Berenece Abbott Great photographer returns to MIT

Berenece Abbott: Vision of the Twentieth Century. AIGA Museum, through December 27.

When first you arrived in New York City,3 Centuries are you first on Manhattan soil in one of those
overfilled garbage cans between West 30th and 40th Street, the two ✔
Docks in the 30's, photographs by Berenice Abbott.
Abbott, you have conquered the world... (From: "The Question"
March 1983.)

The New York Department of Parks promised to take care of her.
But Abbott has not overlooked the so-called innocents, the movie
actors, the movie players, the barbers, the bartenders — all those men
of the urban landscape who are recorded with care and affection.

Now this is how an Abbott success is in her subjects, there is abundant evi-
dence to the contrary. This is epitomized by the Fifth Avenue House on #22, that
jewel of a building by a race-like light, the splendid complexion #36, the Flatiron
Building hovering apart with no superfluous visage; and most of all, the Table
museums, a soft sneakers transformed into a symphony of bricks and shut-
ters, and a tapestry with superior skill.

And yet the New York pictures from the thir
ties are not Abbott's first claim to fame, and
and perhaps not even her foremost. Dur-
ning the twenties she lived in Paris, as a dark-
room assistant to Man Ray, then as an
independent portrait photographer. At the
time, cosmopolitan Paris was the indisput-
ably capital of the world, and Abbott's work
is a Who's Who of that era.

Perhaps the best-known of her portrait
of James Joyce, photographed by Berenece Abbott,
her subjects with her cameras she preserves
forever. She recalls "these names on my photo #98. Spacious and stylish,

American Institute of Graphic Artists conference, Kings Auditorium, September 26-27.

Graphic design is an international lan-
guage appearing in publications, books, posters, packages, almost anywhere on
looks. It exemplifies the need to communi-
icate, to use symbols, to create meaning.

This past weekend, artists hurricane gilbert, the
AIGA conference brought together 1200 graphic designers to MIT's Kings
Auditorium for the first national Ameri-
AIGA Conference.

"Towards an American Graphic Design Community" was the motto of this very
special gathering. In lectures, slide presen-
tations and panel sessions topics like
graphic design history, education, criti-
cision, professional practice, and technol-
ogy were discussed. For the first time, de-
generators from all over the country took time
to come together to discuss design from an Ameri-
can perspective. Such renowned designers as Paul Rand, Milton Glaser, Ivan Cher-
boyev, Maunio Vignelli, and Bob Gilb (the
name only a few) gave great passionate talks, made visual presentations, and initiated discussions that focused on the American approach to design.

Joe Wolf, founder of From Bauhaus to Our House and The Right Stuff opened the conference with a keynote address. He eloquently described a unique
viewpoint of the conference and how it has
taken place in the past 50 years. Without too much ad-
ditional words on front, he spoke about topics as diverse as hurricane gig-
b, the color theory work of Josef Albers and the
neural sharing ability in his gen-
deration of designers, and the po
tential for a new period of design.

He placed graphic design in a cultural con-
text by relating his audience to a new
mixture of anecdotes, and insights into American culture.

The day after Glaser, the conference re-
focused on the role of the designer today. To answer the question: What is a con-
temporary designer? This brought about a lively panel discussion. It focused
on how graphic design is different now and how it is the role of the designer
to keep the present for the future.

The conference concluded with a keynote address by
Ivan Chermayeff, a designer and author, who
phrased it as "a creative period in the history of design."

The conference was a tremendous success and a great
presentation by the designers, educators, and industry leaders in the field of graphic design.

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