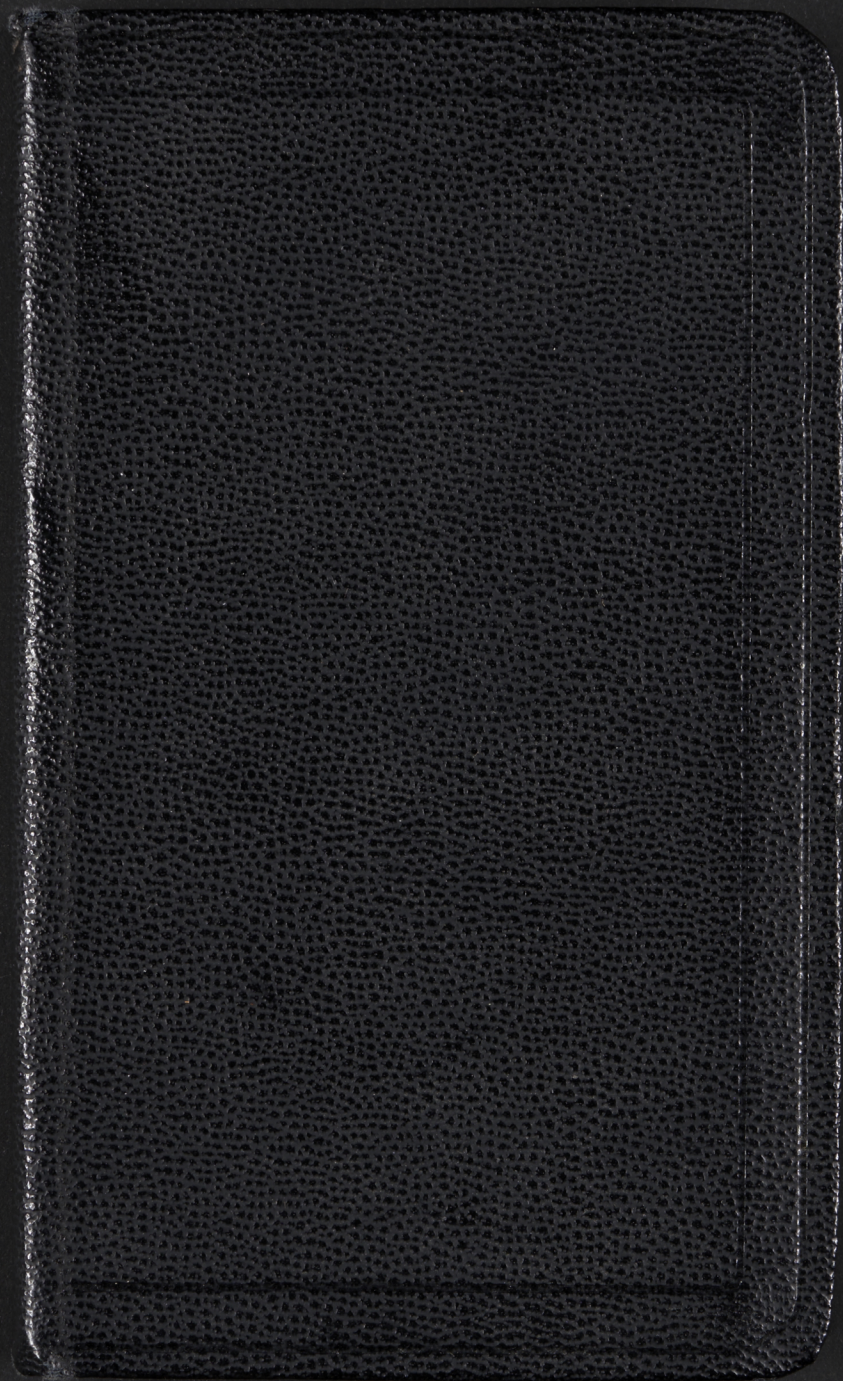




Territory

Hunting + predation a
genetic trait according to
Dart + Leckey may
excuse modern man's
propensity for killing,
but intellect is also a
genetic attribute that
operates to inhibit
other traits and gives
people a reasoned
approach to hunting
and killing. Intellect
works against other
instincts as a higher
and more recently
evolved characteristic.

ture

atures

over in

d all

ineen

is like

and

tution

ffrent

act

d bird

listings

on bird

ambles

and

solids

on in

He so

Notes

A
B
C
D
E
F
G

W
Y
?

A
B
C
D
E
F
G

photographs

People are always asking me how I do it as though there were some secret. I don't know how I do it, if they mean how I see what I do see, but if they mean how do I manipulate the camera all I can say, just as anyone else does.

Circulation Director
N Y Times
Nathan Goldstein

Man Versus Nature

If man is part of nature then anything he does is perfectly natural, and all his tools and engineering projects - dams and the like - and his trade ~~disrupts~~ ad pollution and deforestation etc etc are ~~so~~ different only in degree from art, hills, waves ~~etc~~ and bird nests and the defoliation caused to vegetation in bird colonies or the accumulation of fat dung in ~~cover~~ and grass on Pacific islands.

But traditionally man is not part of nature. He regards himself above nature.

W
Y
7

This point of view goes back to ancient times and is rooted in our Judeo-Christian culture and finds expression in the Old Testament. God created the whole world with life in it before creating man which was a special act, the climax of His creative power.

What do we mean by the nature of man? Do we mean "what is man?", or do we mean the characters of man that are natural — that ^{in other words} are consistent with what we consider are the basic characteristics of all living things. Do we

mean his characters that define as well all other living things

Nature and the Artist

Nature surrounds him. He is obsessed with it. and in his attempt to understand Nature is constantly portraying it ~~as~~ in painting or skimming at bits of it as in photography. The artist believes that understanding of nature is to be found in its beauty — if you will — or complexity and not in its utility. Beauty has acquired an unfortunate sentimental soft overtones which is not at all what the artist finds

so confounding in nature.
It is rather the extraordinary
complexity and infinite
variability in the world
around him that entertains
the artist. In this respect
the artist and ecologist have
much interest in common.
One experiences it emotionally
in his pictures and the
other experiences the same
preoccupation intellectually.
Art can't exist without emotion
and good science ~~can't~~ with
it. A work of art may be
attempted on an intellectual
basis but emotion creeps
in in spite of the artist's
efforts to keep it out.

Man as part of Nature again

Euphoris has always been
placed on man's ability to
control nature which distinguishes
him from all other animals.

This power is greatly exaggerated. He is able only to control
a very small environment,
even if his big cities ~~and~~ are
accepted as controlled environment.
However, in them he is only partly
successful: storms still batter
them, floods inundate them
and snow sometimes bury
them. So much for external
forces arising in weather
disturbances, but what about
the upsets to this artificial
environment caused by his
own mismanagement?

B
C
D
E
F
G

W
X
Y
Z

Thus, consider the effects of
size and position of river,
lake, and even the ocean
by his efforts to control his
environment. At the same
time that he seeks to control
his environment he succeeds
in deteriorating it.

He is successful, however,
in establishing micro-envir-
onments; artificial shelters
with controlled atmospheres,
that suit his needs and
taste. No other animal can
do this except some of the
social insects. But it is
a matter of degree only
between a man's house
and the nests of many birds
or the dens of many of
the mammals.

Adaptation, some of it, at least,
specifically, are genetic
reactions to environmental
conditions, and if not,
examples of artificial environ-
ments at least are selection
of environments most suit-
able and agreeable to the
species in question. For
extreme specialization remember
the watered larval insects
and Archey's insect flora-
and micro-organisms adapted to extreme
temperatures.

The question of abstraction

From this point of view
all photographs are abstractions.
That is they are abstracted
from the surroundings
of the photographer. This
is not the generally

accepted meaning of abstract photography, which is a subject with no recognizable counterpart in outside reality - outside the image. This kind of abstraction is in its purest form the subjective action of the photographer. But under a photograph is very hard to make because it can not be an image of anything. Even a composition made with light reflected from surfaces is an image. Sometimes the impression of abstraction is produced by putting this unrecognizable image out

of focus. As long as a lens system is used to produce the photograph an image of some quality is the result. But if no lens system is used - if there is no optical ^{equipment} placed over the recording material - the result is not a photograph and so does not qualify as a photographic abstraction. When sensitive material is exposed to light without an optical system the result is called a photograph.

Short notes

Transmitter radios carried on trails is a protection against nature or an insulation against nature. It is bringing the man-made environment into the wilds for security almost like creating a shelter.

People are so afraid of Nature that they must take with them into the woods, even on short hikes, the signs and symbols of roads of civilization.

Nature and the Artist with particular emphasis on photography.

1. Choice of subject depends to some extent whether working with color or B+W. Color offers a dimension not necessarily always desirable. B+W can be more expressive for some subjects where simplicity produces dramatic effects. For complex and intricate subject matter color may actually be necessary to bring out relationships.

2. Color must be convincing.

3. True color meaningless term - too subjective. Also

"True" color depends on conditions: time of day, weather, geography, season etc.

4. Composition must also be convincing.

5. Uses for Conservation - effectiveness related to the conviction the photograph stimulates.

6. Truth in subject matter in like true color - it is subjective. But it is essential that the photo be plausible. Otherwise it will be taken as a fraud and its effect may be just the opposite of that intended.

a. Glen Canyon photos accepted more often than otherwise as plausible

b. Declaration brochure "The Jewel of the Colorado" discounted by many as improbable and therefore fraudulent. Reproduction quality as well as subject matter more

made to do with this result. Shows what insensitive designing and editing can do - produce adverse effect.

The artist is particularly concerned with conservation because of his commitment to nature. He speaks for nature through his art. Nature is his subject ~~and~~ ⁱⁿ to which he is wholly involved and therefore he must be a conservationist because if nature - the natural world - were destroyed his art would perish. Piece-meal destruction of ~~nature~~ wilderness is piecemeal destruction of the inspiration to his art.

