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COVER: Detail of a photograph by Susan Eve Jahoda reproduced in full on p. 21.

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Susan Jahoda: AN EXPLORER IN PHOTOGRAPHY

by Janet Germano

"Her work epitomizes the best use of multi-media, effecting a conjunction, a veritable synthesis, of forms and images, past and present, that sponsor an intense questioning of the real and illusional, the photograph as fact and the fact as having become an integral aspect of the photograph... (She is) an explorer in photography."

--William E. Parker
Professor/Lecturer of Art
& History of Photography
School of Fine Arts
University of Connecticut
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At the age of 27, Jahoda's resume is remarkably impressive. Her exposure through exhibitions and instruction has made the name of Susan Eve Jahoda known in New York, Paris, Venice, London and Southampton, and most of New England.

Born in Lancashire, England, Jahoda has been in the United States since 1968. She graduated from Rhode Island College, cum laude, in 1975 with a B.S. in Art Education. She attended the Visual Studies Workshop in Rochester, New York, in 1975-76. She graduated from the Rhode Island School of Design (awarded President's Fellowship) with a M.F.A. in Photography in 1979. She also attended Massachusetts Institute of Technology in Cambridge (1978-79).

A strong background in painting, sculpture, printmaking, and drawing has clearly influenced her imagery perception. Perhaps the only dimensional qualification the images of Jahoda meet is a minimum area of 16 x 20. Each photograph is printed on a matt surface paper and exists presently as a monoprint. Each photograph is the result of a combination of techniques, beginning with a layering of various media.

The initial photographic image is manipulated in the darkroom. The image is separated from the event, removed from its real context, and reduced to a two-dimensional surface. Jahoda then constructs her photographs by adding subsequent layers, following her imagination and associations. She uses X-rays as light modulators, and as photogram elements she uses double exposures, bleaching and toning solutions, and hand coloring. She also re-uses some of the actual photographed

Untitled, 1978



"All of my visual experiences are perceptual collisions between the outer, material world and the inner world of sign and symbol..."

forms or xerox copies of them, as re-integrated elements on the paper surface.

Jahoda's images incorporate materials from earlier time periods and architectural designs from different cultures. Jahoda creates visual illusions with the juxtaposition of materials, colors, and textures on the surfaces of her prints. Jahoda writes: "The process is the idea: construction and synthesis of objects in mythical time."

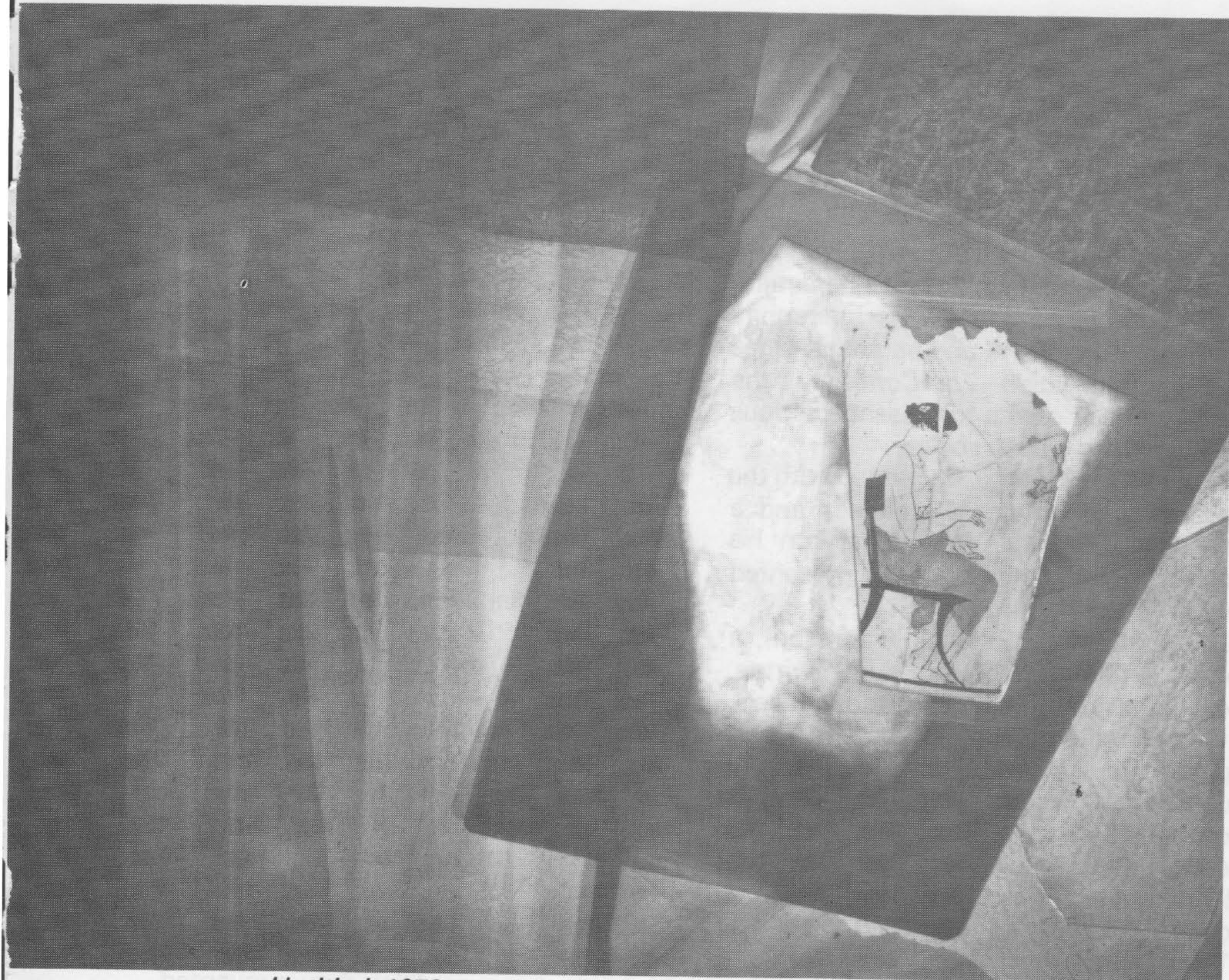
Speaking in her Lancashire style, Jahoda talked of photography and the self: "In photography, the world gives itself back to you. There's a marriage of mind and matter... a healing of the Cartesian split."

She writes: "All of my visual experiences are perceptual collisions between the outer, material world and the inner world of sign and symbol. The former is the experience of construction and the formal combination of materials and elements. The latter is an intuition of space and an awareness of the world which excludes rational explanation. My images are an attempt to enter into dialogue with these two visions. They are suggestions, questions, and speculations that call forth further questions concerning the conditions and process of perceptual receptivity."

Jahoda's latest series of monoprints (April, 1980) are simply called landscapes. The image area is 20 x 24. Her new work is not as constructed as her previous work. She manipulates less, uses signs as opposed to symbols. Her layering techniques involve acetate layers, architectural tapes and references, and topographical charts. She continues a juxtaposition of materials and symbolic references to time. Space, time, light, and color are all used much more subtly than in her earlier photographs.

Susan Jahoda is a master of her art form. She expresses herself on many levels. She provides glimpses of the world through fragments of light, objects, thought, space, and mythical time. She transforms the three-dimensional universe on a two-dimensional surface, creating and giving the illusion of three-dimensional forms, and using the fourth dimension of time. Her photographs make the viewer stop and wonder if things are what they appear to be. She challenges our perceptual assumptions.

All of Jahoda's prints reproduced here were originally produced in Providence, Rhode Island in the last 2 1/2 years, and along with others were exhibited in London in 1979 at the Photographer's Gallery.



Untitled, 1979

Untitled, 1978

