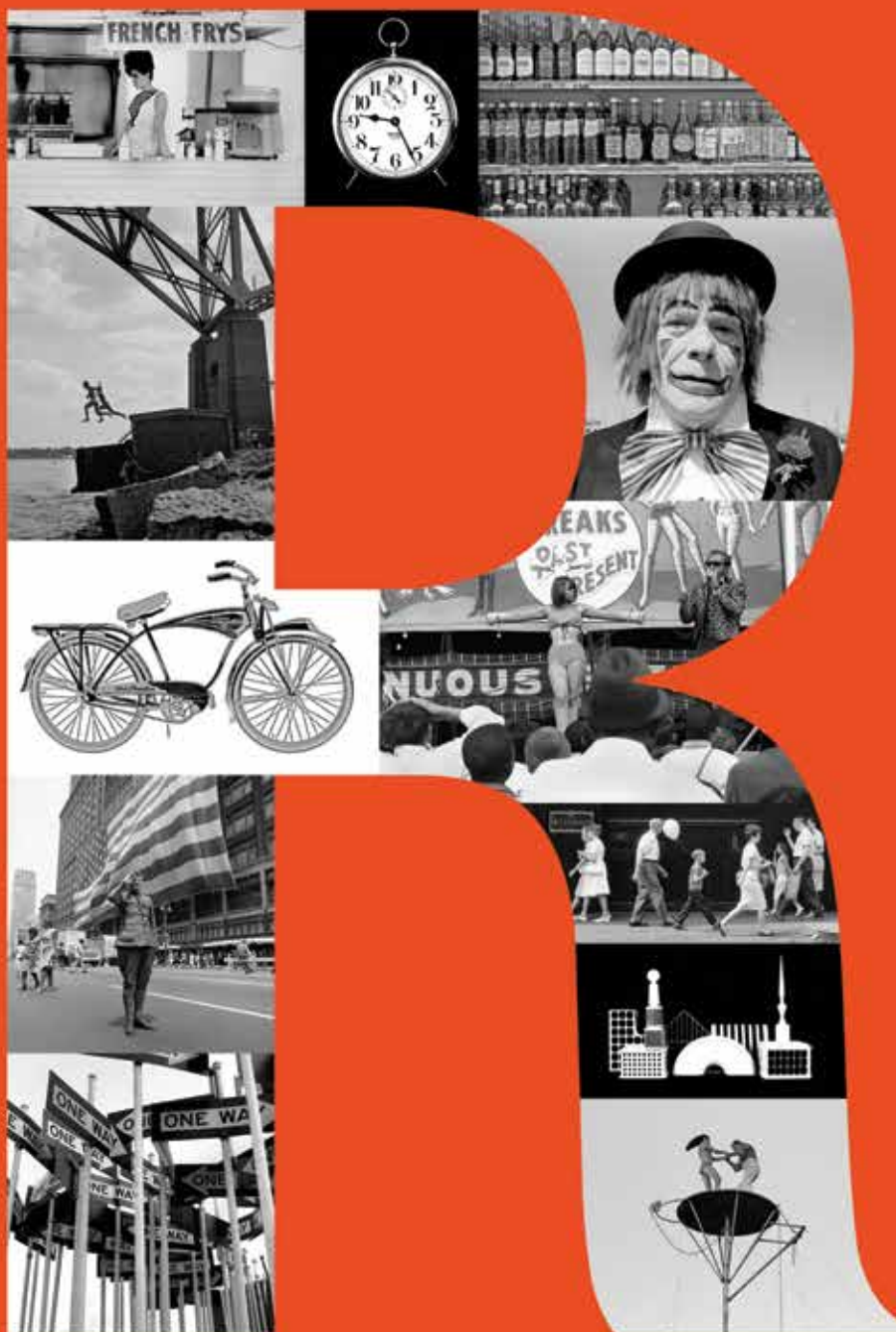


THE KRESGE FOUNDATION



BILL RAUHAUSER

2014 Kresge Eminent Artist

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THE KRESGE FOUNDATION

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# THE KRESGE EMINENT ARTIST AWARD

HONORS AN EXCEPTIONAL ARTIST IN THE VISUAL, PERFORMING OR LITERARY ARTS FOR LIFELONG PROFESSIONAL ACHIEVEMENTS AND CONTRIBUTIONS TO METROPOLITAN DETROIT'S CULTURAL COMMUNITY. **BILL RAUHAUSER IS THE 2014 KRESGE EMINENT ARTIST. THIS MONOGRAPH COMMEMORATES HIS LIFE AND WORK.**



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President and CEO  
The Kresge  
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*Bill Rauhauser:*

*Eye on Detroit*





J.L. Hudson's, Detroit's landmark department store, was known for owning and displaying the world's largest American flag (seven stories high) on patriotic holidays, and first draped the Stars and Stripes across its Woodward Avenue

façade in 1923. Bill Rauhauser captured the end of an era in downtown Detroit, getting this shot of the flag and parade-goers in 1976, during the flag's final appearance on the building's exterior.



## FOREWORD

Bill Rauhauser has photographed the streets of Detroit – and its people – in endless permutations. His decades of images capture the hurly-burly humanity and the soul of this city. His poetry-of-the-moment leads us to pause, to reflect and to wonder.

The Kresge Foundation trustees and staff have many reasons to celebrate Bill as our 2014 Eminent Artist. In addition to his tremendous body of work, Bill has been instrumental in establishing the photo collection of the Detroit Institute of Arts; he's influenced generations of photographers as a teacher at the College for Creative Studies; he's been a gallery founder and a scholar of photography. He's given us much to look at, yes, and he's also influenced the way we see the art form that is his passion.

Thanks to the Internet, thousands and thousands of people around the world have responded to his work in the wake of this year's award. Commenters have praised his "stunning" compositions. And they've thanked him for showing them again – or, in many cases, for the first time – the bustling Detroit of the past.

We treasure the vitality he captured on film and hope it is indicative of the new Detroit we are charting today.

RIP RAPSON | President and CEO  
The Kresge Foundation



## ARTIST'S STATEMENT

*Yogi Berra once said, "If you come to a fork in the road, take it."*

*That is what I did when I changed my career from engineering to art.*

*To paraphrase Robert Frost, I took the road less traveled.*

I first became interested in photography in the mid-1930s.

At the time, photography was considered a hobby and I was not interested in a hobby as a career. So I decided on architectural engineering for my life's work. I graduated from the University of Detroit, receiving my bachelor's degree in 1943. I kept up my interest in photography by joining a camera club, that, unfortunately, I found to be rather amateurish. I believed photography could be an art, however, even though I could not find any support for that belief.

A business trip to New York City in 1947 and a visit to the Museum of Modern Art solved that problem. I saw an exhibition of Henri Cartier-Bresson's photographs and was fascinated. On the train trip back to Detroit I read the book published in conjunction with the exhibition. In that book, Cartier-Bresson spoke to his belief that photography itself is a hobby; the art is in the seeing.

This had a great influence on me.

During the 1950s and 1960s, photography was beginning to be viewed as a respected art form. Ellen Sharp was hired as curator of the graphic arts department at the Detroit Institute of Arts and began to collect photographs for the museum. The College for Creative Studies added a photography department chaired by Robert Vigiletti. Tom Halsted opened his photography gallery in Birmingham. Although I had been photographing the streets and houses of Detroit since the 1940s, it was not until I joined CCS as a teacher in the photography department that I felt more involved with photography as an art rather than as a hobby.

I owe homage to my peers, my students and to my friends at the Detroit Institute of Arts for their support and recognition. So thanks to one and all knowing that I am one happy man. *I may have taken the road less traveled, but it turned out to be the most rewarding choice.*





Michigan State Fair, Detroit, 1965-1968



*“All photographs  
are memento mori.  
To take a photograph  
is to participate  
in another person’s  
(or thing’s) mortality,  
vulnerability, mutability.  
Precisely by slicing out this  
moment and freezing it, all  
photographs testify to time’s  
relentless melt.”*

—SUSAN SONTAG

# RAUHAUSER'S RULES



Detroit, Michigan

1

## BEING *there.*

"WITH STREET PHOTOGRAPHY, YOU DON'T DREAM UP WHAT YOU WANT TO DO, YOU FIND IT."



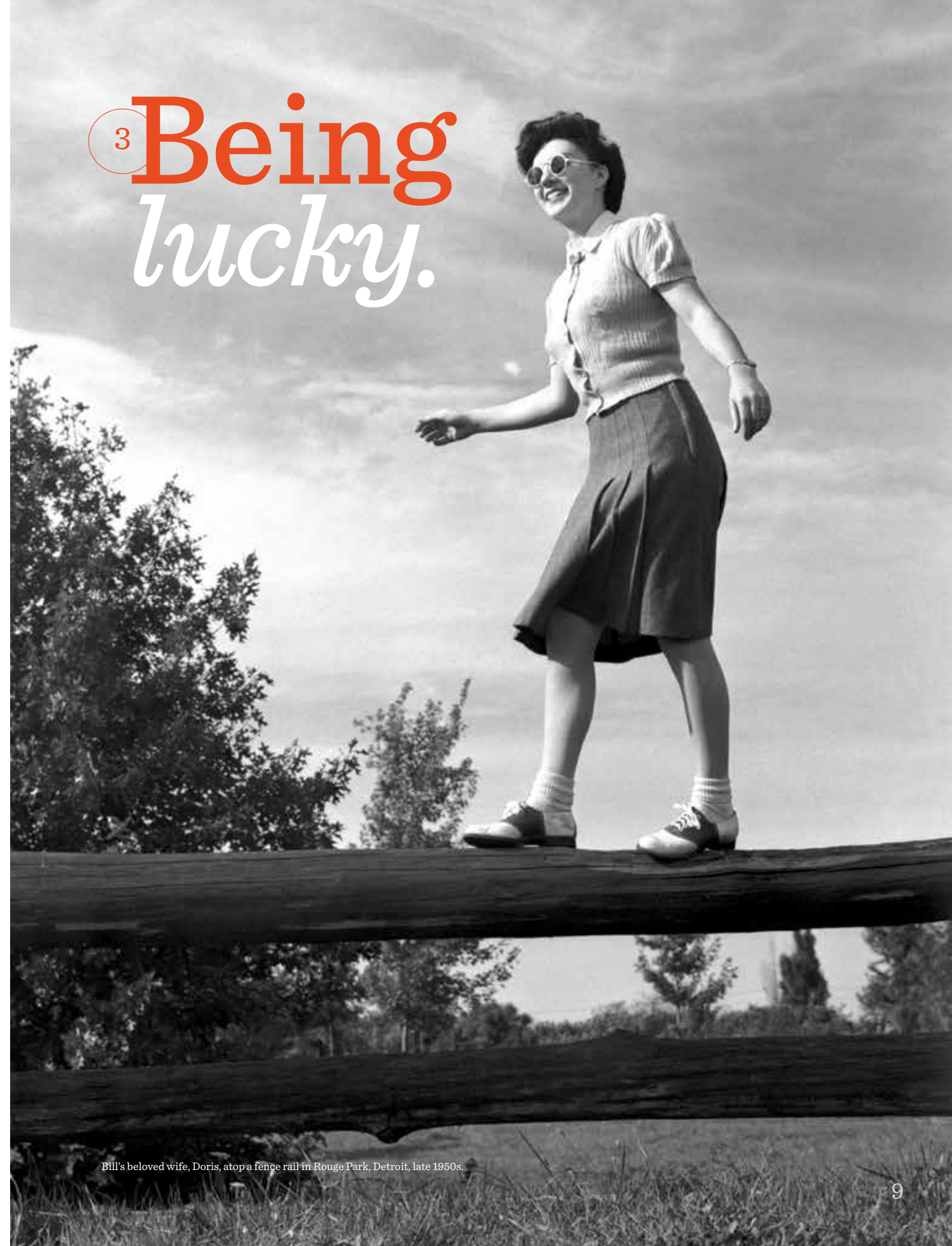
Wayne State University Campus, Detroit, 1968

2

## BEING *ready.*

"IT DOESN'T MEAN HAVING THE RIGHT EXPOSURE. SEEING IS IMPORTANT. RECOGNIZING SIGNIFICANCE IS WHAT COUNTS. YOUR INVOLVEMENT IN GENERAL CULTURE IS WHAT MATTERS. IF I COULD START ALL OVER AGAIN, THIS IS HOW I WOULD TEACH — TWO-THIRDS OF AN ARTIST'S EDUCATION SHOULD BE IN HISTORY AND LITERATURE. IF YOU DON'T HAVE IT, YOU WILL MISS THE SHOT."

## 3 Being *lucky.*



Bill's beloved wife, Doris, atop a fence rail in Rouge Park, Detroit, late 1950s.





Photo: Michelle Andonian

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By MICHAEL H. HODGES

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## ARTIST IN FOCUS: RAUHAUSER AT 96 STILL BEHIND THE LENS

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*The story has become the stuff of Detroit photographic legend.* In 1933, George Rauhauser gave his son Bill his old stamp collection for Christmas, doubtless hoping it would spark something in the scholarly, precise 10th-grader. That did not happen. Instead, the collection took on the form of that familiar childhood albatross — the unwanted gift for which the child feels he must feign interest.

But walking to Cooley High School on Detroit's west side days later, the young Rauhauser vented to a friend who, sympathizing, said he also got a lousy gift from his dad — a camera. Maybe they could trade? And with that simple exchange, Rauhauser — who years later would pioneer the art of Detroit street photography, artfully recording everyday life in the city from the '50s through the '80s — found himself, though he didn't yet know it, pointed on life's true path.

Since it makes a good story, it's tempting to accord that stamp collection outsized importance. It's easy to speculate that without that trade, Rauhauser — at 96 in the sort of shape most 70-year-olds would envy — might never have picked up a camera, and we might have lost out on the priceless photographic archive now housed at the Detroit Institute of Arts, the Detroit Historical Museum and the Museum of Modern Art in New York, all of which have collected his work.

Like chaos theory's "butterfly effect" in action, the disappearance of that exchange would ripple out in many directions — depriving the DIA of an adviser who helped build the museum's photography collection and robbing 30 years of College for Creative Studies students of an impassioned advocate for photography's inherent artistic and truth-telling powers.

The wider public would suffer too, losing access to his various books, most notably *Bill Rauhauser: 20<sup>th</sup> Century Photography in Detroit*, a career retrospective that he published



with scholar Mary Desjarlais, who wrote the introduction. The two also collaborated on *Detroit Revisited* and *Beauty on the Streets of Detroit*, an affecting survey of the city’s small houses, while Rauhauser, along with writer Martin Magid, published *Bob-Lo Revisited* on his own.

As a teacher, Rauhauser shepherded youngsters without number into the photographic fold, not least Detroiters Michelle Andonian, Nancy Barr and Carlos Diaz, all of whom studied with him and still call him mentor. His acolytes return time and again for blessing and counsel, as Andonian did when wrestling with how to print her huge project on the last days of the Ford Rouge plant. She laughs, “Bill’s like our photographic pope.”

But back to that celebrated trade. The truth is, by the time that went down the 10<sup>th</sup>-grade Rauhauser had already bought a camera — a 39-cent Univex, even in 1933 a cheap camera of striking limitations. What the stamp collection bought was a giant step up in quality to an Argus Model A, a small, boxy instrument made in Ann Arbor that was the first inexpensive 35 mm camera sold in the United States.

History does not record how the elder Rauhauser took his son’s desertion. Chatting in his book-lined Southfield living room, where volumes on Mies van der Rohe, modern Chinese architecture and World War II reflect a few of his myriad interests, Rauhauser says, “My dad knew about the switch but he never said boo. I don’t know if he was disappointed or not but from that moment on, I was sold.” (To be fair, Rauhauser’s parents wholeheartedly supported his new passion.)

A pragmatic man even in adolescence, Rauhauser entered the five-year architectural engineering program at the University of Detroit after high school. Studying photography — had that even been practical in the middle of the Great Depression — was out of the question. No schools in the ’30s offered such programs, the camera still widely regarded more as a technician’s toy than a tool for generating art. Instead, Rauhauser honed his interest by joining the Silhouette Camera Club, whose meetings were held above the Detroit camera shop of the same name.

That photography got no respect comes as a shock today, when a single, admittedly elegant, image by Andreas Gursky could pull \$4.3 million at Christie’s in 2011,

still the world record. It was all very different 70 years ago. “Those were the days when photography wasn’t much,” Rauhauser explains. “It was journalism. For an amateur photographer, the only place you could discuss it was in the camera club. But the camera club people didn’t know an awful lot about art. I stayed with them for 10 years,” he adds, “because there wasn’t anywhere else to talk about the subject.”

Indeed, Rauhauser and his generation of photographers were witness to a dramatic shift in how the art world regarded photography, finally elevating it to a bona fide fine art by the late 1960s. Laying the foundation was the 1955 MOMA show, *The Family of Man*. Curated by the celebrated photographer Edward Steichen, the exhibit constituted the medium’s first serious treatment by a significant American museum.

Rauhauser, by then an engineer in his 30s spending all his free time shooting Detroit, had the exceptional good fortune to be picked for the exhibit. (Luck, he will tell you, is an indispensable handmaiden of good photography.)

The path to MOMA started in 1951 at the DIA, where Rauhauser attended a lecture Steichen gave. The New Yorker encouraged the audience to send him images for his upcoming show. Rauhauser mailed three prints, including what would become his most famous, *Three on a Bench, Detroit River*. Shot from behind, the picture features two young women leaning heavily on a young soldier in uniform, all facing the water. “I sent in three different prints,” Rauhauser says, “and didn’t hear anything for over a year. Finally I got a letter from Steichen telling me *Three on a Bench* would be in the show, and asking for the negative.”

The show traveled to six U.S. cities and 38 countries, and was seen by an estimated 9 million people. The book drawn from the exhibit, with text by Carl Sandburg, sold over 4 million copies. “I had no idea the show was going to be as well-known as it became,” Rauhauser says. “It’s just amazing. It really made a big difference to the field of photography.”

And to Bill Rauhauser. From that day on, photography was no longer just a hobby. It was a second career. Leicas in hand, he stalked the city’s byways and downtown canyons like a shadow, immortalizing strangers without their knowing. “The whole idea of doing work



1 Bill at age 4. 2 Rauhauser still has his first important 35 mm camera, an Argus Model A. 3 Bill with the first of his beloved Leica cameras. 4 Doris Rauhauser with son Russ at the young family’s home on Hubble Street in Detroit, 1945. 5 Rauhauser after signing the beam at Detroit’s Scarab Club. His signature will reside directly under that of German Expressionist painter George Grosz.



in the street is to be invisible,” Rauhauser says. “You don’t want to dress like a clown and go out with your camera.” He can remember only two cases where people realized what he’d done and objected.

“If Bill were to choose between any of his bodies of work, any of the genres, I know he’d pick the people photography,” says Diaz, a CCS colleague in the photography department during Rauhauser’s last years. “It ends up being what some call humanist photography – slices of life, as if time has stopped in the frame. Bill, who’s infatuated with life and reality, has a natural ability to decipher these slices.” Rauhauser’s moral sense is drawn to candid portraits of ordinary people, often working class, while his eye for architecture seeks out “the unexpected order and geometries found on the street,” as Desjarlais notes in *Bill Rauhauser: 20<sup>th</sup> Century Photography in Detroit*. Consider, for example, his wife, the bathing beauty criss-crossed with straight lines in *Doris Rauhauser on Great Lakes North American Cruise Ship*.

Doris, the kindergarten teacher who would be his lifelong muse, is also captured in a series of elegant nudes that have yet to appear in Rauhauser’s books, with the exception of the self-published *Doris*. She appears repeatedly in *Bill Rauhauser*, however, once in goofy sunglasses and bobby socks, balancing with laughing grace atop a fence railing. But in the 1980s, Doris developed progressive paralysis below the waist and suffered constant pain thereafter. “She never complained,” Rauhauser says. “She said nobody liked a complainer.” Rauhauser kept her at home and cared for her until her death in 2007. It is, he says, his single proudest accomplishment.

After *The Family of Man*, Rauhauser’s next venture into the public realm came when he and a few other photographers opened Group Four Gallery on Grand River in 1964, one of the Midwest’s first photographic exhibition spaces and the site of many successful shows before it closed in 1968. And it was in the gallery, one slow Sunday, that Rauhauser wrote DIA Director Willis F. Woods to suggest the museum really ought to start a photography department.

“I was surprised to get a letter a week later,” Rauhauser says. “He said, ‘I agree with you. Why don’t we have lunch together?’” At lunch, Woods would tell the gallery

owner that he was actively searching for a curator of graphic arts. “When that person comes,” he advised Rauhauser, “knock on their door and offer to help.” Rauhauser did just that a year later when Ellen Sharp arrived to take on a department that, at that time, had just 50 photographs to its name. Rauhauser launched what became a lifelong voluntary association with the museum by cataloguing those 50 images, recording the essentials of each piece and assigning it a collection number.

Theirs was a fruitful collaboration. “I worked with Ellen on what photographs to buy, what they might cost and what should be in the collection,” Rauhauser says. He still serves on the museum’s Forum for Prints, Drawings and Photographs board, a seat he’s held for 17 years.


The DIA looms large in his career, not least because the café in the museum’s Kresge Court provided the scene of some of his most successful character studies, including the smoky-eyed temptress in pearls, overcoat draped round her shoulders, contemplatively nursing a cigarette. But the high-water mark of his association with the museum has to have been the 1996 show he curated, *The Car and the Camera: The Detroit School of Automotive Photography* – his salute to the slick aesthetic unique to Big Three ads. Organized for the 100<sup>th</sup> anniversary of auto manufacturing in America, Rauhauser also contributed the principal essay in the book of the same name.

Perhaps inevitably, given his passion, Rauhauser began assembling his own photography collection, picking up pieces by László Moholy-Nagy, Ansel Adams and André Kertész, among others. He was, he concedes, lucky to get a start in the late ’50s, when prices were still rock bottom. One happy acquisition was a set of three signed prints by the Hungarian-born Kertész he got from Tom Halsted at the latter’s Birmingham gallery. But once home, Rauhauser – ever the obsessive craftsman – became convinced someone had neglected to rinse the prints so that they wouldn’t degrade over time. “I washed them thoroughly,” he says, “but in doing that, the autographs came off.” Happily, Halsted was able to introduce the two photographers, and Rauhauser took the opportunity to ask Kertész to sign the prints again. “I don’t think he understood exactly why I took (the signatures) off,” says Rauhauser, “but he did sign them again.”

Many talented individuals labor their whole lives without finding their true vocation. Rauhauser was extraordinarily lucky in that twin epiphanies, 40 years apart, lit his way. If the first was the ecstatic discovery of the camera at 15, the second was finding the job he was meant for at 52. In 1970 at an Ansel Adams show at the Halsted Gallery, Rauhauser was introduced to Bob Vigiletti, chair of photography at the Art School for the Detroit Society of Arts and Crafts (now the College for Creative Studies). Vigiletti knew that Rauhauser had been giving lectures around town. “How’d you like to teach the history of photography?” he asked.

“I started with one night class,” Rauhauser recalls. “I’ll remember this till the day I die. I was there 10 minutes and realized, ‘This is what I’ve got to do.’” When the school had a full-time opening the next year, Rauhauser grabbed it, quitting his job as chief engineer for the Keystone Corp. to become an art professor. He would be a fixture on campus until his retirement in 2003 – leaving at 84 only because he thought students in the digital age deserved a younger, more tech-savvy teacher. That said, since 2007 when he dismantled his dark-room, Rauhauser’s done all his work in digital format.

In his 10th decade, Rauhauser shows little sign of taking his foot off the gas. He continues to work on his Object Series, high-contrast still lifes of ordinary implements, and has begun a new project with kitsch figurines that intrigues him. The last few years have also brought increasing recognition, not least his inclusion in the 2013 DIA show, *Motor City Muse*.

Confirming his status as a local icon, on Feb. 18, 2014, Rauhauser took part in that most-venerable rite unique to the Detroit art community – he was invited to sign a ceiling beam at the city’s Scarab Club. Mount the stairs to the second floor, crane your neck and you’ll find him up there with notable photographers Margaret Bourke-White, Balthazar Korab and Tony Spina – right where many would say he belongs. Intrinsically modest, Rauhauser would shrug off any suggestion he belongs in such a pantheon. Still, he admits, “It is wonderful company.” 

**Michael H. Hodges** covers the visual arts for *The Detroit News*. This essay is expanded from his original story, published on Aug. 3, 2011.



**OTHER VOICES**

What an amazing legacy Bill Rauhauser has given us. When artists such as photographers, writers, painters and musicians use their own personal lens to describe and reflect on what they observe, we often learn more about the artist than the subject. Rauhauser has given us over half a century of insight into the constant evolution of our society and the world around us. How fortunate we are that we can objectively observe such a long span of Detroit’s history and that his devotion to teaching and to photography as a fine art will assure that what he describes as “a society in motion” will continue to be captured for future generations.

**David DiChiera,**  
2013 Kresge Eminent Artist

Congratulations to Bill Rauhauser on winning the 2014 Kresge Eminent Artist Award. I am deeply grateful for his long career of imaginative and literary photographs. Through his work, we continue to be enlightened by his unique camera’s-eye views of Detroit and its people. Our city and the world are truly blessed for his contributions to the arts. I wish him many more years of inspiration and creative energy.

**Naomi Long Madgett,**  
2012 Kresge Eminent Artist

When fedoras, white gloves, streetcars, Hudsons, three shifts and Sanders sundaes were the thing, Bill Rauhauser, a man on the street with a camera, was an oddity. The public’s desire for media exposure – Instagrams, selfies, blogs and YouTube – was still years off. Back in the so-called day, Bill’s method of stealth photography – finding, focusing and unobtrusively snapping the exceptional of the ordinary – called for him to be able, like The Shadow, to cloud minds and hide in plain sight. His ability to notice but not be noticed while unobtrusively capturing his lasting images was an art in itself.

**Bill Harris,**  
2011 Kresge Eminent Artist





Bill Rauhauser frequented a coffee shop on Detroit's Outer Drive in the early 1960s and found himself taking this portrait of the shop owner's teenage daughter. "I asked her to open her eyes up a bit more for my second picture of her and, boy, did she!"

Clown on the Street, San Francisco, early 1980s







Thanksgiving Day Parade, Woodward Avenue, Detroit



Greenfield Restaurant, Woodward Avenue, Detroit. "This was one of my favorite places for Sunday morning breakfast in Detroit," says Rauhauser. "Great sausages, interesting people to shoot."



Freaks, Past and Present, Michigan State Fair, Detroit



Staten Island Ferry, New York

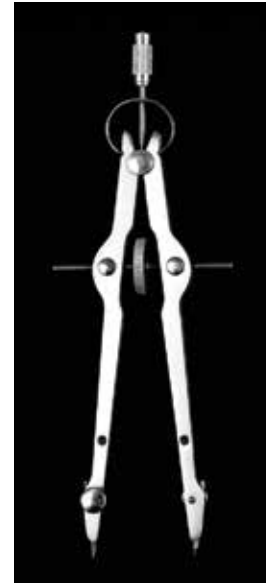
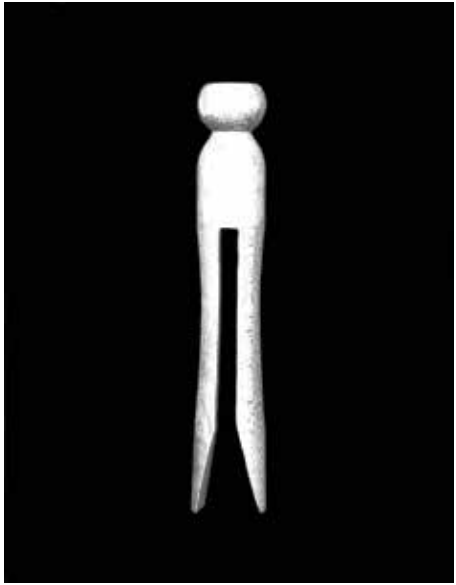




Woodward Avenue Bus, Detroit

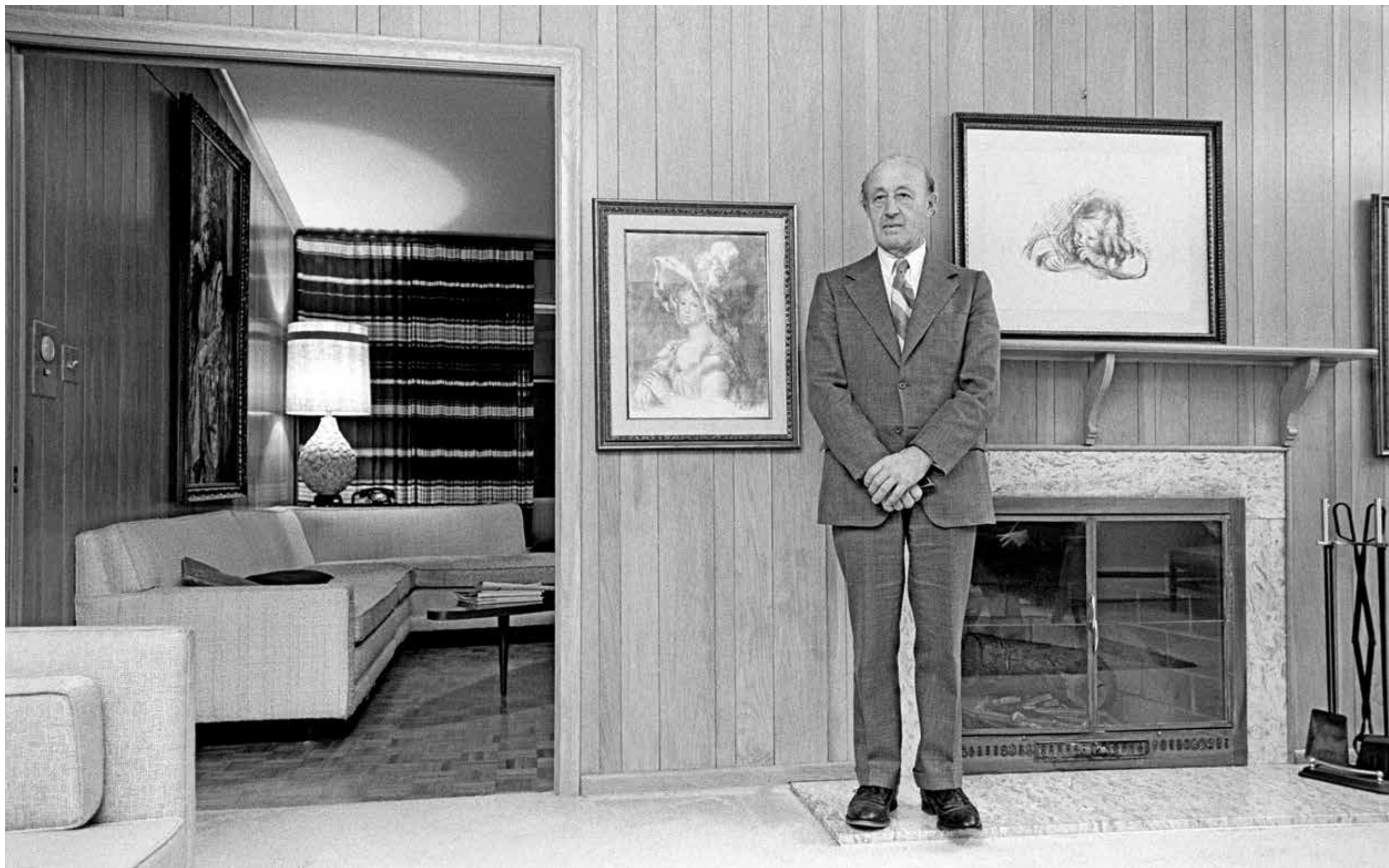


Model Shoot, Belle Isle, mid-1960s





**IN 1972, ELLEN SHARP, THEN CURATOR OF GRAPHIC ARTS AT THE DETROIT INSTITUTE OF ARTS, COMMISSIONED BILL RAUHAUSER TO TAKE A SERIES OF PORTRAITS OF METROPOLITAN DETROIT'S MOST DISTINGUISHED PRINT AND DRAWING COLLECTORS.** Sharp had featured works from the collectors in an exhibition titled *Detroit Collects Prints & Drawings*. The resulting images are masterful, a testimony to Rauhauser's eye for the telling detail and his unique ability to capture his subjects' personas and evident pleasure in collecting.



Bill Rauhauser photographed Renoir specialist, print scholar and collector Kurt Michel in his Detroit-area home, 1972.





Dr. Ernst Scheyer and his wife, Evelyne, in their Detroit home amid their print collection.



Albert H. Ratcliffe and his wife, Maxine, were serious print collectors of modernists Jean Dubuffet, Alberto Giacometti and Ernest Trova, and Pop artists of the 1960s, including Andy Warhol, Frank Stella, Roy Lichtenstein, Robert Rauschenberg and Jasper Johns.



Lydia Winston Malbin and her husband, Harry Lewis Winston, were among the Detroit Institute of Arts' most generous patrons, permanently loaning their remarkable group of 263 drawings and 42 etchings by Italian Futurist Umberto Boccioni to the museum.

Gertrude Kasle's collection was primarily composed of lithographs and focused on the work of contemporary artists such as Larry Rivers, Jasper Johns and Fritz Glarner.



Bernard and Maria Walker at their home in Bloomfield Hills, 1972.



Bibliophile Charles E. Feinberg was best known for his collection of the letters, manuscripts and books of Walt Whitman, a fascination reflected in his equally fine print and drawing collection. Many of Feinberg's pieces were acquired because of some association with Whitman.







Downtown Detroit, mid-1960s





ABOVE: Exterior of the Group Four Gallery on Indiana Avenue at Grand River in Detroit. (Photo: Andee Seeger)

By **BILL RAUHAUSER**

*The Photogram*

(Vol. 32, No. 2 September-October 2004)  
Michigan Photographic Historical Society

# GROUP FOUR, 1964-1968



*On Nov. 29, 1964, The Detroit News published an article by feature writer William T. Nobel with the following headline: “Photo gallery opened here for pros and amateurs.”* His article reflected the ideas he and I had discussed in an interview in the Kresge Court of the Detroit Institute of Arts a few weeks earlier. During the interview I had expressed my concerns that progress among local photographers was being hindered by the narrow rules and regulations of the camera club judges and by antiquated operating rules and regulations. All attempts to achieve a more contemporary approach were discouraged. It must be understood that at this time the camera club offered the only place one could show work in metro Detroit and indeed anywhere outside of the New York area.

Mr. Nobel’s article stated that in order to offer an alternative to the stagnant camera club environment, “Bill Rauhauser and four of his associates (Jack Vastbinder, Max Scholz, Russ Pfeiffer and Eizo Nishiura) had opened a gallery called Group Four Gallery.” At the time we did not appreciate the significance of opening a purely photographic gallery or how well it reflected photography’s growing acceptance as an art form.

My interest in photography began in high school. What little money I had was spent at the Silhouette Camera Shop located at the corner of Grand River Avenue and Indiana. The shop was owned by Fred Eggert, who patiently answered all my questions and eventually invited me to become a member of the Silhouette Camera Club, which held its meetings in the rooms over the shop.





ABOVE: Taken at the opening of the gallery on May 24, 1964. Max Scholz stands on the right talking to an animated gallerygoer.

Like most clubs, the Silhouette Camera Club was organized around a monthly print competition. The membership was divided into three groups (beginners, advanced and salon) based on their degree of competence. Prints were judged on technical excellence, composition and on how well they met the monthly assignment. Points were then awarded based on how well the print met these criteria. Each print was subjected to analysis by the evening's critic, usually a member of the salon group. The best prints were submitted to yearly salons held in cities around the world; acceptances were added up and the results published in the *American Annual of Photography*. These salons offered virtually the only place where the serious photographer could exhibit. For a few years in the early 20th century, the Detroit Institute of Arts allowed the Detroit Salon to be hung in one of their galleries; but in the 1950s the director of the museum refused to continue this practice, citing the poor work and stating that it was not up to DIA standards.

The organization of the clubs, as well as subject matter, methods of printing and presentation, followed the traditions established by the pictorial movement of the late 19th century. By the early years of the 20th century that tradition had begun to weaken. It was replaced by what was referred to as the New Photography, which was influenced by photojournalism and the Bauhaus, an art school established in Weimar, Germany, in 1919. The development of the small hand camera had a tremendous influence on both these movements.

By the 1950s photography was rapidly becoming recognized as a significant art, but in a very different form from its pictorial traditions. The movement in this country had its beginning in New York and slowly worked its way west. In 1951, Edward Steichen visited Detroit to speak at the DIA. A small group of about 15-20 people heard his talk about an exhibition he was planning for the Museum of Modern Art in New York,



Interior of the gallery with Max Scholz and a friend. In this view the photographer reversed an enlarger lens and mounted it inside the camera for the panorama effect. (Photo: John Naslanic)



Interior of Group Four Gallery with contributing photographers including Bill Rauhauser, center. (Photo: *The Detroit News*)

to be called *The Family of Man*. He invited everyone to submit work.

When *The Family of Man* opened on Jan. 26, 1955, it began its sensational journey in becoming the most popular exhibition in the history of photography. The photographs in the show were a clear indication of what was taking place in the photographic world. In addition, in 1952 Minor White published his first issue of the very influential journal *Aperture*, and on May 13, 1954, Helen Gee opened the Limelight Gallery, a combination coffeehouse and photo gallery in New York City. During its seven-year existence, many of the world's great photographers were shown. While all this was happening, the DIA informed the Detroit Salon committee it could no longer hold its annual exhibition in the museum's galleries. In exchange, the DIA began for the first time to include photographs in the Annual Exhibition for Michigan Artists where they could be judged along with all other entries.

I first became aware of the potential of the New Photography on seeing an exhibition of the work of Cartier-Bresson at the Museum of Modern Art in 1947. I realized its superiority compared with what I had become accustomed to in the camera club. I enthusiastically attempted to change the direction of its members, but made little headway. They did, however, allow me to add a fourth membership group to the traditional


three. There would be no assignment, no points given and no judging. Instead, there would be a general discussion of each print. I did attract a few members to Group Four. One of them, Floyd Radike, worked with me to write a manifesto which reflected our views. It was published in the club paper *Exposure* in early 1958; the first prints were submitted to Group Four on May 13, 1958.

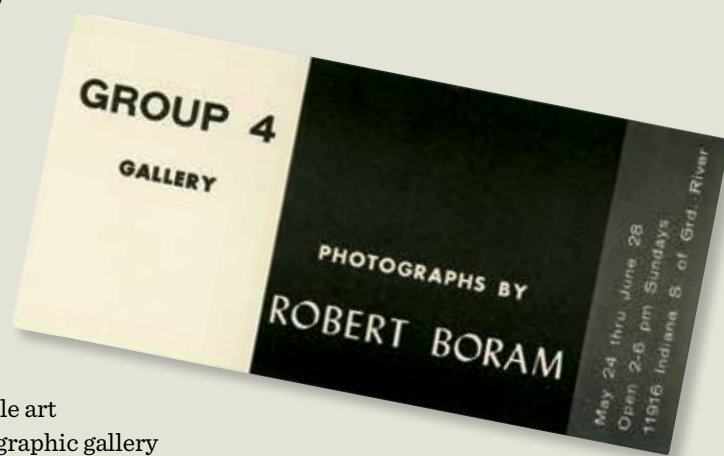
The Group Four manifesto criticized the club's adherence to the antique rules and regulations of the Photographic Society of America, which tended to channel members into producing conventional and stereotypical work. It soon became apparent that the members were not interested in change. So I left the club and convinced a number of like-minded friends that we should work together in an attempt to energize the photographic community. As a group (which we referred to as Group Four after the name established in the camera club) we proceeded to exhibit work, both ours as well as other deserving photographers, in whatever space we could find. The most successful of these was an exhibition held at the Birmingham Art Center in 1963. Howard Dearstyne, who had studied with Mies van der Rohe at the Bauhaus and worked with him in Chicago, was featured. Also included were works by Harvey Croze, Jane McIntyre, Bob Wagner and myself. I decided at this point that we should establish a gallery that would be available on

a permanent basis and would be exclusively for showing photographs. The initial group included, beside myself, Max Scholz, Eizo Nishiura and Jack Vastbinder.

I talked to Fred Eggert about renting the store facing Indiana Avenue. Part of the building was owned by Fred and contained the Silhouette Camera Shop, which fronted on Grand River. Fred agreed to rent the store for \$25 a month and immediately installed a unit heater. We cleaned, painted and built display boards.

The grand opening of Group Four Gallery took place on May 24, 1964. The first exhibition featured the work of Robert Boram, an automotive photographer for the Ford Motor Co. Boram was followed by Joe Clark, Andee Seeger and Robert Wilson, among others. I had contacted Harry Callahan and Ed Bailey but was unable to complete arrangements. Over the next few years we added Gerald Bray, Joe Dworkin, Russ Pfeiffer and Frank Dropsho to the group. While we enjoyed large, enthusiastic groups at each opening, traffic fell to a trickle between openings and the number of photographs sold was embarrassingly few. It soon became clear that the gallery was not going to be a success and not worth the time, effort and money to continue. In 1968, after four years, we decided to close.

Even though the Group Four Gallery was not a successful financial venture, I believe it did exert some influence on the local photographic community by acquainting it with the potential of photography as a viable art medium. It was the first purely photographic gallery in the Detroit area. In her book *Limelight*, published in 1997, Helen Gee claims to have had the first such gallery in the United States based on her belief that Alfred Stieglitz's 291 Gallery was more involved with painting than photography. Based on this logic, I believe I can claim that the Group Four Gallery was actually the first photographic gallery in the country and perhaps the world. Gee's gallery was primarily a coffeehouse. 



By MARY DESJARLAIS

Adapted from *Bill Rauhauser:  
20th Century Photography in Detroit*

## THE FAMILY OF MAN


*In 1955, a decade into the Cold War, the Museum of Modern Art in New York opened its doors to a monumental photography exhibition, an aesthetic manifesto visualizing ideas of peace and “the essential oneness of mankind.” It was called, simply, The Family of Man.*

Curated by photographer Edward Steichen, then director of the MOMA photography department, the exhibition was grouped by themes thought common across all cultures: birth, love, labor, joy and others. The unifying aspect of the photos was intended to serve as an expression of humanism in the decade following World War II.

The exhibit itself was an immersive installation of monochrome prints glued onto wood frames upwards of 13 feet in length and often suspended from the ceiling. The roster of photographers contained many names that remain in obscurity, but many more that have gone on to achieve legendary status, from Elliott Erwitt and W. Eugene Smith to Alfred Eisenstaedt and Nina Leen. Steichen called *The Family of Man* the most significant work of his career, writing later in the exhibition catalog — which has since sold millions of copies — that it was the “most ambitious and challenging project photography has ever attempted.”

Bill Rauhauser would receive tremendous affirmation of his dedication and talent when one of his pieces, *Three on a Bench* (1952) was selected by Steichen to be included in the groundbreaking exhibit.

Rauhauser was one of a small group of just over a dozen people who attended Steichen's 1951 lecture at the Detroit Institute of Arts, where Steichen had come to promote the Photo-Secession movement as well as *The Family of Man* exhibit. Steichen invited all attending photographers to submit their work for consideration. Rauhauser submitted three of his photographs, one of which was chosen to be displayed in the show. The final 503 photos by 273 photographers from 68 countries were chosen from a pool of over 2 million submissions. Steichen selected those images that accentuated the universality of the basic underlying positive character of humanity, with the at-once simple and grand goal of definitively “explaining man to man.”

*The Family of Man* was a tremendous success, running from Jan. 24 through May 8, 1955. The exhibition went on to tour the world for eight years, making stops in 37 countries on six continents. Its attendance records and media coverage made the show the most viewed photography exhibit in history. *The Family of Man* has been credited as a significant factor in both raising photography to the level of fine art in the critical media and dramatically increasing the popularity of photography. Up to this point in history, most people had not even seen a photography show. This show introduced photography as fine art to the world. 





Three on a Bench, Detroit River, 1952

## THE MUSEUM OF MODERN ART NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

THE DEPARTMENT OF PHOTOGRAPHY  
EDWARD STEICHEN, DIRECTOR

19 November 54



Mr. W. C. Ranhauser  
19001 Edinborough  
Detroit 19, Michigan

Dear Mr. Ranhauser:

The selection of photographs that will make up the Family of Man Exhibition has been completed. The inclusion of some of these prints still depends upon their relationship to the design of the installation, but among the prints that have been definitely selected as key material in the various categories of the show is one photograph of yours, which you can easily identify by the enclosed small photoclip. For quick reference in corresponding with us, please use the number we have indicated on the back of the photoclip. If, in addition to this photograph, any of your other prints are later selected, you will be so informed.

I am sure you realize the many complex problems that come up in weaving the selected photographs into their associated sequences for this Exhibition. Not the least of the problems will be the visual determining of the exact size of the enlargements for the several editions of the show, those going to different countries as well as the major Exhibition here at the Museum.

I hope you will cooperate with us by lending the Museum your negative, or if it is not in your possession, authorizing your agent to do so. I fully realize that I am asking a great deal in making this request, but I hope you will recognize the necessity for it.

The enlargement will be made under my supervision, and the Museum will, of course, take the same care of your negative while in our custody that is taken of all works of art. And it will be insured at your valuation.

The negative will, naturally, be returned to you. We are now much behind schedule, and your prompt cooperation will be a great help.

Will you please give us some brief biographical data on the enclosed form, and the permission to reproduce your photograph in connection with Museum publicity about the Exhibition? I hope you will return the information sheet at your earliest convenience.

With all good wishes.

Sincerely yours,

*Edward Steichen*  
Edward Steichen

ES/r



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PHOTOGRAPHY

December 20, 1955

To: "THE FAMILY OF MAN" Photographers:

Since I wrote to you last May, the impact of THE FAMILY OF MAN exhibition has proved to be far greater than any of us had ever hoped or dreamed. As you undoubtedly know, record-breaking crowds have acclaimed the show in New York, Minneapolis, Washington, D.C., Dallas, and it is about to open in Cleveland, Ohio. The United States Information Agency has made two editions now circulating overseas; one opened in Germany this fall, the other, after extremely successful showings in Central America, is about to sail for the Near East. Hundreds of thousands of people have seen it and from the newspaper reports as well as from the hundreds of letters I have received, I know that they have been moved by it. I am deeply gratified by this heart-warming response from all kinds of people in different countries to an exhibition of photographs that speak a universal language.

As I am sure you realize, THE FAMILY OF MAN exhibition was unusually expensive for the Museum to present, and cost several times as much as most Museum shows. Therefore, when I wrote to you in the spring to tell you that in order to reach as many people as possible we were arranging publication of two editions of a book based on the show, I also said that any profits from the sale of the book would be used to finance the future activities of the Museum's Department of Photography.

The sale of the books has now exceeded all our expectations, and we want to share this unforeseen good fortune with you, the men and women whose photographs made the exhibition possible. The Museum's share of the income from the books will be such as to enable us to pay \$25. for every photograph reproduced. This distribution will be made in April when the Museum receives the funds from the publishers.

Artists have always recognized that the exhibiting and publishing of their work by museums is valuable to their careers. The cost of preparing exhibitions and publications is always so great that we have never been able to consider payment to artists. But in this case, because the sale of the books has been unprecedented, we feel justified in taking this unprecedented step.

Any further income we receive from the publication of THE FAMILY OF MAN will be set aside to finance the future activities of our Department of Photography. Among these will be a group exhibition (DIOGENES III) this January, later an exhibition of Japanese photographs, and thereafter a major historical survey of the masterpieces of photography taken since the medium was invented. Plans are also under way to provide facilities for making the Photography Department's extensive collection of original prints always available at the Museum for inspection and study.

Thank you again for your cooperation on THE FAMILY OF MAN.

Sincerely yours,



Edward Steichen,  
Director

# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PHOTOGRAPHY

June 15, 1956

Dear Mr. Rauhauser:

I am very happy to be able to enclose a check for \$25 for each of your prints reproduced in the "Family of Man" books, as the Museum has received its share of the income of these books from the publishers, Maco Magazine and Simon & Schuster. It is personally gratifying to me as a photographer that the Museum has taken the position stated in my letter to you on December 20, that "because the sale of the books has been unprecedented, we feel justified in taking this unprecedented step" and making a payment, although in our original announcement of the exhibition we had said that no prizes would be awarded nor payments made for the use of photographs.

The "Family of Man" exhibition, as you undoubtedly know, was one of the most costly exhibitions ever presented by the Museum of Modern Art. Despite this, the Museum has decided to allot the rest of its share of book profits to the development and growth of the Department of Photography, rather than to general Museum funds. I am sure that you join me in feeling that this can be a very real contribution to the art of photography and to photographers everywhere.

The phenomenal success of this exhibition, now in six editions, not only in America but in such widely dissimilar places as Guatemala City, Paris and Tokyo (in Tokyo 243,000 people visited the exhibition in three weeks) means the "Family of Man" exhibition is reaching audiences that have never seen a photographic exhibition before. And it seems probable that by the time all the editions are worn out, more people will have seen it than have seen any exhibition before.

Now a new development has come up in connection with this exhibition. When the "Family of Man" was on view at the Museum in New York, CBS "Adventure," an educational television program, made a half-hour film in the Museum galleries which was telecast to publicize the show. CBS now feels that this film can be given a wider distribution and has asked us to sign a contract for distribution of the film in theaters, through 16mm channels and on television. The Museum will receive a percentage of the net profits.

As this is an example of the unprecedented success of the "Family of Man," it gives us an opportunity again to compensate each photographer for the use of his picture, which is ordinarily impossible in any exhibition by a museum. Of course, at this time we do not know how much money the Museum will receive from this film. However, we will set aside 50% of our net proceeds received, and will pay over this fund to the photographers whose photographs were used in the original exhibition, the fund to be apportioned on the basis of the number of photographs used in such exhibition up to a limit of \$25 for each photograph.



page 2

We would appreciate it very much if you will sign and return the enclosed copy of this letter as soon as possible so that we will be able to go ahead with this project which should prove beneficial to us all. If you are not in favor of this project, please let me know so that your pictures will not be included in the film.

And please accept the Museum's appreciation of your cooperation as well as my personal gratitude for your contribution toward making the "Family of Man" possible.

Sincerely,



Edward Steichen

P. S. Thank you for lending your negative to us for so many months so that these additional editions of the exhibition could be made. Negatives are enclosed with the letter or are forwarded through your authorized agent.

Mr. W. C. Rauhauser  
19001 Edinborough  
Detroit, Michigan

## THE MUSEUM OF MODERN ART NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PHOTOGRAPHY

October 1, 1962

Mr. W. C. Rauhauser  
19007 Edinborough  
Detroit, Mich.

Dear Mr. Rauhauser:

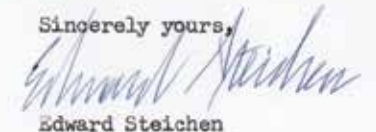
You may remember that I wrote to you in June, 1956, reporting the interest of a television network in making a motion picture, based on the "Family of Man," for theater and television distribution. This network had proposed to pay the Museum a percentage of any net profit which might result from the project, and the Museum, in turn, planned to pay from these funds a fee to each photographer whose work appeared in the film. I concluded my letter by asking your permission for the use of your photographs from the "Family of Man" in connection with the television project proposed at that time. Such permission was granted by virtually all of the photographers involved.

Since the film contemplated at that time has not been produced, the Museum is now considering licensing another producer to make such a film under our supervision. Because the permission sought in my earlier letter referred specifically to the former project, I am writing now to ask if you will be kind enough to grant permission for the use of your work from the "Family of Man" exhibition in any film based on that exhibition and approved by the Museum of Modern Art. You will of course be compensated in accordance with the same formula as was proposed before -- that is, on the basis of a fee of \$25 for each photograph used in the film, payable from the Museum's net proceeds from the venture.

We would be very grateful if you would sign and return the enclosed copy of this letter as soon as possible so that we may proceed with this mutually beneficial project. If, on the other hand, you should be unwilling that your work be used, please let me know so that your photographs can be omitted.

Finally, I would like once again to express the Museum's appreciation, as well as my personal thanks, for your cooperation in making the "Family of Man" a reality.

Sincerely yours,



Edward Steichen

I hereby grant the Museum of Modern Art and its licensees the right to reproduce and publish in a film, as described in the above letter, any photograph of mine which was included in the "Family of Man" exhibition, and to exhibit such film by television and otherwise.

## ON ARTISTRY, ADVOCACY AND INFLUENCE – BILL RAUHAUSER AND THE PHOTOGRAPHIC TRADITION IN DETROIT

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*Bill Rauhauser, through his life's work as an artist, historian, educator and advocate for the tradition of fine art photography, has created a lasting and immense legacy within the creative community*

*of Detroit.* The significance of his contributions to the culture and history of Detroit is evident in the thousands of images that comprise his photographic archive. His legacy is present and enduring, a testimony to the strength of his advocacy and knowledge of the traditions and history of photographic practice. In retrospect, Rauhauser's presence and influence in Detroit cannot be overstated, yet it is only recently that he has come to be recognized and celebrated. It is evident that Rauhauser's work – inspired by his beloved Detroit – is critical within the history of the city's larger visual culture. It may also be viewed as a key to the cultivation and appreciation of photography as a serious art form in Detroit.

Acknowledgement of the breadth and importance of Rauhauser's work and his unique role in the Detroit art community is long overdue. One likely reason for the oversight – and Rauhauser is quick to acknowledge it – is the lack of attention and reception for photography as a serious art. The dominance of Detroit's automotive-based economy, its industrial origins and large working class combined to overshadow – and undervalue – the importance and growth of the city's art community. Unlike other major cities in the United States with established art centers, the art and photographic community in Detroit has not had the benefit of a comprehensive, fully documented history or an extensive and serious critical body of writing and research tracing its development and



ABOVE: Bill Rauhauser's eye for good design extended beyond his photographic compositions into his selection of classic mid-century modern furniture for his young family's living room in their home on Edinborough in Detroit. Self-portrait by Rauhauser, early 1960s.





Detroit Auto Show, Cobo Hall, Detroit



Grand River and Woodward Avenues, Detroit

significance to a larger history. Given these circumstances, the medium’s acceptance as a fine art, as well as its history in the city, has been significantly underrepresented and often underappreciated.

This is not to say that photography has not received a certain brand of support in Detroit. Within the commerce-driven culture of the city, photography may have flourished for reasons beyond art. One possible basis may have been the success and dominance of commercial studio practice devoted to automotive advertising. Automotive photography was established in Detroit around the late 1940s and remained active through the early 1990s. Its predominance may have led to an environment that championed applied applications of the medium, viewing fine art photography as secondary.

The idea that Detroit was, is or could be a serious center for a dedicated artistic practice devoted to photographic or other traditions has not been examined until recently. The ascent and re-evaluation of photography and its importance to the larger art community, both locally and internationally, has generally coincided with the city’s severe economic decline. Its abandoned neighborhoods and industrial sites have become favorite subjects for amateur photographers – ruins-gazers armed with mobile-phone cameras – as well as more serious, nationally known artists and photographers who have made regular pilgrimages to the city since the mid-1990s. The work of these “outsiders” contributed to a collective picture of post-automotive Detroit, their distance bringing a remarkably sensational but not entirely unfounded perspective of the city and its problems.

Since the mid-2000s, this particular imagery has found its way to a broader international audience through the rise of digital photography, the growth of the Internet and the popularity of photo-sharing sites. For many Detroiters, much of the imagery is thought to broadly misrepresent their once thriving – and still active – metropolis. This growing concern has initiated a broader awareness within local audiences, and to some degree on the national stage, in regard to the importance of the city’s artistic traditions and their history in Detroit. This ever-present and developing debate is also colored by the demand for more accurate and multiple creative responses to depictions of the city in its evolving state. The hope is that many of the resulting narratives will be community driven rather than crafted by the so-called “outsiders,” an indefinable category acting to identify a wide range of individuals including those who actually live here but who may not seem fully representative of the city’s very diverse culture.

As the city became the poster child for a new genre of photography that romanticized Detroit’s ruins, Rauhauser had already begun a re-examination of his life’s work. By the year 2000, he had rediscovered a wealth of imagery in his archive of the city, dating from 1950 to 1980. This extensive body of work would come, in part, to situate Rauhauser as a key figure in the development of a photographic tradition in Detroit, responsible for the creation of an unprecedented visual chronicle of the city and its people from the mid-to-late decades of the 20th century. His work is important in terms of its depth and his sustained interest in certain subjects over years. But specific to his practice was an interest in the people, places and history known to the city.



Barber Shop, Detroit



Billiard Hall, Detroit

The timely reemergence of his work resulted in the release of several publications and the inclusion of his work in numerous exhibitions over the last two decades.

But what exactly brought Rauhauser to this place in Detroit history and what characterized the growth and development of such a unique and significant member of the Detroit art community? He began over six decades ago as an amateur photographer. As with any gifted beginner, his early work included a traditional progression of ideas and themes and stylistic trends – experimental photographs and portraits – many featuring his wife, Doris. He found support in Detroit-area camera clubs and participated in their exhibitions as well as those at the Detroit Institute of Arts, where he was included in the annual Detroit International Salon exhibition as early as 1945. By 1955, he had a photograph included in the Museum of Modern Art’s traveling *The Family of Man* exhibition. But as the amateur movement – along with the salons and camera clubs – peaked after World War II, it became evident to Rauhauser that although they had been a suitable place for dialogue, sharing of photographs and technical advice in lieu of more formal programs, they were rarely environments for serious critical dialogue or ground-breaking ideas regarding the art of photography.

Viewing the work of French photographer Henri Cartier-Bresson at the Museum of Modern Art in 1947 would prove eye-opening for Rauhauser. Cartier-Bresson photographed chance encounters, random social interactions and often decontextualized his subjects, discovering them in unusual or contradictory settings,

caught unaware. The visual impact was heightened further by Cartier-Bresson’s use of dynamic compositional techniques. The experience of this new and visually stunning work would have a lasting affect on Rauhauser, who returned to Detroit with an entirely new vision that would sustain his work on the city’s streets for the next 30 years.

A self-taught photographer and artist, Rauhauser was devoted to the medium as one of creative expression from the onset of his career. He would further advance his appreciation and knowledge of the medium through a dedicated study of its history. Rauhauser paid particular attention to the scholarly research and publications of MOMA’s first curator of photography, Beaumont Newhall, who provided for an early and select history of the medium’s most significant contributors. Rauhauser’s dedicated study made him one of the first serious and respected historians of the medium in Detroit. He also applied the methodology of other recognized photographers to his own work. His interest lay in the work and philosophies of Cartier-Bresson as well as the American masters Alfred Stieglitz (1864-1946) and Walker Evans (1903-1975) and others who were proponents of a documentary aesthetic that favored the unaltered black-and-white photograph.

Steiglitz and Evans are considered visionaries regarding their critical perspectives on the American experience and changing landscape of American cities. The influence of their work, stylistically and conceptually, became the cornerstone of Rauhauser’s approach and the basis for his photographic documentation of Detroit.



Kresge Court, Detroit Institute of Arts


Armed with a serious knowledge of the medium’s dominant methodology, specifically documentary work, and with great passion, Rauhauser went out into the streets on foot, most often shooting with a 35 mm camera (though he was known to use medium- and large-format equipment as well). Rauhauser’s work coincides with massive urban renewal projects and social changes that were prevalent in Detroit from the 1950s to 1970s, his most active years in Detroit. The modernization of Detroit’s riverfront, new high-rise apartments, an active downtown retail district and public gathering spaces were responsible for the population he found on the streets. Photographing city storefronts, pedestrian shoppers and public activity in general, he worked intuitively and photographed these subjects frequently and almost obsessively over the years.

Rauhauser’s own “three iron laws of photography: being there, being ready, being lucky,” afforded him some of the most successful images in his oeuvre.

Much of his work was made along Woodward Avenue, downtown Detroit’s main thoroughfare, and its adjacent streets, where he frequently channeled the spirit of Cartier-Bresson as he captured the levity or pathos in a chance moment. He frequented local landmarks and public fairs, shooting the pretty ladies smoking, lunching, beach bathing or posing with the latest car models at the annual auto shows. He immortalized amateur photographers, frequently stopping to photograph them – unaware of his camera – as they stopped to photograph loved ones at familiar sites and landmarks throughout the city. At other times, and like many Detroiters, he went to carnivals and the annual state fair, where he photographed locals along with sideshow acts and concession-stand doyennes. Fascinated by the drift between high and low culture and their tasteful pleasures versus kitschy wonders, his own passion and curiosity for these subjects fed his fascination with the medium. Through these photographs, Rauhauser, like no one else before or after him, bears witness to eras,

savoring the spectacle of public life, fully appreciative of the everyday diversions typical of the city’s lively, unique past. Rauhauser *sees* Detroit – its position and evolution – at a particular time in American history.

Rauhauser’s work as a photographer is essential to his place in the photographic tradition of Detroit, but he further promoted and cultivated an appreciation for the medium as fine art in his career as an educator and historian. Rauhauser began teaching in 1970, when he left an engineering job to take a teaching position at Detroit’s College for Creative Studies. (He retired from CCS in 2002.) Although he was teaching within an environment that strongly supported a pedagogy devoted to commercial applications of the medium, Rauhauser championed a curriculum grounded in the traditions of fine art photography. He maintained a dedicated following of students who went on to become successful artists and educators, yet he continued to hold deep respect for the work of commercial practitioners in Detroit, whom he considered his peers. His recognition of their work was evident in his research, curatorial input and catalogue essay contribution for the 1996 exhibition *The Car and the Camera*, the first to examine Detroit-based photographic practice at the Detroit Institute of Arts, where he has been a trusted adviser, consultant and supporter for programs, acquisitions and exhibitions from the 1960s to the present day.

Rauhauser’s vision and place in the photographic community and history of Detroit are remarkably evident and clearly unparalleled. To know his portfolio of work and wealth of knowledge is to know him, a tireless advocate for the importance of photography in the realm of creative endeavors. Bill Rauhauser remains a unique and enlightened purveyor of a momentous piece of American history, forever relevant to Detroit, its art community and the world at large. 

**Nancy W. Barr** *is the curator of photography at the Detroit Institute of Arts and a former student of Bill Rauhauser when he taught at the College for Creative Studies.*

## OTHER VOICES

I’ve known Bill since 1969, the year I opened my gallery in Birmingham. Bill was in the process of building his collection of photography books and important prints at this point, and he became a frequent visitor to the gallery, where he soon acquired the Moholy-Nagy that was to become the bedrock of his collection. He later added a Brassai, an Ansel Adams, Walker Evans, Frederick Evans, Paul Martin and Andre Kertész, along with a number of other significant works from iconic photographers, to his collected images. He has an excellent, knowledgeable eye and his collection was great, just great.

Bill’s own work was part of numerous exhibitions at the Halsted Gallery, including a duo show with Minor White. He’s really a street photographer and he just knows how to be there and get that decisive moment, when everything seems to click and fit together. He has that sense of how people will react and he doesn’t push them: things just kind of happen. Like the shot of the war veteran in front of Hudson’s — that type of person is what Bill thought people were like in Detroit. Bill could capture the feeling they were emanating when their picture was taken, the persona they were portraying.

We also worked together in another capacity, to help expand the photography collection of the Detroit Institute of Arts. Both director Fred Cummings and then curator Ellen Sharp realized the museum needed to increase its photography holdings. Working as a consultant to the DIA’s Prints, Drawings and Photography Department, Bill would suggest which photographer(s) needed representation in the collection, say a Lewis Hine or a Charles Sheeler. Bill would identify the prints and I often worked with Lee Witkin, of the Witkin Gallery in New York, to acquire them for the museum. It was a great time to be buying photography — the museum had funds and valuable images were affordable. A portrait by Julia Margaret Cameron, for example, would sell for \$6,000 instead of the \$60,000 it might cost today.

**Tom Halsted**, *owner, Halsted Gallery*

Bill was completely involved with *The Car and the Camera*. That whole idea was his, conceived at the time of the centennial of automobile manufacture. We would never have done the show if it weren’t for Bill. It was Bill and myself and Ellen (then-curator of graphic arts Ellen Sharp) going around to meet with all these car photographers; Bill had distilled whom he wanted in the show. It was Bill and his knowledge and interest pushing the idea, pushing the idea, hooking us up with all of these people. We just had a marvelous time putting the exhibition together.

Of course, it was a really popular show. In Detroit, when is imagery of cars not popular? When is it not interesting, particularly in this setting? And again, it was Bill’s idea, not so much about the cars but the photography of the cars — along with his recognition that the individuals who did it weren’t technicians, they were true artists. It was all about composition and lighting, and again, every single thing that goes into making a good photograph — it doesn’t matter what the subject is. Bill, with his engineering roots and career as a teacher and artist, just pulled everything together — in commerce, in art, in history, in industry.

**Nancy Sojka**, *head of Prints, Drawings and Photographs, Detroit Institute of Arts*





Doris Rauhauser on Great Lakes North American Cruise Ship



Woman Looking Down  
Woodward Avenue,  
Detroit, 1960s





Stone Burlesk, Woodward Avenue, Detroit



Downtown Detroit



Michigan State Fair, Detroit



Shriner's Convention, Detroit, 1978





Margareta Street, Detroit, 1970s



San Francisco, California



Downtown Detroit Near the Former Site of Kern's Department Store, 1970s

By CARY LOREN

## W.R.: MYSTERIES OF A 20<sup>TH</sup>-CENTURY PHOTOGRAPHER



*“For the passionate observer it becomes an immense source of enjoyment to establish his dwelling in the throng, in the ebb and flow, the bustle, the fleeting and the infinite.”*

– CHARLES BAUDELAIRE, *The Painter of Modern Life* (1859)

From humorous recordings of family life, street photography and working-class homes to his surprising tabletop art, Warren “Bill” Rauhauser’s nearly century-long love affair with Detroit and the organization of forms through photography is an inspiring tale. W.R. composes images of beauty, clarity and poetic power. At the age of 96, he’s still a work in progress – questioning, learning and refining himself as artist and teacher. Bill Rauhauser is a living archive of the 20th century – a repository of the city, where a river of images and memories flows through his life.

Rauhauser’s photographs contain an idealistic, emotional core, sentimental but not cloying. Rauhauser has strong convictions regarding narrative, avoiding manipulations to convey honesty and truth. His best street work was quickly realized, tightly composed, beautifully rendered in black and white: each image a small, poignant story. People and modernity is Rauhauser’s subject: taking the personal into the universal. The work reveals an abiding passion for the city and its culture, both photographer and Detroit hitting their strides during a time of anxiety and promise following World War II.



In more recent times, Detroit has become a go-to location, where shooters have flocked to document its devastating ruins and poverty. The results are mixed, but overall positive. By focusing on its post-industrial fallout, the city's face (through photography) has gained the attention of the world. Rauhauser investigates the prelude to the ruins, a map before and during the crime scene, familiar to anyone living here in the 1950s or 1960s. As Susan Sontag wrote, "All photographs are memento mori."<sup>1</sup> Detroit's vast scope of decay and loss makes Rauhauser's images all the more worthy of attention and study. His Detroit is packed with action and consumerist euphoria. It's determined – a mass of movement, visual rhythm and excitement. Desolation, racial divisions and poverty are alive there, too, just not the main attraction.

There's something romantic about a man with a camera, freely wandering through 1940s and 1950s Detroit – a space completely open, in a nation still struggling with the aftermath of war. Rauhauser's practice coincided with the Beat era – a mythology centered in consciousness, street life and jazz, exemplified in the photographs of Robert Frank and the prose of Jack Kerouac, whose *On the Road* was published to sensational response in 1957. Raising a family and anchored to Detroit in the 1950s was a less hip situation for Rauhauser, but perhaps more real and grounded. He was a man hidden in plain sight, in a Midwest metropolis, the furnace of Fordism, where the struggles of race, class and capitalism played out during the vanishing glory years of Detroit. Those vibrant times recede in contrast to the disappearing fortunes of the automotive companies, the slow erosion of capital. As early as 1960, Rauhauser took notice of industry downsizing, the transfer of engineering jobs outside the city. Like a series of stills removed from a movie, we can behold the past, taking measure of ourselves in photographs. Time is the great adventure Rauhauser has organized, quoted, sifted, brought to life.

Rauhauser described seeing Henri Cartier-Bresson's exhibit at the Museum of Modern Art as a "revelatory" experience: In a flash he realized his life's direction. Cartier-Bresson's expression of eternity frozen in time – life organized into a "decisive moment" – rang true for Rauhauser; placing photography onto his life's center, it could no longer remain a hobby. Rauhauser spent his free time on the streets with a 35 mm Leica rangefinder – a sturdy portable camera with a sharp lens – the same

model preferred by Cartier-Bresson, who said, "To take photographs means to recognize – simultaneously and within a fraction of a second – both the fact itself and the rigorous organization of visually perceived forms that give it meaning. It is putting one's head, one's eye and one's heart on the same axis."<sup>2</sup> But Cartier-Bresson was hardly Rauhauser's only influence. The prominent English art critic John Berger regarded Cartier-Bresson, "who stalks that instant as though it were a wild animal," as the antithesis of Paul Strand, whose social approach was more unusual – a documentary neorealist who used a biographical, historical voice. Strand does not pursue an instant, but encourages a moment to arise as one might encourage a story to be told."<sup>3</sup> This method of photographing in a deliberate intentional manner, looking for a story, was equally followed by Rauhauser, who integrated a mixture of both styles into his own.



At Edward Steichen's talk on the Photo-Secession, held at the Detroit Institute of Arts in 1951, Rauhauser was one of about 30 people in attendance. Steichen told the audience he was preparing a large exhibition on world photography at MOMA – inviting anyone to send work. Rauhauser submitted his *Three on a Bench* and was accepted into *The Family of Man*, still the most popular photo exhibit of all time, opening in 1955. For Rauhauser, it was validation and major exposure. Frank, who was mentored by Edward Steichen and included in the exhibit with seven prints, later felt *The Family of Man* was simplistic, sentimental propaganda. Frank said Steichen "put photography back considerably by his insistence on lumping it together at the expense of the artists and making a theme out of it."<sup>4</sup> *The Family of Man* had similarities to the New Deal Works Projects Administration photo project of the

1930s – photography peddled as propaganda, filling a shopping list, ignoring the art of individuals in favor of large-theme shows. Rauhauser was himself skeptical of photography as a tool for reform or change, criticizing William Jackson, Jacob Riis, Lewis Hine and the Farm Security Administration as ineffectual. In his article "Photography and Reform: A Dissenting View," Rauhauser wrote about the work of the FSA, very much in the mold of the earlier WPA photography: "The photograph is now seen to have played a rather minor role, one which has been blown out of proportion. ... Interestingly, the greatest impact of the FSA photographs has been on the world of art photography. The straight approach of these works influenced a generation of young photographers."<sup>5</sup> This would include Rauhauser himself, who cites Dorothea Lange's *White Angel Breadline, San Francisco* (1933) as his favorite photograph.

*"It is better to burn than disappear."*

–ALBERT CAMUS, *The Stranger* (1942)

It can also be instructive to compare Rauhauser's work to Frank's. In 1955, Frank began his Guggenheim Fellowship with support from his mentor Walker Evans, launching his cross-country travelogue, *The Americans* (1958), a milestone in photography and publishing. Frank and Rauhauser have practiced similar aesthetics: creating spontaneous portraits, developing a theme of personalized poetics, showing humanity from the street – a snapshot style that blossomed during the founding years of rock 'n' roll and stayed strong into the 1970s. Frank's casual, more brutal, neurotic, invasive posture was a key difference. Placing himself closer to his subjects, Frank specialized in pushing the outer edges of tolerance, giving photos room to blur, to go out of focus; becoming grainy, sloppy, abusive, tense, dark, often poorly lit. Rauhauser is tighter, cleaner, romantic, refined. His is a less aggressive approach, composed to fit, conforming to a modernist decisive-moment vision. That combination of snapshot journalism and rock and beat prosody is a multifaceted blended aesthetic, an influential style that continues to inspire.

Photography is an exercise in its own meaning. The photograph heightens our recognition of personal thoughts, dreams, memories; it allows contemplation. "No other likeness takes the measure of the 20<sup>th</sup> century like a photograph,"<sup>6</sup> said Wright Morris, author-photographer and one of Rauhauser's respected colleagues. Rauhauser's photos are treasured for their preservation of Motown life. His excursions took place along Woodward Avenue, in Midtown, at Wayne State University and what is now the College for Creative Studies, the riverfront, Bob-Lo (Bois Blanc Island) and Belle Isle. The city is retrieved, shaken alive along the path he walked.

Walking with a camera also brought Bill Rauhauser past the city's small, working-class abodes. Since the 1940s, Rauhauser estimates he shot over 400 Detroit homes.<sup>7</sup> Documenting the city's vanishing housing stock brought him into contact with many neighborhoods and their people. In straight frontal shots, he catalogued these anonymous homes, noting their styles, unique geometry and details, publishing a selection in *Beauty on the Streets of Detroit* (2008). The series grew out of his dual interests in architecture and photography, "and a love for the city at one time acclaimed as the most beautiful city in America. Its well-kept homes and tree-lined streets were the envy of the nation,"<sup>8</sup> Rauhauser wrote in the book's introduction. His photos are some of the only records of the existence of these unique and humble homes. The series shows a likeness to the building typologies shot by Bernd and Hilla Becher, seminal work from the late 1950s that fomented the New Topographic movement. Rauhauser's documents followed a flat, almost shadowless approach, shooting on overcast days, allowing fine details to show through – an approach the Bechers also preferred. Rauhauser presented modest, attractive homes lived in by the people who built the city, putting forward a humanistic, positive message: The city is a place for beauty, neighborhoods and possibility.

Rauhauser's archive represents a wealth of material to soak in, filled with amazing, jaw-dropping images that stop you in your tracks. *Sanders Lunch Counter, Woodward Avenue, Detroit* depicts three women enjoying a summer day, the middle figure blowing a funnel of cigarette smoke frozen in air. Having a hot fudge cream puff at Sanders was a rite of passage many Detroiters can still remember. Like the madeleine in



House Series



Sanders Lunch Counter, Woodward Avenue, Detroit

Marcel Proust’s *In Search of Lost Time*, photographs – not even our own – can trigger memories of events and places, reeling us into the movie of our lives. Sanders’ disappearance was a shock, as was Bob-Lo Island’s amusement park, the state fair, Hudson’s, the corner newsstand and countless others. The rapid demolition and neglect of Detroit is a double wound, a scar on memory. Change is expected, just not always wanted. Weaving through the crowds, an invisible presence, Rauhauser saved shards of the past, tracing how we saw ourselves before the apocalypse of ruins and cellphone photography.

Rauhauser’s archives abound with mystifying pictures. Here’s mid-century Motown, crammed with bus-stop queues, fashion boutiques, sleazy theaters, the world’s largest American flag, fruit stands, Get’cha hot peanuts! vendors. The Detroit auto shows are a high-energy main attraction, capturing the hyped-up spell of advertising overdrive. Gorgeous young models with exaggerated hairdo flips, seductive smiles, miniskirts and go-go boots strike sexy poses, lighting up the garish displays, hawking the latest muscle cars. This was the pop schmaltz Detroit fed to the world: As long as you kept buying fast cars, life would be fine.

Step right up! At the **Michigan State Fairgrounds**, Rauhauser reveals sideshow barkers, freak-show banners, sword acrobats and gawking tourists eyeing those voluptuous but dangerous-looking carnival women. Street preachers, pool hustlers, union strikers, gamblers, bikers, nuns and fashionable women all fill a potpourri of urban shadows. Images of tired seniors, service workers and dark figures in the rain construct a theme of social isolation – the quiet despair we see but “don’t see,” an existential awareness connecting each empty moment.



Chatham Grocery Store Shelves, Detroit

Another wonderful oddity is Rauhauser’s **supermarket “Pop art” series** begun in 1944, the year of the Warsaw uprisings, created at a local Chatham grocery at Six Mile and Wyoming, near his first house. Photographing shelves filled with ketchup jars, coffee cans, pop bottles, pickle jars, soup cans, detergents and deodorants kept Rauhauser busy while his pregnant wife, Doris, filled her cart nearby. Andy Warhol was still in high school when these were taken, but this group rarely makes it out of Rauhauser’s bottom drawer. They predate the Pop art movement by more than a decade, shocking as the junk culture signs Walker Evans took in the late 1920s. Asked why he never showed them, Rauhauser said,



Snake Girl, Michigan State Fair, Detroit

“No one would ever believe I took these in 1944.” Not surprisingly, Rauhauser shot a series of female nudes throughout the years – another rarely displayed subset of interest.

*“There is an aggression implicit in every use of the camera.”*

–SUSAN SONTAG, *On Photography* (1977)

“I have simply assumed the role of the flâneur,” said Rauhauser in *Detroit Revisited*.<sup>9</sup> The term was popularized by French poet and art critic Charles Baudelaire to describe the slow, 19th-century window-gazing dandy of his day – the daydreaming romantic of 1840s Paris. Of the flâneur’s qualities, Baudelaire wrote, “The observer is a prince enjoying his incognito wherever he goes. He moves into the crowd as though into an enormous reservoir of electricity. He, the lover of life, may also be compared to a mirror as vast as the crowd; to a kaleidoscope endowed with consciousness.”<sup>10</sup> Susan Sontag resurrected the concept in her essay collection *On Photography*, when she wrote, “The photographer is an armed version of the solitary walker reconnoitering, stalking, cruising the urban inferno, the voyeuristic stroller who discovers the city as a landscape of voluptuous extremes.”<sup>11</sup>

Rauhauser invokes the flâneur; sampling, savoring, documenting the rhythms and flavor of the city; “to distill the eternal from the transitory,”<sup>12</sup> Baudelaire wrote. Rauhauser’s best photographs result from

knowledge, planning, searching with a constructivist eye – every street encounter an offering, a mystery, guided by chance or fate. Rauhauser’s style is molded by modernism and informed by the titanic masters who came before. Each of his photographs is built from layers of physical reality, desire (his subject matter) captured inside a balanced integration of light and dark.

“I see in black and white,” Rauhauser has often said; a vision useful beside the complexity of moving, shifting subjects and backgrounds. Shades of black and white neutralize reality, focusing attention on the subject matter. Rauhauser sees the values of black and white as being truthful; assuming the authority of history, aligned with other documents of the past: *Time*, *Life*, *Look* magazines; the photo essay; noir films; early family histories; the photo album. Black and white has impact; it doesn’t lie. Photography is foremost about light, and nothing so simply and beautifully conveys light as a black-and-white photo. The hand-developed silver print has subtle reflective, luminescent properties that enhance light, creating a uniquely marvelous object.



Northland Mall, Southfield, late 1960s

Rauhauser also sees in **shades of desire**: a pretty figure, women in bathing suits, leggy dancers, snake charmers, sexy backsides, young women smoking, modeling, performing – a parade of stunners, erotic delights, birds in a cage, captured prey. Photographers possess a certain power with a camera. The camera sanctions a desire to get

closer, to penetrate secluded actions; Rauhauser observing a young couple’s tryst in *Palmer Park, Detroit*; a white-gloved beauty in pearls, having a smoke and a Coke in *Kresge Court, the Detroit Institute of Arts*; or the woman in her bathing suit dripping wet, emerging like Venus from the clamshell in Michigan’s Grand Traverse Bay.

An ability to quote historic photographs came naturally, perhaps unconsciously, to Rauhauser, with his strong love for history. There’s the Eugene Atget-like side view of a **man in thick boots, wheeling a wooden cartload of**





Crossing Woodward, downtown Detroit

cardboard, looking plucked from another century, and several moment-freezing shots echoing Martin Munkácsi, who during the Depression said, “All great photographs today are snapshots.”<sup>13</sup> Rauhauser’s image *Lake Michigan, Chicago*, of four youths on the shore, harkens back to (perhaps even improving) Munkácsi’s iconic photo *Black Boys Ashore Lake Tanganyika* taken in 1930, one of the most famous images in photography. When Cartier-Bresson first saw it in 1931 or 1932, fireworks went off: “That very photograph which was for me the spark that set fire to the fireworks ... and made me suddenly realize that photography could reach eternity through the moment. It is only that one photograph which influenced me. There is in that image such intensity, spontaneity, such joy of life. I am still dazzled by it today.”<sup>14</sup> Bill’s wife, Doris, was an obliging model-muse, a co-conspirator, caught lounging in her shades and striped top on a cruise ship from above; a striking experiment in layering, shadows, line; the type of mutated perspective László Moholy-Nagy pioneered at the Bauhaus. Appropriation and quotation are long-established practices in art history, used as pointed questions aimed at authenticity, the validity of authorship – seeing the present from the past.

Visual puns, humor and mirrored images abound in Bill Rauhauser, like the ridiculous toy-car parade, *Shriner’s Convention, Detroit 1978*; the “Please Pay” sign over the head of an exhausted cook in *Short Order Cook, 1963*; the man at the state fair unconsciously mimicking the circus banner behind him; the car crash in *Accident at the Office of the Automobile Club of Michigan, 1970s*; or the Weegee-ish image of a bum sleeping in the doorway, *Cass Avenue, Detroit*. The TV implosion seen in “*Destruction of J.L. Hudson Company Building, 1998*,”

is a sadly humorous commentary – with Edvard Munch’s *Scream* coffee cup placed between an antique lamp and television. No caption necessary.

Finally, Rauhauser’s image of the tough beehive-hairdo girl in her French Fry booth at the state fair is an unforgettable portrait, a small masterpiece plucked from a private scrapbook of the city’s detritus, created by a routine of walking and observing. *French Fry* is that one image of wildness that perfectly embodies an era.



Accident at the Office of the Automobile Club of Michigan, 1970s

*“The photograph becomes ‘surprising’ when we do not know why it was taken.”*

–ROLAND BARTHES, *Camera Lucida: Reflections on Photography*



Galosh, Object Series

One day in 1960, Bill’s 15-year-old son, Russ, came home from school wearing a derby hat. Bill found it hilarious, an interesting shape. The derby became first in Rauhauser’s *Object Series* – a series still ongoing today. Writing in *Bill Rauhauser: 20th Century Photography in Detroit*, Mary Desjarlais said, “He purposely photographed objects that were invisible to society because of their daily functional use. Using a 4 x 5 view



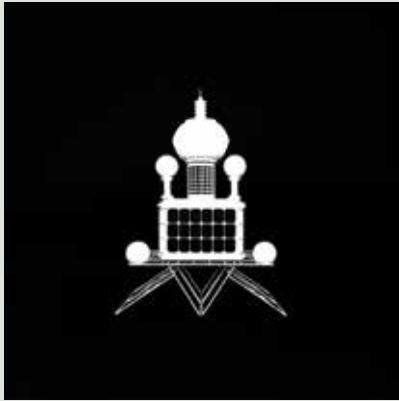
Tossing Stones, Lake Michigan, Chicago

camera, he aimed for intense clarity and lit them for optimal revelation of detail.”<sup>15</sup> Rauhauser chose boring mass-produced objects with meaning, usefulness, an aesthetic quality: the baseball, music stand, ruler, rain boot, radio tube, etc.; everyday objects he was attracted to for primarily aesthetic, functional reasons – objects whose form followed function.

Rauhauser’s still life project began during the winter, in his basement studio. Bill found that the cold weather kept people off the street and the respite afforded an opportunity to concentrate on the photo process up close. The project started as conceptualism was gaining attention in the art world – by the early 1970s it would become established. Parallels in photo history include the realism of Karl Blossfeldt, August Sander and Albert Renger-Patzch; the sharp f/64 works of Edward Weston and Ansel Adams; Irving Penn’s striking still life narratives and the dry conceptual photos of Ed Ruscha, Yoko Ono and John Coplans. Bill saw the project as an extension of street work, a focus on articles valued, worn, used by the common man.

Rauhauser’s Object Series is related to Marcel Duchamp’s revolutionary notion of the ready-made. Duchamp isolated found objects – removing them from normal use, challenging himself and the viewer – to fashion new understandings about art. The ready-mades were later accepted as art, but in their time they were impossible affronts to the establishment. Duchamp said, “The choice of ready-mades is always based on visual indifference, and at the same time, on the total absence of good or bad taste.”<sup>16</sup> Duchamp’s bicycle wheel, urinal, bottle rack, comb, the snow shovel – all everyday objects – were the earliest conceptual and minimalist artworks. Where Duchamp wanted to break down meaning, to destroy conventional “retinal art” by shooting ready-mades, Bill emphasized the aesthetics of simple objects as beautiful, clean, perfectly lit, minimalist “retinal art” – a sly reversal of Duchamp’s approach.

Rauhauser would take the experiment deeper, creating surreal, nonsensical abstractions he called “post objects” – where the object was deconstructed, made almost unrecognizable by skewed lighting and



Temples, Towers and Tombs Series

perspective. These evolved in the 1980s into a group of wild, high-contrast, theatrical constructions, the Egyptian-titled **Temples and Tombs** Series. This work contained strange optical designs that read as flat, floating hieroglyphics, spaceships, ancient or future architecture. The work is unique – one Rauhauser discovered and *owns* – created out of found materials, discarded kitchen utensils, junk from the hardware store painted monotone white, representing a break-through, an artistic tour de force.

The Cubist Still Life Series, also from the 1980s, was an experiment in magical perception. Using dollhouse furniture and a small toy wooden puzzle, Rauhauser took macro-lens photos of set-ups (tabletop on top of tabletop). The 4-inch table and puzzle were painted black and white, photographed against a deep black background. Enlarging the work distorted the scale further, transforming the images into optical merry-go-rounds. These puzzling images may be comments on the puzzle of photography. There is little to compare them to: The meaning is obtuse. Rauhauser is riffing on Cubism, Surrealism, high and low, questioning truth, manipulation, space and perception, inside and outside of the camera.

Kitsch has always fascinated Bill, and he’s recently taken on an exploration of kitsch objects, a project that grew out of a class taught at CCS. Kitsch is mass-produced culture taking a wrong turn. Shooting in digital color, Rauhauser has for years been assembling a collection of bad ornamental artifacts, perverse knickknacks and trashy souvenirs. Taking the same studio approach as the object series, Kitsch Objects is Bill’s study of the banal and commonplace, a humorous

look into dream objects, the irrational and the lowest of the low.

When thinking of Rauhauser and his oeuvre, the pioneering flâneur Atget comes to mind. He witnessed the changes of his time, quietly documenting the working classes alongside the 19th-century grandeur of Paris. Atget’s images now construct how we think about Paris at the turn of the century; they form a transformational archive, a bridge between eras. Rauhauser achieves similar greatness; as an explorer, passionate about the city, he joins a long lineage of urban image-makers. Bill has worked between many eras, recording terrific changes from war and postwar, industrial and analogue, post-industrial and digital. By the 1990s, however, Rauhauser had curtailed his excursions into the city that had been his muse and canvas. Privacy issues had come to overshadow photography in America – the camera was no longer seen as inconspicuous but as intrusive, and the streets, at least in Detroit, were more dangerous for photographers. The freedom of walking around anonymous and unfettered had disappeared.

*“Time is the substance I am made of. Time is a river that carries me away, but I am the river.”*

–JORGE LUIS BORGES, *A New Refutation of Time*, 1944-1946

Throughout his years of shooting, Rauhauser showed his work at galleries when asked, but didn’t court exhibitions. He wrote, “Even though exhibitions and published books of my work materialized, I would have continued working without those rewards simply because doing it offered sufficient satisfaction.”<sup>17</sup> Bill Rauhauser is proof: Art can happen anywhere, perhaps best in one’s backyard, without a marketplace, competition or media spotlight. The ability to create without distractions is a rare opportunity.

Before his retirement from CCS in 2002, Rauhauser began to organize his photos for publication. With each book came the opportunity of learning about photographs



Thrill Show Skaters, Michigan State Fair, Detroit

as bound objects. *Detroit Revisited* (2000) was Bill’s first large format book – a 100-year survey of Detroit by three photographers. Many of Bill’s books were also small, elegant editions, now out of print. His 2004 book in the *Everywhere Godfrey* chapbook series paired geometric forms found on the street, flipped together into outlandish reality sandwiches. *Detroit: Auto Show Images of the 1970s* (2007) offered high-quality gravure reproductions from its flashiest era. *Bill Rauhauser: 20th Century Photography in Detroit* (2010) is a 312-page monograph unlike anything published on the city before, making the public aware of this wizard in our midst. The square-format, hardbound *Doris* (2013) was his most stunning, personal and successful, an 89-page photo tribute to his beautiful wife, Doris, shown around the house, baking, relaxing, playing tennis, golfing, vacationing, raising kids. *Doris* is a deeply private, straight-forward book. It’s not the typical family album,

but a powerful, tender essay of two lives intertwined, a love letter to Doris and photography.

Major collections of Rauhauser photographs reside in the DIA, the Burton Historical Library in Detroit and the Museum of Modern Art. As Bill often said, he’s followed the road less travelled (Robert Frost) and taken the fork in the road (Yogi Berra). He’s held close to the dictums of Cartier-Bresson, who said, “I have spent my whole life trying to be inconspicuous in order to observe better.”<sup>18</sup> W.R. gave a lifetime in service to photography – and remains today a vital, inspiring artist, a major force in photography, a local sage filled with experience and wisdom he gladly shares. We’re forever enriched through his observations, in a city rarely conscious of its own beauty.

**Cary Loren** was named a Kresge Literary Arts Fellow in 2013. Together with his wife, Colleen Kammer, Loren runs *The Book Beat*, an independent bookstore in Oak Park, Mich., where he facilitates a discussion group on world literature. His works in progress include a book-length study of the Detroit Artists Workshop and biographical text for a photography book on Leni Sinclair.

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ABOVE: *Street Still Life*, 1980s. Not all street photographs have to be of people. Many subjects, such as this one, help reveal the life that takes place in the city.

BELOW: *Young Couple*, 1970s. An example of the necessity of being there at just the right moment and being ready and being lucky.



By **BILL RAUHAUSER**

*The Photogram*

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# ON STREET PHOTOGRAPHY



*Strange as it may seem, there is no obvious definition of what is referred to as “street photography.”*

The genre has a multifaceted history and includes a long list of photographers working in the field with many different opinions as to what and how to photograph. Many of these opinions are far more complicated and esoteric than the simple nature of the photographic process would seem to warrant. The following is an attempt to present my views and working methods, which I have come to accept based on many years of walking the streets of Detroit, camera in hand. Please understand that other forms of photography, such as landscape, portraiture, abstract, etc., each with its own unique aesthetic philosophy, may differ from the one I am presenting for street photography.

The term “street photography” has close ties to the 1930s expression “candid photography,” first applied to the German photojournalist Eric Salomon. In spite of the serious nature of Salomon’s work, the term “candid” came to represent an aggressive form of photography used to catch well-known celebrities unaware and has acquired a negative connotation. Street photography, on the other hand, implies a more serious attempt to capture fleeting images of significant everyday events and moments of fundamental human experience which, for the most part, go unnoticed.

As is true for most photographers who work the street, my working methods are based on the use of a small hand camera, which allows great mobility and flexibility. It can be used in a manner that allows an alert photographer to capture images, sometimes of great moment and power.

It is not surprising that the man who had the greatest influence on me was Henri Cartier-Bresson. I first saw his work at the Museum of Modern Art in 1947. I had been a member of a camera club for several years, but was becoming dissatisfied with the photographs being exhibited there. Bresson's work showed me that the camera was capable of achieving results of great power and beauty when used as initially intended. I began to realize that pictures allowed to look like photographs, rather than made to resemble various art forms, could be more satisfactory than the pictorial work typical of the camera club.

The longer I photographed in the street, however, the more I came to believe that in many ways Bresson overburdened the picture with a compositional structure too reminiscent of traditional forms, and which in a photograph very often seems contrived. I prefer to accept the order or disorder prevailing at the moment of exposure as being more compatible with the changing events in the street. The subject must always be of prime importance and so the photographer is forced to focus attention on this critical element; in a rapidly changing area of action, critical organization of the surrounding field is impossible.

Photography is a universal language and as such is universally understood. Looking at a photograph of a particular scene is essentially identical to looking at the scene itself, so long as the camera was used as logically intended, and a photograph can be said to be more closely related to life than to art. Because, in the street, photography is concerned with daily life while the artist prefers to ignore the everyday world in order to express the essence behind appearances, there is a fundamental difference between photography and all other forms of image-making. A photograph is less a mirror image of the photographer than it is a mirror image of the external world. The camera does not lend itself as a tool for self-expression. Art implies the ability to invent and interpret as the artist desires and can imagine. What is produced is a fiction. Any attempt to alter the camera's image to produce a work of fiction too often results in kitsch. In street photography, authenticity is desired over interpretation. Staged events destroy the credibility that is the hallmark of street photography.

There is a special magic about an unposed photograph of someone caught in mid-stride, a single isolated moment out of an eternity of time. The camera's ability to do this is one of its most unique characteristics and one that separates it from all other image-making systems. This serves to illustrate the iron laws of street photography: Being There, Being Ready, Being Lucky.

While street photography has strong ties to the snapshot, they differ in fundamental ways. Snapshots are made to bridge a gap between the taker and the taken to preserve the moment of a special time and a special place. The subject of a snapshot stands as a unique individual, someone with a name and a personality. By contrast, the subject captured in the street is unknown to both the photographer and the viewer of the print and so acquires a kind of universal persona. While it can never have the degree of universality of Edvard Munch's *The Scream*, it can have strong ties to the legendary Everyman.

Documentary photography and photojournalism also differ from street photography. The required listing of names, dates and locations tend to distract the viewer's attention from the subject of the photograph and shift it toward the event.

As to the technical qualities of the print, little needs to be said. Good print quality is, of course, a given, but a display of printing virtuosity serves only to divert attention from the subject of the photograph. A certain amount of burning and dodging (using special tools to allow more or less light to strike the paper during printing) along with spotting out of marks left by dust on the negative may be acceptable, but never any other work on either the negative or print. In keeping with the spirit of street photography, titles would be out of place as the subject should require no explanation. The picture must speak for itself.

The digital revolution has had a tremendous effect on street photography as well as on all other forms of traditional photography. It is our belief in the truth of the photograph that we find compelling. Digital technology allows almost unlimited tinkering with the image and we have lost confidence in the truth of all photographs, current and past. Consider Cartier-Bresson's iconic photograph *Gare St. Lazare, Paris*,

1932. What we admire and find so fascinating in this photograph is the chance capture of the leaping man just before his landing in the water and his alter-image on the poster in the background. The graceful leap of the ballet dancer contrasts with the man's clumsy effort. However, if we knew that the picture had been composed digitally from a number of separate images with the aid of Photoshop, for example, the picture would have lost its sense of the "decisive moment." It would simply be a clever picture, one lacking authenticity and having little significance. It is true that traditional photographs can be altered and have been altered, but only with great difficulty. They are easily detected as fakes. Since that is so rarely done, we have come to believe in the photograph's truthfulness.

The many years I have walked the streets with my camera and the many hours I have spent in my studio and darkroom have added a richness to my life that I never could have anticipated. From the start I chose Detroit as my theme and to my surprise found there a wealth of material. The excitement of looking for photographs and the satisfaction of finding them kept my interest at a high pitch for over 60 years. Even though exhibitions and published books of my work materialized, which was certainly appreciated, I would have continued working without those rewards because just doing it offered sufficient satisfaction. 👁



*State Fair*, 1950s. This photograph illustrates the principle of dissonance in street photography composition. All the rules of classic composition are broken. Only the repetition of the poses of the real man and the man in the poster makes it of interest.



*Man and Woman and Detroit Skyline*, 1980s. A tender moment illustrating the presence of a subject with possibilities and the opportunity to wait for something to happen. A rare moment in street photography.

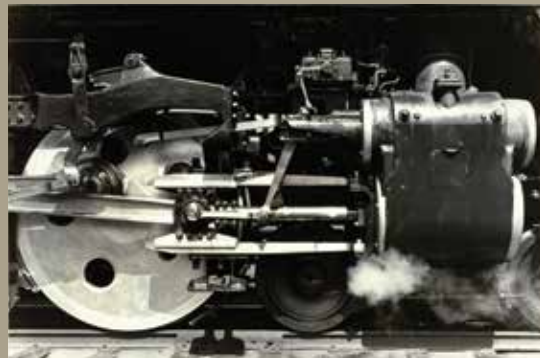


*Auto Show Model*, 1960s. A moment of flirtation that also has, by chance, an attractive background that adds interest to the print and is not out of place.





# A MASTER'S PERSPECTIVE:



## BILL RAUHAUSER ON HIS FAVORITE PHOTOGRAPHS

*"Great photographs just stop time,"*

**SAID BILL RAUHAUSER IN AN INTERVIEW WITH EDITOR SUE LEVITSKY. HERE THE PHOTOGRAPHER TALKS ABOUT SOME OF HIS FAVORITE IMAGES AND WHAT MAKES THEM GREAT.**

**1 Henri Cartier-Bresson**  
FRANCE. Paris. Place de l'Europe. Gare Saint Lazare. 1932.

© Henri Cartier-Bresson / Magnum Photos.

Time magazine called this image "The Photograph of the Century," and I agree that this is an amazing photograph. There's no question that Cartier-Bresson took this shot with no foreplanning. He caught the man jumping over a pool, suspended just a couple of inches from the water! The fact that he's making a valiant but ill-fated effort to jump over the pond, his action mirrored in the figure of a leaping dancer on a pair of posters on a wall behind him, coupled with his reflection in the water, these details tie the shot together in a comical way. It's a photograph that illustrates what Cartier-Bresson was always saying, that there is a "decisive moment" in which to take your shot. The photograph illustrates this principle perfectly, revealing as it does the relationship between the subject and the background: the leaping man and the leaping dancer in the poster behind. It fulfills that definition that is so important in Cartier-Bresson's work.

**2 Walker Evans**  
Westchester, New York, Farmhouse, 1931. Gelatin silver print.

The Metropolitan Museum of Art, Walker Evans Archive, 1994 (1994.544.2)

© Walker Evans Archive, The Metropolitan Museum of Art.

Black and white are my favorite colors and here Walker Evans, in his picture of a Model T in front of a farmhouse in New York, provides a striking composition that explores their reverberative nature. The farmhouse is very neat and clean, clearly defined in its shape. The automobile, in its intricacy, stands out against the stark white of the farmhouse. The dilapidation of the car against the pristine simplicity of the white farmhouse creates a dynamic tension that is further emphasized by the rural setting.

**3 André Kertész**  
Chez Mondrian, Paris, 1926.

Reprinted with permission of Higher Pictures.

Kertész has been quoted as saying "the studio with its symmetry dictated the composition" of this photo, and it is a beautifully organized photograph, quite precise. The whites and blacks create a compelling juxtaposition and you can see that the composition has been worked on and thought out. The vase perches precariously near the edge of

the table, as if Kertész moved it to include it in the photographic frame. On the right, seen through a doorway, the curving banister and stairs soften the profusion of right angles and straight lines in the foyer. The stairway and the rail and the table all add to the photograph, yet you still have that one significant detail, the interest at the center of the shot.

**4 Dorothea Lange,**  
White Angel Breadline, San Francisco, 1933.

Courtesy of the National Archives and Records Administration, Records of the Social Security Administration.

© The Dorothea Lange Collection, Oakland Museum of California, City of Oakland, Gift of Paul S. Taylor.

White Angel Breadline is my favorite photo of all. This shows a man at the end of his rope, looking away from the crowd. It seems his life is over and the only thing left for him is to give it up. It's a powerful photograph that represents the real depth of the Depression. I lived through the Depression; I know what it was like. I can understand why and how he got to that point. This photograph is one of Lange's first attempts at street photography, taken well before she began working for the government. It is the photograph that started to change Lange's attitude toward photography. Greatly influenced by this photo, she teamed up with the Farm Security Administration photographers and spent the 1940s and 1950s at the Farm Security Administration, where she did some wonderful photography, but this one tops them all.

**5 Ben Shahn**  
Untitled (Houston Street Playground, East Houston Street, New York City), 1932-1935.

Reprinted with permission of Harvard Art Museums/Fogg Museum, Gift of Bernarda Bryson Shahn, P1970.2205, Photo: Imaging Department. © President and Fellows of Harvard College.

This photo represents a perfect example of street photography. The young man looking at the photographer gives the viewer access to the entire composition, which is quite untraditional. The composition instead represents a random selection of people who appear to have found their spaces all by themselves, without trying to make a statement or appease the photographer. Shahn recognized this and captured the moment. The images stand out very clearly and the lack of organization eventually resolves itself into an organized composition, which is strange to talk about as it appears random at first glance, but the picture has a fascinating organization of the people in it.

**6 Charles Sheeler**  
Power Series, Wheels, 1939.

Reprinted with permission of the Lane Collection, Museum of Fine Arts, Boston. Image courtesy of the Detroit Institute of Arts.

In the late 1930s, Fortune magazine commissioned the artist Charles Sheeler to create a series of paintings on the theme of power in America. Sheeler traveled around the United States to such places as Boulder Dam and the Tennessee Valley, taking photographic studies for the project. This image was one of several that resulted from his visit to Detroit's Ford Rouge plant. It's a very intricate and well-organized photograph that presents as an abstract image, yet it's grounded in reality — these are the wheels and linkages of a huge locomotive. I think it's an American masterpiece, so much so that I encouraged the Detroit Institute of Arts to purchase a print from the series for its permanent collection.





# A READER'S GUIDE:

## IMPORTANT PHOTOGRAPHERS AND ARTS MOVEMENTS OF THE 20TH CENTURY



↑ **Ansel Easton Adams** (FEBRUARY 20, 1902 – APRIL 22, 1984) was an American photographer and environmentalist best known for his iconic black-and-white landscape photographs of the American West, especially Yosemite National Park. Adams also developed the Zone System (with Fred Archer) as a way to determine proper exposure and adjust the contrast of his final print. The resulting clarity and depth characterized his photographs. Adams was a founder of the Group f/64 along with fellow photographers Willard Van Dyke and Edward Weston.

**Eugène Atget** (FEBRUARY 12, 1857 – AUGUST 4, 1927) was a French flâneur and a pioneer of documentary photography, noted for his determination to document all of the architecture and street scenes of Paris before their disappearance to modernization. An inspiration for the Surrealists and other artists, his genius was only recognized by a handful of young artists in the last two years of his life.

**Bernhard “Bernd” Becher** (AUGUST 20, 1931 – JUNE 22, 2007) and Hilla Becher, née Wobeser (born September 2, 1934) were German artists working as a collaborative duo. They are best known for their extensive series of photographic images, or typologies, of industrial buildings and structures.



↑ **Karl Blossfeldt** (JUNE 13, 1865 – DECEMBER 9, 1932) was a German photographer, sculptor, teacher and artist. He is best known for his close-up photographs of plants and living things, published in 1929 as *Urformen der Kunst*.

**Margaret Bourke-White** (JUNE 14, 1904 – AUGUST 27, 1971) was an American documentary photographer. She was the first foreign photographer permitted to take pictures of Soviet industry, the first female war correspondent (and the first woman permitted to work in combat zones) and the first female photographer for *Life* magazine, where one of her photographs appeared on the magazine's first cover.



↑ **Harry Morey Callahan** (OCTOBER 22, 1912 – MARCH 15, 1999) was an influential 20th-century American photographer. Callahan grew up in Detroit and briefly studied chemical engineering at Michigan State University before taking a job at the Chrysler Motor Parts Co. in 1936. In 1946, he was invited to teach photography at the Institute of Design in Chicago by László Moholy-Nagy. He moved to Rhode Island in 1961 to establish a photography program at the Rhode Island School of Design, teaching there until his retirement in 1977. Callahan was one of the few innovators of modern American photography noted as much for his work in color as for his work in black and white.

**Henri Cartier-Bresson** (AUGUST 22, 1908 – AUGUST 3, 2004) is the father of photojournalism and one of the greatest photographers of the 20th century. His wit, lyricism and ability to see the geometry of a fleeting image and capture it in the blink of an eye made for his “decisive moment,” a new standard for the art of photography. Cartier-Bresson bore witness to many of the 20th century's biggest events, from the Spanish Civil War and the German occupation of France to the partition of India, the Chinese revolution and the French student uprisings of 1968. Cartier-Bresson founded Magnum Photos, the world's premiere photo agency, in 1947, along with Robert Capa, George Rodger and David “Chim” Seymour.



↑ **Anton Bruehl** (MARCH 11, 1900 – AUGUST 21, 1982) was a leading photographer in the 1920s and 1930s and one of the first to work in color. Born in Australia, Bruehl studied with Clarence H. White at his school of photography in New York and opened his own New York studio in 1925, where he specialized in fashion and advertising photography.

**John Coplans** (JUNE 24, 1920 – AUGUST 21, 2003) was a British artist. A veteran of World War II and a photographer, he emigrated to the United States, where he was a member of the editorial staff of *Artforum* from 1962 to 1971 and editor-in-chief from 1972 to 1977. Coplans is known for his series of black-and-white self-portraits, a frank study of the naked, aging body. He photographed his body from the base of his foot to the wrinkles on his hand.

**Marcel Duchamp** (JULY 28, 1887 – OCTOBER 2, 1968) was a French-American painter, sculptor, chess player and writer whose work is associated with Dadaism and conceptual art. Duchamp has had an immense impact on 20th-century and 21st-century art. Duchamp, Pablo Picasso and Henri Matisse are commonly regarded as the three artists who defined the revolutionary developments in the plastic arts in the opening decades of the 20th century.



↑ **William Eggleston** (JULY 27, 1939) is an American photographer widely credited with increasing recognition of color photography as a legitimate artistic medium to display in art galleries.

**Alfred Eisenstaedt** (DECEMBER 6, 1898 – AUGUST 24, 1995) was a German photographer whose pioneering images for *Life* magazine helped define American photojournalism. Especially renowned for his ability to capture memorable images of important people in the news, including statesmen, movie stars and artists, Eisenstaedt is best remembered for his iconic images of the joyful celebrations in Times

Square on V-J Day, Aug. 14, 1945, when Japan's surrender brought the end of World War II. His picture of an exuberant American sailor kissing a nurse in a dancelike dip summed up the euphoria many Americans felt as the war came to a close.



↑ **Elliott Erwitt** (JULY 26, 1928) is a commercial photographer and photojournalist known as a master of Cartier-Bresson's “decisive moment.” With a touch of humor and an eye for the humane, Erwitt's black-and-white photographs reveal the most basic and candid human emotions. He developed his vision during the postwar rise of documentary photojournalism, and has captured many of life's most poignant ironies using a humorous vernacular.

**Robert Frank** (NOVEMBER 9, 1924) is a Swiss-born American photographer and filmmaker whose book *The Americans* is widely celebrated as the most important photography book since World War II. Published in France in 1958 and in the United States in 1959, it looked beneath the surface of American life to reveal a profound sense of alienation, angst and loneliness, earning Frank comparisons to Alexis de Tocqueville for his view of American society.

**Arnold Genthe** (JANUARY 8, 1869 – AUGUST 9, 1942) was a German-born American photographer best known for his photos of San Francisco's Chinatown, the 1906 San Francisco earthquake and his portraits of noted people, from politicians and socialites to literary figures and entertainers.



↑ **Andreas Gursky** (JANUARY 15, 1955) is a German visual artist known for his large-format architecture and landscape color photographs, often employing a high point of view.



↑ **Lewis Wickes Hine** (SEPTEMBER 26, 1874 – NOVEMBER 3, 1940) was an American sociologist and photographer. Hine used his camera as a tool for social reform. His photographs were instrumental in changing child labor laws in the United States.

**William Henry Jackson** (APRIL 4, 1843 – JUNE 30, 1942) was an American painter, Civil War veteran, geological survey photographer and an explorer famous for his images of the American West.

**Gertrude Käsebier** (MAY 18, 1852 – OCTOBER 13, 1934) was one of the most influential American photographers of the early 20th century. She was known for her evocative images of motherhood, her powerful portraits of Native Americans and her promotion of photography as a career for women.

**André Kertész** (JULY 2, 1894 – SEPTEMBER 28, 1985) was a Hungarian-born photographer known for his groundbreaking contributions to photographic composition and the photo essay. Kertész was a quiet but important influence on the coming of age of photojournalism and the art of photography. Though he spent most of his life in the United States, his European modernist sensibility is what made him great, and that is what he is remembered for today.





↑ **Balthazar Korab** (FEBRUARY 16, 1926 – JANUARY 15, 2013) was one of the leading architectural, art and landscape photographers in the period after World War II when modernist design remade the American landscape. Based in Detroit, he was best known for his photographs of buildings by Eero Saarinen. Korab was born in Budapest, Hungary, and first went to France after fleeing Hungary's communist government in 1949. Korab earned a degree in architecture in 1954 and was for a time a journeyman under the direction of leading European architects, including Le Corbusier.

**Dorothea Lange** (MAY 26, 1895 – OCTOBER 11, 1965) was an influential American documentary photographer and photojournalist, best known for her Depression-era work for the Farm Security Administration. Lange's photographs humanized the consequences of the Great Depression and influenced the development of documentary photography.



↑ **Nina Leen** (1909 – JANUARY 1, 1995) was a Russian-born American photographer who became one of *Life* magazine's first female photographers in the 1940s, shooting more than 50 cover stories and producing 15 photo books. Her best-known subjects were animals, American women and adolescents, and the Irascibles, a group of abstract artists including Willem de Kooning, Jackson Pollock and Mark Rothko.

**Danny Lyon** (MARCH 16, 1942) is a self-taught American photographer and filmmaker whose work rose to prominence in the late 1960s and 1970s and helped transform the nature of documentary photography. Lyon works in the style of photographic New Journalism, meaning that the photographer becomes immersed, and is a participant, in the documented subject. His best-known book, *Conversations With the Dead* (1971), was published with the cooperation of the Texas Department of Corrections.



↑ **László Moholy-Nagy** (JULY 20, 1895 – NOVEMBER 24, 1946) was a Hungarian painter and photographer as well as professor in the Bauhaus school. He was highly influenced by constructivism and was a strong advocate of the integration of technology and industry into the arts.

**Wright Marion Morris** (JANUARY 6, 1910 – APRIL 25, 1998) was an American novelist, photographer and essayist known for his portrayals of the people and artifacts of the Great Plains as well as for his experimentation with narrative forms.

**Martin Munkácsi** (MAY 18, 1896 – JULY 13, 1963) was a Hungarian photographer who worked in Germany (1928–1934) and the United States, where he became known as the father of modern fashion photography. Munkácsi started as a photographer of sporting events and athletes and his fashion shots for *Vogue* and *Harper's Bazaar* were infused with the energy, movement and athleticism of his earlier photojournalistic work. His

new, freewheeling style captured the speed of the modern era, revolutionizing fashion photography and heavily influencing some of the era's best-known photographers, including Henri Cartier-Bresson and Richard Avedon.

**Beaumont Newhall** (JUNE 22, 1908 – FEBRUARY 26, 1993) was an influential curator, art historian, writer and photographer. His *The History of Photography* remains one of the most significant accounts in the field and has become a classic photo history textbook.

**Yoko Ono** (FEBRUARY 18, 1933) is a Japanese artist, singer-songwriter and peace activist known for her work in avant-garde art, music and filmmaking.



↑ **Irving Penn** (JUNE 16, 1917 – OCTOBER 7, 2009) was one of the 20th century's most prolific and influential photographers of fashion and the famous, his work instantly recognizable for its signature blend of classical elegance and cool minimalism. As a photographer for *Vogue*, Penn produced fashion spreads, still lifes and portraits that rank among the most startlingly beautiful images to appear in a mass-circulation monthly.

**New York Photo League** (1936-1951) was an American organization of photographers dedicated to urban social imagery. The broad spectrum of its presentations included the work of Weegee, Lisette Model, Dorothea Lange, Barbara Morgan and László Moholy-Nagy, as well as French photojournalism and photographs for the Farm Security Administration project.

**Photo-Secession** was an early 20th-century movement that promoted photography as a fine art in general and photographic pictorialism. A group of photographers, led by Alfred Stieglitz and F. Holland Day, held the then-controversial viewpoint that what was significant about a photograph was not what was in front of the camera but the manipulation of the image by the artist/photographer to achieve his or her subjective vision. The movement helped to raise standards and awareness of art photography.

**Albert Renger-Patzsch** (JUNE 22, 1897 – SEPTEMBER 27, 1966) was a German photographer associated with the New Objectivity, a term used to characterize the attitude of public life in Weimar Germany as well as the art, literature, music and architecture created to adapt to it. Like Edward Weston in the United States, Renger-Patzsch believed that the value of photography was in its ability to reproduce the texture of reality and to represent the essence of an object.

**Jacob August Riis** (MAY 3, 1849 – MAY 26, 1914) was a Danish American social reformer, muckraking journalist and social documentary photographer known for using his photographic and journalistic talents to help the impoverished in New York City.



↑ **Edward Joseph Ruscha IV** (DECEMBER 16, 1937) is an American artist associated with the Pop art movement, working in the media of painting, printmaking, drawing, photography and film.

**Erich Salomon** (APRIL 28, 1886 – JULY 7, 1944) was a German-born news photographer known for his pictures of the diplomatic and legal professions at work and the innovative methods he used to acquire them.



↑ **August Sander** (NOVEMBER 17, 1876 – APRIL 20, 1964) was a German portrait and documentary photographer. His work includes landscape, nature, architecture and street photography, but he is best known for his monumental, lifelong photographic project to document the people of his native Westerwald, near Cologne.

**Ben Shahn** (SEPTEMBER 12, 1898 – MARCH 14, 1969) was a Lithuanian-born American artist. He is best known for his works of social realism, his left-wing political views and his series of lectures published as *The Shape of Content*.

**Charles Sheeler** (JULY 16, 1883 – MAY 7, 1965) was an American painter and commercial photographer. He is recognized as one of the founders of American modernism and one of the master photographers of the 20th century.

**Aaron Siskind** (DECEMBER 4, 1903 – FEBRUARY 8, 1991) was an American photographer widely considered to be closely involved with the abstract expressionist movement. Siskind focused on the details of nature and architecture, presenting them as flat surfaces, thereby transforming them into entirely new images.

**William Eugene Smith** (DECEMBER 30, 1918 – OCTOBER 15, 1978) was an American photojournalist known for his refusal to compromise professional standards and his brutally vivid World War II photographs. Smith was a photojournalist for *Life* magazine and later became a full member of Magnum.

**Edward Jean Steichen** (MARCH 27, 1879 – MARCH 25, 1973) was an American photographer, painter and art gallery and museum curator. Steichen was regarded as the best-known and highest-paid photographer in the world from 1923 to 1938, working for advertising agencies and Condé Nast's *Vogue* and *Vanity Fair*. Steichen was also a filmmaker, directing the war documentary *The Fighting Lady*, which won the 1945 Academy Award for Best Documentary. After World War II, Steichen became director of the department of photography at New York's Museum of Modern Art, where he curated and assembled the groundbreaking exhibition *The Family of Man*.



↑ **Alfred Stieglitz** (JANUARY 1, 1864 – JULY 13, 1946) was an American photographer and modern art promoter who was instrumental in making photography an accepted art form. A founder of the Photo-Secession movement and leading tastemaker in American photography, Stieglitz is known for the New York art galleries that he ran in the early part of the 20th century, where he introduced many avant-garde European artists to the U.S. He was married to painter Georgia O'Keeffe.

**Paul Strand** (OCTOBER 16, 1890 – MARCH 31, 1976) was an American photographer and filmmaker who, along with fellow modernist photographers like Alfred Stieglitz and Edward Weston, helped establish photography as an art form in the 20th century. His diverse body of work, spanning six decades, covers numerous genres and subjects throughout the Americas, Europe and Africa.

**John Szarkowski** (DECEMBER 18, 1925 – JULY 7, 2007) was a photographer, curator, historian and critic. Szarkowski almost single-handedly elevated photography's status in the last half-century to that of a fine art, making his case in seminal writings and landmark exhibitions at the Museum of Modern Art in New York, where he was the director of photography from 1962 to 1991.



↑ **Edward Henry Weston** (MARCH 24, 1886 – JANUARY 1, 1958) is among the 20th century's most influential art photographers, widely respected for his many contributions to the field of photography. Along with Ansel Adams, Weston pioneered a modernist style characterized by the use of a large-format camera to create sharply focused and richly detailed black-and-white photographs.

**Clarence Hudson White** (APRIL 8, 1871 – JULY 7, 1925) was an American photographer, teacher and a founding member of the Photo-Secession movement.



↑ **Minor Martin White** (JULY 9, 1908 – JUNE 24, 1976) was an American photographer, editor of the magazine *Aperture*, teacher and critic whose views on the fine art of photography were considered psychoanalytic and mystical. He shaped the aesthetic climate of postwar photography in much the same way that Alfred Stieglitz had shaped the medium before the war.



↑ **Garry Winogrand** (JANUARY 14, 1928 – MARCH 19, 1984) was a street photographer known for his portrayal of the United States in the mid-20th century. From Fifth Avenue to Sunset Boulevard, from Cape Kennedy to the Texas State Fair, Winogrand made the American middle class the primary subject of his pictures. Many of his photographs depict the social issues of his time and the role of media in shaping attitudes.

## OTHER VOICES

Bill has been a fantastic role model and mentor — I strive to achieve as much as he has achieved in his life.

I'm from Japan and when I took Bill's class at CCS, my English wasn't great. (Abe was in Rauhauser's last class of History of Photography.) But Bill was very patient with me and the way he taught was the right way of teaching the subject to an international student, i.e., he emphasized visual elements in his instruction to supersede the language barrier. Bill also used humor as a tool for teaching, sharing stories that brought important photographers in history to life, such as how he accidentally erased Kertész' signature from a set of the great photographer's prints. The laughter and the relevance helped the students to remember the subject history in a more palpable way.

I find myself using Bill's methods subconsciously, sometimes consciously, in my own teaching practice. I try to bring the light to my classroom in the same the way that Bill did, through seriousness and humor.

**Kyohei Abe** is an adjunct professor of photography at College for Creative Studies and a director and chief curator at the Detroit Center for Contemporary Photography.

By **MARY DESJARLAIS**

From *Bill Rauhauser: 20th Century Photography in Detroit*

# DEPTH OF FIELD: THE INFLUENCE OF RAUHAUSER AS EDUCATOR



Photo: Carlos Diaz

*Rauhauser's reputation as an accomplished photographer and a knowledgeable lecturer, in addition to his many accomplishments at the Detroit Institute of Arts, made Bob Vigiletti confident that Rauhauser would make a great educator* at the Arts School of the Society of Arts and Crafts, now known as the College for Creative Studies. In 1970, Rauhauser ran into Vigiletti at an Ansel Adams show at the Halsted Gallery. At the time, Vigiletti was chair of the photography department at the college. He offered Rauhauser a position teaching History of Photography. Since Rauhauser believed that one should never pass up an opportunity, he quit his position as chief engineer at Keystone Corp. and became a full-time faculty member in the photography department. According to Rauhauser, "I knew


right away from the first moments in class that teaching had to be part of my life." It was one of the best decisions he ever made.

Rauhauser was once again at the forefront of photography. The College for Creative Studies was one of the first institutions in the nation to offer a photography program. The CCS program evolved from simply providing the technical aspects of photography to offering well-rounded aesthetic and art instruction. History of Photography was one of the first photography classes at CCS and Rauhauser took on that class as his own when he joined the faculty.

He taught the History of Photography course at CCS for 32 years. He was not the first to teach it, but after having taught at the college for so many years, he truly shaped the agenda and how it was taught.

Rauhauser taught a number of different photography courses, including advanced seminars, printmaking and style. He taught one of his courses, Documentary Photography, in conjunction with the Detroit Historical Museum. The museum suggested subjects relevant to Detroit history for the students to photograph, and then the museum held an exhibition of the student work at the end of the class. The course offered valuable experience for the young photographers, provided the museum historical archival material and an exhibit for visitors, and it helped promote the city of Detroit.

In addition to teaching at CCS, Rauhauser occasionally worked as a visiting lecturer at the University of Michigan and Wayne State University. His knowledge of photography, its history and the quality of his work, in addition to his ability as a speaker, were renowned in the Detroit metropolitan area. He frequently held lectures at camera clubs and stores, libraries, high schools, galleries and museums.

Rauhauser retired from CCS in 2002. For his incredible accomplishments at the college, and the length and quality of his tenure, he was awarded professor emeritus status. The impact of his teaching career on his students was impressive. As an instructor, he influenced the art of thousands of photographers. Many of his students became professional, commercial and fine arts photographers; others became educators and faculty members at CCS, where they were awed and inspired to work beside their former teacher. 

## OTHER VOICES

The sophisticated definition of a critique lies in building a dialogue to advance the understanding of a medium. Bill was very good at building that dialogue, that discourse. He was good at asking, "What is this all about?" and "What within the work is facilitating the intentions of the photographer?" Or in reaching an audience, "What question does the work generate?" Bill always approached his student critiques in terms of advancing that dialogue, which is essential at the advanced level of study.

Bill was a great role model for me as an educator. As soon as you walked into the photography department at CCS, you were aware of his influence with the students. They were really caught up in the way he taught the science and history of photography. It made the entire process more meaningful, energized. He involved everybody, kind of dragged you into it.

Art instruction as we know it at the college level didn't take off until the GI Bill of 1944, when colleges and universities welcomed thousands of veterans. Schools then started developing and publicizing MFA programs, and art curricula as we know them were established. Many of the people who started teaching in art programs after World War II had to create their own curricula. When people like Bill started teaching, they had to analyze from their own experience what they thought students needed to know and then build a curriculum around it. From Bill's perspective those two major components were basic processing and basic camera skills and an understanding of photography through studying the medium's history. His approach combined the science of photography and the history of photography.

It took a lot of research to build a meaningful History of Photography class for students, and Bill taught two semesters of it, a full year of instruction. He did that by extensive research and through his direct links to major photographers like André Kertész. Bill had met legends such as Ansel Adams and Kertész, talked with them, and he could share that with his students.

Bill had been a photography collector for some time. He was able to buy great photographs, study them, learn from them and bring them into the classroom to teach from. Now it involves taking a class to a museum or reference collection and pulling examples. Most instruction today is done from slides or digital images. But Bill was able to teach history from actual photographs. He still used slides to augment his lectures, but there's nothing like seeing the original work. That totally excited students.

Bill always had a tall stack of books on his desk, a reminder that you have to remain a student if you want to be a good teacher. You are learning all the time to build an idea base that informs your own thinking about photography and in turn informs students and enriches that dialogue. Bill has always been exemplary in that sense.

I like to think of Bill as one of the originators of contemporary photography education, because he was involved in building a curriculum from the ground up. People like me who got our MFA degrees, we had the work of other people on which to premise our teaching. Bill started from scratch.

**Douglas Aikenhead** is a photographer, author and former professor and dean of Academic Affairs at the College for Creative Studies, Detroit.



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# EXPOSURE: WHAT I LEARNED FROM BILL

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*In his storied career as an educator, Bill Rauhauser taught over 1,000 students at Detroit's College for Creative Studies, legions more as a visiting lecturer in the History of Photography at the University of Michigan/Ann Arbor and at Detroit's Wayne State University.*

Here, six former students talk about learning from the quiet-mannered professor, who encouraged the development of their art through meaningful critiques and their success through his belief in their talent and dedication.



Photo: Michelle Andonian

Through his years as an educator, Rauhauser counseled his students to “never stop learning, never stop seeing.” A devoted advocate of the latest technology, Rauhauser, well into his ninth decade, is fully versed in digital photography. Here, he evaluates and selects images stored on his computer for his next solo exhibition.

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## MICHELLE ANDONIAN



Mennonite Girl, 1978

*When I was* an admitted student into the photography program at College for Creative Studies, all of my shots were landscapes. Bill had reviewed the work of all of his students and gave our class what turned out to be, for me, a life-changing assignment. We were to emulate the work of a photographer whose work was not like our work at all. I was assigned August Sander, the great German portrait and documentary photographer, because as Bill noted at the time, “You are afraid of photographing people.”

I’ll never forget the day I was in Canada, where my family had a cottage, driving by a field when I saw a little Mennonite girl in the grasses. I stopped, got out, talked to her and took her portrait, in very much the style of August Sander. When I developed the shot I fell in love with that whole approach of meeting someone and taking their picture. I became a people photographer.

I discovered I love to tell stories, to be able to investigate and dig into what or who I am taking pictures of. That was the tipping point for me, a transitional moment in my work. That assignment gave me the confidence to approach people, especially children, which is something I’ve done around the world. It was designed to push me out of my comfort zone, to help me find my own way of seeing.

**Michelle Andonian** is a fine arts professional, director and educator who started her career 30 years ago as a staff photographer at The Detroit News. She studied at CCS in Detroit as well as the International Center for Photography. Andonian’s photographs are in the permanent collection of the Detroit Institute of Arts, the Henry Ford Museum and the Grand Rapids Art Museum, as well as public and private collections.

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## PEGGY DAY

*Bill Rauhauser always* talked to me like I was going to make it. That’s an invaluable gift for a student preparing to tackle any profession – in fact, any walk of life at all. Combined with the passion with which he explored with us the work of legendary photographers, he led me to find my own “voice” and embrace the storytelling potential of photography, rather than simply mimic the work of artists we all admired. To find the unexpected in the ordinary. And rather than telling my story literally, I learned to create a world in which the viewers feel free to liberate their imagination and explore their own stories. I felt and still feel like Bill was investing in me, expecting nothing in return but my personal fulfillment and a career that was meaningful to me.

**Peggy Day** is a professional photographer and educator who graduated from CCS in 1977. Day is a specialist in large-product photography and is recognized as one of the first female automotive photographers in the world, shooting for clients such as General Motors, DaimlerChrysler, Ford and Lincoln/Mercury, Toyota, Mazda, Honda, Hyundai, Harley-Davidson Motorcycles, Mack Truck, DuPont, Dow, Whirlpool, the U.S. Postal Service and Goodyear Tire. Day’s work was included in the Detroit Institute of Arts’ “The Car and the Camera” exhibition in 1996.

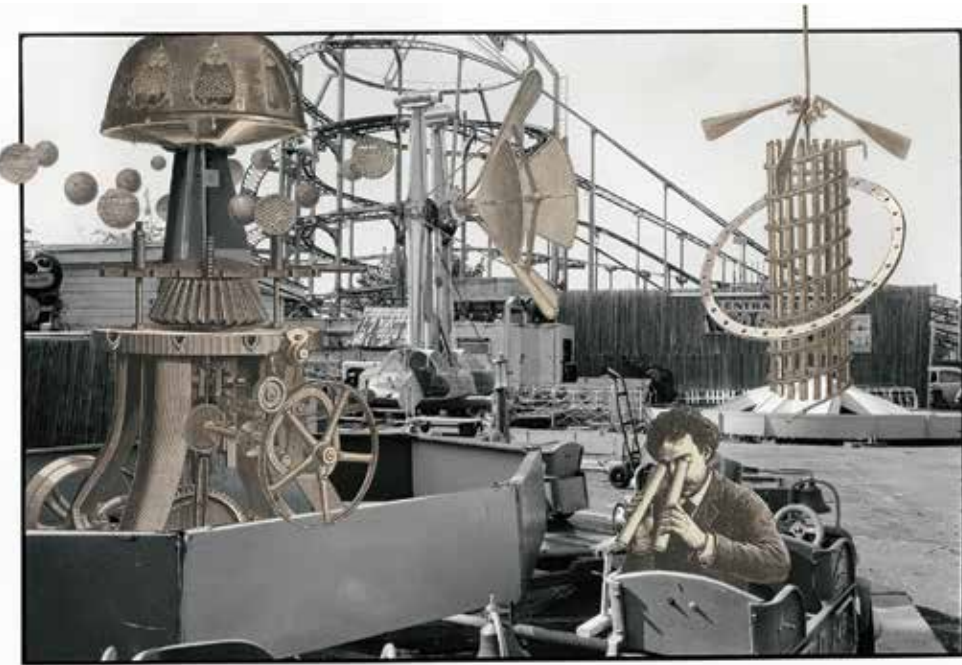


Winged Victory, 1991



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## CARLOS DIAZ



*Coney Island, Invented Landscape #20H-NY-2009 | Handmade collage, vintage engravings on silver print; 11”x 14”*

*Bill is an* example of the importance and need for photographers to respond and connect to the times in which they live. I speak to my students constantly about the importance of connecting to the world they are a part of. In essence, absorb, understand and embrace the social, cultural and political issues that are at the center of who they are or will become. Bill made it perfectly clear: If you wanted to be a great (as opposed to famous) photographer, become a student of all of the arts.

Bill’s work ethic was – and at 96, is – still something to behold! During school, Bill never spoke of walking the streets to make photographs, but it’s pretty clear that in and out of school, his life revolved around his love and passion for photographing.

For me, Bill’s lifelong body of work serves as an example of how one photographer, staying committed to and embracing his own way of seeing the world, develops his vision as an artist. Bill is the quintessential photographer as passive but present.

**Carlos Diaz** is a professor of photography and former department chair at CCS. He received his BFA from CCS and his MFA from the University of Michigan School of Art in Ann Arbor. Before his formal studies in the arts, Diaz was a draftsman and mechanical designer. Diaz’ work is in numerous collections including the Museum of Fine Arts in Houston, the Ross Museum of Art at Ohio Wesleyan University, the Detroit Institute of Arts, the Museum of the City of New York and the Metropolitan Museum of Art in New York.

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## DAVE JORDANO



*Biracial Couple in Kennedy Square, Detroit 1972*

*In my experience* as a student attending CCS back in the early 1970s, Bill was the first teacher who brought to the curriculum a serious, constructive aesthetic that addressed the critical discussion of the visual language of photography. Yes, it was important to learn the craft of making a good photographic print in the darkroom, something that Bill would admit wasn’t nearly as important as the idea behind the photograph, but his greatest gift was teaching his students about the “meaning and intent” of making good photographs and guiding them toward a greater understanding of their own work and how they could improve themselves. His depth and knowledge of the history of photography, coupled with his own remarkable talents as a gifted photographer – although he rarely talked about his own work – were shared equally with great enthusiasm toward all students. His influence on my personal work has carried over throughout the years and left a lasting impression on my personal approach to photography. I remember on one occasion I traveled to New England and made several nature and landscape photographs, all very pretty, but the image that Bill responded to was a photograph I took of a hand-painted wooden sign in the shape of an ice cream cone that was used to advertise a small candy shop. He explained that the landscape images were nice, but this particular image spoke volumes about the cultural, social and local vernacular of the people of this small town, revealing much more about the character of the place than any picture of a forest could do. It was these kind of constructive critiques that Bill was so adept at by pointing out and explaining their relevance to young, budding photographers such as myself. I really think it helped shape my vision of the world. There aren’t many people in my life that I can say so profoundly influenced my own photographic work, but Bill can certainly be regarded as one of them, and I’m thankful for that experience.

**Dave Jordano** received a BFA in photography from the CCS in 1974. In 1977 he established a successful commercial photography studio in Chicago. As a fine art photographer he has received numerous awards and his work is included in several collections, most notably the Museum of Contemporary Photography in Chicago, the Museum of Fine Arts in Boston, the Museum of Fine Arts in Houston, the Detroit Institute of Arts, the Mary & Leigh Block Museum of Art at Northwestern University, the Harris Bank Collection and the Federal Reserve Bank.



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## GENE MEADOWS



*Navigation Light, 2013.*

*Bill’s dedication to* knowledge, to knowing, has always been an inspiration to me. I was almost overwhelmed by the sheer amount of information he presented to his students in his History of Photography class. The slide show alone was astonishing, but then he would show us the actual photographs – the real McCoy – from his photography collection. It was incredible to be able to hold and see up close the genuine article: a Brassai, a Moholy-Nagy. Bill brings this type of intensity and dedication to everything he does, including his relationships. I’ve experienced first hand the gentleness of his critiques, the straightforward way he encourages a productive exchange with his students. This has been enormously helpful to me in my own practice as an architecture and interiors photographer. Always talk to people. Have the conversation. Keep things alive.

**Gene Meadows** is an architectural and fine art photographer with his own firm, Meadows & Co. His fine art photography is included in the collection of the Detroit Institute of Arts and has been exhibited in numerous group and solo shows including CAR pARTS, Cranbrook Intimate Space, and Chiaroscuro, Eastern Europe. Meadows’ images have been published in Architectural Record, Metropolis, House Beautiful, Echoes and Land Forum. Meadows attended CCS in the late 1980s.

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## LISA SPINDLER

*I’ll always be* grateful to Bill for the many lessons I learned in his classes, but the one I have found most valuable is to “always be in the moment.” Bill admitted that he was lucky to have been at the right place at the right time for many of his photographs. He was always ready and carried his camera wherever he went. Bill, both as a teacher and in his own work, emphasized that your work as a photographer is truly authentic when you are “clear and present when you take the shot. When you capture that moment that says it all.”

Bill’s advice was top of mind when I was asked to donate my time to take a series of photographs of the great Russian ballerina Nathalie Krassovska. Madame Krassovska had come to Detroit to work with inner-city children in a series of classes offered by Brianna Furnish, founder of Ballet Rennaissance. Wayne State University had offered the attic studio in the old main building for Krassovska to teach that day. She had been a great star of the ballet in her youth, a principal of Michel Fokine’s Ballet Russe de Monte Carlo, and had worked under the direction of George Balanchine. I, of course, knew none of this when I came to photograph her at work in the studio. I had received a call from Brianna asking me to take a picture of the kids with this famous dancer who used to be her teacher. Krassovska was quite elderly by this point, probably in her early 80s, but she still had such presence, such elegance. She was magnificent, so incredibly beautiful. I could see her spirit in every picture I took of her. An amazing experience, one that I wouldn’t have had if I hadn’t allowed myself to enter the moment with no expectations and to be present in those moments. I had no idea what to expect, but later was amazed at the images that I was able to capture. It has become a great memory for me.

**Lisa Spindler** is a Detroit-based artist and photographer whose work and distinctive signature are discernable in the figurative, botanical and experimental graphic imagery for which she is known. Her images have appeared in The New York Times, Graphis, and many national advertising campaigns. Her fine art work is included in several collections, most notably the Detroit Institute of Arts. Her work is also collected in Europe and South America. Lisa’s work has been exhibited in New York City at the Howard Greenberg Gallery as well as at the Ralph Pucci Gallery. Her work has also been shown at Greenberg’s galleries in Japan. Spindler attended CCS in the early 1980s.



*Madame Krassovska in the Studio, Wayne State University, Detroit, 1998*



# BIOGRAPHY: BILL RAUHAUSER

Born: August 14, 1918 | Detroit, Michigan

## Education

1943  
B.A., Architecture/Architectural  
Engineering  
University of Detroit  
Detroit, Michigan

2011  
Honorary Ph.D., Fine Arts  
College for Creative Studies  
Detroit, Michigan

## Professional Activities

1943-1959  
**Engineer**  
Holcroft & Company  
Detroit, Michigan

1959-1969  
**Engineer**  
ITE Circuit Breaker Company  
Detroit, Michigan

1964-1968  
**Owner**  
Group Four Gallery  
Detroit, Michigan

1969-1974  
**Chief Engineer**  
Keystone Corporation  
A division of Avis Corporation  
Detroit, Michigan

1970-1998  
**Professor**  
Department of Photography  
College for Creative Studies  
Detroit, Michigan

1975-1976  
**Visiting Lecturer**  
*History of Photography*  
University of Michigan  
Ann Arbor, Michigan

1977  
**Lecturer/Workshop Leader**  
*Making Photograms*  
Moholy-Nagy Exhibition  
Detroit Camera Shop  
Detroit, Michigan

1978  
**Teacher**  
*History of Photography*  
Cass Technical High School  
Detroit, Michigan

1979  
**Lecturer/Workshop Leader**  
*Making Photograms*  
Michigan Art Education Association  
Detroit Institute of Arts  
Detroit, Michigan

1980  
**Visiting Lecturer**  
*American Photography From  
the Civil War to World War I*  
University of Michigan  
Dearborn, Michigan

1983  
**Coordinator**  
*10 California Photographers*  
Sarkis Galleries  
College for Creative Studies  
Detroit, Michigan



Photo: Gene Meadows



1991-1995  
**Visiting Lecturer**  
*History of Photography*  
Wayne State University  
Detroit, Michigan

1998  
**Professor Emeritus**  
Department of Photography  
College for Creative Studies  
Detroit, Michigan



**Appointments**  
1976  
**Jury Member**  
Southwest Michigan Regional  
Scholastic Art Award  
Detroit, Michigan

1980  
**Judge**  
3<sup>rd</sup> Annual Photography Competition  
Lansing Art Gallery  
Lansing, Michigan

1985  
**Judge**  
All-Area Photographic Show  
Saginaw Art Museum  
Saginaw, Michigan

1986  
**Judge**  
Detroit International Salon  
of Photography  
Detroit, Michigan

1986  
**Judge**  
Annual Exhibition  
Toledo Friends of Photography  
Toledo, Ohio

1989  
**Committee Member**  
Photography Month  
The Sesquicentennial of Photography  
Detroit Institute of Arts  
Detroit, Michigan

1994  
**Jury Member**  
Images Statewide Photography  
Competition  
Lansing Art Gallery  
Lansing, Michigan

**Consultant**  
1973-1980  
**Photography Consultant**  
Detroit Institute of Arts  
Detroit, Michigan

1978  
**Photography Consultant**  
Health Hazards in the Arts  
Conference  
Wayne State University  
Detroit, Michigan

**Curator**  
1983  
**Curator**  
*Twelve Directions*  
Michigan Friends of Photography  
Detroit, Michigan

1996  
**Co-Curator/Writer**  
*The Car and the Camera*  
Exhibition and catalog  
Detroit Institute of Arts  
Detroit, Michigan

**Selected Awards  
and Recognition**  
1948/1950/1951  
**Purchase Award**  
Annual Exhibition  
for Michigan Artists  
Detroit Institute of Arts  
Detroit, Michigan

2000  
**Outstanding Achievement  
in Art**  
Detroit Focus  
Detroit, Michigan

2006  
**Grant Recipient**  
*Auto Show Images of the 1970s*  
Motor City National Heritage Area  
Detroit, Michigan

2014  
**Kresge Eminent Artist Award**  
The Kresge Foundation  
Troy, Michigan

**Selected Distinctions**  
1982  
**Founding Member**  
Michigan Friends of Photography  
Ferndale, Michigan

**Selected Lectures  
and Gallery Talks**  
1977-78  
*Studies in Modern Art*  
Detroit Institute of Arts  
Detroit, Michigan

1980  
*Symposium on Collecting  
Photographs*  
Blixt Gallery  
Ann Arbor, Michigan

1980-81  
*Ansel Adams*  
Founders Society  
Detroit Institute of Arts  
Detroit, Michigan

1983  
*History of Photography*  
Founders Society  
Detroit Institute of Arts  
Detroit, Michigan

1985  
*Irving Penn*  
Toledo Friends of Photography  
Toledo Museum of Art  
Toledo, Ohio

1985  
*Collecting Photographs*  
Drawing and Print Club  
Detroit Institute of Arts  
Detroit, Michigan

1987  
*History of Photography*  
Pierce Street Gallery  
Birmingham, Michigan

1988  
*Henri Cartier-Bresson*  
Detroit Institute of Arts  
Detroit, Michigan

1989  
*Urban Documentation –  
Paris, London, Detroit*  
Detroit Historical Museum  
Detroit, Michigan

1989  
*Alternative Processes*  
Focus Gallery  
Detroit, Michigan

1989  
*Margaret Bourke-White*  
Detroit Institute of Arts  
Detroit, Michigan



1990  
*Aspects of Collecting  
Photographs*  
Michigan Friends of Photography  
Ferndale, Michigan

1992  
*Photographic Style in the 20th  
Century*  
(With Tom Halsted)  
Cranbrook P.M.  
Cranbrook Academy of Art  
Bloomfield Hills, Michigan

2003  
*Images of Bob-Lo*  
St. Clair Shores Public Library  
St. Clair Shores, Michigan

**Selected Publications**  
**The Family of Man**  
Museum of Modern Art  
New York, New York, 1954

**Detroit Collects Prints  
& Drawings**  
Detroit Institute of Arts  
Detroit, Michigan, 1972

**Bill Rauhauser, “Photography and  
Reform: A Dissenting View”**  
*Michigan Photography Journal*  
Issue 6, 1993

**Focus on Photography – Art and  
Photojournalism, 1839-1989**  
(Special publication for The  
Sesquicentennial of Photography)  
Detroit Free Press  
Detroit, Michigan, 1989

**Detroit Revisited**  
Group 3 Publishing  
Royal Oak, Michigan, 2000

**Bob-Lo Revisited**  
Press Lorentz  
Ann Arbor, Michigan, 2003

**Bill Rauhauser, “Group Four,  
1964-1968”**  
*The Photogram*  
Volume 32, No. 2,  
September-October, 2004  
Michigan Photographic  
Historical Society  
Ferndale, Michigan

**Bill Rauhauser, “On Street  
Photography”**  
*The Photogram*  
Volume 33, No. 5,  
April-May, 2006  
Michigan Photographic  
Historical Society  
Ferndale, Michigan

**Detroit Auto Show Images  
of the 1970s**  
Cambourne Publishing  
Ferndale, Michigan, 2007

**Bill Rauhauser, “Photography:  
Truth and Fact”**  
*The Photogram*  
Volume 34, No. 4,  
February-March, 2007  
Michigan Photographic  
Historical Society  
Ferndale, Michigan



**Contemplation and Consideration**  
Little Beast  
Ann Arbor, Michigan, 2007

**Beauty on the Streets of Detroit: A History of the Housing Market in Detroit**  
Cambourne Publishing  
Ferndale, Michigan, 2008

**Bill Rauhauser: 20<sup>th</sup> Century Photography in Detroit**  
Cambourne Publishing  
Ferndale, Michigan, 2010

**Detroit Revealed, Photographs, 2000-2010**  
Detroit Institute of Arts  
Detroit, Michigan, 2011

**Motor City Muse: Detroit Photographs, Then and Now**  
Detroit Institute of Arts  
Detroit, Michigan, 2012

**Doris**  
Cambourne Publishing  
Ferndale, Michigan, 2013

**Selected References**  
**Archives of American Art**  
Smithsonian Institution  
Washington, D.C.

**Macmillan Biographical Encyclopedia of Photographic Artists & Innovators**  
Turner Browne & Elaine Partnow  
Collier Macmillan Publishers  
New York, New York, 1983

**Spot Light** (December, 1989)  
*Detroit Monthly*

Travis R. Wright. (December 8-14, 2010)  
“His Aim is True.” *Metro Times*,  
Volume 31/Issue 9

Michael H. Hodges. (August 3, 2011)  
“Artist in Focus: Rauhauser at 92 Still Behind Lens.” *The Detroit News*

Gannon Burgett. “A Photographer in Detroit: The Story of Bill Rauhauser’s Photo Career in the Motor City.” *petapixel.com*. March 21, 2014

Fred Conrad and David Gonzalez.  
“Detroit From Both Sides of the Coin.” *nytimes.com*. May 5, 2014. <http://lens.blogs.nytimes.com/2014/05/14/detroit-from-both-sides-of-the-coin/>

Jordan G. Teicher. “Old Detroit in Stunning Black and White Photographs.” *slate.com*. March 11, 2014. [http://www.slate.com/blogs/ behold/2014/03/11/bill-rauhauser-photographs\\_detroit\\_in\\_black\\_and\\_white.html](http://www.slate.com/blogs/ behold/2014/03/11/bill-rauhauser-photographs_detroit_in_black_and_white.html)

Randy Kennedy. “The Lively Soul of a Decaying City: Detroit Artists at Marianne Boesky and Marlborough Chelsea Galleries.” *nytimes.com*. June 25, 2014. <http://www.nytimes.com/2014/06/29/arts/design/detroit-artists-at-marianne-boesky-and-marlborough-galleries.html>

**Selected Video**  
**Bill Rauhauser: The Man in the Crowd**  
Southwestern Oakland Cable Commission Studios, (SWOCC)  
Farmington Hills, Michigan, 2012

**Solo Exhibitions**  
1966  
**South Bend Art Center**  
South Bend, Indiana

1978  
**Sara Reynolds Gallery**  
University of New Mexico  
Albuquerque, New Mexico

1978/2008  
**Detroit Public Library**  
Detroit, Michigan

1981  
**Object Series**  
**Edwynn Houk Gallery**  
Chicago, Illinois

1982/1986/1989/1991  
**Pierce Street Gallery**  
Birmingham, Michigan

1992  
**A Sustained Vision: Bill Rauhauser**  
**Detroit Focus Gallery**  
Detroit, Michigan

1993  
**Bill Rauhauser at Seventy-Five**  
**Halsted Gallery**  
Birmingham, Michigan

2010  
**The Photographic Art of Bill Rauhauser**  
**Detroit Center of Contemporary Photography**  
Pontiac, Michigan

2012-2013  
**Bill Rauhauser**  
**Photography 1950-1970**  
**Hill Gallery**  
Birmingham, Michigan

2013  
**The Art House**  
Northville, Michigan

2014  
**Carl Hammer Gallery**  
Chicago, Illinois

2014  
**Scarab Club**  
Detroit, Michigan

2014  
**Hill Gallery**  
Birmingham, Michigan

**Selected Group Exhibitions**  
1954  
**The Family of Man**  
**Museum of Modern Art**  
New York, New York

1944-1958  
**Exhibition for Michigan Artists**  
**Detroit Institute of Arts**  
Detroit, Michigan

1965/1973  
**Birmingham Art Center**  
Birmingham, Michigan

1972/1974  
**831 Gallery**  
Birmingham, Michigan

1972/1974/1982/1983  
**Halsted Gallery**  
Birmingham, Michigan

1973-1977  
**Detroit Historical Museum**  
Detroit, Michigan

1975  
**Scarab Club**  
Detroit, Michigan

1977/1983/1984/2009  
**Detroit Institute of Arts**  
Detroit, Michigan

1980  
**Focus Gallery**  
Detroit, Michigan

1981  
**Mill Gallery**  
Milford, Michigan

1983/1985/1986/1989/1991  
**Pierce Street Gallery**  
Birmingham, Michigan

1985  
**Pontiac Art Gallery**  
Pontiac, Michigan

1985  
**Saginaw Art Museum**  
Saginaw, Michigan

1987  
**Detroit Artists Market**  
Detroit, Michigan

1988  
**Expono Gallery**  
Saginaw, Michigan

2008  
**Masters of The Arts & Crafts C-Pop**  
Detroit, Michigan

2008  
**Center Gallery**  
College for Creative Studies  
Detroit, Michigan

2008  
**Scarab Club**  
Detroit, Michigan

2012  
**Susanne Hilberry Gallery**  
Ferndale, Michigan

October 16, 2011-April 29, 2012  
**Detroit Revealed: Photographs 2000-2010**  
**Detroit Institute of Arts**  
Detroit, Michigan

December 14, 2012-June 16, 2013  
**Motor City Muse: Detroit Photographs, Then and Now**  
**Detroit Institute of Arts**  
Detroit, Michigan

2014  
**313 Photography Exhibit**  
**Detroit Artists Market**  
Detroit, Michigan

2014  
**Another Look at Detroit Part I and II**  
**Marianne Boesky Gallery in collaboration with Marlborough Chelsea**  
New York, New York

**Selected Collections**  
**Burton Historical Collection**  
(400 prints; 1,500 negatives)  
Detroit Public Library  
Detroit, Michigan

**David Rottenberg**  
Chicago, Illinois

**Detroit Institute of Arts**  
(400 prints)  
Detroit, Michigan

**Florence Crittenton Hospital**  
Troy, Michigan

**Morris Baker**  
Bloomfield Hills, Michigan

**Museum of Modern Art**  
New York, New York

**Richard and Roberta Starkweather**  
Birmingham, Michigan

**Walter Rosenblum**  
New York, New York

**Warren Coville**  
Bloomfield Hills, Michigan





Tuba Player, Detroit



## A Letter in Tribute

We at the Detroit Institute of Arts were delighted when we heard that The Kresge Foundation had named Bill Rauhauser as the Eminent Artist for the 2014 award, recognizing his significance as a long-time, deeply perceptive observer of Detroit and its people over four decades. Bill returned to Detroit following an encounter with the work of Henri Cartier-Bresson in an exhibition at the Museum of Modern Art whose images of people captured the specialness of the ordinary. It made him realize, Bill told Nancy Barr, the DIA's Curator of Photographs, that photography was about more than "pretty girls and flowers."



The DIA is proud to have 452 photographs by Bill Rauhauser in its collection, ranging from images of shoppers and workers swarming down Grand River Avenue to a solitary barber taking a break in front of his slightly battered store-front, absent-mindedly gazing down the street, apparently completely unaware that he is being captured for posterity. A favorite picture at the DIA is that of a well turned-out and attractive (maybe even pretty!) young woman sitting in our own Kresge Court, seemingly bored as she - shockingly by today's standards - smokes a cigarette; right behind her, a similarly young mother struggles to 'burp' her squirming baby.

We are, indeed fortunate, to have the deeply perceptive yet affectionate record of our city provided by Bill Rauhauser -- garnered from his attention to what he calls "the three iron laws of photography: being there, being ready, being lucky." It has, of course, frequently been observed that you make your own luck through focus, diligence and application; all necessary ingredients for the creation of real art. I am pleased to join the Kresge Foundation and many others in recognizing Bill's vital contribution to the art and culture of Detroit.

Graham W. J. Beal  
Director

## OUR CONGRATULATIONS

*Master lensman Bill Rauhauser* doesn't just make art with his camera – he makes it with his eyes, his head and his heart. For more than 60 years, Bill has helped shape Detroit's photographic community: teaching and mentoring young artists; introducing the community to photography as an art form through his pioneering gallery Group Four; and capturing the rhythm and life of the city through his iconic images. For these accomplishments and many more, Bill is considered the dean of Detroit photography. It is our honor to add a new title to his dossier: 2014 Kresge Eminent Artist.

Throughout his more than 30-year teaching career at the College for Creative Studies, Bill was known for instructing his students not to make a photograph of something, rather, to make a photograph about something. His own work – from street photography and portraiture to conceptual abstractions – is full of the uncanny intuition and spontaneity that his hero, photographer Henri Cartier-Bresson, called the "mastery of the instant." His work is timeless, full of images that reflect Detroit's history, and at his energetic age of 96, he's still at it, making pictures as relevant and present as ever.

Our sincere appreciation goes to the esteemed members of the Kresge Arts in Detroit Advisory Council for selecting Bill from among dozens of worthy nominees. This award, with its \$50,000 prize, celebrates artists whose lifelong, influential work and impact on our city are unmistakable.

For his exemplary artistic achievements, his unwavering creative spirit and his dedication to sharing these gifts with his community, it is, to borrow from Cartier-Bresson, Bill's decisive moment as we celebrate his selection as the 2014 Kresge Eminent Artist.

MICHELLE PERRON | Director  
Kresge Arts in Detroit

## A NOTE FROM RICHARD L. ROGERS

*Bill Rauhauser ranks with the greatest* photographers of his generation, but hasn't received nearly the recognition he deserves. Though he photographed largely in Detroit, his images tell a universal story of the beauty and nobility to be found in everyday life. His work as an artist is matched by his achievements as historian, curator and educator. At the College for Creative Studies, where he taught for many years, he was the model of the artist/teacher. He inspired countless students with his erudition, his devotion to craft and his eye for truth; and he helped launch the careers of many successful artists. He is the linchpin of the Detroit photographic community, admired for the authenticity of his pictures and the integrity of his character.

The College for Creative Studies is proud to partner with The Kresge Foundation to administer the Kresge Eminent Artist Award and honor Bill Rauhauser. The college's mission is to nurture creativity and to educate the artists and designers of the future. We believe strongly in the importance of individual artists to society, and we particularly value the role they are playing today in energizing and reimagining our community. We're glad to be part of a program that recognizes people like Bill who have devoted their lives to art and who have enriched the lives of so many others, and we're grateful to Kresge for shining a light on artistic achievement.

RICHARD L. ROGERS | President  
College for Creative Studies



2012 - 2013  
KRESGE ARTS  
IN DETROIT  
ADVISORY  
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THE KRESGE EMINENT ARTIST  
AWARD AND WINNERS

*Established in 2008*, the Kresge Eminent Artist Award honors an exceptional literary, fine or performing artist whose influential body of work, lifelong professional achievements and proven, continued commitment to the Detroit cultural community are evident. The Kresge Eminent Artist Award celebrates artistic innovation and rewards integrity and depth of vision with the financial support of \$50,000 as judged by the Kresge Arts in Detroit Advisory Council. The College for Creative Studies administers the Kresge Eminent Artist Award on behalf of The Kresge Foundation.

The Kresge Eminent Artist Award, annual Kresge Artist Fellowships and multiyear grants to arts and cultural organizations in metropolitan Detroit constitute Kresge Arts in Detroit, the foundation's effort to provide broad support to the regional arts community.



Photo: Michelle Andonian

**Charles McGee 2008**

Charles McGee is an artist of international renown whose work has been celebrated in hundreds of exhibitions from Detroit to Bangkok. He has been a teacher and mentor to thousands of young artists, founded galleries and arts organizations and created opportunities for others to share their work and ideas. His paintings, assemblages and sculptures have been commissioned and collected by prestigious institutions and individuals around the world and are in the permanent collection of the Detroit Institute of Arts.



Photo: Justin Macconochie

**Marcus Belgrave 2009**

Master jazz trumpet player and recording artist Marcus Belgrave has enthralled audiences worldwide with his musical virtuosity and mentored scores of aspiring young musicians, many of whom went on to become great artists themselves. His tireless work, amazing technical abilities and the joy and spontaneity with which he creates distinguish him worldwide as a jazz master. The internationally recognized trumpeter long ago chose Detroit as his home and he remains among its most celebrated performing artists, an icon to musicians and lovers of jazz everywhere. His energy, artistry and unwavering dedication to the advancement of music education and performance excellence epitomize the distinguishing qualities of a Kresge Eminent Artist.



Photo: Carol Dronsfield

**Bill Harris 2011**

Bill Harris, Detroit's distinguished author, literary critic and college educator, has been writing for more than 40 years, winning national acclaim for his poetry, plays, novels, essays and criticism. His plays have received more than 100 productions in the United States. Harris was named Kresge Eminent Artist for his commitment to cultivating creative writing talent as a Wayne State University English professor and for his own professional literary contributions as author and playwright. Now professor emeritus, Harris published *Booker T. & Them: A Blues*, an examination in long poem form of the era of Booker T. Washington, with Wayne State University Press in 2012.



Photo: Julie Pincus

**Naomi Long Madgett 2012**

Award-winning poet, editor and educator Naomi Long Madgett has nurtured generations of aspiring poets through her teaching, annual poetry award and publishing company. Madgett established Detroit's Lotus Press in 1972, making it possible for other African American poets to publish and distribute their work. Madgett was named a Kresge Eminent Artist in recognition of her deep and abiding commitment to metropolitan Detroit and its literary artists. Now in her ninth decade, this distinguished woman of letters and Detroit poet laureate continues to harness her own talents in the service of others as she edits poetry manuscripts, gives readings and introduces new poets to the public.

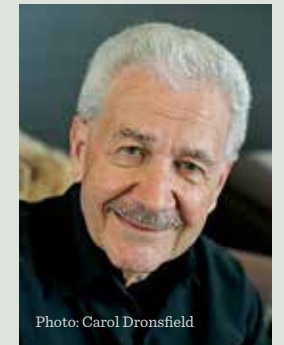


Photo: Carol Dronsfield

**David DiChiera 2013**

A champion of Detroit's renaissance, operatic impresario and composer David DiChiera is recognized as a visionary leader of the performing arts. DiChiera was named a Kresge Eminent Artist in recognition of his commitment to the revitalization of Detroit's cultural and entertainment district, for nurturing African American artists in the field, for fostering collaborations with other organizations and for supporting the composition and production of new operas that reflect the communities in which they are performed. DiChiera is the founder and artistic director of Michigan Opera Theatre and founder of Opera Pacific, and has served as artistic director of the Dayton Opera Association and as president of Opera America.

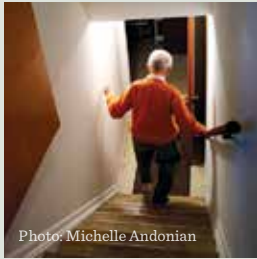


Photo: Michelle Andonian

## ABOUT THE KRESGE FOUNDATION

*The Kresge Foundation* is a \$3 billion private, national foundation that works to expand opportunities in America's cities through grantmaking and investing in arts and culture, education, environment, health, human services, community development and our place-based efforts in Detroit. In 2013, the Board of Trustees approved 316 awards totaling \$122 million; \$128 million was paid out to grantees over the course of the year. For more information, visit [kresge.org](http://kresge.org).

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This monograph and others in the Eminent Artist series are available at no cost by emailing requests to [communicationsteam@kresge.org](mailto:communicationsteam@kresge.org).

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