Dreams with a memory: Minor White remembered

Minor White taught at MIT from 1965 until his death in 1976. At first, his relationship with the Institute was tenuous. It is reported that MIT was concerned that White might be too unorthodox. Soon, however, his role became clear: to expose students to creativity in a medium other than their own. This seemed to sit well with White, who offered his Creative Audience class, replete with his philosophy of heightened awareness as a precursor to seeing. Exercises included meditation and readings in Zen.

There are approximately 40 prints at the MIT Museum, including much of White's best work. I went to the museum expecting a lot: I have owned the book *Rites and Passages*, a retrospective of his work published shortly after his death, for several years and have always been stricken by its abstract form:

"To study photography, not crawl around on the floor," and White was criticized for creating "little imitation Minor Whites." Still, many came away dazzled by White, with a deeper understanding of their selves and of the creative process of seeing. That's what Minor White wanted to communicate in his photographs.

For those who haven't really given it much thought. I would like to offer a precedent-setting experiment... promotes a compelling case for the politicisation of animal rights." — *New Scientist*

...a haunting poetry which speaks for the mute beasts... a powerful coherent statement... will change the perception of everyone who sees it. — *Sunday Mirror (London)*

...the most important and impassioned utterance on scenes of suffling and surviving since 'The War Game' nearly 20 years ago." — *The Australian*

When I have (been) so moved by the power of the media to . . . people who care about animals is necessary viewing for those who haven't really given it much thought. — *The Ariana Daily Star*

It is often difficult to recognize the object depicted, aiding an appreciation of its abstract form: note "Metal Ornament," "Burned Mirror," and "Moorcroft Strata." The viewer becomes aware of a feeling, a sensation, a mood, not an object, which is what White was after.

The museum is showing virtually the same collection of pictures as in the book. However, the pictures don't seem to be arranged in any particular order. Many of

THE ANIMALS FILM

"It's not about them, it's about us!"

"I do not know when I have (been) so moved by the power of the media to transform the entire sensibility of an audience." —*Sunday Times*

...a haunting purpose which speaks for the mute beasts" —*The Hollywood Reporter*

...a brave and precedent-setting experiment... promotes a compelling case for the politicisation of animal rights." — *New Scientist*

...a powerful coherent statement... will change the perception of everyone who sees it. —*Sunday Mirror (London)*

...it should be seen by people who care about animals and is necessary viewing for those who haven't really given it much thought." — *The Ariana Daily Star*

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...gives far beyond any imaginative work of terror or science fiction foreboding..." —*The Times (London)*

"As someone who really hates violence, I'd say: put aside your doubts and go!" —*Did Lewis (London)*

When: Tuesday, Jan 21 at 2:30PM and at 7:30PM
Where: Room 54-100 (An IAP activity—FREE)