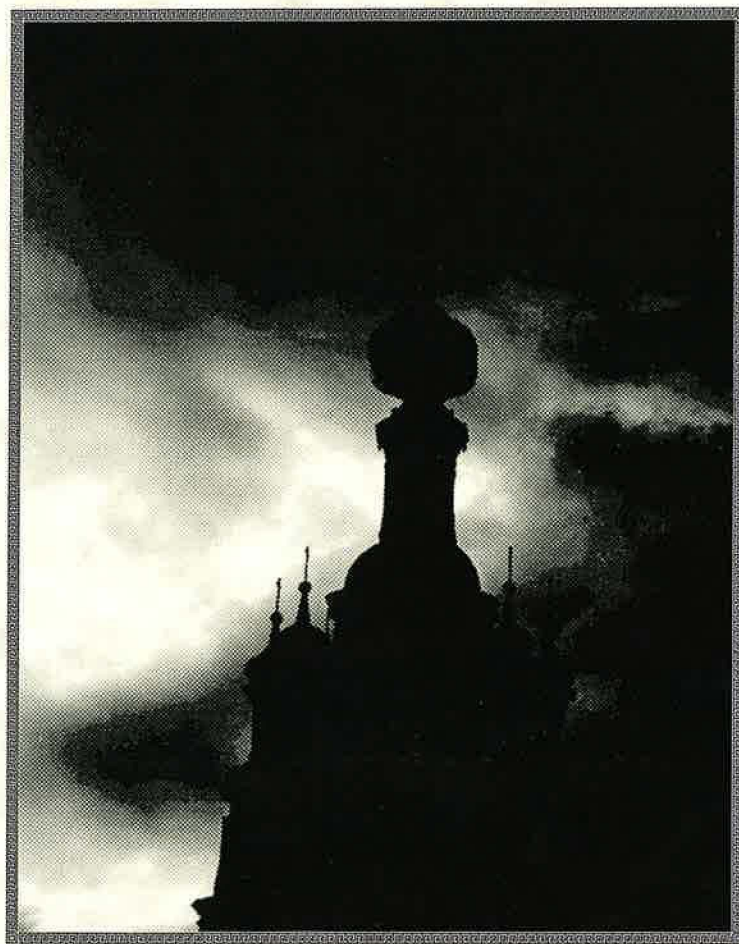


Sabbatical Leave Report
Travel-Photo-Research
In
Russia



Submitted to
The Board of Trustees
Mt. San Antonio College

By
A. Michael Degtjarewsky

September, 1993

VOLUME I

TABLE OF CONTENTS

<u>VOLUME I</u>	Page
APPLICATION FOR SABBATICAL LEAVE	iii
STATEMENT OF PURPOSE	1
MAPS	
Russia	5
Moscow	6
Zagorsk	7
Yaroslavl	8
Rostov-Veliky	9
Vladimir	10
TRAVEL AND RESEARCH STATISTICS	11
TRAVEL - PHOTO - RESEARCH REPORT	20
CONCLUSIONS AND RECOMMENDATIONS	38
VALUE OF SABBATICAL TO MOUNT SAN ANTONIO COLLEGE	43
APPENDICES	
A. Article "The Three Octaves of Creative Growth" and photographs published in "Photography" magazine, January 1993, Moscow, Russia.	47
B. Reviews of exhibit at Yaroslavl City Museum and thank you letter from Mrs. N. Petrova.	51
C. Authorization letter of representation from "Photocentr" in Moscow.	55
D. Announcement about N. Andreyev's Festival	57
E. Bibliography	60

VOLUME II

SLIDE SETS

A. A. RODCHENKO AND B. IGNATOVICH

B. PICTORIAL PHOTOGRAPHY IN RUSSIA

C. WORLD WAR II PHOTOGRAPHY IN RUSSIA

D. PHOTOGRAPHERS WHOSE WORK DESERVES FURTHER RESEARCH

E. PORTFOLIO

MT. SAN ANTONIO COLLEGE
Salary and Leaves Committee

APPLICATION FOR SABBATICAL LEAVE

Name of Applicant ALFRED MICHAEL DEGTJAREWSKY

Address 452 N. OXFORD AVE. LOS ANGELES CA. 90004

Employed at Mt. San Antonio College beginning _____

Dates of last sabbatical leave:

From AUG 17, 92 To DEC 18, 92

Department ~~WOMEN~~ EARTH SCIENCES Division NATURAL SCIENCES

Length of sabbatical leave requested: Purpose of sabbatical leave:

One semester _____
Fall X Spring _____

Study _____ Project X

Two Semesters _____

Travel X Combination (specify) _____

NOTE: Sabbatical periods are limited to contractual dates of the academic year.

Effective dates for proposed sabbatical leave:

From Aug 17, 92 To Dec 18, 92

and (if taken over a two school year period)

From _____ To _____

Attach a comprehensive, written statement of the proposed sabbatical activity(ies) including a description of the nature of the activity(ies), a timeline of the activity(ies), an itinerary, if applicable, the proposed research design and method(s) of investigation, if applicable.

Attach a statement of the anticipated value and benefit of the proposed sabbatical activity(ies) to the applicant, his/her department or service area, and the College.

Any change or modification of the proposed sabbatical activity(ies) as evaluated and approved by the Salary and Leaves Committee must be submitted to the Committee for reconsideration.

Alfred M. Degtjarewsky
Signature of Applicant

Nov 27, 91
Date

APPLICATION FOR SABBATICAL LEAVE

Page 2

Applicant's Name A. MICHAEL DEGTJAREWSKY

THE ACKNOWLEDGMENT SIGNATURES REFLECT AWARENESS OF THE SABBATICAL PLAN FOR THE PURPOSE OF PERSONNEL REPLACEMENT. COMMENTS REQUESTED ALLOW FOR RECOMMENDATIONS PERTAINING TO THE VALUE OF THE SABBATICAL LEAVE PLAN TO THE COLLEGE.

APPLICANTS MUST OBTAIN THE SIGNATURES OF ACKNOWLEDGMENT PRIOR TO SUBMITTING APPLICATION TO THE SALARY AND LEAVES COMMITTEE.

ACKNOWLEDGMENT BY THE DEPARTMENT/DIVISION

Signature of Department Chairperson Teri Smith Date 11/25/91

Comments: I think this is a great opportunity for Michael.

Signature of Division Dean Barbara Lane Date 11/26/91

Comments:

ACKNOWLEDGMENT BY THE OFFICE OF INSTRUCTION

Signature of Asst. Superintendent/Vice President, Instructional & Student Services _____ Date _____

Comments:

NOTE: DIVISION DEANS ARE REQUESTED TO SUBMIT A STATEMENT OF RECOMMENDATION REGARDING THE VALUE OF THE SABBATICAL PLAN TO THE COLLEGE, DIVISION/DEPARTMENT, AND INDIVIDUAL, IN CONSULTATION WITH THE APPROPRIATE DEPARTMENT CHAIRPERSON.

FINAL ACTION BY THE SALARY AND LEAVES COMMITTEE:

- Recommend approval to the Board of Trustees
- Not recommend approval to the Board of Trustees

Signature - Chairperson, Salary and Leaves Comm. _____ Date _____

Signature - Authorized Agent of the Board _____ Date _____

myw

To Members of the Salary and Leaves Committee

I. INTRODUCTION

An effective presentation of visual material is an integral part of teaching tools used in my photographic classes. Consequently I have to draw constantly from thousands of slides and original photographs to supplement my lecture material. Although my slide collection of other photographers' work, whether classic or contemporary, is quite extensive, it is still necessary, nevertheless, to update my collection constantly. It is also imperative to show students examples of my own work in order to establish credibility and set model example. As a result, I have to update my own portfolio. With my teaching and other obligations these "visual explorations" become quite difficult to accomplish.

II. INSTRUCTIONAL OBLIGATIONS

With some minor variations, the photo classes I consistently teach and which require extensive use of visual material for presentation are:

- 2.1. Photo 10A - Beginning Photography
 - relies very much on showing slides and original photographs
- 2.2. Photo 10B - Advanced B&W Photography
 - mostly relies on slide presentation
- 2.3. Photo 14 - Zone System
 - exclusively depends on my own original print presentation
- 2.4. Photo 17 - Visual Communication
 - this is a class which almost totally is dependent on slides and original print presentation.
- 2.5. Photo 15 - History of Photography
 - depends on slide presentation of historical importance

2.6. Photo 35 - Color Photography

- depends on slides and original print presentation

2.7. Photo 20 - Color Photography

- relies on slides and print presentation

III. PROPOSED SABBATICAL LEAVE PROJECT

If granted sabbatical leave, I would like to travel across Russia photographing architecture, landscape and people in their environment. Additionally, I would like to create slide sets of important photographic work produced during the periods of 1900-1917, the 1920's, and of photo journalism done during World War II. The idea for this project originated during my recent visit to Russia (August 91) for the opening of my exhibit in Moscow. During this visit I met many interesting people, among them the director of the All-Union "Photocenter" Association of the Journalists of the U.S.S.R., Mr. Valery Nikiforov; the president of Russia's Art Photographers Union, Mr. Andrei Baskakov; and the Dean of Photo Journalism Department at Moscow University, Professor Nikolai Kozachenko. During our subsequent meetings, I have been shown photographic archives which have been totally inaccessible to Westerners until only two years ago. They have suggested to me to come to Russia for a longer period of time and to go through the archives and extract any information I want to. They also promised to assist me in any way possible to make my travel across Russia as easy as possible.

IV. REASONS FOR THE PROPOSED PROJECT

4.1. In teaching History of Photography class I am confronted by blank spots, in the historical evolution of photography, which should have been filled up by the photography alone in Russia. First I would like to find out what was done in Russian photography between 1895 and 1917, and so possibly establish the missing link to Photo Secession movements in Germany, Austria, England and United States. Secondly obtain information about photographic activities in Russia during the 1920s (Constructivism) and visual examples of photographic work done by A. Rodchenko and how this work relates to the Bauhaus movement in Germany. Lastly obtain visual material and background information about World War II Russian photojournalism and compare it to similar work done which was produced in the West.

- 4.2. The change of place, atmosphere and confrontation with a quite different culture will stimulate my "creative visual buds" and help me to expand my portfolio- which again will help me to make better visual presentations in the classes I teach.
- 4.3. I also have been invited to deliver lectures at the University of Moscow. This will give me the opportunity to get familiar with their methods of teaching particularly in the area of photo journalism, and also expose the Mt. San Antonio College photo program on an international level.

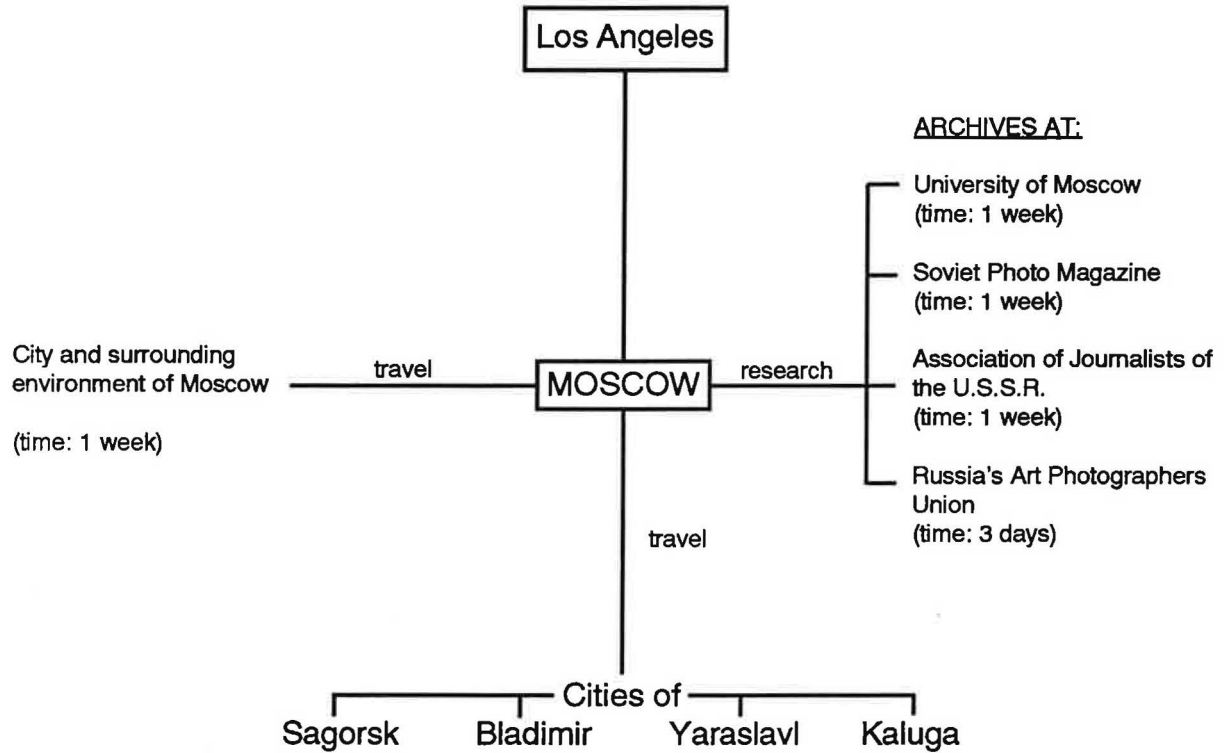
V. IMPLEMENTATION OF THE PROPOSED PROJECT

5.1. General Comments

As with everything else, time schedules which are particularly related to travel in Russia are not very predictable at this time. Since in my travel photography I do not intend to record, but rather interpret and create, the precise time factors would destroy the essence of the proposed project. Therefore, the time schedule I am going to propose for the travel part of the project will be general in nature, taking into account unpredictability of weather, inappropriate lighting, difficulties with transportation or just not being in the right state of mind to create. As related to the part of research of the photographic archives, they are totally open to me and I see no problems in terms of time schedule. The research and copying of slides will be done using the following collections:

- a. University of Moscow
- b. Soviet Photo Magazine
- c. Association of the Journalists of the U.S.S.R.
- d. Russia's Art Photographers Union

5.2. Time Schedule



Selected for their unique historical architecture dating back to the 12th century.

(Total time = one month)

VI. AMENDMENTS AND CLARIFICATIONS TO EXISTING SABBATICAL LEAVE PROPOSAL

6.1. Activities Schedule

- Aug 17-Aug 21 Preparation for the trip
- Aug 24-Aug 28 Leaving Los Angeles for Moscow. First days spend making arrangements and working out details.
- Aug 31-Sept 25 Starting to do research at the archives.
Continuing to obtain data and making copies of the photographs. Investigating published material on photographers, etc.. Interpersing research with photographing trips if this will be advantages to do.
- Sept 28-Oct 23 Starting travel and photographing. Travels to Sagorsk, Bladimir, Yaraslavl and Kaluga. As mentioned above, some of this time may be interspersed with research at the archives depending on circumstances.
- Oct 26-Dec 18 Returning to Los Angeles. Start developing films. Catalog and label slides for presentation. Start printing black and white prints. Final mounting and overmatting.

Note: The time allocated for photographing the city of Moscow and its environment will be absorbed during weekends.

6.2. Research/ travel activities

From a practical and logical point of view I have to use the best possible approach dictated by the circumstances or arising opportunities to achieve my set goals. Therefore, if it will

become necessary, I will interperse my proposed travel activities with the research work.

6.3. Objectives of the sabbatical leave.

- 6.3.1. To create a diverse body of photographic images in the form of B&W prints to be used for purposes of demonstrations in photo classes I teach.
- 6.3.2. Collect pertinent historical data and create image bank of slides of the periods described in IV4.1. using the collections described in V.5.1. for use in History of Photography class.


6.4. The structure of the final report/project.

- 6.4.1. Create a presentation portfolio of original prints. The portfolio will consist of at least 20 16x20 exhibit quality prints.
- 6.4.2. Create slide presentation sets (trays) with accompanying cross reference to photographers and dates of the following photographers and periods:
 - 6.4.2.1. Presentation set #1 l.
 - a. Alexander Rodshenko
 - b. Boris Ignatowich
 - 6.4.2.2. Presentation set #2 l.
Soviet Russian Photojournalism of the Second World War
 - 6.4.2.3. Presentation set #3 l.
Photo Secession- Pictorial Period in Russia
ca. 1895-1917
- 6.4.3. Write a general report on activities related to working at the archives with specific emphasis on what photographic materials are available for possible future investigations.

- l. Each set will consist of approximately 80 slides each.

MT. SAN ANTONIO COLLEGE
Personnel Services

TO: SABBATICAL LEAVE PARTICIPANTS, 1990-91
LA. Michael Degtjarewsky William Waggener
Norma Pratt

FROM: Salary and Leaves Committee 
Barbara Crane Anita Millspaugh
Gayle Baker Vahe Tatoian
Ralph Greenwood Peter L. Parra, Chairperson

DATE: February 24, 1992

SUBJECT: APPROVAL OF SABBATICAL APPLICATIONS

I am pleased to inform you that, at its meeting of February 19, 1992, the Board of Trustees gave final approval of your sabbatical leave. The Salary and Leaves Committee wishes to express its appreciation for your cooperation in the application process.

Mt. SAC has a quality sabbatical program due in part to the high standards maintained in the overall application, implementation and reporting procedures. The following points are presented to assure the successful completion of your sabbatical program.

1. The granting of your sabbatical was based upon the activities as stated in your approved application. You will be requested to sign an agreement between you and Mt. San Antonio College District. In part, the agreement requires that you perform service of a professional nature as delineated in your sabbatical application. It is important that you make no change in the approved sabbatical plan without advanced approval of the Salary and Leaves Committee. If it becomes necessary that your plans be revised, or if you are unable to complete a component of your sabbatical plan, you must notify the Salary and Leaves Committee immediately (contact the chairperson). The Committee will give careful consideration to your request for sabbatical plan modification. Following this contractual procedure will avoid or minimize problems for you and the District.
2. Sabbatical reports are due no later than the first working day of the second school month of the next school year (*Monday, September 13, 1993). Due to the contractual timelines for completing its work, the Salary and Leaves Committee must receive your reports on or before this deadline date.

*As the 1992-93 calendar has not been established, this is an assumed date. If the date changes, you will be notified.

3. Sabbatical participants are advised to review the following documents before commencing this sabbatical program:
 - a. Collective bargaining agreement between MSACCD/Faculty Association, Article XI, "Leaves of Absence."
 - b. "Sabbatical Leave Informational Packet" (If you do not have a packet, one may be obtained in the Personnel Office).
 - c. Review your approved application proposal to be sure you meet your commitments.
 - d. Read carefully the agreement you will be requested to sign.
 - e. If you have any questions regarding the sabbatical program, members of the Salary and Leaves Committee will be pleased to assist you.
4. Marilyn Walker in the Personnel Office will notify you when your sabbatical agreement is prepared for your signature.

The Salary and Leaves Committee wishes you a successful and enjoyable sabbatical leave.

myw

cc Salary and Leaves Committee

STATEMENT OF PURPOSE

STATEMENT OF PURPOSE

I approached my 1992 fall semester sabbatical leave with two main objectives in mind. First, I wanted to stimulate my creative energy as a photographer, which in turn would have a direct relationship to my performance as an educator. Secondly, I wanted to investigate through research work the unknown aspects of Russian photography and compare it to known aesthetic trends in the West. I was particularly interested to learn more about the following periods in Russian photography:

- a. Pictorialism
- b. World War II Photojournalism
- c. Avant-garde of the 1920's

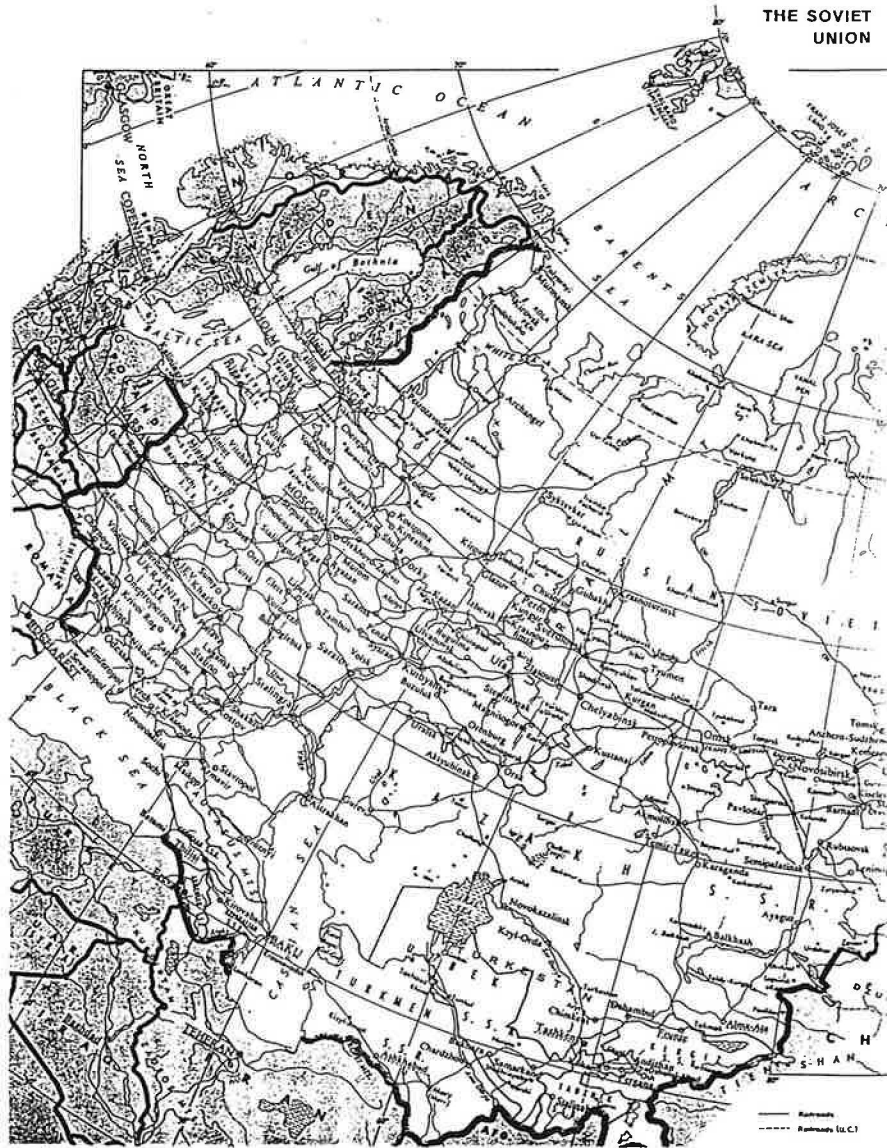
I planned to accomplish these goals by extensive travel around the countryside surrounding Moscow, and to the cities of Zagorsk, Yaroslavl, Vladimir, and Kaluga. Additionally, I was planning to do research and make slides from the photographs found in the following archives:

- a. All-Union "Photocentr" Association, Moscow
- b. Union of the Art Photographers of Russia, Moscow
- c. "Photography" magazine, Moscow
- d. University of Moscow, Moscow

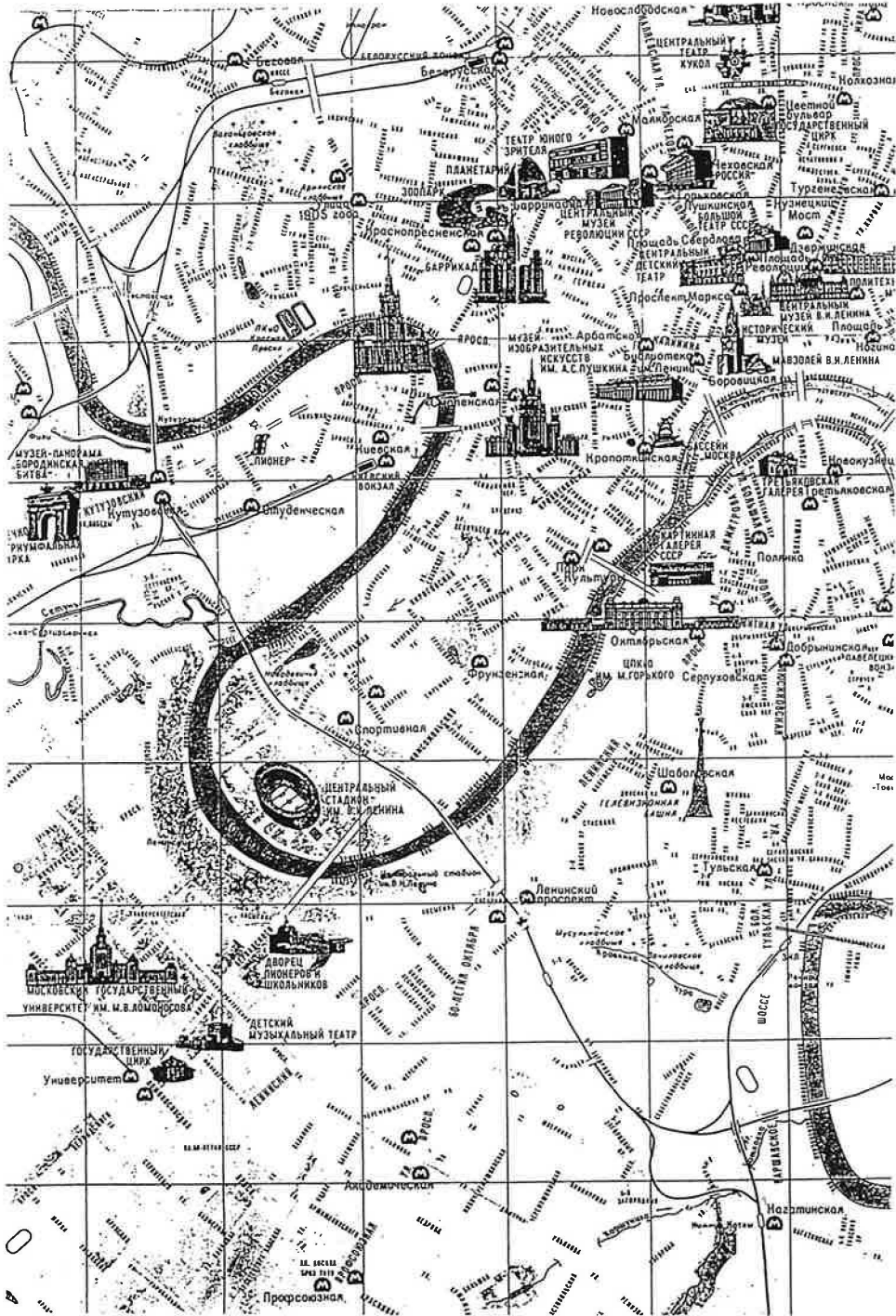
I planned to build up my personal portfolio of photographs and extend my collection of slides which I used in my classes when I teach at Mount San Antonio College. I wanted to come back from my sabbatical leave fully re-energized and ready to pass on my creative energy to my students.

MAPS

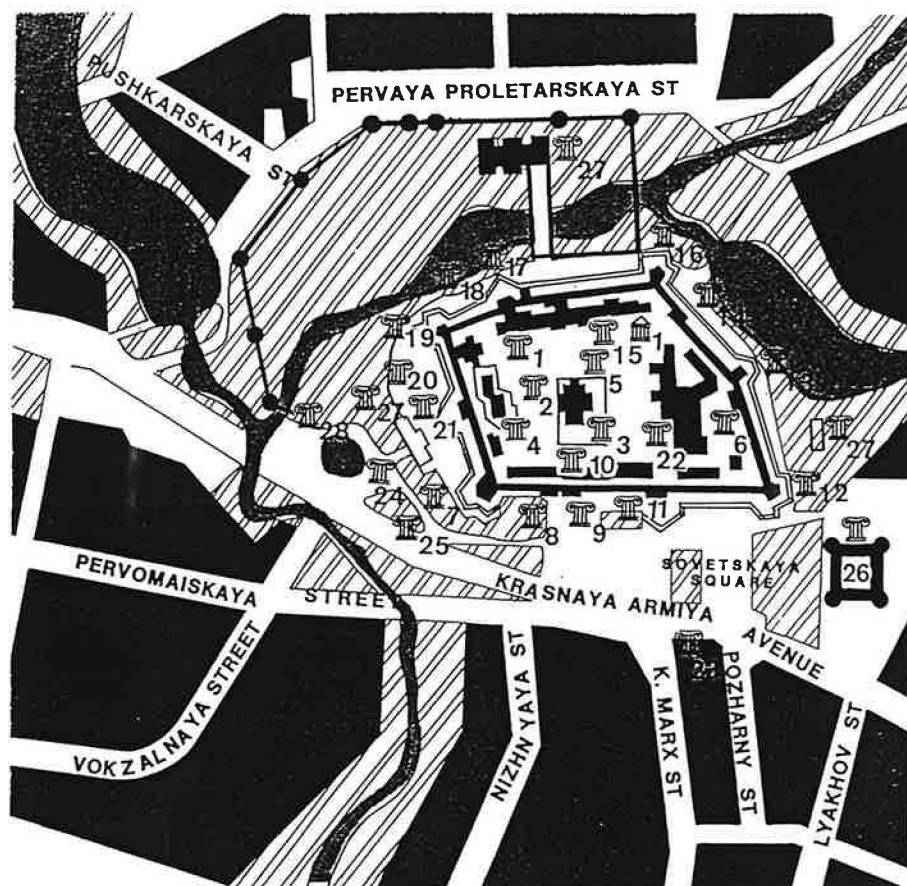
RUSSIA



MOSCOW



ZAGORSK



Museums

1. The Zagorsk State History and Art Museum-Preserve (Trinity Monastery of St. Sergius)



Historic architectural monuments

1. Cathedral of the Trinity (1422-3)
2. Church of the Holy Ghost (1476)
3. Cathedral of the Dormition (1559-85)
4. Refectory (1686-92)
5. Bell tower (1740-70)
6. Fortress walls (16th-18th cc.)
7. Pyatnitskaya Tower (1640)
8. Krasnaya Tower with gates (16th-17th cc.)
9. Uspensky Gates (mid-17th c.)
10. St. John the Baptist's Church-over-the-Gates (1693-9)
11. Sushilnaya Tower (16th-17th cc.)
12. Utichya Tower (17th c.)
13. Zvonkovaya Tower (16th-17th cc.)
14. Kalichya Tower with gates (18th c.)

15. Church of Our Lady of Smolensk (1745-53)

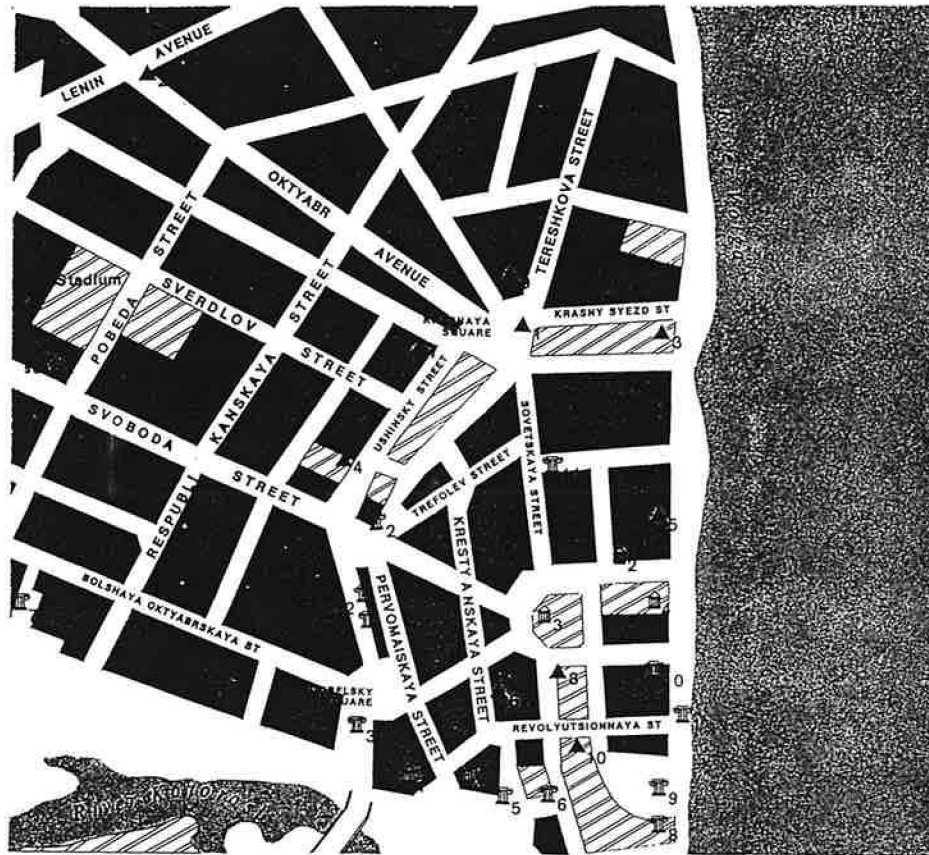
16. Plotnichya Tower (17th c.)
17. Kelarskaya Tower (1642-1849)
18. Pivnaya Tower (16th-17th cc.)
19. Vodyanaya Tower (17th c.)
20. Vodyanaya Tower Gates (16th-17th cc.)
21. Lukovaya Tower (16th-18th cc.)
22. Chertogi Palace (17th c.)



Historic and architectural monuments outside the walls of the museum-preserve

23. Former monastery hostel (1861)
24. Church of the Presentation of the Mother of God (1547)
25. St. Parasceva Pyatnitsa's Church (1547)
26. Stable Yard (1790)
27. Civic building (19th c.)
28. Railing of the former monastery garden (19th c.)

YAROSLAVL



▲ Monuments and places associated with revolutionary and military history

1. Lenin Monument
2. Karl Marx Monument
3. Nikolai Nekrasov Monument
4. Fyodor Volkov Monument
5. Room used for secret meetings by the Yaroslavl Committee of the RSDLP (1906-7)
6. Building used by the Soviet of Workers' Deputies (1917)
7. Building which housed the City Headquarters of the Red Guards in 1917
8. *Memorial To the Fighters for the Revolution*
9. The house used by the Headquarters of the Northern Front (1918-9)
10. Monument in honour of the battle and labour exploits of the people of Yaroslavl during the Great Patriotic War of 1941-45
11. Obelisk in honour of the 30th Anniversary of Victory

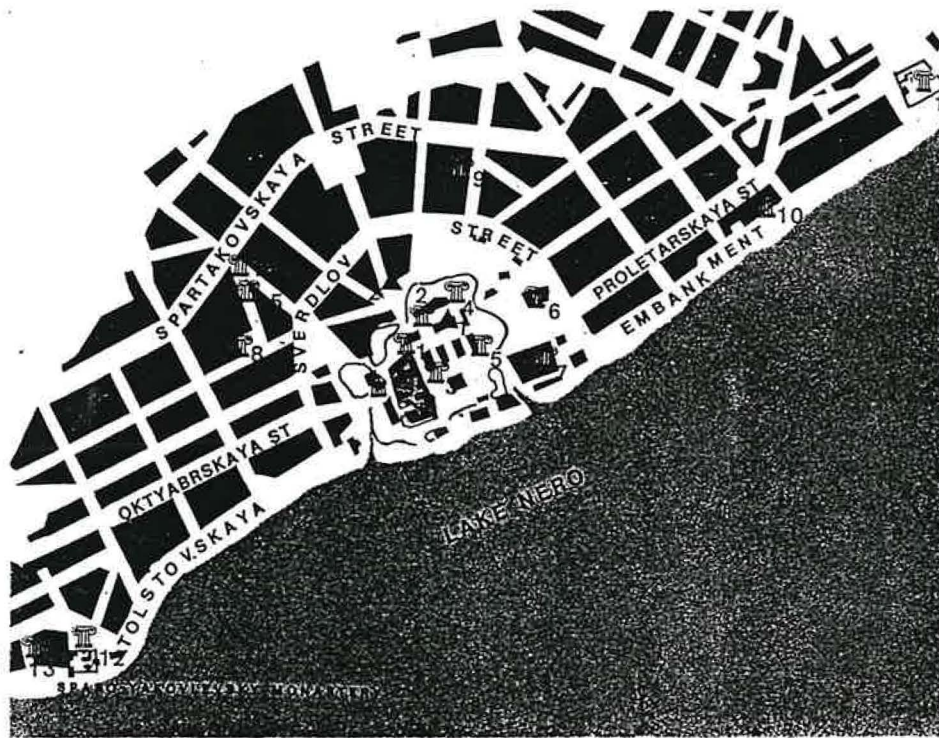
🏛 Museums

1. State History and Architecture Museum-Preserve—Our Saviour Monastery, 13th-16th cc.
2. Branch of the History and Architecture Museum-Preserve—Church of St. Nicholas Nadeyin (1620-2)
3. Branch of the History and Architecture Museum-Preserve—Church of St. Elijah the Prophet (1647-50)
4. State Art Museum

🏛 Historic architectural monuments

1. Volzhskaya Tower (1658-68)
2. Znamenskaya Tower (1660-2)
- 3-7. Architectural monuments (second half of the 17th c.)
8. Metropolitan's Chambers (17th c.)
9. Architectural monument (church, 1825-31)
10. House of the former Society of Physicians (late 18th c.-early 19th c.)
11. Architectural monument (church, 1644)
12. Rotunda and part of the former Arcade (1813-18)

ROSTOV VELIKY



▲ **Monuments and places associated with revolutionary and military history**

1. Building in which Soviet power was proclaimed in the town (18 December 1917)
2. Ramparts (1630s)

🏛️ **Museums**

1. Rostov and Yaroslavl Museum-Preserve of Art and Architecture (the Kremlin; Metropolitan's Courtyard, 17th c.)

🏛️ **Historic architectural monuments**

1. Cathedral of the Dormition (16th c.) with bell tower (17th c.)
2. Church of the Saviour-on-the-Market Place (*Spas-na-Torgu*), 1685-90
3. Arcade (*Gostiny Dvor*), 1830

4. Church of St. Isidore the Blessed (Church of the Ascension), 1566
5. Church of the Nativity (17th-18th cc.)
6. Tax Yard (*Myiny Dvor*), 1830
7. Railings of the town garden (1830)
8. Church in Tolga (1761)
9. Church of St. Nicholas-on-the-Vspolye (1813)
10. Church of SS Cosma and Damian (1775)
11. St. Avraamy's Monastery (16th-17th cc.)
12. St. Jacob's Monastery of Our Saviour (17th-19th cc.)
13. Church of the Saviour-on-the-Sands (*Spas-na-Peskakh*), 16th-17th cc.
- 14-15. Civic buildings (18th c.)

VLADIMIR



▲ **Monuments and places associated with revolutionary and military history**

1. Lenin Monument
2. Eternal Flame at the graves of soldiers who gave their lives in the Great Patriotic War of 1941-45
3. Monument in honour of the 850th anniversary of Vladimir
4. Building in which the Headquarters of the Vladimir Military Organization of the RSDLP was accommodated (1906-7)
5. House in which the First Provincial Congress of Soviets was held in October 1917
6. House in which the Vladimir Committee of the RSDLP was accommodated in 1917



Museums

1. The State Vladimir and Suzdal Museum-Preserve of History, Architecture and Art

2. Historical Section of the above museum-preserve
3. Exhibition hall
4. Art Gallery
5. Exhibition of crystal ware, lacquered miniatures and embroidery



Historic architectural monuments

1. Cathedral of the Dormition (1158-60, 1185-9)
2. Golden Gates (1158-64)
3. Cathedral of St. Demetrius (1194-7)
4. The Nativity Monastery ensemble (12th-18th cc.)
5. Cathedral of the Dormition in the Knyaginina (Princess') Convent (15th-16th cc.)
- 6-12. Architectural monuments (17th-18th cc.)
13. Building of the former provincial administrative offices (1785-90)
14. Shopping Centre (*Torgovye Ryady*), 1787-90

**TRAVEL
AND
RESEARCH STATISTICS**

TRAVEL
AND
RESEARCH STATISTICS

7 SEPTEMBER

Leaving Los Angeles

8 SEPTEMBER

Arriving in Moscow

9 SEPTEMBER

Initial telephone calls to:

Mr. V. Nikiforov

Mr. A. Baskakov

Mr. N. Kozachenko

10 SEPTEMBER

Photographing with large format at Monastery of Kolomenski;
good weather.

11 SEPTEMBER

Calling up Mrs. L. Ukhtomskaya from "Photography" magazine about
A. Rodchenko collection.

Visiting city.

12 SEPTEMBER

First meetings with Valery Nikiforov at the "Photocentr" and Mr. Andrei
Baskakov at the office of "Art Photographers Union of Russia."

Outlining to them my objectives.

Late lunch with Mr. Nikiforov at the "House of Photo Journalists of
Russia"- former estate of Prince Usopov.

13 SEPTEMBER

Day off. Spending time with relatives.

There is a drastic change in weather.

14 SEPTEMBER

Meeting with Mr. Nikolai Kozachenko, Dean of Photo Journalism Department at Moscow University.
Make arrangements to view his collection of photographs.

15 SEPTEMBER

Going through hundreds of photographs. It is quite and impressive collection. Unfortunately, it does not give me the material I am looking for. Mr. Kozachenko approaches me with a proposal to publish jointly a book on the history of Russian photography. It is an interesting proposal particularly that the manuscript for the book is almost finished. My job would consist of doing the editing and translating it into English. Stop at "Photocentr" and start looking through the collection of photographs.

16 SEPTEMBER

Meeting with Mrs. L. Ukhtomskaya from the "Photo" Magazine. During this meeting I have a chance to look at the phenomenal collection of photographs, including photographs by Rodchenko, Ignatovich, and Shagin. During this meeting I also submitted to her an article which I have written specifically for their magazine. Mrs. Ukhtomskaya asked me whether I would mind if the magazine would also publish my photographs to go with the article- naturally I did not mind! On the way back stopped again at "Photocentr" to do more research work.

NOTE: The article and the photographs have been published in the January 1993 issue of the magazine and are attached to this report.

17 SEPTEMBER

In the morning I begin to photograph along the Moscow River gradually progressing towards the complex of Kolomenski Monastery. It starts raining. By the time I return to my living quarters, I am totally wet.

18 SEPTEMBER

The weather is still bad. My initial plans are to stay home, but unexpectedly, I receive a call from a photographer from the city of Samara. He especially came to Moscow to see me. It is quite interesting to note how fast the news travels in Russia! He wants to get advise from me about commercial photography. We agree to meet at the "Photocentr." His name is Michael Saksonow. During our conversation he proposes to me to have a one person show in the city of Samara. At the present moment I still have not followed that proposal through. After the meeting I stayed at the "Photocentr" to do more research work.

19 SEPTEMBER

Meeting with Mr. Baskakow. Look over a collection of photographs. Make notes and selection of images I would like to have. A group of photographers drop by to meet me and show their work. We talk for many hours until it is quite late.

20 SEPTEMBER

Taking care of personal matters in the city and visiting museums. It rains.

21 SEPTEMBER

In the morning there is good weather and I decide to go to Zagorsk to photograph all day.

22 SEPTEMBER

Taking the opportunity of good weather go to photograph all day at the Ismaylovski Park.

23 SEPTEMBER

Take another trip to Zagorsk.

24 SEPTEMBER

Dropped by the "Photocentr" to look over more boxes with photographs. I am introduced to Mr. B. Timoshkin from the city of Serpukhov. To my delight I find that there will be a photographic festival about Russian Pictorial Photography in the city of Serpukhov. He invites me to visit the seminar on October 1 and 2. Go back to Mr. Baskakow's office to do more research.

25 SEPTEMBER

In the morning it rains but clears by early afternoon. I decide to go out and photograph. In the process of photographing I break the ground glass on my 4x5 camera. I stop shooting and take the subway into the city to find a replacement. I am told that it will be impossible to find a replacement.

26 SEPTEMBER

Photo trip to the village of New Jerusalem outside of Moscow. Start using a smaller format since my 4x5 camera is not functional.

27 SEPTEMBER

My wife calls up from Los Angeles. I ask her to call her cousin in Germany, who will be coming to Moscow, to find me a ground glass and bring it with her. The rest of the day is mostly spent on making calls and writing.

28 SEPTEMBER

By sheer luck I find an old man who volunteers by hand to make me a ground glass.

Bring over photographs for publication to "Photography" magazine and stay to look over the collection of photographs.

29 SEPTEMBER

It starts snowing! Have an appointment at the publishing house "Planeta." Have a long conversation with the Editor Mrs. L. Kozlovskaya. Leave with her an article "American Photographic Education." As a matter of fact, the article describes in detail the photo program at Mt. San Antonio College. The article is intended to be published in a new magazine "Focus." Stop at Mr. Nikiforov's office.

30 SEPTEMBER

Take a trip to the city to pick up my two pieces of new ground glass. My relative brings four pieces of ground glass. Now I have six of them! Lunch with Mr. Nikiforov. After lunch drop at Mr. Baskakow to look over more photographs.

1 OCTOBER

Trip by train to the city of Serpukhov. Very interesting city. Attend continuous lectures and presentations on Pictorial Photography in Russia.

2 OCTOBER

Another trip to Serpukhov. Given a tour of the city by the mayor. Visit the home of Andreyev, probably the most important figure in Pictorial Photography in Russia. Without any warning I am asked to give a small talk about American photography to an audience of approximately sixty people. Return to Moscow very late. Notice that I am losing my voice.

3 OCTOBER

My voice is gone! Cancel meeting in the city and instead go photographing at Ismaylov Park. For a change there is a little sunshine, but it is cold and there is some snow on the ground.

4 OCTOBER

It is snowing with occasional rain. I do not feel too well. But my nephew arrives from the other side of town in order to be my guide for planned trip to the village of Abramzevo. Although I am not particularly excited about the prospect of dragging my photo equipment in this weather; nevertheless, we embark on our doomed trip.

5 OCTOBER

Take a subway across the town to see a private collection of photographs. The collector's name is Mr. Boris Zinoviev. Although, his collection is quite interesting, it does not serve my interests since he is only interested in selling. Stop at "Photocentr" to look at some new photographs.

6 OCTOBER

Meeting with Mr. Baskakov and Mr. Nikiforov to make arrangements to visit the cities of Yaroslavl, Kaluga, and Vladimir.

7 OCTOBER

Spend most of the day to take care of my visa extension. Prepare my equipment and do packing for the trip to Yaroslavl.

8 OCTOBER

Leave by train to the city of Yaroslavl. I am met at the railroad station by three photographers who will be my guides.

9 OCTOBER

Driving with my guides and fellow photographers around the city and country side. Visit galleries and Our Savior Monastery. The city of Yaroslavl is very beautiful and very old. My only disappointment is the consistency of bad weather. I do not know who are my worse enemies the rain or the wind. My new friends try to make my stay as comfortable as possible. In the evening they ask me to talk a "little" about photography in the U.S. to a group of young photographers. We start around 7pm and finish at 1am!

10 OCTOBER

Visiting Volzhskaya Tower and Znamenskaya Tower. We also visit the Cathedral of the Transfiguration. In the afternoon I meet Mrs. N. Petrova, the director of the Yaroslavl City Museum. We make tentative arrangements to show my work in a one person show. I call up the city of Kaluga and find, to my disappointment, that I will not be able to go there because of the problems with accommodations. I make a decision to substitute the city of Rostov Veliky for Kaluga. My friends suggest that I stay in Yaroslavl and they will drive me to Rostov everyday.

NOTE: The exhibit took place from Jan. 2 - Feb. 7, 1993. The reviews of the exhibit are attached to this report.

11 OCTOBER

Spending most of the day in Yaroslavl. Visit the Church of the Epiphany and the Church of St. Elijah. Take a long hiking excursion along the banks of the Volga River. It is extremely windy and cold. When the weather gives us a break we photograph.

12 OCTOBER

Take a trip to the city of Rostov-Veliky. The pot-holes on Russian Highways are terrible. We blow a tire! We change the tire in pouring rain. We stop at Spaso-Yakovlevsky Monastery.

13 OCTOBER

Again driving to Rostov. On the way we stop in a beautiful birch forest. It stops raining and I have a chance to photograph. The center of the city is closed to cars so we park our car and start exploring the old part of the city; the Kremlin on foot. We see the Cathedral of the Dormition, the Church of the Saviour-on-the-Market Place, and the Church of St. Isidore the Blessed. In order for me to photograph one of my Russian friends has to hold an umbrella over my camera.

14 OCTOBER

We are back in Rostov. There is no change in weather. Take a hike along the shores of Lake Nero. In this weather it does not look very inviting. Visit the Church of the Saviour-on-the-Sands and St. Avraamy's Monastery.

15 OCTOBER

Early morning in Rostov. Weather has improved. Visit the Church of St. John the Divine. On the way back to Yaroslavl we visit the Tolski Monastery. More sight-seeing in Yaroslavl. Saying good-bye to my new friends.

16 OCTOBER

Early morning I take the train back to Moscow. Calls to confirm my trip tomorrow to city of Vladimir. The rest of the day I spend writing, cleaning my cameras, and loading new film.

17 OCTOBER

Early morning I leave by train to Vladimir. I am met at the railroad station by Mr. A. Ivanov. I will stay with him and he also will be my guide. Take a stroll through the city. Visit the Art Gallery and the Exhibition of crystal ware and lacquered miniatures.

18 OCTOBER

Driving in the city and around the countryside. Visit the Cathedral of the Dormition. Hiking along the Klyazma River. The weather is gray and depressing.

19 OCTOBER

Ask Mr. Ivanov to drive me around the country side. It snows lightly. Manage to do some photography. Back in town I visit the Cathedral of St. Demetrius. Informal gathering with some photographers.

20 OCTOBER

Early morning take train back to Moscow. In the afternoon stop at Mr. Baskakov to pick some photographs and to say good-bye to some friends.

21 OCTOBER

Personal shopping in the city. Visit Kremlin. Stop at Mr. Baskakov to discuss my next trip to Russia and say good-bye.

22 OCTOBER

Stop at "Photography" magazine. Pick up a package of prints for my collection. Talk with Mrs. Ukhtomskaya about another article for their magazine. Return home. In the afternoon meeting with Mr. Valery G. Aladjin, Chairman of the Board of Russian Charity Foundation "ROS", we talk about the possible one person show at their exhibit halls. Mr. Kozachenko asks me to give a short lecture and answer question session to a group of photo students at the Moscow University. Return home very late.

23 OCTOBER

Final stop in the morning at the "Photocentr." Pick up a package of copy prints. Meet Mr. Léonid I. Poliakov, the president of the "Centre of Commercial TV." He wants to visit me in Los Angeles on his next trip to the U.S. Have a pleasant surprise to meet Mr. Tamaz Bibilouri, the president of the "Georgian Association of Photojournalists and Cinematographers." he was responsible for my one person show in Tbilisi last year. He invites me to come to Tbilisi and stay at his home as long as I want. Knowing Georgians and their hospitality, I know this invitation is sincere. In the evening I have a good-bye dinner with Mr. Nikiforov.

24 OCTOBER

Take a long hike along the Moscow River. Relax and contemplate about the past. No photography today. Receive a call from some friends from the city of Sammara. Receive an invitation to come to the Pamirs to do some serious climbing.

25 OCTOBER

Final packing. Dinner with relatives.

26 OCTOBER

Leaving Moscow and arriving in Los Angeles.

**TRAVEL - PHOTO - RESEARCH
REPORT**

TRAVEL - PHOTO - RESEARCH REPORT

In general terms my sabbatical trip to Russia was quite successful. As a matter of fact it is probable the most interesting and productive trip I ever made in which I could integrate the artistic and intellectual aspects of my profession as an instructor of photography.

On a personal level this trip helped me to re-establish my relationship with today, by getting away from the haunted images of the past. At the present moment I have a much healthier and more realistic relation with the country of my birth.

Any trip to Russia at the present moment represents a major undertaking. This is particularly true when one plans to travel independently. Conveniences which one takes for granted here do not yet exist in Russia. I was faced with many problems most of which I was able to resolve.

The first stumbling block which I had to overcome was related to my visa. At the time of my planned travel, the visa was granted only for a period of three weeks. On the other hand for business related travel it was granted for one month. This immediately created problems with my plans to stay in Russia from September 8 to October 26. By making several telephone calls

to Russia and doing some convincing talking I received official invitation from a company which I had never heard of before to come to Russia for contract negotiations. Now I had my visa! But I was still facing the problem that my visa would expire before my departure date.

Knowing the Russian law which states that anyone who was born in former USSR remains always a Russian citizen made me, mildly speaking, nervous. Nevertheless, I decided to go on with the trip hoping that somehow on my arrival I would be able to extend my visa. Eventually, I resolved this problem, but not before I had a full head on encounter with Russian bureaucracy, by standing in lines and making numerous trips between different agencies.

Initially, in planning my trip I was counting on renting an apartment in Moscow which would serve as a base for my operations. But to my disappointment all explored possibilities of renting an apartment fell through. Fortunately, this problem was also resolved. During my last visit to Moscow in 1991 for the opening of my exhibit I was interviewed by national television. This interview was aired across Russia. By sheer luck one of my relatives, my cousin, whom I have not seen since January of 1943 recognized me on television and contacted me here in the U.S. I was invited to stay with his family in Moscow for the entire duration of my visit. Although I was afraid that it would put me in a position of many obligations and restrict, to some extent,

my freedom of operations, nevertheless I accepted his invitation since I really did not have any other alternatives. As it turned out there were no major problems, particularly because he was very much interested in photography himself, and learned his first lessons on how to develop film from my father!

So here I was back in Russia! What would be my impressions of the new Russia? Have the fifty years of absence obscured the emotional and cultural ties to the country in which one was born? Those were the questions for which I was hoping to find tangible answers.

Since I had no car at my disposal, I had to rely on public transportation. Although this fact was bothering me in the beginning, with time I realized that it gave me a much better opportunity to experience life in Russia from a vantage point, which is usually missed by a typical tourist.

The old Moscow is beautiful! The golden domes of the cathedrals and churches. The boulevards and streets named after great personalities of Russian culture such as: Gogol, Pushkin, Suvorov, Turgeniev, Dostoevsky, and Tolstoi. And naturally there is always that overpowering dominance of the Kremlin. In contrast, the new Moscow is utterly ugly. It consists of clusters of "Micro Regions." Basically, they consist of high rise apartments build with a total lack of architectural imagination. Unfortunately I was staying in one of those new "Micro Regions." Fortunately from the window of my room I could see the winding curves of the Moscow River and the golden onion

domes of Kolomenki monastery. The park which surrounds the monastery complex gave me always an escape both in good and in bad weather. To be able to walk and photograph between the ancient oaks, always provided the proper perspective to look within oneself.

My first week in Moscow was spent by getting adjusted to the time change, making numerous telephone calls, and having the first meetings with Mr. Nikiforov at the "Photocentr" and Mr. Baskakov at the "Art Photographers Union." Although I have met both of them for the first time only last year, immediately we developed a strong friendship. As usual, there was that customary embracing and kissing! I wonder what people would think if this was in Hollywood? Sometimes I have to wonder how thoroughly we have succeeded in the West to kill showing any emotions.

Since both of them were my prime connection in helping me to achieve my objectives, very much depended on this meeting. After listening to what I wanted to do in Russia, both of them felt that there should be no problem with my intentions of going through the collections of photographs in their archives. But they also were fast to indicate that my main problem will be to find connections in the cities I was planning to visit. Since I had no connections in the cities of Yaroslavl, Vladimir and Kaluga they indicated that they would use their "photographic" connections to find for me places to stay. Once this matter was resolved I was ready to start my research work and photographic travels.

During the tedious process of looking over hundreds of photographs found in the "Photocentr" and "Art Photographers Union" collections, I was astounded by the visual diversity of the images. It is quite certain, that only a few years ago most of these photographs were not accessible for public viewing, particularly for somebody from the United States.

My first objective was to look at photographs which were representative examples of Russian photojournalism made during World War II. We know that some examples of this photography have been seen sparingly in the Western publishing media, particularly after the end of the war. But as it was commonly known many of these images have been released by the Soviet Authorities for propaganda purposes. Therefore, it was quite interesting for me to see images which have not been published in the West before.

As I have stated before, it is quite unfortunate that Photo History books have for the most part ignored World War II photojournalism done not only by Russian photographers, but also by their counterparts in Germany and Japan. Even in the latest and most authoritative book "A World History of Photography" by Naomi Rosenblum we find only two photographs depicting scenes from World War II made by such notable Russian photographers as Dmitri Baldermants and Galina Sankova. These photographs have been seen in the West previously, and as stated before, had been released for propaganda purposes. As a matter of fact I was told by Mr. Nikiforov that there is a strong

possibility that the photograph by Dmitri Baldermants "Identifying the Dead, Russian Front, 1942"² had been partially staged! This is not surprising if we consider the almost perfect compositional aspects of the photograph.

I was quite familiar with the work done by such Western masters of photojournalism as Alfred Eisenstadt, David Seymour, Henri Cartier Bresson, David Douglas Duncan, Robert Capa, and Eugene Smith; since over the years I have shown their work many times in classes. Therefore, it was quite interesting to see whether, in general terms, there was an intrinsic difference in the way the Russian photojournalist visually perceived the fragments of the war from their Western "visual" counterparts.

The most important names in Russian photojournalism whose photographs I used not only to study, but also to make slides, were:

1. Max Alpert
2. Dmitri Baltermants
3. Rafail Diament
4. Galina Sankova
5. Victor Grebnev
6. Arkadi Shayknet
7. Alexander Ustinov
8. Yevgeni Khaldei
9. Mikhail Ananin

10. Boris Kudoyarov
11. Georgi Lipskerov
12. Mark Redkin
13. Yakov Ryumkin
14. Ivan Shagin
15. Mikhail Trakhman
16. Mikhail Savin
17. Victor Tyomin
18. Alexander Uzlyan

As I had anticipated for sometime, there is a traceable difference between the way the Russian photographer perceived the war and his/her counterparts in the West. The Russian photographer was basically a combat soldier. Constantly involved in combat action, and who followed the Soviet Army from the disastrous beginnings of the war through the turning points at Stalingrad and Kursk, to the victorious entrance of the Soviet Army into Berlin. The list of photographers above is fragment of all the photojournalists who took part in recording the war by who never returned back. The Russian photographer was not an impartial observer but an active participant. There is a constant emphasis on heroism, melodramatic overtones of love for "mother country" and what is probably the most important trait- anger! One has to remember that based on statistics every Russian family has lost at least one member

during the war!

In contrast, the Western photojournalist in most cases was an observer of the war. He had the freedom to pop in and pop out. We also have to remember that he was paid for his photographs by the news media! Being possibly more impartial he had a more realistic view about the ugliness of war. There is possibly more compassion towards the misguided human souls. It is interesting to note that the photographs made of the European Front exhibit much more impartiality than the photographs which were recording in the Pacific Front- I wonder why?

The whole process of looking over these photographs of war were not very pleasing, since invariably they brought back memories. Nevertheless, I feel that one day somebody has to publish a definitive work in comparing the work of American, English, French, Russian, German and Japanese photojournalists who recorded World War II.

As my next step I started to look at photographs of a more soothing nature from the aesthetic period in the evolution of photography, which is commonly classified as Pictorialism.

Historically, this period is quite important, because it was then that photography gradually attained its status as an independent art form. Although it is impossible to pinpoint precisely the starting date of this movement, nevertheless it can be generally placed somewhere into the middle of the 1880's.

Bound by common ideologies young photographers in Europe and America formed new photo clubs, whose prime purpose was to elevate photography to the status of art. The commonly applied name to these rebellious groups was "Photo-Secessionists." The first of such groups was formed in Vienna in 1891 under the name of the "Vienna Camera Club." It was followed shortly by the "The Linked Ring" in England in 1892. Some then years later in America Alfred Stiglitz, the most prominent figure in American photography, also formed a group in 1902 which he called "Photo-Secession."

The general characteristics of Pictorial Photography were: soft focus, deep shadows, and generally, a very strong linear composition. One would also notice very strong influences from the arts. Particularly from Impressionism and the works of Whistler.

Since the Photo History books I have studied have not mentioned any similar existence of "Photo-Secession" movement in Russia it was my objective to find out whether such a movement possibly did exist.

Looking through numerous publications on Russian Photo History at the "Photocentr" I have found that indeed there was such an aesthetic movement in Russia. It is quite interesting to note here, that Pictorial Photography persisted in Russia well into the 1930's, where as in America, for all practical purposes, its end came in early 1920's. In Russia under the leadership of N. A. Petrov (1876-1940) a group was formed in 1903 under the name of

"Dagguerre" in the city of Kiev. The objectives of this group were quite similar to their counterparts in the West, namely promotion of artistic photography.

To my disappointment I have found that the collections to which I had access did not contain too much material related to Pictorialism. (Although there were publications from which I was able to make slides.) Therefore, I was pleasantly surprised, when one day I was introduced to Mr. Vladimir Timochkin from the city of Serpukhov. During the conversation which followed, I learned that there will be a festival in the city of Serpukhov which will be devoted to Pictorial Photography in Russia! The festival was planned for October 1-5 and was organized by the "Nikolai Andreyev Centre of Photographic Culture." The time of the festival coincided with the one hundred year anniversary of Andreyev's birth (1882-1992). Andreyev might be considered as the most important name in Russian art photography.

In the past Andreyev was quite involved in the international scene of Pictorial Photography. He was heavily exhibited in the international Photographic Salons, including the Los Angeles Salon of 1928. Unfortunately, this relationship with the West did not help him during Stalin's Purges of 1930's. Everything around Andreyev's name became silent. Many of his negatives, correspondence, and photographs were destroyed or confiscated. At the present moment there are approximately 275 original photographs, which, by pure magic, were saved by his son. I was very fortunate to get this first hand

information directly from his son who was also at the festival. I was personally overwhelmed by the beauty of the images which were made using the Platinotype and Gum process.

During the two days that I attended the festival, I listened to numerous presentations on Pictorial Photography. At one point, without any warning, I was asked to talk about photography in America at the present moment. It is nice to be an instructor, one always has something up one's sleeve!

Before my departure I was asked whether I can help in some way to bring Andreyev's name back to the surface in the Western world. The "Photo-centr," which also represents Andreyev's family interests, provided me with exclusive rights to represent their interest in America and Japan. At the present moment I am negotiating, in co-operation with Ms. Isumi Tanaka, a possible exhibit in Yokohama, Japan. I am very grateful to Mr. Timochkin, who was so kind as to send me some slide copies of Andreyev's work.

I am very happy that I was able in a small way help to lift a veil, which obscured mostly for political reasons, a very important historical period in the evolution of Pictorial Photography in Russia.

After the Revolution of 1917 in Russia the years which followed were witness to tremendous art activity and the birth of Russian Avant-Gard. All these activities came to an abrupt halt when Stalin assumed full power in 1927.

That decade was period of Abstraction, Rayonnism, Constructivism and Suprematism. Many names shaped the aesthetic diversity of this period, among them: Mikhail Larionov (1881-1964), Natalia Goncharova (1881-1962), Kasimir Malevich (1878-1935), El Lissitzky (1890-1956), Vasily Kandinsky (1866-1944), and Alexander Rodchenko (1891-1956).⁶

The purpose of my investigation into this quite turbulent era was to obtain information about Alexander Rodchenko not as a painter and sculptor, but as a photographer. I also hoped that I would be able to obtain some information about another important Russian photographer- Boris Ignatovich, as well.

The name of Rodchenko is quite well known in the History of Arts but his contributions to photography have not been yet fully appreciated by the photographic community. This lack of recognition of his visionary perception was partially due to very little information which was available on his work from the former Soviet Union. The second factor which greatly contributed to obscurity of his name as an important figure in the annals of photographic history was the assumption that he was plagiarizing the work done by Lazlo Moholy-Nagy, a Hungarian photographer, designer, and artist who was teaching at Bauhaus School of Design in Weimar, Germany.

Even the Russian photo critics accused him of copying Moholy-Nagy. In issue No. 4, 1928, the "Soviet Photo" magazine attacked Rodchenko di-

rectly, by pointing out that his photograph of a "Balcony" and Moholy-Nagy's "Balcony" looked suspiciously similar. In his reply to the editors of the magazine Rodchenko wrote the following: "My 'Balcony' was previously published in the 'Soviet Photo' in 1926, where as Moholy-Nagy's 'Balcony' was made in 1928."⁴ He also goes on to point out that Moholy-Nagy had in the past asked him many times to send him his [Rodchenko's] work. Although I do not have enough information to be able to say who was copying whom, one thing remains for certain, that more research work is needed to probe into Rodchenko's creative life.

I was very fortunate that during my visit to the "Photography" (formally "Soviet Photo") magazine in order to select those Rodchenko's prints that I wanted to make copies of, Mrs. Ukhtomskaya presented me with a copy of a book fresh from the press. The title of the book is "Rakurs Rodchenko." The book was written by Rodchenko's nephew, Mr. Lavrentiev and represents the first definitive work on Rodchenko's creative life. On my return back to the United States I approached Mr. Lavrentiev with the proposal of translating his book into English. Unfortunately for me I was too late, the book is already being translated and should appear shortly in America.

Unfortunately, in respect to the work of Boris Ignatovich, I was not able at this time to obtain any substantial number of samples of his work. Nevertheless, I have been promised to receive copy slides of his work sometime by the end of this year.

The travel and photography part of my sabbatical were sprinkled quite often with grains of frustration. I have to admit that I have been spoiled by the predictability of California weather. Upon my arrival, and for the first week, the weather was quite nice. But then it drastically changed and progressively deteriorated. Any complaints to my fellow Russian photographers did not find very réceptive ears. The reply was always the same- you should have come earlier!

As all of my photography is done using medium and large format cameras and also relatively slow films my exposure invariably is quite long. For example, the photographs of Birches in my portfolio required exposures of up to two minutes! I think one can appreciate the frustration of a photographer who watches helplessly as during the long exposure suddenly the wind picks up momentum, and the gentle trunks of the trees start swaying back and forth- should I go on to complete the scenario? Sometimes I did not know what I hated more: rain or wind. Even with those problems present, I still was able to produce a substantial amount of photography. I have already printed many of the negatives but many still remain in proof form.

When one reaches the state, which I call "The Third Octave," in the article for the Russian "Photography" magazine, one is not so much concerned with the aspect of the quantity of photographs, but with their ability to provoke in the creator and hopefully in the viewer certain emotional reaction.

During all the weeks in Russia I constantly asked myself that nagging question- why do I photograph, and what is that essential thing I am after? A very important question, but it unfortunately has very vaguely defined answers. As I have done it many times before I had to dump or short circuit my intellectual "chip" in my brain and let the intuition be my guiding force.

During one of my photographic excursions I came across an old clock tower. The clock was old and quite definitely had not functioned for many years. As I observed the clock, I thought that one day possibly somebody is going to fix it, and it will again perform its duties. This simple observation had a very deep philosophical meaning. I realized that, in my perception of today's Russia, time did not exist. With this realization I also discovered the "thing" I was after! I wanted to show in my photography that all the "clocks" in Russia are standing still and have to be repaired. The old clock masters are gone, the new do not care, but there is always the future which may produce new clock masters who will restore the clocks across Russia, and make the time be part of life again.

With this realization in mind I started to look at Russia and consequently at the objects which came across my camera with different eyes. Suddenly even the bad weather, the wind, the old buildings with cracked walls, the sagging windows, and, yes, even the numerous potholes fused together to provide the proper state for photographic explorations.

My photographic travels took me to the cities of Zagorsk, Yaroslavl, Vladimir, and Rostov-Veliky. Originally the visit to Rostov-Veliky was not on my travel itinerary. I had to substitute Rostov-Veliky for the city of Kaluga because the people who originally had agreed to provide a place for me to stay, could not fulfill their promises. The people with whom I stayed in Yaroslavl mentioned that historically Rostov-Veliky was much more important and photographically also more interesting. They also suggested that in order to simplify the matters I should stay in Yaroslavl and they would drive me every day to Rostov-Veliky.

In retrospect I am glad that I was able to see this beautiful town. From all the cities I have seen it left the most memorable impression. I think this is due to the fact that it looked so much more natural and authentic. It is quite true that it is in a state of deterioration. The cathedrals, monuments, buildings, and streets are in desperate need of repairs. But even with all these shortcomings, just walking the deserted streets, dodging the wind and rain, invariably brought back the great ancient history of this town.

The beauty of the ancient towns is overwhelming: the architectural monuments, the gilded domes of the cathedrals, churches, and monasteries. The surrounding countryside with its romantic birch forests are forever etched in Russian poetry. All of these towns are links to the ancient routes to the north and south of Moscow. Here one can see the cradle of the Russian cul-

ture. And this is what gave birth to the metaphor- the Golden Ring.

The Golden Ring consists of the cities of Zagorsk, Pereslavl Zalesky, Rostov-Veliky, Yaroslavl, Vladimir, Susdal, and Ivanovo. I am very glad that I had the opportunity to visit four of them. Hopefully I will return again and continue my travel along the Golden Ring.

Some of the photographs which have been created during these travels already have been shown to students in my classes. A few are being shown in an exhibit I have at the present moment at Orange Coast College, and quite definitely more will be shown at my retrospective show in March of 1994 at Mt. San Antonio College Art Gallery.

In concluding my report I would like to thank the Board of Trustees of Mount San Antonio College for granting me the privilege of this sabbatical leave of absence.

CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS AND RECOMMENDATIONS

Based on numerous conversations with individuals who are in the mainstream of Russian photography, I came to the conclusion that a tremendous amount of historically important photography exists in Russia, which has yet to be discovered and brought to public attention in the West.

A large part of the photography is located in such major archives as the "Central State Archives of Motion Picture Documents." This archive alone houses over 613 thousand negatives. But there is also a tremendous amount of original negatives and photographs located in less important archives and in private collections.

At the present moment the conditions in which these collections are stored are appalling. Most of the work is not cataloged, and this naturally creates a big problem in research. The importance of photographic image as a cultural artifact has not been yet fully understood by the Russians. Even less do they understand the importance of a photographic image as an "art object."

To conduct research in Russia, at least at the present moment, unavoidably will lead to frustration. For anybody who does not speak Russian this will be the most difficult obstacle to overcome since only few Russians

speak English. Then there is that problem of bureaucracy which sometimes can be overwhelming. The problem of transportation between the cities and finding lodging is also quite important. There is also another negative trait which also exists in today's Russia which has to be taken into account, and which will quite often determine the failure or success of one's operations in Russia, and that is bribery! In spite of all these negative factors, I have found that all the individuals I have met during my stay in Russia were extremely outgoing and were very helpful to me in achieving my set objectives. Naturally one has to remember that I do write and speak fluent Russian.

To anybody who is planning to go to Russia in order to do research work on Russian photography I would strongly recommend the following:

1. Go to Moscow. The majority of important historical photography is located in Moscow.
2. Go to Russia with somebody who speaks Russian, or plan to hire a translator.
3. Enter into preliminary correspondence with people who will be able to obtain for you the right connections.
4. Have an extremely flexible time table.
5. Be ready and willing to compensate the individual(s) for their efforts in some way.

Before my departure I have asked some acquaintances for their per-

mission to pass on their names to anybody in the United States who is planning to come to Russia in order to pursue work related to photography. The two best connections I can recommend are:

1. Mr. Valery I. Nikiforov, General Director

All-Union "Photocentr" Association

Union of Journalists of the Russia

8, Gogolevsky Blvd.

121019 Moscow, Russia

Phone 011 7095 290-69-96

FAX 200-42-37

2. Mr. Andrei Baskakov, Chairperson

Union of the Art Photographers of Russia

P.O. BOX 95

121019 Moscow

Phone 011 7095 290-59-98

In spite of the very intense schedule, and the uncooperative nature of the weather, I feel that I have accomplished all my objectives. It was possible for me not only to gather information about the photographers and periods as proposed in my Sabbatical Leave application, but also to bring back the in-

valuable experience, numerous photographs, exciting friendship that I can share with my students to enrich the scope of their knowledge. In the appendices I include names of photographers whose work deserves further investigation with example of their work attached. I particularly stress the importance of the work made by Karl Bulla.

**VALUE OF SABBATICAL TO
MOUNT SAN ANTONIO COLLEGE**

VALUE OF SABBATICAL TO MOUNT SAN ANTONIO COLLEGE

In my final analysis, I believe that my sabbatical leave will be of benefit to our college in the following ways:

1. The gained knowledge of Russian photography will help me to give students a more broader understanding and appreciation of the evolution of photography from the world point of view.
2. My collection of slides can now be used in Photo History classes, not only by me but also by my colleagues.
3. By observing the archaic equipment and facilities in which a typical Russian photographer has to work made me more appreciative of the state of art equipment we have here at Mount San Antonio College. As a result I also will demand a more appreciation from my students.

4. The coverage of my exhibits on Russian national television exposed Mount San Antonio College and particularly the Photo Program to the Russian audience.

5. In my lectures and publications the name of Mount San Antonio College has been also presented to the Russian photographers.

6. The sabbatical leave rejuvenated my creative energy. Consequently this energy will be transferred to my students in many ways.

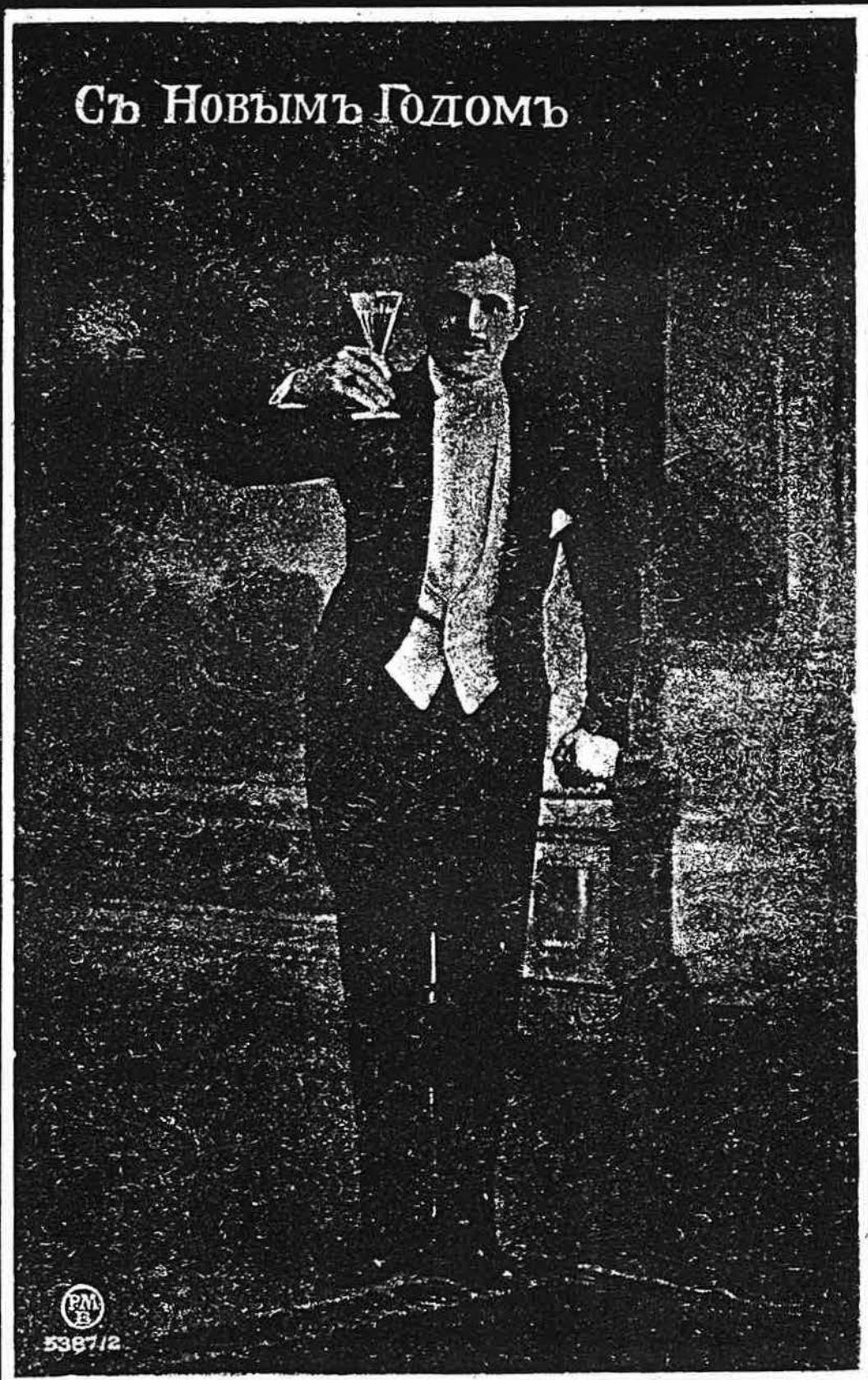
APPENDICES

APPENDIX A

**ARTICLE "THE THREE OCTAVES OF CREATIVE GROWTH"
AND PHOTOGRAPHS PUBLISHED IN "PHOTOGRAPHY" MAGAZINE,
JANUARY 1993, MOSCOW, RUSSIA**

ФОТОГРАФИЯ 9372

Съ Новымъ Годомъ



PM
B
538712

Михаил Дегтяревский. Три октавы творчества

Ученик известнейшего американского фотографа-классика Ансела Адамса профессор Михаил Дегтяревский преподает на фотографическом факультете Калифорнийского колледжа Сан-Антонио. На факультете обучается около 400 человек. За умеренную плату — 120 долларов в год — студенты получают широкие теоретические знания и хорошую практику. Мы публикуем статью М. Дегтяревского, написанную специально для начинающих фотографов — читателей нашего журнала, а также фотографии автора.

Я думаю, что буду прав, если скажу, что вы до этого времени почти всегда были поглощены вопросом «как». То есть другими словами, как определить экспозицию, как оптимально проявить пленку, как сделать хорошее увеличение, как оформить снимок, как создать интересную композицию, как стать известным фотографом.

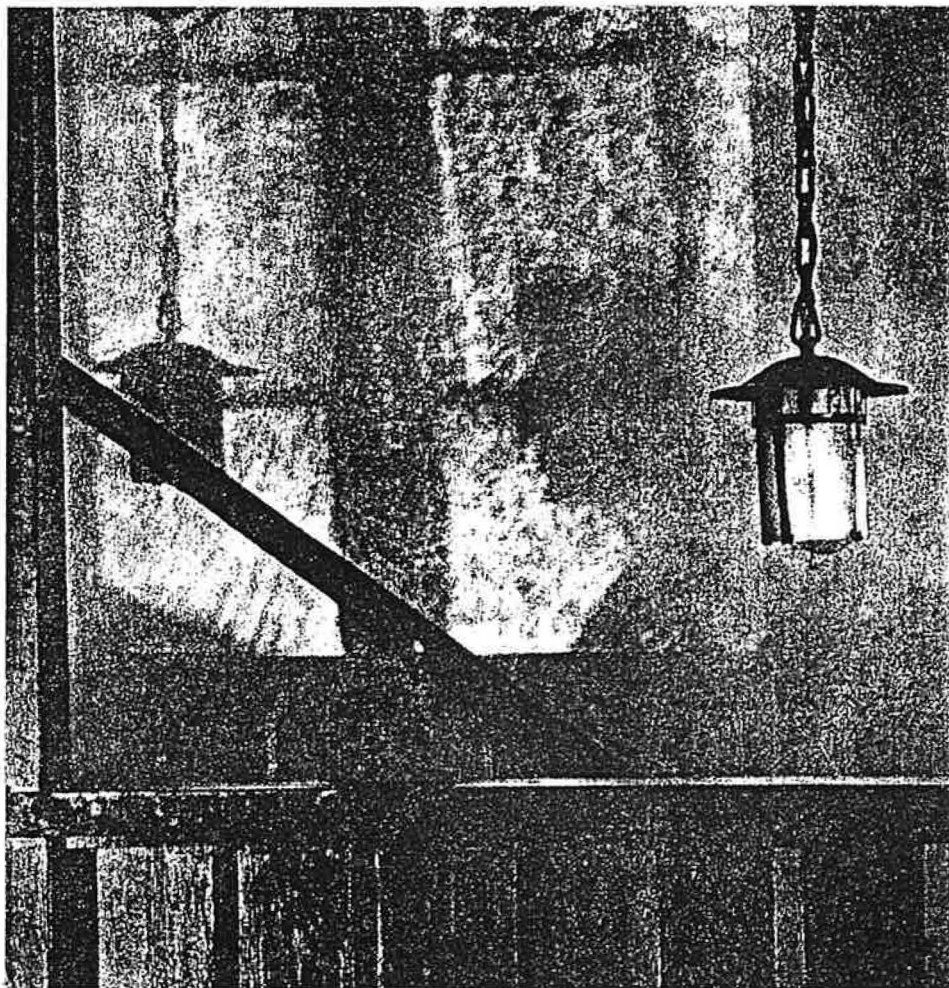
В принципе, ничего необычного в этих вопросах нет. Они составляют нормальное явление в развитии каждого человека и, конечно, фотографа. Но наступает момент, когда вы начинаете чувствовать, что ваше творческое развитие заходит в тупик. Как будто все изучили — прекрасно владеете всеми инструментами нашей профессии или увлечения, но где-то в глубине души чувствуете, что чего-то вам не хватает в дальнейшем развитии. Все чаще начинаете задавать себе вопрос: ну и что дальше?

Если вы задаете себе этот вопрос, то вы уже сильно отличаетесь от многих других фотографов. Я бы сказал, что у вас есть еще возможность создать что-нибудь важное не только с точки зрения искусства, но и понимания жизненных процессов.

Те фотографы, которые эти вопросы себе не задают, к большому сожалению, навсегда останутся фотографами-«техниками». Хотя их произведения могут блистать композиционными достоинствами и техническим оформлением. Увы, конечный продукт их работы порой напоминает скелет без всякой жизненной ткани. Жизнь, как мы ее понимаем, есть тот цемент, который нужен для того, чтобы наши фотографические произведения не остались только фрагментами, а вылились во что-то более великое — искусство.

Должен признаться, что я употребляю слова «искусство» и «художество» с некоторым преувеличением, потому что в наш век (и особенно в западном мире) эти слова часто употребляются в утилитарном значении. Если человек может держать в руках камеру и делать сравнительно приличные снимки — он фотограф-художник, если он может держать в руках кисть и понимает принципы гармонических соотношений красок — он художник, если его голосовые связки издают звук, который похож на пение, он певец-артист, и т. д. Это

значит, что достигнуть высот могут лишь немногие — нет, я верю, что все люди имеют больший творческий потенциал, чем они подозревают. Суть заключается в том — хотите ли вы употреблять нашу умственную и физическую энергию для того, чтобы достигнуть максимально

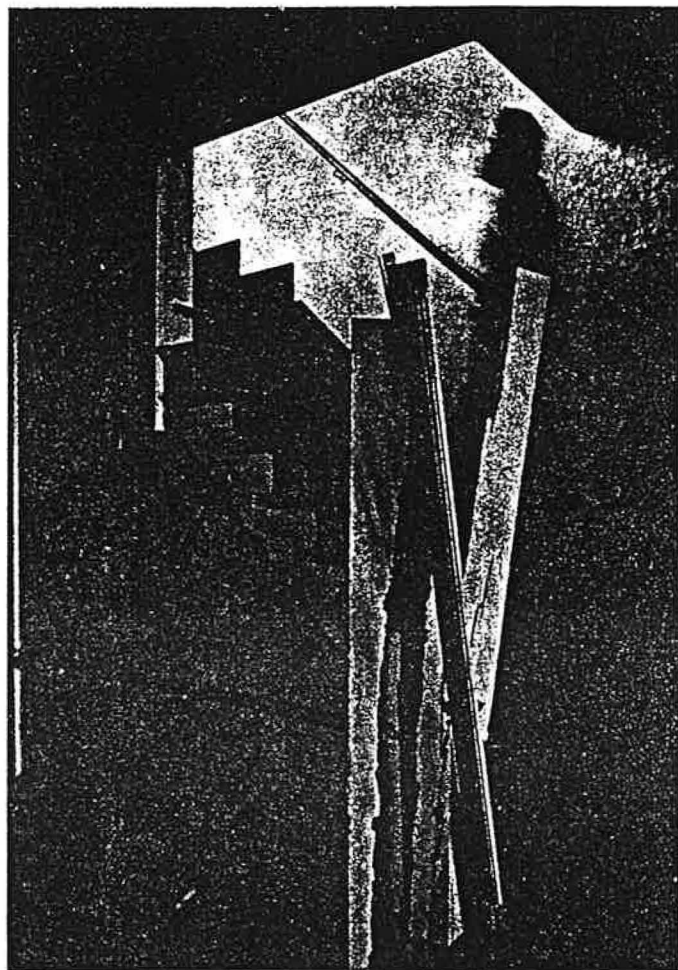
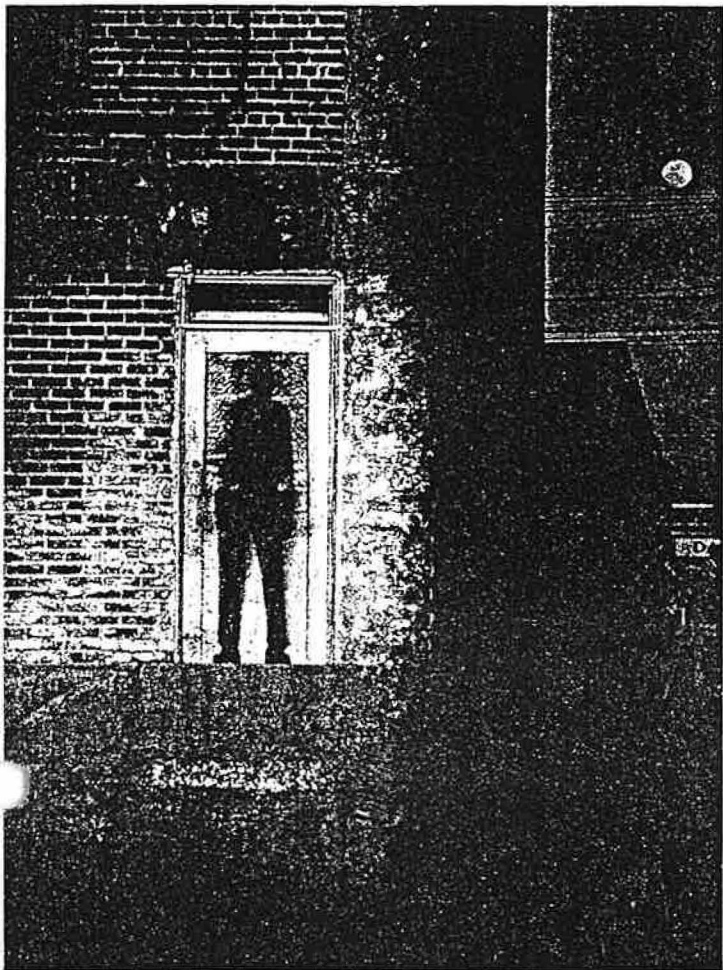


возможного в вашем творчестве? Готовы ли вы выйти на дорогу, которая может не иметь конца и тем более дорожных указателей, готовы ли вы идти по этой дороге многие годы, всегда сомневаясь в правильности выбранного вами направления? И, наконец, как долго вы готовы идти по этой дороге без быстрого признания и денежной компенсации? На все эти вопросы вы должны, конечно, ответить сами. Моя функция, видимо, заключается в том, чтобы помочь вам реализовать потенциал вашей творческой энергии.

Я разбираю творческий рост фотографа на три «октавы». Если для вас это звучит мистически — то вы совершенно правы. Для меня творческий процесс всегда носит мистический оттенок — в этом и есть его прелесть. Для того чтобы можно было представить эти три «октавы» творческого развития, хочу вам показать их на примере. Стадия первая — это стадия технического развития. Здесь изучаются законы экспозиции, правила проявления пленки, печатания снимков. Конечно, в течение всего этого времени преподаватели вас учат не только щелкать затвором, но и более внимательно смотреть на внешний мир. Через некоторое время у вас появляются

«фотографические глаза». Вы рады, наконец, освоив технический мир первой «октавы», с энтузиазмом броситесь в мир второй «октавы». Теперь вас трудно остановить, вы совершенно поглощены процессом создания изображения. Вы применяете все возможные трюки: специальные фильтры, монтажи, окрашивание фотографий во все цвета радуги и т. д. Друзья делают вам комплименты, у вас могут даже появиться голубые и золотые ленточки призов — в общем вы горды вашими достижениями. У вас новейшая фотографическая аппаратура. Вы слепо верите, что без использования последних достижений в технике вы ничего создать не можете. И так, незаметно, вы достигаете конца второй «октавы».

Судя по всем признакам, вы как будто достигли максимального творческого развития и должны быть довольны собою. Но со временем у вас появляются первые симптомы внутреннего неудовлетворения. Почему же? На это не так уж трудно ответить. Оказывается, вы ориентировались только на внешний мир и фактически стали очень хорошим актером. В любой жизненной комедии приходит время, когда надо сказать «хватит!» Уверен, что многие



из вас думают, что я преувеличиваю сложность развития творческого процесса. Но я считаю, что прав, потому что сам до некоторой степени прошел через эти стадии. Я также должен добавить, что многие фотографы довольны комфортом второй «октавы». До некоторой степени это положение соответствует среднему классу в структуре общества. Назад идти вы не можете — слишком много знаете. Идти вверх трудно, так как вы уже потратили очень много энергии — и появляется боязнь потерять то, что уже есть. Боязнь — это яд, который убивает в нас тяготение открывать новые горизонты. Но представим, что вы не боитесь ничего нового, и попробуем сделать первые шаги к третьей «октаве».

Зададим себе один из самых важных вопросов: кто я и зачем фотографирую? Только ответив на этот вопрос, можно идти дальше. «Внутренний глаз» поможет окупнуться в мир, который вы до этого времени игнорировали или просто не дозревали о его существовании. Поднявшись на первую ступеньку третьей «октавы», вы выбрали себе долгий и трудный путь одиночества. Вам придется часто вести беседы с самим собой, зада-

вать себе вопросы, на которые не всегда можно получить ответы — и все это без помощи из внешнего мира. Вам придется сталкиваться с особенностями вашего внутреннего мира, которые часто не будут понятны и даже будут пугать. Но все это — результат вашего внутреннего роста. Визуальное притяжение внутренних образов настолько сильно, что со временем появляется тенденция почти забыть о внешнем мире и полностью уйти в собственный. Это хотя и привлекательно, но может привести к приостановке творческого роста. Настоящий творческий процесс заключает в себе баланс этих двух миров нашего существования. Универсальной формулы для этого баланса нет. Очень часто, глядя со стороны, можно сделать вывод, что наше увлечение внутренним миром окрашено чисто эгоистическими соображениями. До некоторой степени это правда. Но надо добавить, что этот эгоистический процесс (если некоторые люди хотят его так назвать), как ни странно, ведет к универсальности. Благодаря ему мы начинаем лучше понимать не только себя, но и других людей. Визуальная коммуникация, которая создается для удовлетворения только внешнего мира

нашего существования, не имеет долгой жизни. Ее корни недостаточно уходят в глубину, чтобы связывать сегодняшнего человека с человеком прошлого и будущего. Здесь невольно припоминает Гёте: «Человек не может существовать только в рациональности, время от времени он должен погружаться в мир бурной эмоциональности, потому что там находятся его жизненные корни». Чем дальше вы будете продвигаться вверх вдоль третьей «октавы», тем лучше вы станете сознать простоту универсальных соотношений окружающего мира. Вместо того чтобы заниматься вопросом, как творить, вы начнете просто показывать! Ваша фотография приобретет эстетическую простоту. Наконец, вы станете творчески свободными. Думаю, что у многих появятся следующие вопросы: а что лежит дальше, за третьей «октавой»? Есть ли мост между первой и третьей «октавой»? Когда я не знал, что такое творчество, мир был для меня очень простым и фотокамера была простым инструментом. Но когда я начал изучать творчество, мир приобрел совсем другие очертания, а фотокамера стала частью моего сознания, его отражением.

APPENDIX B

**REVIEWS OF EXHIBIT AT YAROSLAVL CITY MUSEUM
AND THANK YOU LETTER FROM MRS. N. PETROVA**

**МУЗЫКА
В ГАРНИЗОННОМ ВОЕН-
НОМ ГОСПИТАЛЕ ПРОШЕЛ
БЛАГОТВОРИТЕЛЬНЫЙ КОН-
ЦЕРТ.**

Сотрудники госпиталя и боль-
ные были очарованы виртуозной
игрой заслуженного артиста
России Вячеслава Широкова,
использовавшего на гитаре русские,
испанские, аргентинские и
мексиканские мелодии, песенки за-
служенного деятеля культуры
России Анатолия Клябстома.

Концерт организовал
администратор Кировского
района.

Наш корр.

**ПО УШИ В ГРЯЗИ
ПРЕДСТАЛ РЯД МАГАЗИ-
НОВ КИРОВСКОГО РАЙОНА
ПЕРЕД УЧАСТНИКАМИ ВНЕ-
ЗАПНОГО РЕЙДА РАЙОННОЙ
СЭС.**

Пришлось временно закрыть
магазины №№ 3, 6, 16, 33,
"Кудамырь" и 33 гряды в поме-
щениях, разрушенные товарно со-
содства (бюды продовольственные
товары стоят вперемешку, скажем,
из стиральных порошков). Семью
директоров оштрафовали.

Особенно удручающее впечат-
ление произвел Центральный
рынок: испорченная грязь, нерабо-
тающие холодильники и туалеты.
Рынок был закрыт на целых
четыре дня.

Наш корр.

**ЖАДНОСТЬ
СГУБИЛА
ЧЕЛОВЕКА РАЗЫСКИВА-
ЕТ МИЛЛИОН, ОН ПРЯЧЕТСЯ
ПО ПОТАВЕННЫМ УГЛАМ, И
ВДРУГ НОВОСТЬ: ВАУЧЕРЫ
ДАЮТ.**

За своей долей государственного
пирого выжила 19 не-
хотевших в розыске. Как извест-
но, жадность Фрейера сгубила.

Наш корр.

сетка лет назад.

Наш корр.

технику, сейчас он, кажется, на-

***Вернисаж**



**ЧАС
ОТКРЫТИЯ**



Для выставки художественной фотографии в нашем
городе открылся зал одного из лучших культурных центров
- Художественного музея. И тот, кто познакомился с рабо-
тами "русского американца" Михаила Дегтяревского, сумел
оценить профессионализм и оригинальность авторского
почерка художника. Фотообраз, фотометафора, удивитель-
ные игры света и цвета в эзотерических и реальных пейзажах.
И еще - непременно присутствие автора: то кистью руки в
кадре, то тончайшей, прозрачайшей полутьмою (техниче-
ская загадка даже для некоторых профессионалов). Дегтя-
ревский - ученик знаменитого Адама, первооткрыватель
новой комбинированной фотографии (он, кстати, авто-
графически отзеркалит ретушь как вальсик, несовершенство с
чистой фотографией), автор оригинальных концепций рабо-
ты с цветом и светом, участник множества персональных и
коллективных выставок в Америке и Европе.

В начале прошлой осени Михаил Дегтяревский на
встрече с иркутскими фотодрузьями сообщил: среди
прочих ценностей на первом месте у русского американца
вышла сегодня... художественная фотография. За работу
интересного автора люди платят по несколько тысяч долла-
ров. Почему бы и нет? Специалисты подсчитали: при
беремном отношении выполненная технически безупречно
фотография черно-белого изображения может храниться
около четырехсот лет. Но главное в том, что это - подлинная
творческая находка, которую полюбил и оценил зритель.

Поиск собственного пути в искусстве и
профессионализм, творчество в чистом виде и необходимость
заявить о себе, "сделать" себе имя, проблема "искусство и
деньги" - об этом и многом другом говорили тогда участники
встречи, примеривая вчерашние наши традиции и привычки
к жестким законам здорового рынка.

Нам еще многому предстоит научиться, а для начала -
выработать в себе уважение к любому труду. В Америке
авторскую фотоработу никто не рискнет взять в руки без
перчаток. А побывав в наших столичных студиях, художник
почти перестал удивляться даже тому, что на собственное
фотошпатель можно обнаружить... след от чашечки кофе.

Человек обязательный, со спокойными и мягкими мане-
рами, безупречной русской речью, совсем непохожий на
стереотипно-рекламный образ бодрого, прусского
американца (а, между тем, так оно и есть), рассказывал в
тот вечер о многом, был по-русски (или по-американски?)
открыт, радушен и щедр.

И мы слушали, спрашивали и размышляли, приходя к
одним и тем же истинам: профессионализм, трудолюбие и
талант - а всего-то и надо для успеха.

Посмотрите внимательнее в его работы - и вы найдете
еще это там.

И. БОДИСОВА.

1-я программа

ЧЕТВЕРГ, 28.01

6.00 Новости. 6.20 Гимнастика.
6.30 Утро. 8.45 Фирма гарантирует.
9.00 Новости. 9.20 «Кидди-Видди».

6.00 Новости. 6.20 Гимнастика.
6.30 Утро. 8.45 Фирма гарантирует.



Фотовыставка американского фотохудожника Михаила Дегтя-
ревского открылась в Художественном музее. Городские пейзажи,
обнаженная натура, цветные фотофантазии — всего около 50 работ.

Организацию выставки взяло на себя малое предприятие «Па-
раллакс».

На снимке: фотохудожник Г.Ершов и художница Л.Левина на
фотовыставке М.Дегтяревского.

Фото Алексея КОВРИГИНА.

38
(п
Р1
(п
ул
ше
РР
39
ул
ше
ул
в г
- 1
ше
26
(п
- 1
вр
ул
в г
- 1
вр
5*
ше
ул
ар
23
ше
РР
(п
се
се
де
в 1
фо
ск
на
чи
бо
ко
др

РСФСР

Управление культуры
Ярославского облисполкома

ХУДОЖЕСТВЕННЫЙ МУЗЕЙ

19.02.93 № 40

г. Ярославль

Господину Михаилу Дегтяревскому
г. Лос-Анжелес, США

Глубокоуважаемый Михаил,

приносим Вам искреннюю благодарность за возможность экспонировать Ваши произведения в залах музея.

Ваша выставка состоялась с 11 января по 7 февраля 1993 года, и вызвала несомненный интерес ярославцев и гостей нашего города.

Ваше профессиональное мастерство, широта жанрового диапазона, своеобразие мировосприятия не могли оставить зрителей равнодушными. Впервые мы увидели произведения, выполненные в цвете в ночное время. Это незабываемо.

Ваши произведения проникнуты глубокой философичностью, поэзией и несомненно русской духовностью.

Мы были бы бесконечно рады, если бы Вы нашли возможность во время посещения России приехать и в наш древний город. Мы постараемся сделать этот визит приятным для Вас и надеемся, что эта встреча будет взаимно интересна.

С наилучшими пожеланиями.

Директор музея

Надежда Л. Петрова

TRANSLATION

RSFSR
Department of Culture
Yaroslavl Region
Art Museum

To: Mr. Michael Degtjarewsky
Los Angeles, USA

2-19-93; No. 40

Dear Michael,

We sincerely thank you for the opportunity to be able to exhibit your photographs in the halls of the museum.

Your show took place between January 2nd and February 7th of 1993. The show created unquestionable interest among the populace of Yaroslavl as well as among the visitors from outside the city.

Your professional expertise, broad stylistic vision, unique visual perception of the world, could not leave the viewer uninvolved. For the first time ever we saw photographs made at night in color.

Your creations are infused with deep philosophical meaning, poetry, and quite definitely with traces of the Russian soul.

We would be infinitely happy, if you could, find the time during your next visit to Russia, to visit our ancient city. We will try to make this visit as pleasant as possible, and hope that this meeting will be mutually interesting.

Museum Director

N. Petrova

APPENDIX C

**AUTHORIZATION LETTER OF REPRESENTATION
FROM "PHOTOCENTR" IN MOSCOW**

СЮЗ ЖУРНАЛИСТОВ СССР

UNION OF JOURNALISTS OF THE USSR



ВСЕСОЮЗНОЕ ОБЪЕДИНЕНИЕ «ФОТОЦЕНТР»
ALL-UNION „PHOTOCENTR“ ASSOCIATION

121019 МОСКВА,
ГОГОЛЕВСКИЙ БУЛЬВАР, 8 Тел. 291.56.85

121019, MOSCOW, TELEX 4:1421 PEHC SU
GOGOLEVSKY BLVD 8 FAX 200.42.37

19

д.д. сентября 1992.

Gentelmen,

We authorize Mr. Degtjarewsky to act as our representative in the U.S. for the purpose to investigate the possibilities of exhibits and publications of the photographic collections in our archives.

Majority of these photographs have not been shown outside Russia.

We ask you to give Mr. Degtjarewsky your outmost assistance. In case of your interest please address all the preliminary inquiries to Mr. Degtjarewsky.

Sincerely,

Director of "Photocentr"



V. Nikiforov

APPENDIX D

ANNOUNCEMENT ABOUT N. ANDREYEV'S FESTIVAL

ОКСКАЯ

1992 26 СЕНТЯБРЬ

СУББОТА

№ 32 (55) Цена 2 руб.

ОБЩЕСТВЕННО-ПОЛИТИЧЕСКАЯ ГАЗЕТА

ПРОВИЛЛЯ

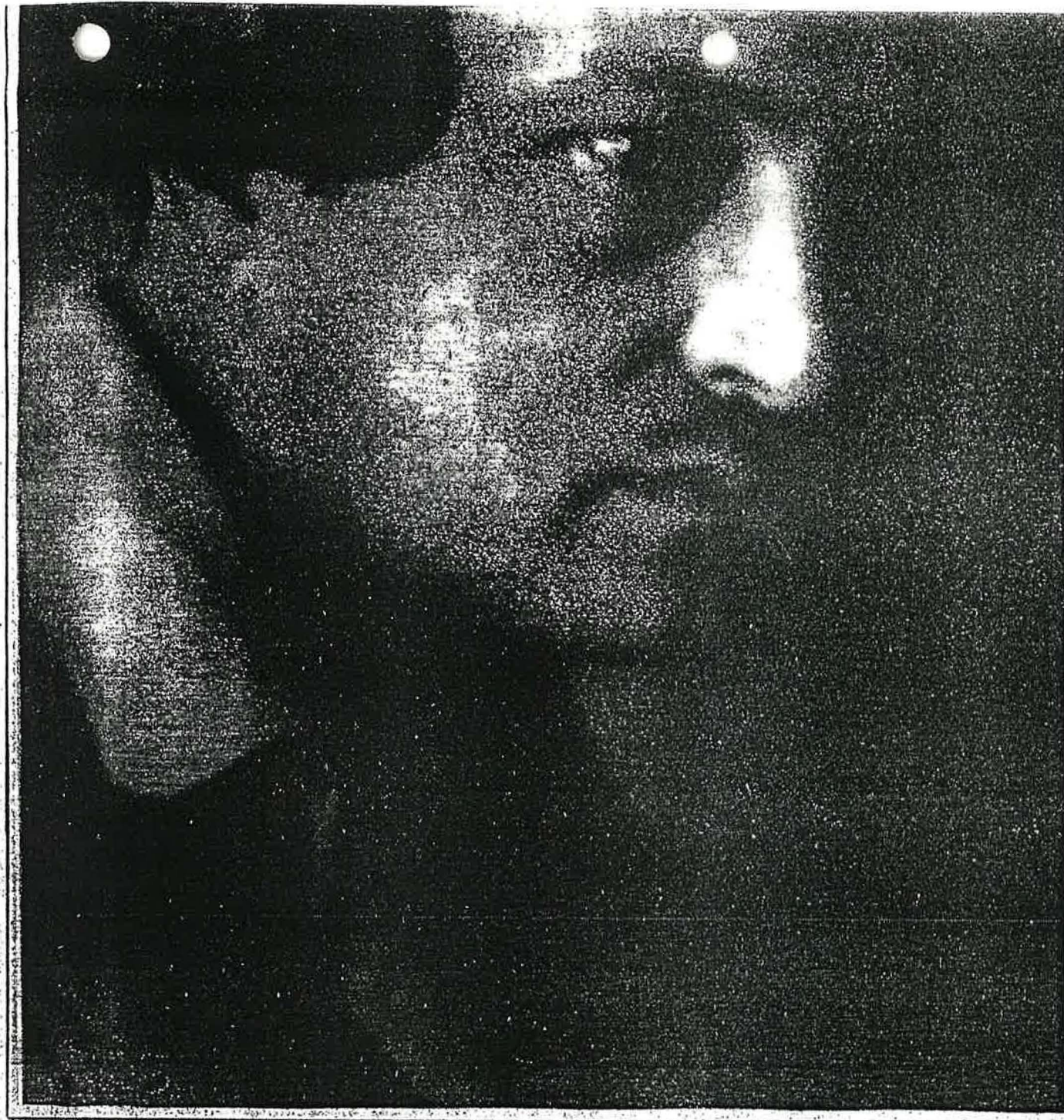
Выпуск посвящен 110-летию со дня рождения
фотохудожника Николая Платоновича Андреева

АНОНС!

Центр фотографического
искусства и программа
его деятельности

стр. 2

УСТАРЕЛА ЛИ
ПИКТОРИАЛЬНАЯ



ФОТОГРАФИЯ:

с

ВЕЛИКИЕ РУССКИЕ
ФОТОХУДОЖНИКИ

стр. 4,

Фотография
в Серпухове

стр.

А также новости,
информация и различные
сведения из мира
фотографии

1 октября 1992 года испол-
ся 110 лет со дня рождения
Андреева (1882—1947) — фо-
тохудожника из Серпухова, твор-
ческое наследие которого зани-
мает значительное место в ис-
тории русской культуры.

Автопортрет. 1927 г.

APPENDIX E
BIBLIOGRAPHY

BIBLIOGRAPHY

1. Newhall, Beaumont. The History of Photography. The Museum of Modern Art. New York: 1964.
2. Rosenblum, Naomi. A World History of Photography. Abbeville Press Publishers. New York: 1984.
3. Morozov, Sergei. Twocheskaya Votogravia. Planeta. Moscow: 1989.
4. Lavrentiev, A. N. Rakurs Rodchenko. Eskusstvo. Moscow: 1992.
5. Stignew, Valerei. Mir Fotografij. Planeta. Moscow: 1989.
6. Arnason, H. H. History of Modern Art. Prentice-Hall, Inc. New York: 1977.