

# INTRODUCTION

## Case Study: *Photography into Sculpture*

In 1979, Peter Bunnell, the David Hunter McAlpin Professor of the History of Photography and Modern Art at Princeton University, gave a lecture at Tucson's Center for Creative Photography (CCP) titled "The Will to Style: Observations on Aspects of Contemporary Photography."<sup>1</sup> James Enyeart, the CCP's director, introduced Bunnell and listed his many accomplishments, including his tenure as a curator of photography at the Museum of Modern Art (1966–72), noting in particular his 1970 exhibition there *Photography into Sculpture*. Enyeart called it "one of the preeminent exhibitions of the decade." But at the end of the talk, the focus of which was not photo sculpture or other experimental forms, but straight photography, Bunnell offered his own assessment of the exhibition, which was decidedly less positive.

In his complex and carefully argued lecture, Bunnell defended Garry Winogrand and Lee Friedlander, whose work had recently come under attack by Janet Malcolm in her *New Yorker* essay "Diana and Nikon" for making presumably style-less photographs that were "indistinguishable" from snapshots and just as unsophisticated and offhand as those made by amateur photographers.<sup>2</sup> Bunnell argued that Winogrand's and Friedlander's photographs were absolutely *not* snapshots, and demonstrated the point by comparing them to actual snapshots taken by random amateurs who had participated in Ken Ohara's *Snapshot Project*.<sup>3</sup> Citing the Russian formalist Victor Shklovsky and the Marxist cultural critic Fredric Jameson, Bunnell asserted that "defamiliarization" was one of the primary strategies deployed by Winogrand and Friedlander, noting that "in their hands, defamiliarization became an attack . . . a critique" of snapshots.<sup>4</sup> Bunnell claimed that

Friedlander threw out the “logical narrative” of photography, resulting not in chaos but in an “illogical narrative” similar to that found in the films of Michelangelo Antonioni.

Citing the British conceptual artist and writer Victor Burgin, Bunnell pointed to the inherently political position of Winogrand, who photographed the spectator—that is, the crowd, the majority, and not the event itself—something that amateurs would never do. Summing up, he claimed that the “simplistic notion of the politicization of social reality” and the hope of changing public opinion via images was no longer a viable strategy for American artists, who instead sought to understand “the nature of the picture, not the nature of society.” Furthermore, Bunnell asserted that Friedlander had “established a politicization of sight, and therefore consciousness,” which made him “a collaborator, by no means a follower, with the mainstream of minimalist and structuralist art,” citing Robert Irwin as an example of the former and John Baldessari of the latter. He then invoked Walter Benjamin’s proclamation that photography had transformed the very nature of art, citing Walter De Maria’s *Lightning Field* (1977) and Keith Arnatt’s *Mirror Lined Hole: Earth Bottom* (1968). These artists, Bunnell claimed, created earthworks “both for the experience of the works themselves and [for] the properties they manifest when they were recorded photographically.”

In the final section of his talk, Bunnell drew parallels between the painter Frank Stella and the photographer Ray K. Metzker, who were both attempting in the late 1950s and early 1960s to break with expressionism and its constant assertion of individualism by focusing attention on their respective mediums and away from what he called “picture making.”<sup>5</sup> Stella represented the pioneering act of combining mediums—specifically painting and sculpture—to challenge modernism, serving as a precedent for *Photography into Sculpture*. Bunnell recognized Metzker as an experimental photographer who blurred boundaries between photography and painting by emphasizing abstraction, pattern, and scale. In closing, he encouraged the audience to follow the example of Metzker and other photographers who understood the medium technically but also knew its history, were sensitive to photography’s characteristics, and used that knowledge and sensibility as the basis for an “indigenous” critique of the medium that would move photography beyond the limitations of its modernist past.<sup>6</sup>

When the house lights came up and the Q&A period commenced, the first audience member to speak took Bunnell to task for dismissing Malcolm’s critique of Winogrand and Friedlander. Bunnell listened politely but remained firm in his assertion that they were not only challenging snapshot photography in meaningful and sophisticated ways, but also strategically attacking conventional views on the optical and realistic basis of straight photography. Bunnell then charged that this aspect of photography had been given too much emphasis by Malcolm, Susan Sontag, and others who did not have a firm grasp of the history of photography and made incorrect assumptions as a result. He then pivoted, at once offering options to straight photography and simultaneously recognizing the failure of these alternatives to shift attitudes about photography in the past: “dealing with the physicality of some of these things,” for example photographic works that

employ handwork or are made into dimensional objects, “has run its course or is waiting for rejuvenation,” he said, while black-and-white images printed in the darkroom on flat sheets of paper still dominated art photography. He continued, “When I look back, the sad thing about the two shows that I did [*Photography as Printmaking* (1968) and *Photography into Sculpture* (1970)], particularly the sculpture show, is that nothing happened.”<sup>7</sup>

Bunnell’s lecture has been summarized here at length because it orients the reader to the range of art, photography, and critical thought in circulation throughout the 1960s and 1970s and contextualizes his negative assessment of *Photography into Sculpture*.<sup>8</sup> He was thoughtfully considering straight photography, which had remained the dominant mode regardless of past efforts made by him and others to present alternatives. It also reflects Bunnell’s extensive education in the history and practice of photography and modern art; reveals his deep interest in contemporary art, including minimalism, conceptualism, and earthworks; demonstrates his fluency in theory and philosophy; and articulates what he deemed important about photography as it was then being practiced by all types of artists. Bunnell called upon political and literary theory associated with postmodern criticism, which was rapidly gaining momentum. At that moment, critics and scholars such as Allan Sekula, Douglas Crimp, and Rosalind Krauss were ramping up their hard-hitting critiques of photography’s traditions, classifications, and institutions in the pages of *Artforum* and *October*.<sup>9</sup> The assertive political and theoretical tone used by these writers felt like an attack to some members of photography’s communities. Indeed, many who attended Bunnell’s lecture at the CCP were likely to remain invested in traditional modes and resist the intellectualism and pluralism that he—an esteemed member of the photography community—was demonstrating.

The two exhibitions Bunnell mentioned during the Q&A period, *Photography as Printmaking* and *Photography into Sculpture*, had been mounted a decade earlier, when the field of photography was under a different set of pressures. The 1960s were a time of transition for the field. There were only four American museums that treated photography as an autonomous medium—the Museum of Modern Art in New York (MoMA), George Eastman House International Museum of Photography, the Art Institute of Chicago, and the San Francisco Museum of Art—but university art departments were establishing photography programs at a steady pace. These programs, in turn, created isolated communities of photographers who were brought together by the Society for Photographic Education’s annual national conferences, beginning in 1963. By the late 1960s, the nascent market for historical photographs was beginning to gain momentum, yet there was no viable market for contemporary art photographs. Photography was an under-theorized medium whose history was not well known to its practitioners or to a general audience. At the same time, Pop, minimal, and conceptual artists were using photography and photographic processes to redefine painting, sculpture, and printmaking. This activity had the secondary effect of redefining photography and raising its profile in the mainstream art world, while its more traditional forms and practitioners struggled for recognition. Bunnell organized his exhibitions against this background of



FIGURE 1

Installation view, *Photography into Sculpture* (April 8–July 5, 1970), Museum of Modern Art, New York

obscurity and growth while he was a curator of photography at MoMA under John Szarkowski, who was then undertaking an ambitious program to articulate visual problems confronted by photographers and to test complex ideas about the medium.

Bunnell's comments, offered retrospectively in the 1979 lecture, were provocative. What was it about the field in 1968 and 1970, in Bunnell's opinion, that had needed to change? Why had his exhibitions failed to alter the theory and practice of photography? Was *Photography into Sculpture*—the greater disappointment of the two for him—really the failure that he claimed, or was it one of the most important exhibitions of the decade, as Enyeart asserted in his introduction? Is it possible that both of them were, on some level, correct in their competing assessments?

*Photography into Sculpture* was on view at MoMA from April 8 through July 5, 1970 (fig. 1). Bunnell described the exhibition in the wall text—there was no exhibition catalogue—as “the first comprehensive survey of photographically formed images used in a sculptural or fully dimensional manner.”<sup>10</sup> It brought together fifty-two works by twenty-three artists from across the United States and Vancouver who challenged accepted

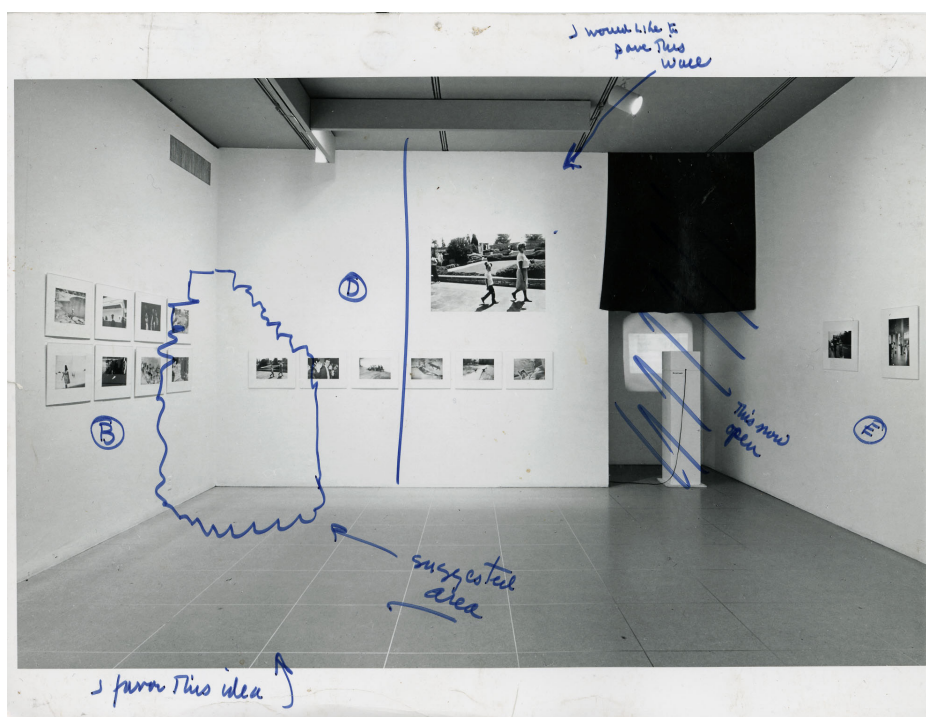


FIGURE 2

Michael de Courcy, proposal for *Untitled* (1970) for the exhibition *Photography into Sculpture*, ink on black-and-white photograph of the exhibition *New Documents* (February 28–May 7, 1967) at the Museum of Modern Art, New York

practices and categories of both photography and sculpture. The West Coast was well represented. Ellen Brooks, Robert E. Brown, Carl Cheng, Darryl Curran, Robert Heineken, Richard Jackson, Jerry McMillan, Leslie Snyder, and Michael Stone were all either natives of Southern California or fairly recent transplants. Karl Folsom, Giuseppe Pirone, James Pennuto, and Charles Roitz were living in and around San Francisco, and Michael de Courcy and Jack Dale were part of the thriving art community in Vancouver. The East Coast netted five participants, including Andre Haluska, Ed O'Connell, Ted Victoria, Robert Watts, and Lynton Wells. Douglas Prince, Dale Quartermann, and Bea Nettles were temporarily located in between, representing the Midwest. The majority of the participants were in their twenties and thirties. In the wall text, Bunnell emphasized the demographics of the exhibition, giving the impression that photo sculpture was new, unproven, and heavily influenced by the West Coast.

*Photography into Sculpture* was installed in the same first-floor galleries in which John Szarkowski had presented *New Documents*, an exhibition of photographs by Diane Arbus, Lee Friedlander, and Garry Winogrand, in 1967 (fig. 2).<sup>11</sup> The checklist does

not include dimensions, but judging from photo documentation of the installation at MoMA, Michael de Courcy's photoserigraph boxes, which were stacked within a few feet from the ceiling, and Lynton Wells's life-size photo linen figure were the largest works in the show. Color was the exception, not the rule, and was generated through hand-applied pigments or screenprinted inks in works by Brown and Pennuto, Cheng, Haluska, Nettles, Wells, and Stone. The sculptural materials themselves added color, including the fake green grass of Brooks's *Flats: One Through Five* (1969) and the walnut-colored wooden base of Heineken's *Light Figure Cube* (1965).<sup>12</sup> Glass, Plexiglas, and other plastics were dominant, whether integrated into the construction of pieces by twelve of the artists, including the vacuum-formed plastics used by Brown and Pennuto and Carl Cheng, or used in the twenty or so vitrines that protected small and fragile works. Positive sheet films such as Kodak's Kodalith, stripping film that could be applied to glass like a decal, and pre-coated photo linen were recent photographic innovations that proved essential to this group. Eleven works were installed in illuminated cases or were plugged in, and Ted Victoria's piece—a camera obscura made from dark, opaque plastic—depended on light from the window looking out to MoMA's sculpture court. In contrast with typical photography exhibitions, not a single work needed to be framed, and few pieces were hung in a straight line at eye level.

Bunnell wrote little about the subject matter of *Photography into Sculpture*. He offered this statement in the official press release: "Along with artists of every persuasion, these photographer/sculptors are seeking a new intricacy of meaning analogous to the complexity of our senses. They are moving from internal meaning or iconography—of sex, the environment, war—to a visual duality in which materials are also incorporated as content and at the same time are used as a way of conceiving actual space."<sup>13</sup> It was true enough that Ellen Brooks's *Flats: One Through Five* pictured an embracing nude couple and referenced the sexual revolution, and that Richard Jackson's *Negative Numbers* (1970) contained the digits of his Social Security and military ID, referencing the Vietnam War, while Charles Roitz's *Ecological Anagoge—Triptych* (1968–70) pictured minority children and reflected the artist's concerns about race and the environment. But Bunnell's statement signaled that he was interested in something beyond what was conveyed solely by what was being pictured. The combination of photography and sculpture dislocated straight photography's emphasis on optical description, which was the presumed generator of content in photographs. Photo sculptures proposed a new kind of photographic object where meaning was found in the interplay between the image or images, the materials, and the sculptural form. *Photography into Sculpture*, which included photographers and non-photographers, questioned the foundations of the medium, asking: Who is a photographer? What is a photograph? And how does photography convey meaning?

As if to prove Bunnell's later point and suggest that his exhibitions effected no change at all, these same questions persist and continue to be asked. In January 2014, the International Center of Photography in New York mounted an exhibition titled *What*



*Is a Photograph?*<sup>14</sup> Acknowledging that the question means something vastly different today than it did in 1970 is essential. The new technologies of the late 1960s, such as plastics and photo linen, have been traded for digital scanners and Photoshop, iPhones and Instagram, and even 3-D printers. However, when Philip Martin, director of Cherry and Martin gallery in Los Angeles, learned of the exhibition when researching Robert Heineken's work, he found it to be remarkably relevant to the practices of young artists working today. Martin restaged *Photography into Sculpture* in 2011, bringing together objects original to the MoMA exhibition when available, and substituting similar pieces when they were not.<sup>15</sup> The response was vigorous; the show attracted the attention of international audiences as well as American curators and practitioners, who are seeing it in a new light. Given the retrospective interest it has garnered in the last three years and its relevance to contemporary audiences, the exhibition should not only be better known and understood but also fully integrated into photography's history. The key to a better understanding *Photography into Sculpture* is to treat it in a detailed study such as this one, in which the archival record is established and key arguments are teased out and substantiated.

It is also helpful to look at a comparable example. In 2009, *New Topographics: Photographs of a Man-Altered Landscape* (originally on view October 14, 1975, through February 2, 1976) was restaged and received extensive scholarly treatment in an accompanying exhibition catalogue.<sup>16</sup> Both *New Topographics* and *Photography into Sculpture* presented contemporary photography in the 1970s and were organized by young curators trained in the history and practice of photography. The curator of *New Topographics*, William Jenkins, selected ten photographers—Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore, and Henry Wessel Jr.—to demonstrate recent developments in landscape photography's subject matter, particularly the ubiquitous built environment of strip malls, gas stations, motels, and suburban homes, highlighting the “seeming stylelessness” of their approach.<sup>17</sup> The show was organized at George Eastman House in Rochester, New York, a remote location that attracted a limited number of viewers annually. Because relatively few people saw the exhibition, it cannot be credited with launching or accelerating the careers of its participating photographers.<sup>18</sup> Nevertheless, by the close of the decade, all of them had achieved a notable level of recognition, especially in photography circles. Moreover, Baltz and the Bechers were exhibiting in galleries of contemporary art in New York—not galleries specializing in photography, an important distinction at the time.<sup>19</sup> As a matter of convenience, the label “New Topographics photographers,” however misleading and objectionable it was to some of the participants, became shorthand for this group of photographers as well as a way of describing others who were working similarly. The exhibition continued to be discussed and debated over the intervening decades. Jenkins had recognized and articulated a durable style evident in the objectivity of the Düsseldorf School throughout the 1990s.<sup>20</sup> *New Topographics* marked a turning point in American culture and the field of photography internationally.

In contrast, *Photography into Sculpture* is not well known, and no aspect of Bunnell's show has achieved the notoriety of *New Topographics*.<sup>21</sup> The import and reputation of the artists in *Photography into Sculpture* is best described as uneven or undecided. Ellen Brooks, Carl Cheng, Darryl Curran, Richard Jackson, Jerry McMillan, Douglas Prince, Ted Victoria, and Lynton Wells have shown their work consistently over the years and have been the subjects of retrospectives, while others in the exhibition have received limited exposure or no critical attention at all. While Robert Heinecken's work is currently experiencing a resurgence of interest, the recent uptick in his reputation is largely founded on his strategies of appropriation and experimental printmaking, not on the works in this exhibition. Consequently, it is difficult to claim that *Photography into Sculpture* affected the trajectory of his work or career.<sup>22</sup> Robert Watts is an acknowledged member of Fluxus, but his contribution to the exhibition was limited to a single piece, making *Photography into Sculpture* a footnote in his life's work. Despite the fact that *Photography into Sculpture* was seen by MoMA's sizable audience, as well as by viewers on its eight-city tour, and even though it received generous albeit mixed critical reviews, photo sculpture did not engender a discernible trend or movement.<sup>23</sup> Furthermore, most of the artists in Bunnell's show did not continue to make objects like those in the exhibition; some had stopped even before the tour ended.<sup>24</sup> Bunnell's own declaration of failure, recounted at the beginning of this introduction, further complicates the evaluation of *Photography into Sculpture* and its contribution to the history of photography.

Despite Bunnell's negative assessment of *Photography into Sculpture* as well as its persistent obscurity and mixed reception, it merits being the focus of this book because the work it contains and the curatorial statements it asserts amount to significant challenges to photographic modernism and straight photography in general. That it originated at MoMA is also significant. With its long-standing commitment to photography—MoMA began collecting photographs in 1930 and established a dedicated department a decade later—much of the history of the medium has been and continues to be written there. In this volume, Eva Respini and Drew Sawyer, who were members of MoMA's photography department at the time they were writing, offer a well-documented and comprehensive account of its photography exhibitions in "A 'New Prominence': Photography at MoMA in the 1960s and 1970s." They describe a range of photographic activity in the museum during the period in question that was generated not only by the photography department but by other museum departments, as well. They report shifting attitudes about the medium at this important moment when photography was becoming a ubiquitous presence in contemporary art. *Photography into Sculpture* as well as Bunnell's other curatorial efforts are seen here in a broader context, and Szarkowski's curatorial legacy is taken up in earnest and carefully reconsidered.

If adding nuance to the characterization of Szarkowski's curatorial approach and intentions is one result of this volume, then why were *The Photographer's Eye* (1964) or *Mirrors and Windows* (1978) not its subject? While much credit is due to Szarkowski for exhibiting and theorizing a wide variety of straight photography, including the practices



of Jerry Uelsmann, Diane Arbus, William Eggleston, Eugène Atget, and E. J. Bellocq, among many others—providing focus and identity to a burgeoning field of art photographers and critics, as well as something to rally around and argue against—he did not plan or implement the program completely on his own. Additionally, focusing on *Photography into Sculpture* opens up for discussion modes of photography that Szarkowski did not actively pursue, whether for lack of interest, knowledge, time, or all three.

The interview with Bunnell in this volume further expands the reader's knowledge of the inner workings of MoMA's photography department and the professional relationship he developed with Szarkowski. It demonstrates that the photography department did not act in isolation at MoMA but instead productively interacted with other departments. Bunnell offers recollections of how he and Szarkowski collaborated and split the workload, as well as debated and supported each other's ideas. Bunnell's exhibitions did not alter the course of Szarkowski's program at MoMA, or his focus on the image, optical description, and two-dimensional prints, but his presence there was impactful. He organized numerous exhibitions that were well considered and grounded in art and photo history while actively participating in the acquisitions program. Bunnell also performed much-needed departmental public duties and outreach to photography communities by attending gallery exhibitions, speaking at conferences, holding leadership roles in the Society for Photographic Education, conducting print viewings for the public, and participating in a seemingly endless stream of portfolio reviews alongside Szarkowski.

Importantly, photography was not MoMA's primary focus, as it was at George Eastman House, its one true rival at the time. As a result, Szarkowski and Bunnell worked under a different set of pressures. The photography department was required to justify its budgets and use of space just like any other curatorial department, take suggestions from members of other departments, *offer* suggestions to other departments (Kynaston McShine acknowledges Szarkowski in the *Information* catalogue, and Bunnell recalls having conversations with McShine), explain the medium to the non-specialist audiences who came to the exhibitions and the photography department (where print viewings for the general public were offered), and otherwise live up to the high profile and prestige of one of the world's most respected museums.<sup>25</sup> Bunnell attended exhibition planning meetings, voted on which proposed exhibitions were worthy of resources and space, and served on the management team that negotiated with museum workers during a strike in the 1970s. In other words, he not only participated fully in the department's activities, but also was an integral member of the museum's staff.<sup>26</sup>

My essay "Peter Bunnell's *Photography as Printmaking* and *Photography into Sculpture*: Photography and Medium Specificity at MoMA Circa 1970" describes these exhibitions in depth, exploring Bunnell's efforts to bring alternative forms of the medium—both historic and contemporary—to a wider audience. A discussion of *Photography as Printmaking* provides context for *Photography into Sculpture* and suggests reasons why Bunnell found the latter the more significant of the two. Strategies used by several artists in *Photography into Sculpture* to turn photographic images into photographic

objects are discussed. Bunnell's willingness to exhibit the work of young, untried photographers as well as non-photographers, all of whom were challenging fundamental aspects of the medium, came at a time when members of the photography community were working to professionalize and gain autonomous recognition, often based on medium-specific arguments and practices. While Bunnell was wholly committed to photography and sometimes made his own medium-specific arguments, he recognized the pitfalls of sealing off photographers from the greater contemporary art world. He worked against that tendency by placing *Photography into Sculpture* in the context of other contemporary art, including conceptual art that utilized photography, in the pages of *artscanada* magazine.

In his writings about *Photography into Sculpture*, Bunnell declared the West Coast the locus of photo sculpture, writing, "As a regional expression, they [meaning Robert Heinecken as well as his students and former students in the exhibition] have enthusiastically endorsed the notion that photography is a material medium."<sup>27</sup> Erin O'Toole contextualizes Bunnell's comment in her essay "Delightful Anxiety: Photography in California Circa 1970," exploring the history of photography in California in the late 1960s and early 1970s. Prior to this time, Northern California, the home of photographic modernists such as Ansel Adams, Edward Weston, Imogen Cunningham, and Minor White (White taught at the San Francisco Art Institute from 1946 to 1953, at Adams's invitation), had been the unrivaled center of West Coast art photography, and a pilgrimage site for photographers from across the country. By the late 1960s, however, Los Angeles had become the hub of photographic innovation in the state. Influences had shifted, too, as young photographers looked as much to painters and sculptors as to other photographers for inspiration. Robert Heinecken, Darryl Curran, Robert E. Brown, and Jerry McMillan—all of whom were included in *Photography into Sculpture*—were esteemed educators and catalysts for a growing community of art photographers in Southern California. O'Toole discusses other contemporaneous exhibitions of experimental forms of photography, entering into the record a short list of curators and institutions that warrant greater attention and inferring that experimental modes of photography had wide recognition and institutional support on the West Coast.

Bunnell's *Photography into Sculpture* and McShine's *Information* overlapped for three days in July 1970. Lucy Soutter's essay "Expanding Photography Circa 1970: Photographic Objects and Conceptual Art" draws comparisons between conceptual art and the artistic practices found in *Photography into Sculpture*. Literalism, language (especially titles), and references to photography itself were shared strategies. Crucially, however, the artists in *Information* were undercutting the very idea of art and using stripped-down and non-art versions of photography to do so. Conversely, artists in *Photography into Sculpture* were not only concerned with self-expression but also adding to the processes and techniques of the medium and emphasizing its materiality. As a result, Soutter finds these practices more divergent than convergent, yet they shared the goal of rejecting modernist fine-art photography. Soutter contributes to recent scholarship

about the use of photography in conceptual art, and by limiting her examples of conceptual art to those appearing in *Information*, she also elucidates aspects of McShine's seminal MoMA exhibition.

In "The Evolving Photographic Object," Rebecca Morse acknowledges the long history of interactions between photography and sculpture but focuses on the present. She asserts that contemporary artists have "abandoned medium specificity for hybridity in ever-increasing numbers." She identifies the mid-2000s as the tipping point when "the relationship between photography and sculpture had become so sophisticated, so diverse, and so widespread that it demanded a sequence of written and curatorial investigations." Morse reviews a number of these endeavors, and in the process she describes some of the contemporary practices that have advanced the trend: those of the British conceptual artist Simon Starling and the German multimedia artist Wolfgang Tillmans, as well as Walead Beshty, Aaron Curry, Katie Grinnan, Anthony Pearson, and Shirley Tse, who are based in Los Angeles. Like Bunnell in the 1970s, Morse sees the current trend as a predominantly West Coast phenomenon related to the profound influence of technology on the visual arts—plastics and the aerospace industry in the 1960s, and tech giants such as Google and Microsoft since the 2000s.

The interviews and panel discussion that constitute the oral history component of this book are not analysis; rather, they personalize and animate the decades-old exhibition and the period, and serve as source material for the essays in this volume and future scholarship. In the panel discussion moderated by Britt Salvesen, Ellen Brooks, Darryl Curran, and the Bay Area photographer and writer Leland Rice, who taught and exhibited in Northern and Southern California in the 1970s, discuss photography activity in California as well as their thoughts about the legacy of *Photography into Sculpture*. Individual interviews with Brooks, Robert E. Brown, and Jerry McMillan offer insight into the ideas, strategies, and motivations that infused their studio practices. Most of the participants were asked the question, Did you call yourself a photographer?, which elicited responses that speak to personal identity and professional goals, the collective identity of the photography community, markets, personalities, and generational factors. Richard Jackson presents himself as an outsider with only accidental ties to the medium. Michael de Courcy also stands apart for his skepticism of the museum as the best place to present photography. Ellen Brooks and Bea Nettles describe their experiences as women in the field of photography. Robert Heinecken consulted with Bunnell on the direction of *Photography into Sculpture* and guided him to artists who would be of interest. Recollections by Heinecken's former students and colleagues who were associated with the exhibition offer a collective portrait of the artist who died in 2006 that would otherwise be absent. Nearly half of the artists included in *Photography into Sculpture* were graduate students at the time Bunnell selected their work, and the student experience inflects their recounting of the exhibition and affords the reader an opportunity to learn about academic programs in photography, then on the rise, and the influential professors who directed them.<sup>28</sup>

Was *Photography into Sculpture* a success? Perhaps a better question would be, What constituted success for an exhibition of experimental photography in 1970, and did *Photography into Sculpture* meet those criteria? In many ways, just getting the work before an audience, especially one as large as MoMA's, was an accomplishment. Regardless of its presumptive failure to have a direct impact on the history of the medium, the essays in this book argue that *Photography into Sculpture* was an important gesture, one that was provocatively decentering. Photographers were shown alongside non-photographers—a rarity in those years—and the usual direction of influence from East Coast to West Coast was momentarily reversed. Several adventurous proposals about what a photograph could and should be were advanced, perhaps before they could be internalized and fully accepted. Furthermore, Bunnell's pluralistic embrace of a wide range of photographic practices during the 1970s—beginning with *Photography into Sculpture* and clearly in evidence in his 1979 lecture at the CCP—and his willingness to place photography among other contemporary art practices makes it possible for the essayists in this book to logically spin its content in many productive directions.

In 2003, the photo historian Geoffrey Batchen wrote that “American art photography was in fact continually being ruptured from within, that conceptual practices of various kinds have always been rife within the photography community, and that inside and outside, art and photography have never been as distinguishable as some might like to imagine.”<sup>29</sup> These words would likely resonate for Bunnell, as they describe not only what he recognized throughout the 1970s, but also what he practiced and facilitated. Photography has indeed experienced internal breaks and staged its own rebellions; *Photography into Sculpture* is one example.