

Karen Irvine: Hi, Everybody. I think it's 12 o'clock, so we can get started. Thanks for joining me today at "Photos at Zoom," presentation of the Museum of Contemporary Photography at Columbia College Chicago

Karen Irvine: I'm Karen Irvine. I'm the chief curator and deputy director of the museum and "Photos at Zoom," is a virtual extension of a program that we normally do in the museum.

Karen Irvine: Where people come into our print study room and we pull out objects and we facilitate discussion and questions about them.

Karen Irvine: And so of course in this virtual format, it will be largely one directional. I'm going to share with you a lot of images from our collection, that all have to do with Chicago and tell you a few things about them. And then at the end, I'll answer any questions that have been put into the Q&A box during the course of the presentation. So please feel free to, you know, comment or ask any questions that you'd like to. But without further ado, I will get started.

Karen Irvine: One second. Sorry, I'm having technical difficulty.

Karen Irvine: Bear with me for one minute. My PowerPoint is not advancing. There we go.

Karen Irvine: Can everybody see this? I'm sharing my screen. Everybody can see it?

Karen Irvine: Okay.

Karen Irvine: So, as I was preparing the presentation, I came across something that I didn't know we had. Which was three albumen prints by the duo of Lovejoy and Foster that were taken just after the Great Chicago Fire of 1871.

Karen Irvine: The duo became really well-known actually for documenting the city after the destruction and they actually put together a book of all the photographs called "Rebuilt Chicago 1872."

Karen Irvine: This image shows the water tower and the water pumping station in Chicago, which were two of the buildings that survived the Great Chicago Fire. And I found online one image that they made of the aftermath- immediate aftermath of the fire. This is the only object I'm going to show you today that's not in our collection.

Karen Irvine: But it's the corner of Wabash and Monroe, which is in the heart of downtown Chicago and it shows you the extent of the destruction.

Karen Irvine: But apparently, the city was rebuilt very quickly. So already by 1872 we see a location that's very close to the previous location and that's already got a lot of buildings standing. And here's another view of the South Side of Chicago.

Karen Irvine: Albumen prints were the most widespread form of photographs from about 1855 to 1895 and it's a very special process. It's paper that's coated with egg white and within the egg white there's suspended light sensitive silver nitrate particles that capture the image. So, albumen printing allowed photography to become very widespread and most photographic collections that have 19th century collections and most of the objects are albumen prints. But I thought these were really an interesting look back at the city's skyline.

Karen Irvine: But now I'm going to jump to mid-century and talk a little bit about Harry Callahan who's one of the most iconic photographers from Chicago. Very known for making kind of lyrical, and experimental and kind of unusual photographs of very conventional things like buildings, for example. He was fascinated with design and his photographs always kind of flirted with abstraction. So, they kind of approach abstraction, if you will.

Karen Irvine: Callahan was the head of the photography department at the Institute of Design, better known as the ID. And if you don't know that history in Chicago, that was a really important institution.

Karen Irvine: The Bauhaus that was founded in Germany in 1919, was coming to a close, because of the onset of the war in 1937.

Karen Irvine: László Moholy-Nagy moved to Chicago and kind of brought the Bauhaus with him and started what was called then, The New Bauhaus.

Karen Irvine: A year later, Mies van der Rohe joined him. Mies had been the head of the Bauhaus in Germany and Mies started the architecture department at IIT, where the ID was. So, between the two of them the ID became, and that university became really kind of an epicenter of Modernism.

Karen Irvine: And Callahan kind of extended some of the traditions of László Moholy-Nagy and the Bauhaus in that he required his students to really practice with materials and get to know the properties- the special properties of the material. So, in the case of photography, it would be printing papers and light- to be highly experimental. And then to go out into

the world and tried to kind of apply the artists own vision to everyday and ordinary life.

Karen Irvine: So, Callahan's myth is sort of with one of his colleagues Aaron Siskind that kind of brought the photography department at the ID into its prime in the 1950's, if you will.

Karen Irvine: Here's another view of Harry Callahan's buildings.

Karen Irvine: And then this is the only picture I put into the presentation that's not from Chicago. Actually, it's Detroit. I figured, close enough.

Karen Irvine: But I loved that you see his kind of taking a very straight subject. In this case, the reeds in the water. And but kind of using the cameras ability to flatten things out more than kind of the human eye can see to really enhance the sense of design here. It almost becomes like a drawing.

Karen Irvine: Another Chicago view.

Karen Irvine: And then Callahan also loved to photograph his wife Eleanor and their daughter and no presentation about Chicago can't include pictures of the lakefront, so you'll see many pictures of Lake Michigan in this presentation.

Karen Irvine: Aaron Siskind took over the head of being chair of the department after Callahan left.

Karen Irvine: And he was then chair- head of the department for about 10 years. And Siskind started as a documentary photographer, but then by the 1940's became really more interested in abstraction and kind of taking-upending the notion that photography has to be representational. So, he photographed graffiti around the city.

Karen Irvine: And he became really important in terms of the avant-garde and art in this country. He befriended painters like Mark Rothko and Franz Klein, who of course saw an affinity in Callahan's work to their own in that it kind of flattened the pictorial plane and then was really interested in the compositional elements.

Karen Irvine: I loved this one when I found it in our collection because it kind of looks like in the bottom left hand corner, there's a man there wearing a hat. But of course, it's just paint on the wall.

Karen Irvine: And then one more facade view by Siskind.

Karen Irvine: And a very famous series that Siskind executed in 1961 is called "The Pleasures and Terrors of Levitation."

Karen Irvine: And this is simply divers on Chicago's Lakefront that he captured without context and he was interested in the fact that when they're decontextualized you can't really tell if these are joyful moments, or if they're ones of terror.

Karen Irvine: And I pulled a quote from him describing the experience of kind of starting this project. So, in 1978, he said, "I was walking along the lake in Chicago and I saw these guys jumping off a diving board. It was a beautiful Sunday, and I was just walking along with my Rolleiflex. I sat down and started taking pictures of them without knowing exactly what I was doing, only that I was taking pictures of divers. The results didn't particularly interest me until I looked at one that struck me. This guy was a diver, but he wasn't a diver. He was levitating as if in a dream state and then I knew what I was after.

Karen Irvine: So, Siskind and Callahan were very influential on generations of photographers even to this day. And some of the next couple of photographers I'll discuss were their students. So, Richard Nickel studied with both of them in the 1950's and he was really interested in architecture and architectural preservation specifically. So, by the 1950's in Chicago, many historical buildings were being torn down.

Karen Irvine: And Nickel literally went on a crusade with his camera to try to document all of the buildings as a form of preservation and a record of their architectural mastery, but also collected ornamental elements from them. So, would take pieces of terracotta and stones and so forth, back to his studio.

Karen Irvine: He became most fascinated with Louis Sullivan and he together with Siskind tried to compile a book that would kind of document every single one of Adler and Sullivan's studios/buildings. So, this is one example- the auditorium building in Chicago.

Karen Irvine: And he was instrumental also in getting and documenting and moving the trading, one of the rooms from the Chicago Stock Exchange to the Art Institute of Chicago before it was destroyed. And he actually lost his life in 1972, he went back to the building and was collecting more ornamental elements when the trading floor collapsed and crushed him. So very sad story, he died pursuing his passion.

Karen Irvine: Yasuhiro Ishimoto is a very well-known Chicago photographer and also a student of Callahan and Siskind at the ID. And he became known as somebody who really blended kind of the styles of American photography with more of a Japanese aesthetic and he had a really interesting history. He was born in the United States, but then spent a large portion of his childhood in Japan and then came back to Northwestern University to study architecture. Which really influenced his photography throughout his career, but then was actually in a Japanese internment camp in the late 40's, early 50's.

Karen Irvine: And ended up back in Chicago for a three year stint from 1958 to 1961 on a Minolta Fellowship, where he just really documented the city and then it was formulated into a book called "Chicago, Chicago," and you can see some of his street scenes here.

Karen Irvine: And it really just kind of captures the details of the time and the place. I love the advertising- the huge advertising here.

Karen Irvine: And Chicago's famous elevated train tracks.

Karen Irvine: And now we're on to Barbara Crane. Barbara was also a student at the ID. She got her master's degree there in 1966.

Karen Irvine: And you can see some of the influence of the ID in a series that she made about the Chicago Loop, which was from 1969 to 1978 she worked on this. And similar to Callahan and Siskind she's really exploring the cameras tendency to flatten our sense of space sometimes, with the right composition. Particularly if you take the horizon line out. And really focusing on graphic elements, shapes, lines, and forms and kind of unsettling our perception, to the point where we're not exactly sure which plane, maybe is, you know, further closer to us than or further behind.

Karen Irvine: Barbara was an early investigator of repetition and she loved to explore the deconstruction of information. So, she did a series called "Repeats," where she would take pictures and then go into the dark room and take the negatives and print them in such a way that they were kind of flipped. Here you see the Dan Ryan expressway flipped kind of upside down and right side up.

Karen Irvine: And then put a lot of attention to how the images were like ordered right and left to create these compositions that really from a distance do look like abstractions. But then when you get- they require close scrutiny and when you get close up, you can kind of deconstruct all of the elements.

Karen Irvine: She was interested in the narratives that might come out of

these sorts of arrangements and I have a really nice quote from her from one of her artist statements.

Karen Irvine: She said, "The issues in my work are often of a similar nature with an abstract edge. Though I build on past experience, I attempt to eradicate previous habits of seeing and thinking. I keep searching for what is visually new to me, while always hoping that a fusion of form and content will take place."

Karen Irvine: This one is really hard to see, but it's pictures of birds and little splotches of tar, but I read a really nice story about Barbara- she loved to work with birds at a certain point and at one time she went into Grant Park and she laid on her back with her camera and she had her assistant spread bird food- like bread or birdseed all around her to attract the birds.

Karen Irvine: And then once they were all there, she had the assistant run up to the birds, scare them away, and then she started taking pictures on her back to capture the birds against the sky. So again, highly experimental work.

Karen Irvine: And yeah, and another great project that she did is called "People of the North Portal," from 1970. Where she simply stood outside of the Museum of Science and Industry in Chicago and captured people coming out/exiting through the doors, entering the museum.

Karen Irvine: Some of them are kind of from this vantage point where you get a full body, including the fashion of the time and different family configurations and expressions, but- and some of them are more close-up where she really kind of hones in just on the person's face. It's a really wonderful kind of snapshot of Chicago in 1970.

Karen Irvine: Michael Abramson is somebody who also got a master's degree from the ID, but this time in the 70's. And he had a lot of attention for his project that he started there, which was called "Black Nightclubs of Chicago's Southside."

Karen Irvine: He just went and documented the joy and dancing and people in these clubs, and it was a really successful project. Again, we see kind of this, the 70's fashion coming through and so forth. He did also strip clubs and blues clubs, but he really was mostly known for this Chicago nightclub work.

Karen Irvine: Kerry Coppin is an artist in our collection, who is interested in black communities throughout the world. So, he took pictures not only in the United States, but also in Africa and the Caribbean.

Karen Irvine: And he was really interested in kind of everyday life in environments and he wanted to kind of counter what he saw as being more typical images that we see of African communities throughout the diaspora and in Africa. Specifically, in that we often see images of drought, and war, and famine, and at this time the AIDS crisis. And he really wanted to counter that in our culture by providing images of just more joyful scenes in everyday life.

Karen Irvine: And he was one of the photographers that was in a really important project that the museum was heavily involved with called, "Changing Chicago." And "Changing Chicago," took place in 1987 and it was funded by one of the museum's former board members Jack Jaffe and his Focus Infinity Fund where he gathered a group of 33 photographers to go out into Chicago with the intention of documenting every kind of form of life. They could do whatever project they wanted to do and then bring the results back and they were shown at five different museums across Chicago.

Karen Irvine: Yeah, and so I'm going to show you a lot of those pictures and Kerry extended his work looking at Black communities for the "Changing Chicago," project by visiting, for example, this opening where he recorded this musician and different celebrations and so forth...

Karen Irvine: The "Changing Chicago," project- 1987 was a significant date because it was the 150th anniversary of the invention of photography and it was the 50th anniversary of the start of the FSA documentary project. So, and at the time it was actually the largest kind of city-based documentary project.

Karen Irvine: Patty Carroll, who is a Chicago photographer participated in it. Patty's been known throughout her career for investigating American pop culture and kind of all of its vibrant color and commercialism. And for "Changing Chicago," she looked at hotdog stands throughout the city.

Karen Irvine: At that time there were 2,000 hotdog stands. And she was really fascinated by- most of them are independently run so that the signage was, you know, just had a lot of individualism to it and she was really interested in how the owner's identities were reflected in the stands and they all kind of took on their own character.

Karen Irvine: Susan Crocker looked at construction in Chicago. So, Chicago's such a city that's renowned for architecture, but Crocker wanted to look at the steel workers. And so, in her images we sometimes see like, peaks of the iconic architecture. Like in this case it's Bertrand Goldberg's Marina City. But she was really interested in the men primarily who kind of constructed the buildings. Behind this gentleman you see The Hancock building. And

they're kind of putting a face to the unsung kind of important people that make this these buildings happen.

Karen Irvine: Stephen Marc is another "Changing Chicago," documentary photographer and like Kerry Coppin, he was also interested in documenting everyday life in black communities. So, with a lot of warmth and joy he documented things like card games, street scenes, youth. And then there's a sense of humor.

Karen Irvine: And he was- and he's actually continued then to document kind of places where you- places where you can sense African heritage throughout the world.

Karen Irvine: Melissa Ann Pinney participated in "Changing Chicago," as well. And in her work, she's known for kind of documenting the everyday lives of girls and women.

Karen Irvine: And in "Changing Chicago," she focused on crowded social situations that serve as rites of passage- like weddings, middle school dances, trips to the beauty salon, and so forth.

Karen Irvine: I love how the girls tower over some of the boys here.

Karen Irvine: Antonio Perez, another Chicago photographer who's a really well-known photojournalist. He's had a lot of work published in the New York Times and The Chicago Tribune and major magazines.

Karen Irvine: He was born in Chicago and raised in Chicago and he wanted to explore the neighborhoods of Chicago that he grew up in

Karen Irvine: And he explained, "This area has been my home since birth. It has a rich family and work ethic history. Through my photographs, I hope to show its many hidden treasures seen in the expressions of people."

Karen Irvine: I liked the notion of treasures.

Karen Irvine: This is a more recent one of his pictures from an immigration rally at Federal Plaza. And that's an Alexander Calder sculpture. That's very famous in Chicago.

Karen Irvine: Barbara Clurej and Lindsay Lockman looked at the suburbs of Chicago for "Changing Chicago," in the late 80's. A time like I mentioned, were there was a lot more development happening as well. And for the suburbs

kept expanding. They have been an artist duo since 1977 and they met at the ID.

Karen Irvine: They wrote about this project, "From Oakland to the Naperville corridor. Up the tri-state to Deerfield and down to Orland Park. We traveled along miles of strip architecture, subdivisions, and corporate corridors. In the unintentional minimalism and in forest uniformity, we saw a newly planted culture with its fundamental interests bared."

Karen Irvine: Bob Thall is a Chicago photographer who's been working- documenting the city for decades. And he also explored the city similar to Clurej and Lockman.

Karen Irvine: Focusing kind of on the area just beyond O'Hare airport where rings of suburbs kept expanding, particularly in the 1990's.

Karen Irvine: Bob has a good sense of humor. So, this one is a play on Ansel Adam's photograph "(Moonrise Over) Hernandez, New Mexico," from 1941. And in this case, we have "(Moonrise Over) Fox Valley mall."

Karen Irvine: But like I said, Bob's been taking pictures in Chicago forever. He uses a large format camera. They're very straightforward. We see Marina City here on the right, in that picture as well.

Karen Irvine: And this was an example of his contribution to "Changing Chicago."

Karen Irvine: Art Shay has to be one of the most prolific photographers who has ever worked in Chicago. He published over 30,000 photographs and he- also working very much in an editorial mode, documented everything from the 1968 convention that we see here, to Muhammad Ali, to John F. Kennedy's presidential campaign.

Karen Irvine: And some of his most well-known work stemmed from a friendship that he struck up with Nelson Algren.

Karen Irvine: He had pitched- Shay had pitched to Life magazine, wanting to do a photo essay about Algren which was never published but he ended up finding him and spending time with him on the West Side of Chicago. And they encountered addicts, and alcoholics, and prostitutes, and bums, and this is a really kind of gritty, but psychologically kind of brewing portrait of Algren and Chicago at that time. That's in many collections.

Karen Irvine: Shay also has a sense of humor and loved to photograph his

family. So here we can see kind of something that records trends of the time in 1960. And his wife is the woman, Florence, who is in the white t-shirt on the upper right, he's got many pictures of her as well.

Karen Irvine: And then of course some of Chicago's cultural icons. In this case Gwendolyn Brooks portrait by Shay.

Karen Irvine: And now I'm going to jump into more contemporary work, more recent work that depicts various elements of Chicago. I'm going to start also, with somebody who looked at the kind of artistic cultural heritage of Chicago, both past and present. And that's Michael Schmeling who we commissioned in 2014 to come to Chicago and look at the music scene. Michael had done a really great project about hip hop in Atlanta.

Karen Irvine: And so, I challenged him to come to the city and kind of- because Chicago has such a strong musical legacy obviously with blues and jazz.

Karen Irvine: But Michael opted to kind of look at more all types of music in Chicago and how Chicago is really an incubator for a lot of people's careers and more of the grassroots. There's so much like- there's so many hidden concert venues, and garages, and basements, and in restaurants, and very important historical record labels like this one that we see, at Delmark Records and it's a place where you know there are a lot of rising stars. So, in that time Tink was kind of on the up-and-up in Homewood. So, he combined portraits and scenes from clubs and parties and historical locations to kind of create this portrait of Chicago as a real kind of mix and an inspirational place that both draws on its legacy of jazz and blues but also nurtures a lot of young artists so that they can start careers and allows them a lot of opportunities for early in their career.

Karen Irvine: This is a poster that he put together, a series of posters that have both contemporary and historical images of Chicago. And then even inputted one of the lakefront in this one.

Karen Irvine: And then David Hartt. This is a really interesting work called "Stray Light," from 2011. David had got access to the Johnson Publishing Company headquarters, which was in a building on Michigan Avenue, designed by John Moutoussamy in 1971.

Karen Irvine: And he was the first African American architect to build a building in downtown Chicago and he collaborated with Arthur Elrod on the interior design because he really wanted to reflect kind of the progressive nature of John and units Johnson and how they were tastemakers for really middle-class black America for so many years through their magazines Jet and Ebony. So, David got access to the headquarters, which was really- very much in 2010, which was really very much a time capsule.

Karen Irvine: And he made a film that we acquired. This is a still from the film. At the moment where the company was just about to move out. They weren't really occupying a lot of the space with active personnel, so David made this beautiful film that where it's a series of long shots that almost appear like still photographs until there's a slight movement. Really lovely. So, an important Chicago institution.

Karen Irvine: If you saw one of our "Behind the Lens's," a few weeks ago, we had- we were able to visit Vera Lutter's studio and she made this piece on commission for us in 2001.

Karen Irvine: And this is a huge piece that's a direct image- it's made by a camera obscura, so she got into an office space and darkened the whole room just leaving a tiny aperture.

Karen Irvine: And then took huge pieces of photographic paper and put them on the wall opposite. And so, in a camera obscura as you may know, the light comes through the aperture and refracts and then projects on the wall across from it. So, this in an upside-down fashion. So, this image is actually upside down, but it's a direct imprint of the image coming through the window- through the aperture in the window. And so, it's really a negative. Everything is reversed.

Karen Irvine: The darks are light and the lights are dark. And where there's movement you see quite a bit of blurriness like in the flags, for example, because it was a very long exposure. That's the Wrigley building in Chicago on Michigan Avenue. A really well-known corner.

Karen Irvine: Scott Fortino is another artist. We have a series of his lakefront pictures like this one where they're really, again, almost like Barbara Crane or Callahan focused on design and line and shape and kind of creating the illusion of flatness in this work.

Karen Irvine: But I really wanted to show you Scott's newest work, which was started in 2014 and it's called "Between Utility and Desire," where he's going to some of the most iconic buildings in Chicago. In this case it's 888 North Lake Shore Drive by Mies van der Rohe and shooting from the outside to the inside but including the reflections from the outside that that appear in the glass. He's kind of opening up the details that- the messy details of being inhabited and being outside that kind of join up with the glass and steel austerity that is the design of the building but yet it's much more complicated to experience these spaces in real life.

Karen Irvine: Michael Wolf came to Chicago and did a commissioned project for us in 2007. He had exhibited with us in 2005, and he had been working at that time- living and working in Hong Kong, where he was exploring urban density.

So, he would do that by often also eliminating the horizon line and capturing kind of the high- tall high-rise buildings in Hong Kong where many people live. And when he came to Chicago, of course, our urban density is a lot different. But he really became fascinated with some of the buildings and the level of transparency. So, hence the title Transparent City.

Karen Irvine: In these that they have huge windows and often when people live there, they don't bother to close their shades anymore because they just get used to kind of living in a fishbowl.

Karen Irvine: And so, with the pictures of the architecture, he actually pulled out details from those pictures. And you can see how pixelated they become when he goes that far in of people just living in these structures and experiencing emotions and working and playing and so forth. So that was a really nice series.

Karen Irvine: And then finally, Filip Dujardin was in the Chicago architecture biennial in 2017 and he came to Chicago. And he did this project that kind of plays on Mies's work obviously it's called "Mies Delirium." He was a professional architectural photographer for a long time. Just doing straight work and then he decided he wanted to create his own designs, so he started to composite images that play on Chicago's kind of- in this case Chicago's architectural legacy. And if you're from Chicago, you will recognize a lot of these buildings just they're much more elongated and stretched out.

Karen Irvine: And here's a composition of some of Chicago's historical buildings.

Karen Irvine: Before I take questions. I just wanted to remind everybody that we have a studio visit on Friday. It's with Akinbode Akinbiyi from Berlin. He's a street photographer, born in the UK to Nigerian parents. And he's also worked all over the world and we just acquired two big grids of his work taken in Chicago. So that will be really interesting on Friday at noon. So, let me stop sharing and then I'll see if there are questions.

Karen Irvine: Did the ID photographers simply remove the context, or did they preferentially use narrow angle telephoto lenses? I think they just removed the information. I don't know anything about their use of telephoto lenses, but I think it was really more a matter of kind of positioning the camera in the right way. Or cropping in the darkroom would also do that.

Karen Irvine: Let me see.

Karen Irvine: Any other questions?

Karen Irvine: I see we have 97 people here.

Karen Irvine: And here comes some.

Karen Irvine: Will this be available to watch? Yes, they're all posted on our website. Links to Vimeo posted on our website so you can watch this.

Karen Irvine: Let's see if there's something here.

Karen Irvine: The Barbara Crane "Repeats,"- what is the overall size? They are very small. They're probably typically like 12 inches by 2 inches.

Karen Irvine: They're very tiny. So, they're not- they're not big.

Karen Irvine: And we have all of our- we've done a lot of these presentations so there are a lot on our website now. On all different topics and we're going to continue to do virtual programming at least through the fall, if not longer. So, what's nice about it is that a lot of people are able to participate from all over the world. So, thanks to everybody who tuned in.

Karen Irvine: Any thoughts on why the ID photo department is no longer?

Karen Irvine: I don't know, actually.

Karen Irvine: I don't know the history, the recent history there. If anybody knows, please type it into the chat.

Karen Irvine: What upcoming shows do we have?

Karen Irvine: Well, we're just opening on July 7, a show called "Temporal." It's about Puerto Rican resistance, that's organized by our curatorial fellow for diversity in the arts Dalina Aimée Perdomo Álvarez.

Karen Irvine: It's about nine artists from Puerto Rico who are looking at the recent history of Puerto Rico, primarily. Through living through hurricane Maria and the Permiso Act and kind of the turbulence that comes from shifts in government and Puerto Rico's status of being kind of a territory of the United States and in some ways almost like a colony. So, it's really interesting. It's got really great work in it. After that, we have a show that's geared towards the election in November, which is called "What does democracy look like?" And there we have seven professors from Columbia

College who are all answering that question using objects from our collection.

Karen Irvine: So, they have- some are looking at voting patterns. Some are looking at what, you know, what are the hallmarks of democracy and how have those been witnessed through photography over time? And so, it's really, it'll have a lot of different images, a lot of historical work from our collection will be in that show.

Karen Irvine: So that's the next two.

Karen Irvine: Oh! The photos I showed were essentially all black and white, any particular reason? You know, I mean, part of the reason is that many of them came from the "Changing Chicago," project and most of those photographers- most of those projects were in black and white.

Karen Irvine: Still in 1987, they were documentary in nature. And that was still kind of the most prevalent approach, I would say at that time.

Karen Irvine: But no, that wasn't intentional. It was really just because a lot of the work, was now work that we would really deem historical that it came out of that large documentary project.

Karen Irvine: Great.

Karen Irvine: Do we have Barbara Karen's Johnson and Johnson building work in your collection? No, we don't, we don't have that.

Karen Irvine: Oh yeah, what is the likelihood of getting some of the living photographers to present in the zoom series- Kerry Coppin, Stephen Marc? Yeah, they would both be great. Those are great ideas for our "Behind the Lens," program on Fridays, isstudio visits and kind of we can work with anybody from all over the world. So those are two really good ideas.

Karen Irvine: I'd like to see them speak myself.

Karen Irvine: How did we come to choose the theme for this talk? You know, we've been doing all different themes from queer photography to color theory, it's been a whole host of them. And I think just because obviously our collection is so rich in images of Chicago, we thought there would be an interest in those. Great.

Karen Irvine: May we access the collection archives if visiting? Yes, you can look at any object in our collection if you make an appointment.

Karen Irvine: We have a print study room. So, it just requires two weeks' notice. And on our website under education, there's a tab for print viewings and tours. So, if you contact my colleague, Kristen Taylor through that method. She can set you up with an appointment and we could pull any theoretically anything, assuming it's on site. We have some objects that are off site. But if we have it and it's not too fragile, we are happy to always share objects with any researcher or just somebody from the general public that's interested.

Karen Irvine: Do you expect to see photographers to use the same style to capture the giddy or gritty Chicago from the 50's and 60's? How does that feel Chicago been lost? How has photographers moved on? Huh. Yeah, those are difficult questions to answer.

Karen Irvine: I mean, there are always photographers still out there kind of practicing and using styles and looks from past decade. So, I don't know if- but you know times change and trends change, and equipment changes so, yeah, we don't see a lot of that black and white street photographer, you know, from a 35-millimeter camera printed in a gritty fashion so much anymore like the Art Shay images of Nelson Algren, for example, that has a certain feel to it, but it's still happening.

Karen Irvine: So much more fun to have a dialogue.

Karen Irvine: And answer questions into the void, but-

Karen Irvine: But thank you so much. And I think we're going to sign off now. Please join us on Friday.

Karen Irvine: Thank you. Bye.