

Well labeled for exhibition
in gallery

Art Sinsabaugh began photographing the Midwestern landscape in 1952 while teaching at the Institute of Design in Chicago, but all his attempts with a camera of standard size did not satisfy him. Later, at the University of Illinois, on a summer fellowship, he found a large instrument which ~~demanded~~ ^{permitted} working with sheet film twelve by twenty inches in size. This was ideal for his particular intentions and it was by way of this medium ~~the~~ ^{his most recent} photographs ~~in our exhibition~~ ^{shown here} were realized. They were taken in Illinois and Indiana during a period of work which began in 1961 and extended into the recent months of this year.

Although, from now on, Art Sinsabaugh may be identified with the Midwestern environment, he did not come to Illinois until the 1940's. He was born in Irvington, New Jersey, in 1924 and like so many photographers began taking pictures with the almost inevitable Brownie. During high school he worked first in a photography studio and later as a Junior Photographer for the War Department, commuting to New York City to attend a photography trade school. In 1943 he was drafted and served for three years in the Army Air Force in the United States and Asia. After his return he came to Chicago to the Institute of Design and was a graduate in 1949. He conducted the school's Evening Division of Photography from 1951 until 1959 when he went to the University of Illinois in Urbana as Professor of Art and where he is now organizing a photography program. His work has been published in England and America and exhibited by the Museum of Modern Art in New York and the American Federation of Arts. Most of the photographs in the present exhibition have not been publicly shown before.

They offer us not only another illustration of the camera's barely touched potentialities, but also the revelation of much the human eye cannot

encompass. This is ^{revealed} ~~given us~~ in an atmosphere of unusual personal expression. One wonders how our horizontal landscape could ever have been represented before, except in these low, wide rectangles suggesting an infinity on either side of our vision as well as one before us in depth. It is the format of Titian's Sacred and Profane Love, Rembrandt's Etching, The Goldweiger's Field, and It has surprising and increasing modern use in new windshields, picture windows, and Panavision 70 is its largest example. How high Art Sinsabaugh can make the sky in such a low dimension and how broad the land by never exceeding twenty inches is repeatedly astonishing. As one passes from photograph to photograph ~~on the walls of the room~~, the visual experience, always on the same plane and varied only by the quiet verticals of farm dwellings, trees, ferris wheels, boxcars, housing projects, railroad crossing signals, water towers, seems impelled by constant and tranquil movement which carries one on beyond the final view. Illinois and Indiana lose their old reputation for being the most ordinary and homely of landscapes and are now changed into a display of a wealth of details, of human manifestations and expression, although man always stays modestly out of the picture.

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Art Sinsabaugh began photographing the Midwestern landscape in 1952 while teaching at the Institute of Design in Chicago, but all his attempts with a camera of standard size did not satisfy him. Later, at the University of Illinois, on a summer fellowship, he found a large instrument which permitted working with sheet film twelve by twenty inches in size. This was ideal for his particular intentions and it was by this medium the photographs reproduced here were realized. They were taken in Illinois and Indiana during a period of work which began in 1961 and has extended until the present.

Although, from now on, Art Sinsabaugh may be identified with the Midwestern environment, he did not come to Illinois until the 1940's. He was born in Irvington, New Jersey, in 1924 and like so many photographers began taking pictures with the famous Brownie. During high school he worked first in a photography studio and later as a Junior Photographer for the War Department, commuting to New York City to attend a photography trade school. In 1943 he was drafted and served for three years in the Army Air Force in the United States and Asia. After his return he came to Chicago to the Institute of Design and was a graduate in 1949. He taught there from 1951 until 1959 when he went to the University of Illinois in Urbana as Professor of Art and where he is now organizing a photography program. His work has been published in England and America and exhibited by the Museum of Modern Art in New York and the American Federation of Arts. In August and September of last year, a one-man show was held at The Art Institute of Chicago and had much success.

Art Sinsabaugh's photographs offer us not only another illustration of the camera's barely touched potentialities, but also the revelation of much the human eye cannot encompass. This is presented in an atmosphere of unusual personal expression. One wonders how our horizontal landscape could ever

have been represented before, except in these low, wide rectangles suggesting an infinity on either side of our vision as well as one before us in depth. It is the format of Titian's Sacred and Profane Love and Rembrandt's etching, The Goldweaver's Field. It has surprising and increasing modern use in new windshields, picture windows, and Panavision 70 is its largest frame. How high Art Sinsabaugh can make the sky in such a low dimension and how broad the land, by never exceeding twenty inches, is repeatedly astonishing. As one looks at the photographs in sequence, the visual experience, always on the same plane, and varied only by the quiet verticals, ^{of} farm dwellings, trees, boxcars, railroad crossing signals, water towers, pylons, seems impelled by constant and tranquil movement which ~~xxxxx~~ carries one on beyond the final view. Illinois and Indiana lose their old reputation for being the most ordinary and homely of landscapes and are now changed into ^{The} display of a wealth of details, of human manifestations and unconscious expression, although man always stays modestly out of the picture.

Hugh Edwards, Curator of Photography,
The Art Institute of Chicago.