

MARCIA C. SHEER

PHOTOGRAPHER

Marcia C. Sheer's work has been widely exhibited in both solo shows and in major group shows in the U.S.A. and Europe. She has exhibited as an abstract expressionist painter and now as a fine art photographer. She was a member of the WPA Art Project from 1938-1940. She studied painting with Hans Hofmann in the 1950's

In the late 1970's sheer's creativity shifted to fine art photography. She has been exhibiting her photographic images since then. Sheer works with large sheet film and builds lenseless cameras to accommodate these large pieces of film. She works in camera sizes from 8"x10" to 20"x24" .

She has photographed parks around New York City and architecture in Brooklyn Heights as well as the Grand Canyon and deserts of Arizona. She works with Kallitype and Cyanotype processes, contact printing on water color paper. Sheer also works occasionally in color with the same pinhole cameras. sheer is now printing up a body of work she produced while in Holland for the opening of her show.

The essential quality to be found in sheer's work is a pastoral, well ordered tranquility. Her nature studies are intimate, reflective pieces, well integrated and complexly composed.

SOLO EXHIBITIONS

1988	Nov.	Puchong Gallery, East Village, NYC
	Jun	Foto Galerie 2½ X 4½, Amsterdam, Holland
	May	Henry Street Settlement, NYC
	Apr	Ulrich Museum, Wichita, KS
	Feb	Rancho Linda Vista Gallery, Oracle, AZ
1987	Nov	Stephens College, Columbia, MO
	Sep	Arsenal Gallery, Central Park, NYC
	Sep	Puchong Gallery, East Village, NYC
	May	Quality Color Gallery, NYC
1986	Sep	NYC Camera Club, NYC
	Sep	Puchong Gallery, East Village, NYC
	Jan	Photo Gallery, Middle Tennessee University, TN
1985	Oct	Soho Photo Gallery, NYC
	Jun	The Lloyd Gallery, Spokane, WA
	Apr	Prospect Park Environmental Center, Brooklyn, NY
1984	Nov	Puchong Gallery, East Village, NYC
	Sep	Soho Photo Gallery, NYC
	Sep	Women's Studio Workshop, Rosendale, NY

MAJOR GROUP SHOWS

1988	Aug	Ironworks, Santa Fe, N.M.
	Jun	Arsenal Gallery, Central Park Show
	Mar	Silvermine Gallery, CT
1987	Dec	Quality Color Gallery, NYC; Five Woman Show
	Nov	Ledel Gallery, NYC
	Jun	Weisner Gallery, Brooklyn, NY
1986	Dec	Puchong Gallery, NYC; 8 Person Show
	Mar	"9 at 33", Baltimore, MD (sponsored by SPE)
1985	Dec	Catskill Center for Photography, Woodstock, NY
	Dec	Ledel Gallery, NYC
	Dec	Puchong Gallery, East Village, NYC
	Oct	Soho Photo Gallery, NYC
	Jul	Puchong Gallery, East Village, NYC
	Jul	Boathouse Show, Prospect Park, Brooklyn, NY
	May	Museum of the City of New York, New Acquisitions
1984	Jul	Soho Photo Gallery, NYC
	Apr	Rotunda Gallery, Brooklyn, NY
	Mar	BACA Gallery, Brooklyn, NY
	Mar	Pyramid Gallery, Rochester, NY
	Jan	Elmira College, Elmira, NY
	Jan	BACA Gallery, Brooklyn, NY
1983	May	Midtown Y Gallery, NYC

PERMANENT COLLECTIONS

Museums/Archives:

Museum of Photography, San Diego, California; Brooklyn Museum; Museum of the City of New York; Ulrich Museum, Wichita, KS; New York Historical society; Pinhole Resource, NM; Grand Canyon National Park, AZ
Catskill Center for Photography.

University Collections:

Middle Tennessee University; University of California-Riverside; New Paltz College.

Corporate Collections:

Chase Manhattan Bank Art Collection; Readers Digest Art Collection.

ARTISTS TALK ON ART PANEL SERIES: Jan 17, 1986, "Giants of Pinhole Photography" organized and moderated by Marcia C. Sheer.

TEACHING

Long Island University, Southampton Master Workshops 1988

Goddard-Riverside Center, NYC 1986-1987

Guest Lecturer, International Center of Photography, NYC 1985-1987

Olden's workshop School in New York City, 1987-1988

Pinhole Workshop, Soho Photo Gallery, July 1985

Three Day Pinhole workshop, July 1985, Alley Pond, New York

Six Day Pinhole Workshop, June 1985, Arts conference, Star Island, NH

Pinhole workshop and color printing processes. Set up color lab at Women's Studio Workshop, Rosendale, NY, 1984

GRANTS

Artist Space Grant 1987

Robert Rauschenberg Change Grant, 1986

Duggal Color Projects, Inc. NYC 1985

Ludwig Vogelstein foundation Grant, 1984

Artist Space Grant, 1984

BIBLIOGRAPHY

Foto Magazine June 1988-Photo and review of Amsterdam Show by Editor Wm Broekman

Popular Photography-Sheer included in pinhole article with 2 images, Dec. 1987

New York Magazine-article on Sheer and her upcoming shows with image "Detail of Ladies Pavilion", written by Peg Tyre, Sept. 7, 1987

The Composing Eye-catalog (2-shows same Theme, Sept 1987)

Pinhole Journal-vol. 3, no.1, April 1987 "Images by Women" (2 full page images) pp26-27

Photo Vision Magazine-vol. V, Nov. 1986 (Barcelona) Pinhole Issue, 5 images reproduced, pp7,8,46,52

Milkweed Chronicle-vol. 7 no. 2, spring/Summer 1986 photography section p.42

City Green-"Pinhole' Exhibition Opens PPEC's New gallery", vol 3, no.3 p.1

Brooklyn Affairs-Roxane Farber, "Profile on Marcia C. Sheer", April 1985.

New York Times-Calender April 25, 1985 Section C, p.15

Brooklyn Heights Press-"Scaling the Heights", profile April 18, 1985

The Kingston Freeman-Interview with photos, NY Sep 1984

Hudson Valley Newspapers-Review of Women's Studio Workshop Show, Rosendale, NY

Village Voice-review of Soho Photo Show, Fred McDarrah, Sep 1984

Brooklyn Heights Press-review and picture Rotunda Gallery, March 1984

At 70-May Sarton, photo of Lotte Jacobe and May Sarton, 1984

AFFILIATIONS

Society for Photography Education

Catskill Center for Photography

Friends of Prospect Park and Central Park

NARRATIVE OF MY CAREER

MARCIA C. SHEER

It was in 1976 when I picked up a 35 mm camera and began exploring the possibilities of photographic image making. I also experimented with altered Polaroid imagery. Later on in 1981 I built my first 8 X 10 pinhole camera. I hadn't been completely at home with the 35 mm camera but as soon as I started photographing with my pinhole camera -- a magic entered my creative life -- I felt at home with large pieces of film and contact printing on photo sensitized water color paper, paper I had used all my life, having worked on water color paper with water colors, gauche and dyes when fabric designing, and on canvas as a painter.

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I observe a common thread running through all my work -- whether painting, or fabric designing or photographing. The techniques I now use in doing large format photography, such as contact printing large negatives on photo-sensitized water color paper, and employing the use of the brush strokes as part of the overall image are brought forth from my painting and designing experience. My creative intention is to take photographic reality to another

plane of fantasy and poetry which occurs when I make images with my lenseless cameras.

At the beginning, six years ago, I worked with a "baby doll" prop in Prospect Park and created a personal, intimate statement. Now I am working more expansively with the intense natural landscapes, of the Grand Canyon, Yosemite and this winter, the southwest, both small parks and great parks.

I am building constantly out of my past creative experience into the future. The image starts in my head as an idea, as a concept, and then I find the place to do it. As a photographer I go to the source, finding the natural elements of landscapes I am drawn to. In the past the studio was adequate for both painting and designing but for photography this is no longer true.

In my teens I studied piano at the Julliard School of Music. I was also painting and discovering color and form. I worked hard at my own painting until 1947 when my husband became ill and in order to support both husband and child and continue to make art, I found work as a textile designer. A few years later I studied drawing and painting with Hans Hofmann at his school on Eighth Street in the Village five nights a week. I was still designing during the day and I would occasionally take blocks of time off to do my own painting.

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On the accompanying pages of exhibitions is a list of grants, grantors and the dates I received them.

thevillage

VOICE

VOL. XXIX NO. 39 THE WEEKLY NEWSPAPER OF NEW YORK SEPTEMBER 25, 1984 90¢

PHOTO

Marcia C. Sheer: She was on the WPA Project in the 1940s, a pioneer abstract expressionist with Hans Hofmann in the 1950s, is now a 1980s avant garde photographer doing remarkable experiments with Cyanotypes and Kallitypes. Her romantic, Victorian-style photos of Brooklyn parks and Maine landscapes are different because they were all taken with a hand-made cardboard box camera with a pin hole (#10 sewing needle). There's no lens, no viewfinder. To make this fascinating primitive work Sheer prints on chemically treated water-color stock. Through October 12, SOHO Photo, 15 White Street, 266-8571. (McDarrah)

BY CATHERINE CALHOUN

PICTURE POINTS

An Homage to History

MODERN
PHOTOGRAPHY

PRINTER'S PROOF OF
JANUARY 1989 ARTICLE



Marcia Sheer describes herself as a "champion of low tech." She makes her own pinhole cameras out of corrugated cardboard and secures them to tripods with large rubber bands.

She coats her own paper by brushing non-silver emulsions on to watercolor stock. Her "camera bag" is a sturdy L.L. Bean duffel that holds her bulky cameras and boxes of Kodak T-Max sheet film. The painter-turned-photographer doesn't want to use a camera that makes artistic decisions for her. She says, "Technology can be alienating. I've simplified it." As a result, her pictures are simply beautiful.

Sheer took photography up in 1976—when she was 60 years old. At the time, an illness prevented her from continuing her strenuous expressionist painting, so she turned to the camera as a new mode of expression. For years, she dutifully documented her environment, shooting first with a Nikkormat SLR, then a 2½

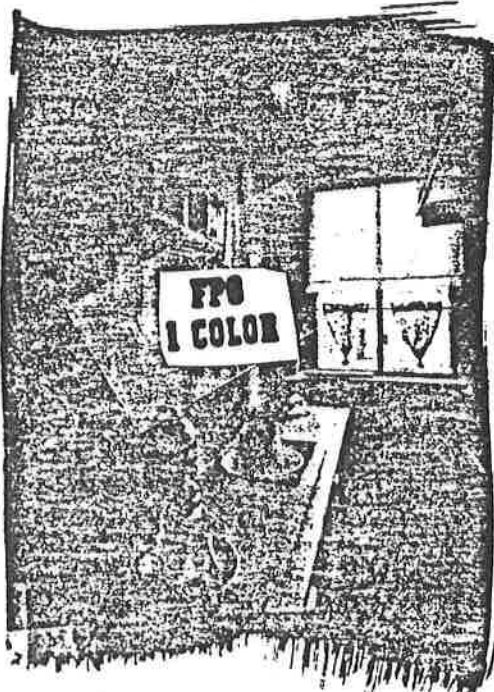
twin-lens reflex. "I was taking pictures with enthusiasm," she remembers, "but not with passion." It wasn't until she discovered pinhole at a workshop that her passion was ignited. "Suddenly I knew I had it! That class really made me feel that photography was for me."

For Sheer, the pinhole slowed the photographic process to an appealing, meditative pace. With the basic box, she can concentrate on her imagery without technology getting in the way. Sheer's pictures aren't decisive moments; they're visions of timelessness and nostalgia. Her work has a haunting, dreamy quality, as if they're photographs of a memory. "I'm living out my fantasies in these pictures," she says. "They're the best way I can express my own mythology." A sense of the past is important to her work. To underscore the pictures' romance, she prints them with antique processes—such as Kallitype or cyanotype—to get rich, velvety tones.

Sheer's pinhole camera provides almost infinite depth-of-field (its aperture remains constant at f/128), and renders every detail with a soft-edged clarity. Because there's no viewfinder, the pho-

tographer studies her locations carefully before setting up the camera. Drawing on her artistic training, she previsualizes every detail in the frame so she knows pretty much what she's going to get before exposing the film. She meters reflected light with a Luna Pro meter and finds that her exposures are generally between eight and ten minutes with the T-Max sheet film rated at ISO 50. Of course, bracketing isn't an option. "You can't be an insecure photographer with pinhole. You have to trust yourself."

It was faith in her own ability that prompted Sheer, at age 65, to launch her career in pinhole photography. In the seven years since, she's had several one-man exhibits and countless pictures published. She's made and worked with 8x10, 16x20 and even 20x24-inch cameras. Last May, Sheer made a gorgeous series of photographs in Holland and Belgium while traveling to her solo exhibition in Amsterdam. On the trip, she used an 8x10 camera exclusively and took an average of ten images a day, which she printed in luscious Kallitype. That series is on view at New York's Puchong Gallery through December 8. ■



Working with a simple pinhole camera and printing in the antique Kallitype process, Marcia Sheer made lovely images of a kitchen in Marken, Holland and a canal in Bruges, Belgium.



MARCIA C. SHEER

CHAMPION OF LOW TECH

PRESENTS

MY CENTRAL PARK

AN EXHIBITION OF PINHOLE KALLITYPE PHOTOGRAPHS
AT THE PUCHONG GALLERY — ST. MARKS / FOTOGRAFIK
36A THIRD AVE., NEW YORK, N.Y., BETWEEN 9TH AND 10TH STREET
SEPT. 18 — OCT. 29, 1986 RECEPTION THURSDAY, SEPT. 18, 7–9PM

GALLERY HOURS MONDAY–FRIDAY 9AM–7PM SATURDAY 11AM–6PM

212-982-1811

WHAT'S INSIDE
HEIGHTS PRESS SECTION Begins on page 9
Cobble Hillers Cut From Liberty on page 5
Up & Down the Heights page 24

BROOKLYN Heights Press

& COBBLE HILL NEWS

49TH YEAR, NUMBER 2,355

THURSDAY, APRIL 17, 1986 / Two Sections

50 CENTS

It's Sheer Pleasure Heights Photographer Creates Low-Tech Art With Pinhole Camera

By Jim Winslow

TEN YEARS AGO, Heights artist Marcia Sheer began to experiment with pinhole photography. She began by capturing images of Brooklyn Heights using what she calls the "low tech" process of pinhole photography. In the early days of her work with pinhole photography, she could be seen roaming Brooklyn Heights with a shopping cart and setting up her hand-made pinhole cameras. Ms. Sheer said that by constructing her own camera, she was able to retain a control over her work, that she did not find with high-tech photography.

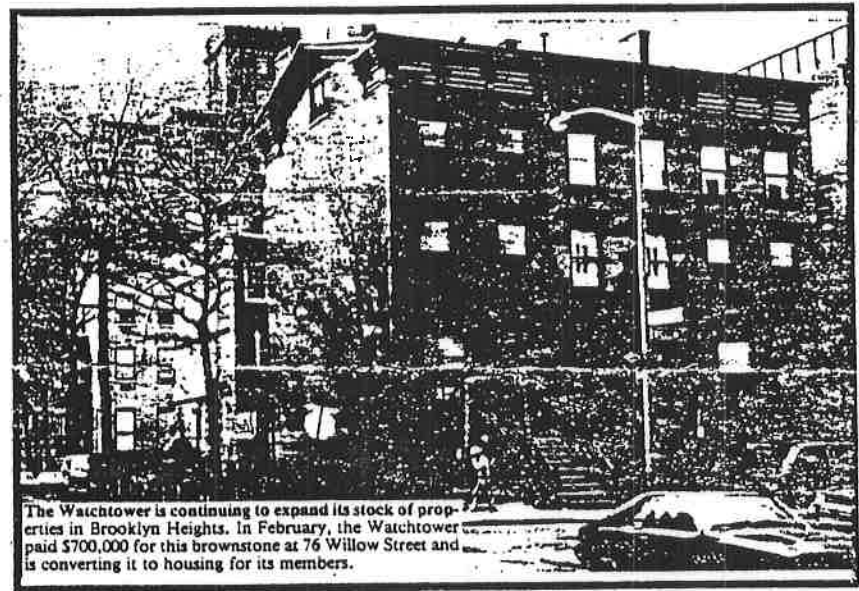
"I'm very interested in technology, not super technology. I believe it's important to keep control of what I'm doing," Ms. Sheer said recently in an interview with the Heights Press. "When I say low tech I'm not implying that

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Photo credit: Liz Kuhn

Watchtower Pays \$700,000 For Another Brownstone



The Watchtower is continuing to expand its stock of properties in Brooklyn Heights. In February, the Watchtower paid \$700,000 for this brownstone at 76 Willow Street and is converting it to housing for its members.

By Jim Winslow

THE WATCHTOWER BIBLE & Tract Society is continuing to expand in Brooklyn Heights. According to sources contacted by the Heights Press, the Watchtower recently paid \$700,000 in cash for a brownstone at 76 Willow Street. The sources said they had also approached other owners on Willow Street with similar cash offers.

The cash offers indicate that the Watchtower is still in need of housing for its workers at its world headquarters in Brooklyn Heights. The organization has already filed for a

zoning variance to construct a 31-story residential high-rise at 30 Columbia Heights to provide additional housing for its members.

According to records at the Department of Buildings, the brownstone at 76 Willow Street on the corner of Pineapple Street was sold to the Watchtower Bible & Tract Society on February 14. The previous owners of the property were listed as Richard and Janice Sottularo. Based on the amount of transfer taxes listed on the deed, the Watchtower paid \$700,000 for the four-story brownstone.

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Dramatic Rise in Office Break-Ins Boast Heights' Crime Rate In '86

By A BHP Staff Reporter

FIRST QUARTER CRIME statistics from the 84th Precinct revealed a dramatic jump in the number of burglaries in Brooklyn Heights, reflecting a dramatic increase in office burglaries. Burglaries increased by just over 43% compared to the same time period last year.

This increase follows a decline in burglaries for Brooklyn

Heights in 1985, when they fell by 6.7%. Robberies had also declined by 17.7% in 1985.

During the first quarter of 1986, there were 125 reported burglaries in Brooklyn Heights. In the first quarter of 1985, there were 87. The rate of increase for burglaries was less than that reported for the entire precinct, which reported an increase of 56%.

Captain John Schneider of the 84th Precinct inferred that the increase in burglaries was the result of more office

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Heights Photographer Creates 'Low-Tech' Art With Pinhole Camera

Continued from page 1

it's primitive. It's a way to be creative, making me own camera, testing the film and getting the images that I set out to get."

It was not long after that the lifelong artist decided that she had found a medium to which she would devote her full time artistic talents. A painter by training, Ms. Sheer studied with the noted abstract expressionist Hans Hoffman in the 1950s in New York City. She said her work with pinhole photography was a major artistic change, but that working with large film, 16x20 inches, in a sense gave her a large enough image to almost treat the film like a canvas.

What has emerged from her devotion to the medium is a stunning array of images that captures an intimate and at times surreal portrait of the city's landscape and its parks.

A series of photographs taken in Central Park and Prospect Park are printed in brown hues (aht suggest Victorian prints). The kallitypes of Prospect Park represent a series of intimate impressionistic images of of park. Ms. Sheer spent two years roaming the park with her camera in a shopping cart capturing all the park in all its seasons and moods, often requiring her to wait up to an hour and a half for a single exposure.

Full of detail of the park's lush foliage, Ms. Sheer said the images follow the designs of Frederick Law Olmsted, who designed the park more than 100 years ago. Today, with the foliage of the park fully developed into the style of the 19th century romantics, with its endless variety of forms and unique vistas, the series of kallitypes produced through Ms. Sheer's pinhole camera show the park at the height of its glory.

The photographs also have special meaning for Ms. Sheer, who often visited the park as a child. Many of the brown tinted photographs feature a doll that has been placed in the landscape. The effect is both lyrical and magical, suggesting both a loss of innocence and a return to childhood. Like other photographs she has taken, these have the same "out-of-time" quality that critics have used to describe her work.

The process of pinhole photography is easy to understand. Working without a lens, the photographer captures an image on a sheet of film placed at the back of the camera, by letting light in through the pinhole in the camera. Two of the keys to successful pinhole photography are a light-proof box and the diameter and precision of the pinhole that lets in the light. Exposure times can vary from as much as three to four minutes for some color film to more than an hour for some black and white film.

Pinhole photography, because of its long exposure times and lack of a lens, with the light passing directly to the film, has created for Ms. Sheer effects that would not be possible with a regular 35 millimeter camera.

Ms. Sheer has in the past six years, photographed much of New York City and its parks. Because of the long exposure time for the film, moving images often do not show up on the film. "I shot Times Square and it's absolutely

desolate," she said, referring to a pinhole photo of Times Square that was taken on a busy weekday.

Another unique feature of pinhole photography is the depth of field that it allows a photographer to capture. This means that one can get the same clarity of focus in the foreground as in the distance. The clarity of foreground and background created images that invite the viewer to examine the details and forms in the image. Ms. Sheer said that the effect is part of what drew her into devoting full time to the art of pinhole photography.

She said part of her fascination with the process of pinhole photography was that it is practiced by only a handful of photographers and allows her to practice an art form that few others have explored. "It's as though I'm their fantasy child. I'm doing all the things they would like to do, they all want to play," she said of other commercial photographers.

The response and interest in her photography has come from both professional photographers and from artists in other fields. She has taught several workshops on pinhole photography and has been invited to speak on the subject on numerous occasions.

She said that while she still does some commercial portraits with non-pinhole photography for friends, she plans to devote as much time and effort to pinhole photography as her finances will allow.

Ms. Sheer will soon leave for the Grand Canyon where she plans another project of the area. Even though she has started working in color, she contemplates using only black and white film. "I've heard that the color there knocks you out. I'm not out to make pretty pictures. I don't give a damn about color. I want to capture its strength," she said, musing about the new subject matter that the canyon would offer her. "I've done New York, to me it's just another canyon."

This description, though, does not exhaust the possibilities for Ms. Sheer; there are other series of subject matter and places that she would like to photograph. "I have certain places in the back of my mind to photograph; Yellowstone, the Black Hills of Dakota, the rain forest of Puerto Rico and the Taj Mahal."

Marcia Sheer has exhibited in one-person shows and group shows throughout the United States. She was a member of the WPA Artists from 1938 to 1940. She was active as a second generation abstract expressionist painter until her interest shifted to fine photography in the late 1970s.

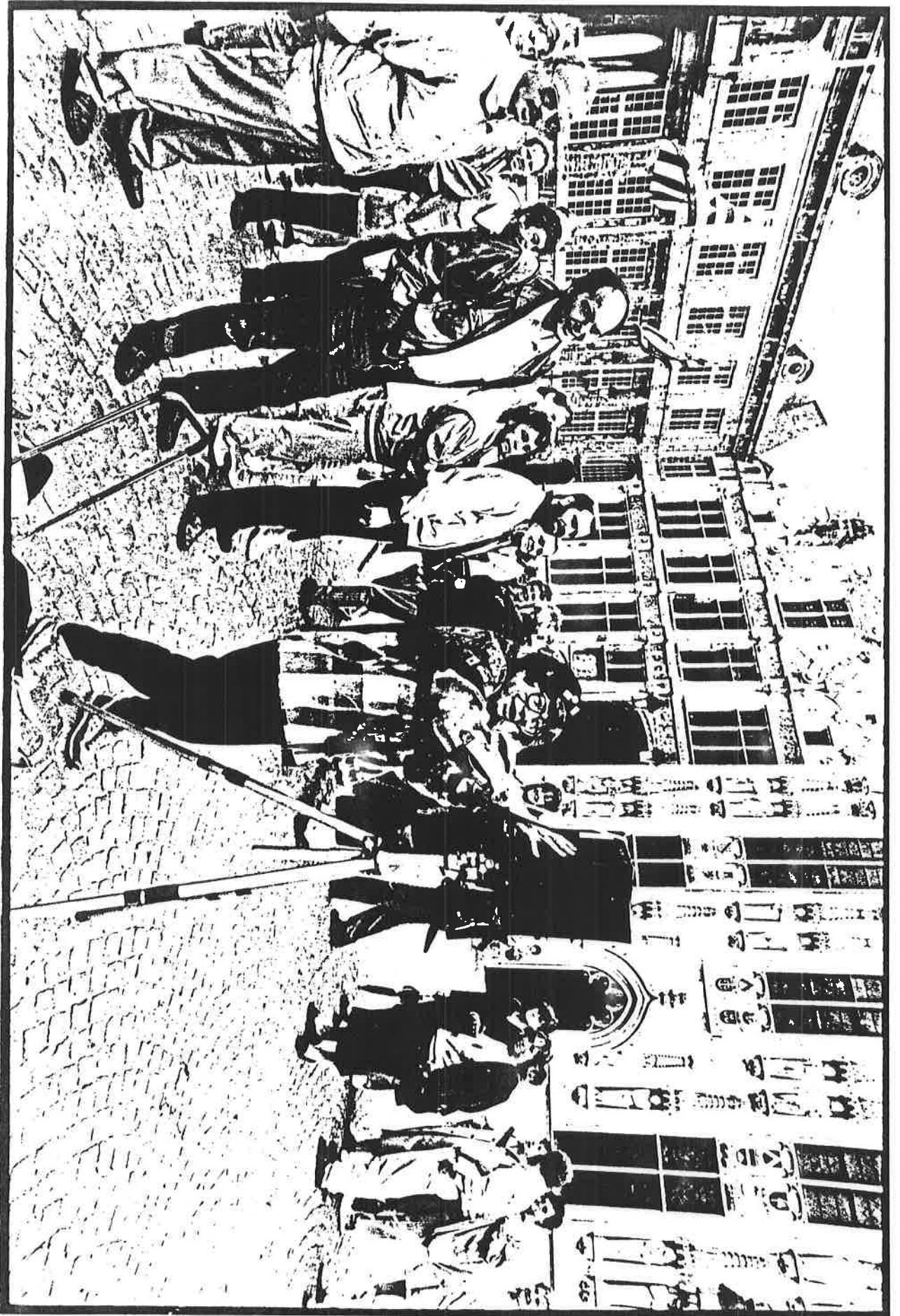
Her work is in the permanent collections of the Brooklyn Museum, the Museum of the City of New York, the New York Historical Society, and in May Sarton's book, "At 70." Many of her photographs of Brooklyn Heights are featured weekly in the Heights Press.



Photo credit: Liz Kuhn



Photo credit: Liz Kuhn





NARRATIVE OF MY CAREER

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On the accompanying pages of exhibitions is a list of grants, grantors and the dates I received them.

SHEER - Marcia C. The Artist and Photographer, 72, died July 14th in Brooklyn. Known as "the champion of low-tech" her "pinhole" photography of architecture, waterways and parks has been seen worldwide. American Photographer magazine called her "the grand dame of pin-hole" in it's May 1989 issue. Her show of Venice photographs opens at the International Center of Photography September 8th. She graduated from Juilliard School of Music in piano and studied at the Art Students League. She took part in the WPA Artists' Project between 1938 and 1940. A pioneer abstract expressionist painter, Sheer studied with Hans Hofmann in the 50's. Her work is found in hundreds of public and private collections. Funeral arrangements are private. A memorial service celebrating her life and art is planned for 4:30 P. M. on Tuesday, August 8th at the First Unitarian Church of Brooklyn Heights, Pierrepont Street at Monroe Place, Brooklyn. She is mourned by her son, Douglas I. Sheer of New York, her granddaughter, Regina C. Sheer of San Rafael, CA, a brother Dr. Jules V. Coleman of New Haven, CT, her cousins, Mary, Rose and Evelyn Coleman of New York, nephew Bruce Coleman of Spring Valley, N. Y., nephew Mark Coleman of Brooklyn, N. Y., nephew Jeremy Coleman of Brattleboro, VT, niece Ann Mandelbaum of New York and niece Ellen Koment of Sebastopol, CA as well as hundreds of fellow artists, photographers, museum and gallery associates, students, other family and friends.

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X

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Draft 7/18/89 draft (Marcia.mem)

Memorial Service

MARCIA C. SHEER

Friends and Relatives of Marcia C. Sheer, the artist and photographer who was known as the "champion of low-tech" for her pinhole photographs of architecture, waterways and parks, are gathering to celebrate her life and art in memory of her passing July 14th, 1989 at age 72.

The non-denominational service will take place at the First Unitarian Church located at Pierrepont Street and Monroe Place, Brooklyn Heights on Tuesday, August 8th at 4:30 P. M. and will be followed by a reception in the undercroft of the church.

Friends will be given an opportunity to speak about their relationship with Marcia during the course of the service.

Travel to the church is possible in the following ways:

by car: Brooklyn Bridge, exit at Cadman Plaza make left immediately after exiting onto Cadman Plaza and drive one block to a parking garage on your right, then walk one block to Monroe Place and follow Monroe Place to the opposite end which is Pierrepont Street and the church. Or if driving on the Belt Parkway in either direction exit at the Brooklyn Bridge exit or Tillary Street exit or at the Atlantic Avenue exit and drive to Pierrepont and Monroe. There is another parking garage at Pierrepont and Clinton Streets just around the corner from the church.

By train: Take the BMT "R" or "N" train to Boro Hall, lets you out on Montague Street, walk one block along Clinton Street toward Pierrepont and make a left onto Pierrepont and walk one-half block to Monroe Place. Or take the East Side IRT 4 or 5 to Boro Hall (back of train toward Brooklyn) walk to church along Cadman Plaza to Pierrepont Street make a left and walk one and one-half block to Monroe Place. Or take the West Side IRT 2 or 3 to Clark Street and walk on Clark one-half block to Monroe Place and make a right and walk the length of Monroe to the corner of Pierrepont Street. Or take the IND "A" train to York Street then walk along Cadman Plaza to the corner of Clark Street, make right and walk one-half block to Monroe Place and make left walking to the corner of Pierrepont Street.

Thank you

For further information call: Douglas I. Sheer (Marcia's son)

Tel: (212) 532-5511 or

Fax: (212) 532-0514

Written condolences or other correspondence should be addressed to Douglas I. Sheer 48 Monroe Place, Brooklyn, N. Y. 11201

MARCIA C. SHEER

Recent Pinhole Photographs

November 11 - December 8, 1988

SOUTH WALL

1. White Sycamore (11x14 Cyanotype, Southwest Series, 1988)	\$300
2. Group of Trees (11x14 Cyanotype, Southwest Series, 1988)	\$300
3. Curved Tree (11x14 Cyanotype, Southwest Series, 1988)	\$350
4. Cacti Outside My Door (11x14 Cyanotype, Southwest Series, 1988)	\$300
5. Marken Kitchen (8x10 Kallitype, June 1988)	\$250
6. Town Tower From Window, Eukhuizen (8x10 Kallitype, June 1988)	\$250
7. Kitchen, Eukhuizen (11x14 Kallitype, June 1988)	\$250
8. Window Looking Out, Eukhuizen (8x10 Cyanotype, June 1988)	\$250
9. Filigree Tree (16x20 Cyanotype, Southwest Series, Jan 1988)	\$350
10. The Wash (8x10 Cyanotype, Southwest Series, Feb 1988)	\$250
11. Skull (8x10 Cyanotype, Southwest Series, Feb 1988)	\$250
12. On The Path (8x10 Cyanotype, Southwest Series, Jan 1988)	\$250
13. Winged Cactus (11x14 Cyanotype, Southwest Series, 1988)	\$300
14. Ranch Houses (11x14 Cyanotype, Southwest Series, Feb 1988)	\$300
15. Florence (11x14 Cyanotype, Southwest Series, Jan 1988)	\$300
16. Cactus Landscape (16x20 Cyanotype, Southwest Series, 1988)	\$350

(Behind Counter)

17. Yukka (16x20 Cyanotype, Grand Canyon Series, 1986)	\$350
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NORTH WALL

18. White House, Bruges, Belgium (8x10 Kallitype, June 1988)	\$250
19. Little Street, Bruges, Belgium (8x10 Kallitype, June 1988)	\$250
20. Dark Canal, Bruges, Belgium (8x10 Kallitype, June 1988)	\$250
21. Pelican Houses, Bruges, Belgium (8x10 Kallitype, June 1988)	\$250
22. 12th Century Bridge, Bruges, Belgium (8x10 Kallitype, June 1988)	\$250
23. Edam Boat, Edam, Holland (8x10 Kallitype, 1988)	\$250
24. Van Gogh Bridge, Edam, Holland (8x10 Kallitype, June 1988)	\$250
25. Fishing Cove, Marken, Holland (8x10 Kallitype, 1988)	\$250
26. Windmills, Holland (8x10 Kallitype, June 1988)	\$250
27. Edam Tea House and Bridge (8x10 Kallitype, 1988)	\$250
28. Posts, Amsterdam (8x10 Kallitype, June 1988)	\$250
29. Fences	
30. Sex Shop, Amsterdam (8x10 Kallitype, June 1988)	\$250
31. Small Canal, Amsterdam (8x10 Kallitype, June 1988)	\$250
32. Bridge, Amsterdam (8x10 Kallitype, 1988)	\$250
33. Near The Gallery, Amsterdam (8x10 Kallitype, June 1988)	\$250
34. Skeleton Bridge, Amsterdam (8x10 Kallitype, June 1988)	\$250
35. Bike On Kaisergracht, Amsterdam (8x10 Kallitype, June 1988)	\$250
36. Old Church, Amsterdam (8x10 Kallitype, June 1988)	\$250

(over)

NORTH FACE OF COLUMN

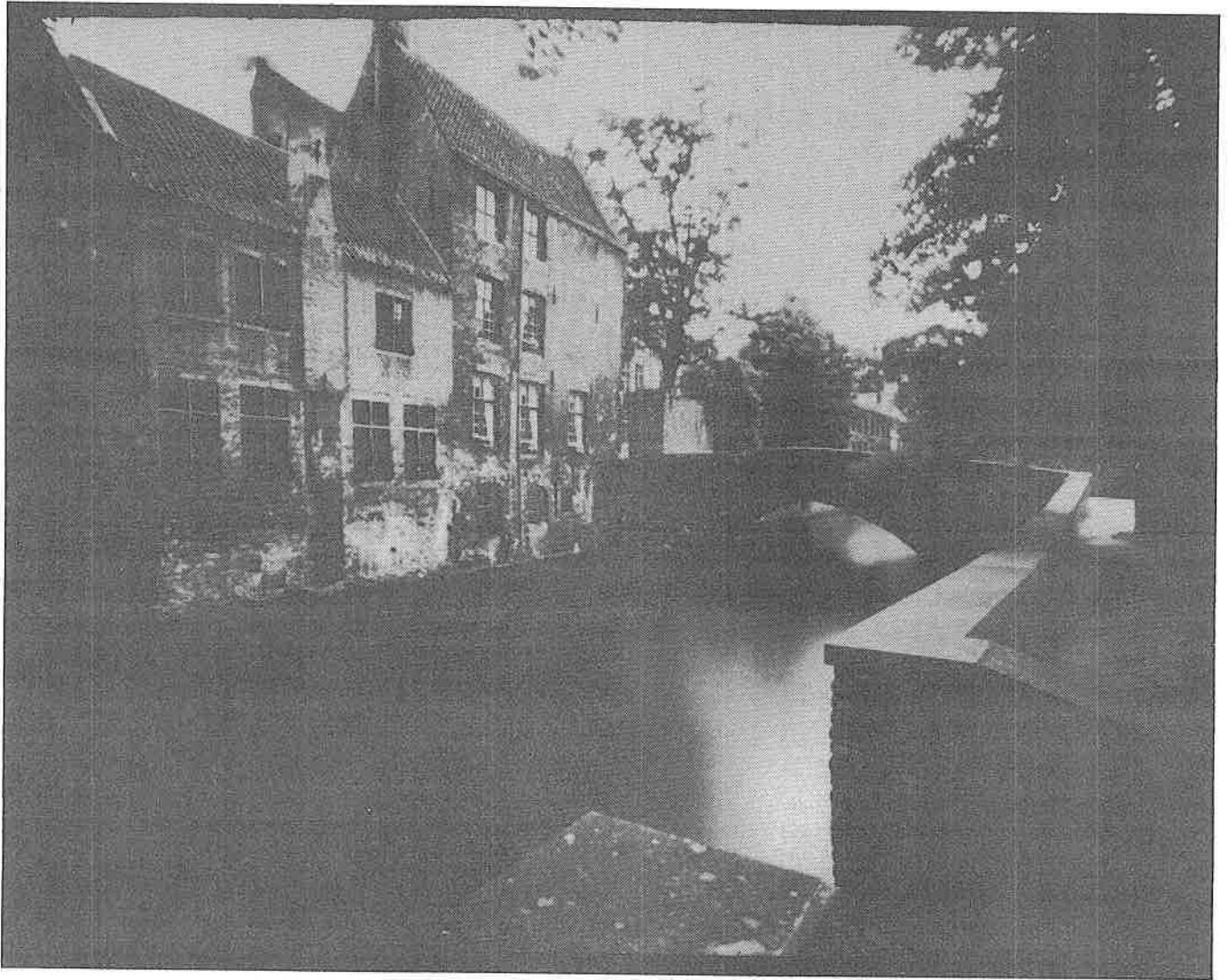
37. 12th Century Stone Bridge, Bruges (8x10 Kallitype, June 1988)	\$250
38. Outbuilding, Eukhuizen; (8x10 Kallitype, June 1988)	\$250
39. Oldest Building In Amsterdam, (8x10 Kallitype, June 1988)	\$250
40. Nordje's Harpsichord, Eukhuizen, (8x10 Kallitype, June 1988)	\$250

SOUTH FACE OF COLUMN

41. Amsterdam Bos (8x10 Kallitype, June 1988)	\$250
42. Stream In Bos (8x10 Kallitype, June 1988)	\$250
43. Birch Tree, Amsterdam (8x10 Kallitype, June 1988)	\$250
44. Fences, Eukhuizen (8x10 Kallitype, June 1988)	\$250

All prints are archivally printed by the artist on 100% rag pH-balanced watercolor paper. Each print is a unique variation; printing is limited to an edition of ten. Prints are available unframed at the stated prices. Custom frames are available upon request priced as appropriate.

All work in this exhibit is exclusively represented by the Puchong Gallery by an agreement of consignment.



MARCIA C. SHEER

CHAMPION OF LOW TECH

1988

AN EXHIBITION OF RECENT PINHOLE KALLITYPE AND CYANOTYPE PHOTOGRAPHS
AT THE PUCHONG GALLERY • ST. MARKS/FOTOGRAFIK
36A THIRD AVE., NEW YORK, N.Y. • BETWEEN 9th and 10th STREET

NOVEMBER 11-DECEMBER 8 • RECEPTION NOV. 11 FRIDAY 7-9 PM

GALLERY HOURS • MONDAY - FRIDAY 9AM - 7PM • SATURDAY & SUNDAY 12-5PM
212-982-1811

PHOENIX

SECTION 2

Unusual Photography Captures Park's Grace:

Prospect Park Through a Pinhole

BY MARK CONNOLLY

"As a very young child my mother would take me to Prospect Park . . . I still remember its stillness then, and the sweet smell of the grass and the wonderful shapes of the trees. I remember my fascination with the patterns of the stones and the bricks of the walkways in the park, and underpasses and overpasses, and the grandeur of it all."

It is with these childhood remembrances that Marcia Sheer has formed a predisposition which provides the impetus for her current exhibition of pinhole photographs appearing at the Prospect Park Environmental Center. The exhibition is on display at the Picnic House just off Park Drive in Prospect Park and features some beautifully stylized photos, the subject of which is the matured beauty of the Park's landscape. It was more than a hundred years ago when Frederick Law Olmsted designed the bountiful landscape with an anticipatory eye towards its "crescendo of adulthood."

Through his design, Olmsted sought to evoke "breadth, distance, depth, intimacy, atmospheric perspective, and mystery . . . all aspects approaching grandeur and sublimity." The tenets of Olmsted's design could not find a more complementary enhancement than in the lyricism of Sheer's photographs.

CHARMING AND BEAUTIFUL

Sheer, who will be conducting a workshop on the art and technique of pinhole photography, has really produced some charming and beautiful work with her pinhole camera. The camera is basically a light-tight box which measures 8" by 10". A tiny bored pinhole acts as the aperture through which light passes exposing the negatives which are large enough to contact print. It is these large scale negatives that Ms. Sheer uses to produce kallitypes, or brown-tinted prints, and cyanotypes, which are blue-tinted prints.

Sheer describes her method as "large format photography where we're talking about the quality of the imagery." And it is indeed the precise rendering of the earthy detail in her images which really captures the eye. Ansel Adams and Edward Weston both used this technique with great success and Ms. Sheer finds it particularly satisfying because, as she says, "it really lends itself to the kind of landscape photography that I want to do. It has a very different quality and what I've fallen in love with is that it's a quality you don't get with an ordinary camera," she says.

Roxanne Faber points out in her introduction to the exhibit that "the images have a soft, haunting, even magical quality. The uses of brown and blue hues is reminiscent of the Victorian era." And it is the softness of the intricate detail which has a very alluring kind of romantic and nostalgic appeal. Landscapes, in particular, are influenced by this effect. Ms. Sheer is perfectly aware of the capabilities of this type of photography and that is why she is attracted artistically to "anything with trees and a rolling kind of landscape and places



Marcia Sheer's pinhole photographs, some of which take as much as an hour to expose, are a perfect medium for capturing the idyllic, timeless quality designer Frederick Law Olmsted wanted to create in Prospect Park.

that have history behind them and its a very 19th Century process with things that have this kind of feeling."

PERFECT TIME

It is a perfect time to be viewing Ms. Sheer's work because the park itself is in a lush green state which adds to the whole atmosphere of the exhibition of about 35 photographs; and there are certainly some beautiful images made by very old means. These images seem to be more like views than simple pictures. They are penetrating but discreet and they convey a great deal of perspective on the environment.

But there is a great deal more to these works than simply their superlative physical achievement. I found a great deal of commentary in these photographs by virtue of their cognitive "seeing" of the subject matter. But it is the combination of both the physical and mental which creates what Olmsted called "scenery which is termed pastoral."

Sheer incorporates a baby doll in her photographs as the metaphor for the interplay between ordinary human perception and the fantasy lyrical realm which her photos create. The doll she views as a real

being—as real as the magic of the landscape characterized in her photographs. This theme is charmingly evoked in "At the Side of the Pool" where the doll is placed on a stone embankment in the foreground overlooking the shimmering pond with a backdrop of a wooded hill. The figure seems to be tempting us with a world that is fantastic and enchanting but also pure and organized—not quite surreal. This idea also comes across in "The Boathouse" which has an attractiveness about it that is serene and mythical as it casts its reflection in the still pond.

DUALITY OF VIEWPOINTS

It seems that the idea of perspective and the openness to the possibility that there is more than one is a recurring theme in Ms. Sheer's photographs. Reflection in water, tunneled views through underpasses ("Through the Woods"), glimpses of openings within the wood, contrasts of shade and light, and the combination of different surfaces, all compel the eye to consider the duality (even multiplicity) of viewpoints. There is indeed more than one way of seeing and nowhere is this idea better demonstrated than in "Wood Nymph"—the quin-

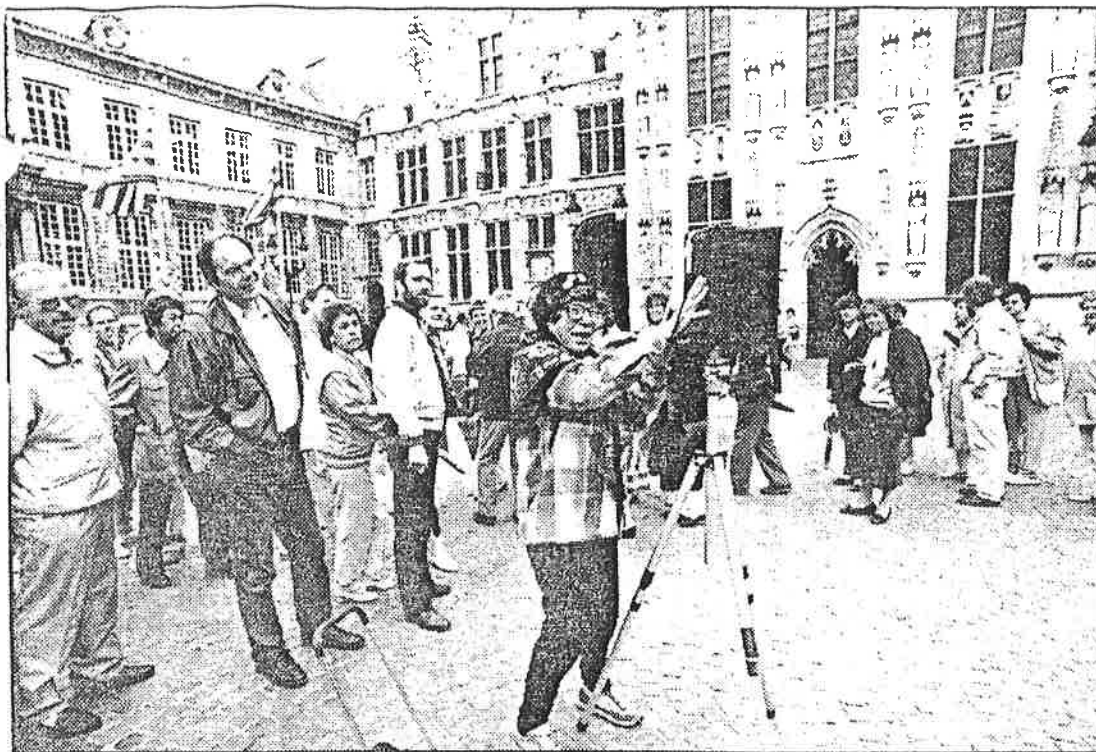
tesential photograph in this exhibit. There is a combination of elements which make this photograph a standout. Again there is the presence of the doll and with a twinkle in her eye inviting us to take the step in our imagination, to, as Olmsted would say, "Harmonize the character of the scenery."

The doll is coddled in the cleft of a tree trunk, the angle of which divides the photograph's surface into two roughly equal triangles which neatly compare the surfaces of the rough channeled tree bark and the dappled appearance of foliage. It is the contrast of surfaces, shades, textures and perspectives which comprise the rich fullness of this work in its lyrical and pastoral charm. This is an aspect which I think is characteristic of the entire body of photographs. This is also what Olmsted meant when he sought to show the "prominent distinguishable features but in the manner and unobserved materials with which these are combined."

EARTHY AND TRANSPARENT

Sheer hints that she was aware of Olmsted's views but suggests that it was by accident that the two orientations are so

Continued on Page 12



Marcia Sheer aan het werk op de Burg. Aan kijkers geen gebrek. (foto VJB)

Brugge door een piepklein gaatje

BRUGGE — Brugge is al op de meest diverse manieren bezongen, geschilderd en gefotografeerd. Duizenden toeristen zakken elk jaar weer af naar het Venetië van het Noorden om er hun lens op te richten of hun kleurenpalet op bot te vieren. Om dan ook eens origineel uit de hoek te komen moet je al van ver komen. Van ver kwam Marcia C. Sheer zeker uit New York.

Ze beoefent de basisvorm van fotografie, nl. met een zelfgemaakte doos foto's nemen. Ondanks — of misschien juist dank zij — de uiterst gesofistikeerde fototoestellen waarmee de fabrikanten zieltjes proberen te winnen, is de gaatjesfotografie de laatste jaren weer in de belangstelling aan het komen. Het principe is zeer eenvoudig. Je neemt een doos of een konservenblik, achteraan bevestig je — aan de binnenkant uiteraard — een negatief, vooraan maak je een gaatje (hoe kleiner hoe beter) en je richt je zelfgemaakte camera obscura op een voorwerp. Na enkele minuten bedek je het gaatje weer en na ontwikkeling van je negatief zie je het resultaat.

Het vergt wel enige tijd en ervaring voor je weet hoelang je moet belichten, maar gezien de gaatjesfotografie volgens Marcia er is voor „oude dametjes met veel tijd“ is dit geen probleem. Zelf is ze 72 jaar jong en fotografeert pas sedert een 20-tal jaar. In 1981 begon ze met de „pinhole-fotografie“ omdat ze graag op grote formaten werkt — negatieven van 20 op 25 of van 40 op 50 hebben haar voorkeur. Op haar Brugse foto's zullen we wel nog even moeten wachten. Ze ontwikkelt nl. zelf en drukt af op gevoelig gemaakt akwarelpapier via het kallotype en cyanotype-procédé.

Wie werk van haar wil zien, kan terecht in Amsterdam waar ze in galerie 2 1/2 = 4 1/2 aan de Prinsengracht foto's van Newyorkse parken, architectuur en het landschap van de Grand Canyon exposeert. Mensen zul je op haar foto's niet terugvinden, gezien de belichtingstijden variëren van enkele minuten tot anderhalf uur. (VJB)

thevillage

VOICE

VOL. XXIX NO. 39 THE WEEKLY NEWSPAPER OF NEW YORK SEPTEMBER 25, 1984 90¢

PHOTO

Marcia C. Sheer: She was on the WPA Project in the 1940s, a pioneer abstract expressionist with Hans Hofmann in the 1950s, is now a 1980s avant garde photographer doing remarkable experiments with Cyanotypes and Kallitypes. Her romantic, Victorian-style photos of Brooklyn parks and Maine landscapes are different because they were all taken with a hand-made cardboard box camera with a pin hole (#10 sewing needle). There's no lens, no viewfinder. To make this fascinating primitive work Sheer prints on chemically treated water-color stock. Through October 12, SOHO Photo, 15 White Street, 266-8571. (McDarrah)

VIDEO

PPV
BLUES

THE MOOD WAS QUIET AT the video retailers' convention in Las Vegas last month—the boomtown euphoria of years



past was gone, and retailers were worrying about a new threat: Pay-Per-View video.

Already available to one of every seven cable households, PPV lets viewers see new movies without leaving the house. (The service offers a limited number of films—*The Color Purple*, *Radio Days*—at

certain times each day. To watch one, a viewer punches a code on a console and is billed for that viewing.) Studios release most titles simultaneously to video stores and PPV, and retailers are afraid of losing business.

Film fans are starting to get their movies from PPV instead of from video outlets, according to a study by the Video Software Dealers Association, because PPV is "much easier than going to the video store." The study also reported that video rentals drop from an average of 6.5 per month for VCR homes with cable to 5.1 in PPV homes.

PPV is available in parts of New Jersey, Westchester, Long Island, and

Connecticut, and is coming to Brooklyn and Queens—and, eventually, to Manhattan.

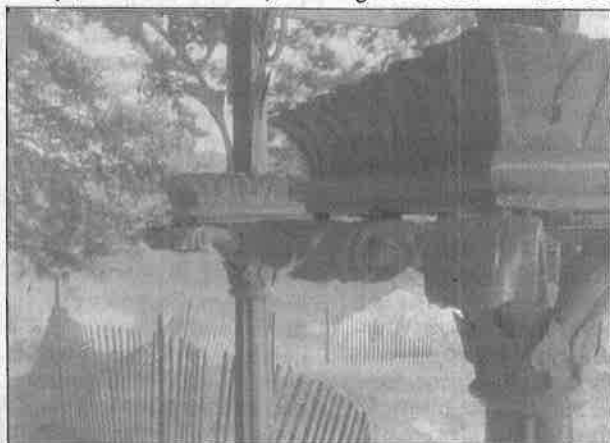
"Video rentals won't be hurt by Pay-Per-View," says Jeffrey Reiss of Request Television, a PPV supplier. "Both will succeed." But in Las Vegas, the video retailers weren't so sure.

GENE SECUNDA

F - S T O P

USING A CARDBOARD BOX FOR A CAMERA, MARCIA SHEER captures soft images of Central Park and Prospect Park. Sheer, 71, studied "pinhole photography" at the International Center of Photography, and learned that a small hole punched in a box suited her better than fancy lenses. "The technology can be alienating," she says. "I've simplified it." Her work will be shown at the Arsenal (830 Fifth Avenue) and at Puchong Gallery (36A Third Avenue), starting next week.

PEG TYRE



THE SPORTING LIFE

Wet Workout

FIFTEEN MEN AND WOMEN are warming up with neck and shoulder rolls. Soon they are deep into an aerobics workout—clapping their hands, kicking their legs from side to side. It could be any evening Manhattan exercise class—except that these exercises are taking place in four feet of water.

AquaFit, the water-aerobics workout at Luye Aquatics

(hour-long classes, \$15, are held in the pool of Julia Richman High School, on East 68th Street; 505-2400), combines stretching and aerobics with kickboards, hand paddles, and Styrofoam "weights." It is also a group of gleeful, wet people punching the

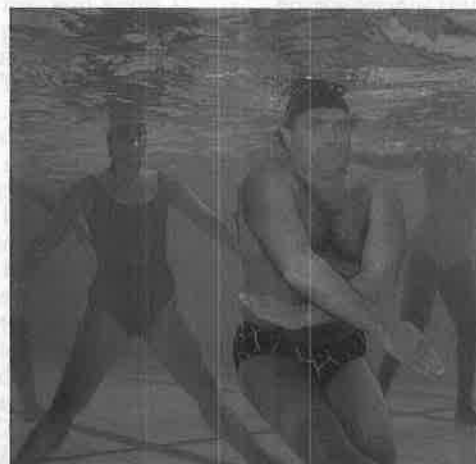
water and kicking like frogs.

Luye Lui, 28, designed AquaFit 6 years ago after she tore cartilage in both knees while playing tennis. Rather than undergo surgery, she strengthened her leg muscles to reduce the stress on her joints. In 1985, Lui and her partners, Bob Miller and Mitch Bogage, launched a swimming school called Luye Aquatics, where they offered one AquaFit class a week. By last summer, demand had grown so much that swimming classes were replaced by AquaFit five days a week. These days, many classes are wait-listed.

"Water offers a sense of privacy," says Lui. "You can bounce as much as you want. I consider myself in pretty good shape, but after five minutes in a land-aerobics class, I felt self-conscious and awkward."

Indeed—chest-high in the water, there's no need to compare your body with another's. After a hot day, it's nice to jump into cool water. There's no muggy exercise room to contend with. And because water has twelve to fourteen times the resistance of air, fewer repetitions are required.

"The gravity," says Lui, "gives more suspension. You weigh only 10 percent of



Don't breathe.

your actual body weight."

And, Lui says, AquaFit has helped people troubled by back and muscle problems. A woman in her fifties who suffered from scoliosis and couldn't stand up straight or bend over enrolled in classes. "After two or three months, she stood taller and straighter," says Lui. "And after four months, she could bend and touch her toes."

"The water is a great advantage because of the buoyancy factor," says James Cardone, a physical therapist and owner of the Center for Sports Medicine, on Fifth Avenue. "For someone with a structural weakness like scoliosis, on land the weight of his own extremities may be too much for him to exercise."

"But the water changes all that. This is the epitome of low-impact." SUKEY PETT

MARCIA C. SHEER

PHOTOGRAPHER

98 MONTAGUE ST. BROOKLYN, NEW YORK 11201 (718)858-0172

Marcia C. Sheer's work has been widely exhibited in both solo shows and in major group shows in the U.S.A. and Europe. She has exhibited as an abstract expressionist painter and now as a fine art photographer. She was a member of the WPA Art Project from 1938-1940. She studied painting with Hans Hofmann in the 1950's

In the late 1970's sheer's creativity shifted to fine art photography. She has been exhibiting her photographic images since then. Sheer works with large sheet film and builds lenseless cameras to accommodate these large pieces of film. She works in camera sizes from 8"X10" to 20"X24" .

She has photographed parks around New York City and architecture in Brooklyn Heights as well as the Grand Canyon and deserts of Arizona. She works with Kallitype and Cyanotype processes, contact printing on water color paper. Sheer also works occasionally in color with the same pinhole cameras. sheer is now printing up a body of work she produced while in Holland for the opening of her show.

The essential quality to be found in sheer's work is a pastoral, well ordered tranquility. Her nature studies are intimate, reflective pieces, well integrated and complexly composed.

SOLO EXHIBITIONS

1988	Nov.	Puchong Gallery, East Village, NYC
	Jun	Foto Galerie 2½ X 4½, Amsterdam, Holland
	May	Henry Street Settlement, NYC
	Apr	Ulrich Museum, Wichita, KS
	Feb	Rancho Linda Vista Gallery, Oracle, AZ
1987	Nov	Stephens College, Columbia, MO
	Sep	Arsenal Gallery, Columbia, MO
	Sep	Puchong Gallery, East Village, NYC
	May	Quality Color Gallery, NYC
1986	Sep	NYC Camera Club, NYC
	Sep	Puchong Gallery, East Village, NYC
	Jan	Photo Gallery, Middle Tennessee University, TN
1985	Oct	Soho Photo Gallery, NYC
	Jun	The Lloyd Gallery, Spokane, WA
	Apr	Prospect Park Environmental Center, Brooklyn, NY
1984	Nov	Puchong Gallery, East Village, NYC
	Sep	Soho Photo Gallery, NYC
	Sep	Women's Studio Workshop, Rosendale, NY

MAJOR GROUP SHOWS

1988	Aug	Ironworks, Santa Fe, N.M.
	Jun	Arsenal Gallery, Central Park Show
	Mar	Silvermine Gallery, CT
1987	Dec	Quality Color Gallery, NYC; Five Woman Show
	Nov	Ledel Gallery, NYC
	Jun	Weisner Gallery, Brooklyn, NY
1986	Dec	Puchong Gallery, NYC; 8 Person Show
	Mar	"9 at 33", Baltimore, MD (sponsored by SPE)
1985	Dec	Catskill Center for Photography, Woodstock, NY
	Dec	Ledel Gallery, NYC
	Dec	Puchong Gallery, East Village, NYC
	Oct	Soho Photo Gallery, NYC
	Jul	Puchong Gallery, East Village, NYC
	Jul	Boathouse Show, Prospect Park, Brooklyn, NY
	May	Museum of the City of New York, New Acquisitions
1984	Jul	Soho Photo Gallery, NYC
	Apr	Rotunda Gallery, Brooklyn, NY
	Mar	BACA Gallery, Brooklyn, NY
	Mar	Pyramid Gallery, Rochester, NY
	Jan	Elmira College, Elmira, NY
	Jan	BACA Gallery, Brooklyn, NY
1983	May	Midtown Y Gallery, NYC

PERMANENT COLLECTIONS

Museums/Archives:

Museum of Photography, San Diego, California; Brooklyn Museum; Museum of the City of New York; Ulrich Museum, Wichita, KS; New York Historical Society; Pinhole Resource, NM; Grand Canyon National Park, AZ; Catskill Center for Photography.

University Collections:

Middle Tennessee University; University of California-Riverside; New Paltz College.

Corporate Collections:

Chase Manhattan Bank Art Collection; Readers Digest Art Collection.

ARTISTS TALK ON ART PANEL SERIES: Jan 17, 1986, "Giants of Pinhole Photography" organized and moderated by Marcia C. Sheer.

TEACHING

Long Island University, Southampton Master Workshops 1988

Goddard-Riverside Center, NYC 1986-1987

Guest Lecturer, International Center of Photography, NYC 1985-1987

Olden's Workshop School in New York City, 1987-1988

Pinhole Workshop, Soho Photo Gallery, July 1985

Three Day Pinhole Workshop, July 1985, Alley Pond, New York

Six Day Pinhole Workshop, June 1985, Arts conference, Start Island, NH

Pinhole workshop and color printing processes. Set up color lab at Women's Studio Workshop, Rosendale, NY, 1984

GRANTS

Artist Space Grant 1987

Robert Rauschenberg Change Grant, 1986

Duggal Color Projects, Inc. NYC 1985

Ludwig Vogelstein Foundation Grant, 1984

Artist Space Grant, 1984

BIBLIOGRAPHY

Foto Magazine June 1988-Photo and review of Amsterdam Show by Editor Wm Broekman

Popular Photography-Sheer included in pinhole article with 2 images, Dec. 1987

New York Magazine-article on Sheer and her upcoming shows with image "Detail of Ladies Pavilion", written by Peg Tyre, Sept. 7, 1987

The Composing Eye-catalog (2 shows same Theme, Sept 1987)

Pinhole Journal-vol. 3, no.1, April 1987 "Images by Women" (2 full page images) pp26-27

Photo Vision Magazine-vol. V, Nov. 1986 (Barcelona) Pinhole Issue, 5 images reproduced, pp7,8,46,52

Milkweed Chronicle-vol. 7 no. 2, spring/Summer 1986 photography section p.42

City Green-"Pinhole' Exhibition Opens PPEC's New gallery", vol 3, no.3 p.1

Brooklyn Affairs-Roxane Farber, "Profile on Marcia Sheer", April 1985.

New York Times-Calender April 25, 1985 Section C, p.15

Brooklyn Heights Press-"Scaling the Heights", profile April 18, 1985

The Kingston Freeman-Interview with photos, NY Sep 1984

Hudson Valley Newspapers-Review of Women's Studio Workshop Show, Rosendale, NY

Village Voice-review of Soho Photo Show, Fred McDarrah, Sep 1984

Brooklyn Heights Press-review and picture Rotunda Gallery, March 1984

At 70-May Sarton, photo of Lotte Jacobe and May Sarton, 1984

AFFILIATIONS

Society for Photography Education

Catskill Center for Photography

Friends of Prospect Park and Central Park

Marcia C. Sheer

On Pinhole Photography

A pinhole camera can be made out of found objects- boxes of all shapes and sizes. But I build my cameras from scratch, using several layers of corrugated board for the box. These cameras are built to accommodate the size of film I plan to use - Example: I have several 8 x 10 pinhole cameras - basically rectangles, made to hold 8 x 10 film, both color and black and white. I also built two 16 x 20 cameras to hold 16 x 20 commercial film - a Kodalith film. I also built an 11 x 14 camera which I use for both chrome and black and white film.

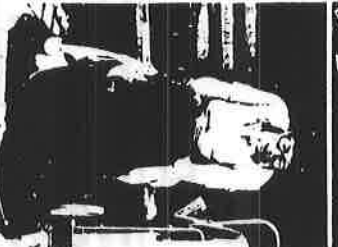
The aperture or hole on this lenseless camera, is made by carefully rotating a #10 sewing needle through brass foil - the roundness of the hole is of extreme importance for the success of the pinhole image.

The hole is covered before the film is loaded into the camera. Using a light meter, I measure the exposure, and after the camera is securely set up, I uncover the hole for the calculated amount of time.

I test all of the film I use very carefully so that I get reliable readings when I start working.

In making the camera, one can decide on whether to have the camera make wide angle images or telescopic images - wide angle is a shallow box - telescopic is a much deeper one.

WINGS EXHIBITION



Opening Sept. 23, 4-6 pm
at the Binnewater Arts Center.

Center is the photographic work of **Marcia Sheer**, MS. Sheer began her work as a professional artist in 1936 as a member of the WPA artists project. She began as a second generation abstract expressionist after studying with Hans Hoffman. In the mid '70s she became enthralled with photography. Since then she has exhibited her photographic work which involves a variety of alternative processes, altered SX-70 images, cyano types and kallitypes. The work in this exhibit has been created with a variety of hand made pinhole cameras. Her work is included in May Sarton's recently published book, *AT 70*. During September her work will also be on exhibit at Sono Photo. Ms. Sheer lives and works in Brooklyn.

Opening Oct. 21, 4-6 pm at the Binnewater Arts Center will be the work of **Regina Beyth**. A recent photography graduate of the Cleveland Institute of the Arts, Ms. Beyth also works in alternative photographic processes. Using SX-70 prints, singularity or in sequence, the basic image is expanded and altered by hand painting and collage. Ms. Beyth is from Sharpville, Pa.

EXHIBITION OPPORTUNITIES

INSKIRTS is a series of one and two person exhibitions held in WSW's first and second floor hallway gallery spaces. The 1985-86 schedule is now being planned and artists from throughout the country are forwarding materials to be reviewed. Any artists interested in exhibiting as a part of the **INSKIRTS** program should send slides (15-25), a recent resume, and SASE for return of materials, to WSW, no later than Oct. 1.



ART OFF TRACK

Six artworks have been installed along the route of the Delaware and Ulster Railroad between Arkville and Fleischmanns. The works by **Martha Stehn, Christina Yocca, Elizabeth Munro Cross, Patty Tyrol, Robert Woodruff, and Youz Guys** (Ann Kalmbach, Tana Kellner and others who happened by the Studio during the preparation of the pieces, notably Sally Heidrich), range from figurative, to abstract, to conceptual. All of the pieces were designed as temporary installation works and will be taken down on Sept. 30. The concept of moving viewers past the artworks is a unique experiment developed by WSW and D&U/R. We hope you will make an effort to see the 'show' and leave your comments with the RR staff.

WSW STUDIO

WORKSHOPS

WSW has discovered that the most popular format for teaching programs is the short term intensive. This fall intensive workshops will be held in a variety of formats. We hope you will find one that fits your schedule. If not we welcome your input on scheduling and/or program and event planning in general. In addition to the intensive workshops, staff artists Tana Kellner and Ann Kalmbach will be available for help/consultation each week on Wednesdays 10-4 and 7-9.

Oct. 15, 16, 17 Mon., Wed. 1-5

\$60 members/\$70 non-members

MONOPRINTING

Monoprints are one of a kind prints that incorporate a variety of painting and image transfer techniques. The immediacy of brushwork and the richness of the printed image makes monoprints the most painterly of the print media. All materials are included.

Oct. 13, 14 Saturday & Sunday 10-4:00

\$60 members/\$70 non-members

HANDS ON PAPER-MAKING

This is a 2-day workshop to learn all the rudimentary skills of handmade paper production. Pulp preparation, coloring, sizing, sheet formation and drying methods will be demonstrated. Each participant will prepare her/his own pulp in the Hollander beater and use it for sheets or paper collage.

Oct. 5, Four Fridays 1-4:00

\$15 members/\$18 non-members

MODEL SESSION

Draw with a different model each week. Various props—easels, tables and found objects are set with appropriate lighting to provide a pleasant work atmosphere. These sessions are designed for the serious student or artist. Short poses begin the session and are gradually lengthened.

Oct. 27, 28 Saturday & Sunday 10-4

\$75 members/\$85 non-members

SCREEN PRINTING

Held in WSW's spacious new silkscreen studio this seven week workshop will cover all silkscreen techniques. At each session a new technique will be demonstrated, ranging from simple paper to photographic stencils. All materials except print paper will be provided.

If you are interested in a specific course that is not scheduled at a time that is convenient you can create your own class. Made to Measure. Simply find five friends and arrange a time with WSW staff. Made to Measure class fees are \$20/hr./group (3 hour minimum).

STUDIO USE

The papermaking, photography, silkscreen and linotype studios can be rented for \$5/hr. (\$4/hr for members), or for a reduced fee when rented on a regular basis.

TO REGISTER FOR CLASSES call WSW, 658-9133

WOMEN'S WORK IN FILM & VIDEO

A Tribute to the 1950's,

older women and the land. Eight Sundays at 7:30 pm at the BINNEWATER ARTS CENTER. General Admission \$3, WSW members, Seniors & Students \$2.50

This series has two themes—Honoring Our Elders and The Land. Works of a number of women artists who emerged as directors in the 1950's will be shown. In addition a thread of the social/political climate which gave cause to these works will be examined. In particular: the split between movies as entertainment and art began to emerge, kindred by the beginnings of television, the rise of McCarthyism and the breakup of movie moguls' stronghold on distribution. In contrast, we will view how various women look at and respect the land.



September 30, Sunday 7:30

OUTRAGE (1950, B&W, 97 min) by IDA LUPINO
This was the third film from the popular actress, turned director who became the only woman to direct Hollywood features during the 1950's. The film daringly broke new ground in 1950 for examining the effect of rape on one woman. The criminal assault is handled with discretion. Throughout the feature the word "rape" is never mentioned. Produced by an "independent" Hollywood studio, Film-makers, Lupino developed a reputation for directing films that had social significance, yet were classically entertaining.

October 7, Sunday 7:30

THE PIONEERS:

WORKS BY MARY ELLEN BUTE, SHIRLEY CLARKE, FAITH HUBLEY, MARIE MENKEN, and MAYA DEREN

Bute: MOON CONTRASTS (1954) and **POLKA-GRAPH (1954)**
Clarke: IN PARIS PARKS (1954) and **BRIDGES ON ROUND (1958)**
Hubley: ADVENTURES OF AN * (1956) and **HARLEM WEDNESDAY (1957)**
Menken: HURRAY! HURRAY! (1957) and **GLIMPSE OF A GARDEN (1957)**
Deren: THE VERY EDGE OF NIGHT (1957)
The films are all shorts—experimental and animation—produced by these women who all played major roles during the 1950's in the development and evolution of avant garde and independent cinema.

October 14 Sunday 7:30, FREE

SALT OF THE EARTH

(1954, B&W, 95 min) by Herbert Biberman
This powerful drama about striking New Mexico miners and the deplorable conditions under which they live remains, thirty years later, one of the best political and feminist statements on film. Financed by the miner's union, union projectionist abided by Hollywood's blacklist and refused to screen the film. European audiences, however, raved about the film which was voted the year's best picture by the French Motion Picture Academy and won top prize at Czechoslovakia's Karlovy Vary Film Festival.

Shelia Schwartz, a local resident who completed the book *The Hollywood Writer's Wars*, will lead a discussion about Hollywood's blacklist in the 1950's.

October 21, Sunday 7:30

PIT OF LONELINESS

(1954, B&W, 88 min)

Directed by Jacqueline Audry based on her sister, Colette's *Olivia*, in French with English subtitles
"Delicately written drama of life, love and suppressed lesbianic longings... sensitively acted!" exclaimed Jesse Zinner for *Que* when the film was first released in 1954. Another reviewer said the writer and director "are painting a picture of affection among women in every shade from pastel to passion!"



October 28, Sunday 7:30

THE COOL WORLD

(1963, B&W, 90 min) by Shirley Clarke
Based on Warren Miller's novel, *THE COOL WORLD* tells the story of a black teenage gang in Harlem. Along with some incredible footage of street life, Duke's story shows an outsider just how real anger begins, without preaching or condescension. Clarke sees the film, along with her earlier film, *THE CONNECTION* (1960) and a later work *PORTRAIT OF JASON* (1967), as being about alienation. In a recent issue of *Alternance* she stated, "As a woman in this world and a woman filmmaker, I know alot about alienation. Many critics have claimed this to be one of the best portrayals of black subculture by a white director."

Shirley Clarke will be guest speaker.

BINNEWATER TIDES

September-October 1984 VOL 1 NO 4

GRANTS FROM WSW

Studio Stipends

Each year WSW awards grants to artists to work at the Binnewater Arts Center. Studio Stipends will be awarded in November this year. Any artists in the seven county Mid-Hudson/Catskill region may apply. Applications should include a portfolio of prints and a recent resume, and are due at WSW by Nov. 1.

DISCOVER THE
ARTISTS

Discover the Artists Day

Oct. 7, will be celebrated by Bill NAOO (National Association of Artists Organizations) member organizations throughout the Northeast. At WSWW the studios will be open from **3-6 pm** with artists working throughout. All recently published books will be on display as well as the ongoing Marcia Sheer photography exhibit.

The other area member of NAAO, The Catskill Center for Photography, will also be having an open house. Their exhibit will be of Contemporary Still Lives, curated by Stephen Frailey. Other members celebrating artists throughout the Northeast include: Visual Studies Workshop, Rochester; Sculpture Space, Utica; The Boston Visual Artists Union, Prints in Progress, Philadelphia; Maryland Art Place, Baltimore; WPA, Washington, D.C. A map indicating all of the Northeast members and their sites will be available.

PERFORMANCES

The 1984-85 performance series, 4 Levels of Legend, sponsored by Art in Action begins this fall with two September events. On **September 15, at 8:00 at the Binnewater Arts Center** a performance by **Alison Knowles**. Ms. Knowles was trained as a printmaker and worked with the Fluxus group in which she was the only woman. From those beginnings in performance art she began to build environments; Big Books, Books of Bean, Houses of Dust turning the spectator into his/her own artist by making him/her to activate the art. Even without the environments her performance works are closely engaged with the audience, a group meeting style prevails. The work is based on the theory of events rather than any aesthetic of the theatre. Working with Ms. Knowles will be **Vivian LaMothe**.

The second event will be an installation piece, opening for one week at the Binnewater Arts Center, on **Sept. 23, 4-6 pm.** The piece, created by **Ariel Dougherty**,

is the first part of her work. The proposal. The work is a commentary on the state of the arts. Sound, film, photographs, silkscreen, computer and paper combine to challenge the imagination as the art business invites artists to explore new ways of synthesizing work. These two events represent WSW's component of the 4 levels of Legend program. Later in the year will be performances by David Sanborn, Rise Collins and Ernest Frazier at Kingston Artists Group's Gallery Roundout and an installation/performance by Phyllis Galembo at the Catskill Center for Photography's Gallery.

ADDRESS CORRECTION REQUESTED

Dated Material

The WOMEN'S STUDIO WORKSHOP is supported in part by the National Endowment for the Arts, the New York State Council on the Arts, Mobil Foundation and membership contributions. Join us and help celebrate the arts.

**WOMEN'S STUDIO WORKSHOP
BINNEWATER ARTS CENTER
P.O. BOX V
ROSENDALE, NY 12472
914/658/9133**

ROSENDALE, NY 12472
914/658/9133

MAP to WSW

Artists may apply in more than one discipline. Applications for Film, Crafts, Painting and Graphics will be available at WSW in early September.

OF SPECIAL INTEREST

On Sept. 22 in Woodstock, the Colleen family

Photography's Annual Auction of contemporary photography. This year's auction will be held at the Center 59a Tinker Street, At Vaughn Krepple Busch on Oct. 12, 13 & 14 a

and the production of Israeli poet Rivka Kashlan's "Wild Variations on a Theme of the Garden of Eden and Other Poems (Those Troubled Times."

MEMBERSHIP

Jubilate as WGSW enters a 10th year! Join us and celebrate the art!

General Membership:

- Individual \$15 (Senior & students \$10)
- 20% discount on WGSW products
- bi-monthly mailings for a year
- reduced class & studio fees

Household \$25

-same as above for all members of one household

Supporting Membership: -all under general membership -and

- Friend \$35 - a pair of tickets for a film program
- Sponsor \$60 - handmade paper gift
- Patron \$125 - series ticket to the film program
- Benefactor \$500 - series ticket to the film program

Now that WGSW is entering its second decade wouldn't your contribution upgrading your membership!

Name: _____
Address: _____

Individual	\$15	Friend	\$35	Patron	\$125
Senior/Student	\$10	Sponsor	\$60	Benefactor	\$500
Household	\$25				

Return to: Women's Studio Workshop, P.O. Box V, Rosendale, N.Y. 12177

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MARCIA C. SHEER---1988, NEW PINHOLE PHOTOGRAPHS AT PUCHONG GALLERY

MARCIA C. SHEER---1988, a selection of recent pinhole photographs, printed with the kallitype and cyanotype processes, will be on view at the Puchong Gallery from November 11 to December 8. An opening reception will be on friday, November 11 from 7 to 9 pm.

The images on view will be city scenes of Amsterdam and Bruges, and landscapes of the American West, including rural Arizona and The Grand Canyon.

Using a cardboard box for a camera, Marcia Sheer, 72, captures soft but strongly graphic images. She began photography twelve years ago and soon found a pinhole camera (a box pierced with a tiny hole) suited her better than complex lenses. She says: "The technology can be alienating; I've simplified it."

A lifelong artist and a pianist and painter by training, Ms. Sheer was a WPA artist, became an abstract expressionist after studying with Hans Hoffman, and had a long career as a textile designer.

Marcia Sheer has exhibited widely. Her shows include one person exhibits at the Fotogalerie 2½ x4½ in Amsterdam (1988), Stephens College in Columbia, Mo. (1987), New York Camera Club (1986), and The Puchong Gallery (1984, 1986, 1987).

Gallery hours are monday to friday, 9 to 7; and saturday and sunday, 12 to 6.

PRESS PRINTS ARE AVAILABLE ON REQUEST

THE PUCHONG GALLERY AT SAINT MARKS FOTO/GRAFIK
36A THIRD AVENUE, NEW YORK, NEW YORK 10003 (212) 982-1811