

9 -13- 03

Prelude to the Jerry Cullum Juror's Lecture to APG:

First off, some of you have been lured here under false pretenses. In the best of all possible worlds, yes, I would go artist by artist and contextualize their relationship to larger currents in photography. At the very least, I would give one of those illuminating overarching lectures that starts with the various traditional practices associated with Ansel Adams or Edward Steichen or Henri Cartier-Bresson and go through, say, William Eggleston's revivification of landscape and domestic-image practices by reinventing them in saturated color, or Gregory Crewdson's, Jeff Wall's, Andreas Gursky's or Philip Lorca diCorcia's displacement of traditional practices by creating staged decisive moments and fantasy landscapes and interior dioramas. Then I'd talk about how Nan Goldin or a dozen others have both extended and subverted traditional documentary photography by undermining its unspoken premises.

But I made all that up in about five minutes at seven this morning, and anybody who expects to hear that lecture must have me confused with Andy Grundberg. The lecture I am actually going to give begins with a rhetorical segue designed to get the audience loosened up, which as you all know is how you are supposed to start a talk...

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