferman; Walter Keller (publisher); Victor Burgin (University of California Santa Cruz), Bice Curiger (editor of *Parkett*); Angelo Falzone (Mannheim Gallery); and Jeff Rian (*Artforum*).

box 2, folder 4

1996 December 1 - December 31**Scope and Content Note**

Travels include United States. Projects mentioned include: photography project in San Juan Bautista, California; planned exhibits at MOCA; and catalogue for Whitney Museum. Meetings include: Victor Burgin, Marvin Heiferman, and Don Dudley.

box 2, folder 5

1997 January 1 - August 1**Scope and Content Note**

Travels include United States, Sweden, and Germany. Projects mentioned include: planned workshop and exhibition at Kunsthalle Krems for 1998; workshop and teaching at the Hochschule Kiel; planned lecture and workshop at Royal College of Art, London; planned monographic issue for *Creative Camera* magazine (David Brittain); various book projects; possible retrospective at the Städtische Galerie Erlangen; and possible participation in *La Biennale Internationale de l'Image de Nancy*. Meetings include: Hubertus von Amelunxen; Carl Aigner (Kunsthalle Krems); Julia Brown (Guggenheim); and Victor Burgin, among others.

box 3, folder 1

1997 August 21 - December 31**Scope and Content Note**

Travels include United States, Canada, and Switzerland. Projects and topics mentioned include: MOCA publication and exhibition design; workshop in Winnipeg; exhibition at Whitney Museum; possible commission from Bregenz (Austria); film project *Lewis Baltz - Contact* with ARTE; planned conference on urbanism in Naples; invitation for conference of Art and Landscape in Montpellier; a MOCA publication; and an interview for *La Biennale Internationale de l'Image de Nancy* catalogue. Meetings include: Don Dudley; Susa Templin (proposed artist for Nancy *Biennale*); Hubertus von Amelunxen; Julia Brown (Guggenheim); and Gerhard Steidl (publisher, Steidl Verlag).

box 3, folder 2

1998 January 1 - June 2**Scope and Content Note**

Travels include United States, Italy, England, Germany, and the Netherlands. Projects mentioned include: LACMA exhibit; an Italian TV interview; a planned guest curation project; MOCA exhibition catalogue with Gerhard Steidl; teaching at Royal College of Art, London; and work on ARTE film *Lewis Baltz - Contact*. Meetings include: Jean-Paul Robert; Françoise Fromonot; Mark Harworth-Booth (Victoria & Albert Museum, London); Philipp Nebon (gallerist); Neil Watson (Norton Museum, Palm Beach); Moritz Kung (independent curator, Brussels); Olaf Nicolai; and Hubertus von Amelunxen.

box 3, folder 3

1998 June 4 - December 31**Scope and Content Note**

Travels include Italy, Switzerland, Austria, Netherlands, United States, and England. Projects and topics mentioned include: text for Fotomuseum Winterthur exhibition; exhibition in Luebeck, Germany; possible publication of *Remake*; and an installation in Venice. Meetings include: Jean-Paul Robert; Olaf Nicolai; Michael Mauermaier (Fotografisch Salzburg); Christoph Schifferli; Hans-Ulrich Obrist; Laurence Bosse; and Victor Burgin.

box 3, folder 4

1999 January 2 - June 30**Scope and Content Note**

Travels include United States, Italy, Germany, Austria, England, and the Netherlands. Projects mentioned include: *Nevada Portfolio*; lecture in Krems; installation in Berlin; planned project for *Synthesie* (online art review); exhibit at Antwerpen Fotomuseum. Meetings include: Bernhard Lamarche-Vadel (author of *Lewis Baltz*); Hubertus Amelunxen; Carl Aigner; Olivier Richon (Royal College of Art, London); Marlene Klein (Venice Marghera Project); Michaela Ferrari; Regis Durand; Dominique Lyon (collector, architect); Anthony Hernandez; and Mark Harworth-Booth (Victoria & Albert Museum).

box 3, folder 4

1999 July 2 - December 31**Scope and Content Note**

Travels include: Switzerland, Thailand, Germany, and Austria. Projects mentioned include: exhibit at Fotomuseum Winterthur; book project with Gerhard Steidl; conference in Bangkok; conference and teaching in Offenbach; and a project on mutations. Meetings include: Christophe Schifferli; Urs Stahel; Jean-Paul Robert; Tina Barney; Dominique Lyon; Jeff Rian; and Hans-Ulrich Obrist.

box 4, folder 1

2000 January 5 - February 29**Scope and Content Note**

Travels include Switzerland, Germany, and Italy. Projects mentioned include: Expo project; project with *Purple*; possible project with Phaidon books; and Fotografisch Salzburg project. Meetings include: Catherine Grout, Jeff Rian, and Oliviere Boissiere.

box 4, folder 1

2000 March 1 - September 30**Scope and Content Note**

Travels include United States, Germany, England, and Italy. Projects mentioned include: catalogue for Strasbourg exhibition; teaching in Offenbach and Duckspool; Fotomuseum Winterthur exhibition; Venice/Marghera exhibition; Phaidon book project; Steidl book project. Meetings include: Olivier Boissiere; Catherine Grout; Sebastian Vivas; Dominique Lyon; Hubertus von Amelunxen; Roland Hoffmann; Victor Burgin; and Christophe Schifferli.

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- box 4, folder 1 **2000 October 12 -December 31**
Scope and Content Note
Travels include Italy, Germany, and United States. Projects mentioned include: teaching in Offenbach; Phaidon book project; and *Hotel Amat* . Meetings include: Dominique Lyon; Elisabeth Milton; Hubertus von Amelunxen; Christophe Schifferli; Urs Stahel; and Michael Wagner.
- box 4, folder 2 **2001 January 1 - May 31**
Scope and Content Note
Travels include United States and Germany. Projects mentioned include: Book project with Jeff Rian; Steidl book project; and exhibit at Michele Chomette Gallery. Meetings include: Hubertus von Amelunxen; Cathrine Grout; Michael Wagner; and Jeff Rian.
- box 4, folder 2 **2001 June 1 - December 31**
Scope and Content Note
Travels include Germany, Italy, and Switzerland. Projects mentioned include: Planned exhibition at Ecoles des Beaux Arts, Strasbourg; *Purple* project; exhibition in Karlsruhe; conference in Naples; Phaidon book project; ARTE film. Meetings include: Olivier Boissiere; Hubertus von Amelunxen; Dominique Lyon; Elisabeth Millon; Jean-Paul Robert (editor); Regis Durand; Thomas Zander (Cologne gallerist); Christophe Schifferli; Walter Keller (publisher).
- box 4, folder 3 **2002 January 1 - June 25**
Scope and Content Note
Travels include United States, Japan, Italy, Germany, and Canada. Projects mentioned include: Catalogue for Strasbourg exhibit; Regis Durand conference in Tokyo; workshop at Triennale/Milano; *Purple* project; Siemens project with Olaf Nicolai; exhibit opening in Montreal, and possible purchase of Baltz works by Deutsche Bank Frankfurt. Meetings include: Olivier Boissiere; Andrea Blum; Jeff Rian; Catherine Grout; Hubertus von Amelunxen; Thomas Zander; and Dino Simonetti (publisher).
- box 4, folder 3 **2002 July 4 -December 30**
Scope and Content Note
Travels include Germany, United States, the Netherlands, and Switzerland. Projects mentioned include: *Purple* project; Thomas Zander publication; two other book projects; lecture at Rotterdam; possible book project with Markus Schaden. Meetings include: Jeff Rian; Olivier Boissiere; Victor Burgin; Danielle Robert-Guidon; Markus Schaden; Hubertus von Amelunxen; and Federico Mazzani.
- box 4, folder 3 **2003 January 1 - December 31**
Scope and Content Note
Travels include Germany, Italy, England, United States, and Switzerland. Projects and topics mentioned include: Planned book signing in London; acquisitions from Fotomuseum Winterthur; Venice project; possible Italian translation of *Deaths in Newport*; exhibition opening at Zander Gallery Cologne; exhibition opening in London; planned teaching at Royal College of Art; exhibition opening at Fotomuseum Wintherthur; Steidl project; and interview with Deutsche Welle Radio. Meetings include: Christophe Boutin; Taro Amano; Federico Masotto; Olivier Boissiere; Hubertus von Amelunxen; Catherine Grout; Angelo Falzone; Marvin Heiferman; Jeff Rian; Andrea Blum (artist involved in Strasbourg project); Thomas Zander; and Thomas Seelig (Fotomuseum Winterthur).
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box 4, folder 4

2004 January 2 - May 28

Scope and Content Note

Travels include United States and Italy. Projects mentioned include: Venice project, teaching, and students show. Meetings include: Urs Stahel; Thomas Weski; Christophe Boutin; Regis Durand; Frederico Mazotto; and Jeff Rian.

box 4, folder 4

2004 June 1 - December 31

Scope and Content Note

Travels include England and the Netherlands. Projects mentioned include: Screening of *Lewis Baltz - Contact* at Jeu de Paume; lecture at Fotoinstitute Netherlands; and planned teaching in Arles. Meetings include: Olivier Richon; Catherine Grout; Marc Connedieu (IFA); Urs Stahel; Gerhard Steidl; Olivier Boissiere; Thomas Zander; Hubertus von Amelunxen; and Patric Talbot (ENP).