

## ART REVIEW

# Music, as it was felt by all its enjoyers

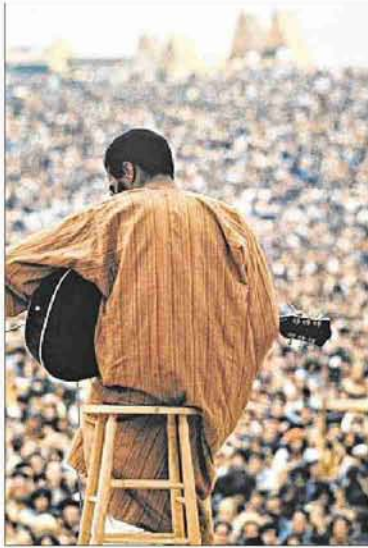


PHOTO PROVIDED

Richie Havens plays Woodstock in August 1969, in an iconic photograph by Elliott Landy.

By **Scott Eyman**

Palm Beach Post Staff Writer

The photographs in *Clubs, Joints and Honky-Tonks: Photographers Experience the Music Scene*, now at the [Norton Museum of Art](#), range from exultant to grungy, but there's only one that's outright hilarious.

It's a 1985 shot by Lynn Goldsmith of a Madonna concert. The singer is kneeling down at the edge of the stage, where a group of hormonally crazed young men look like they're ready to devour her. Between the singer and the fans is a mid-

dle-aged security guard who's looking off into the middle distance, obviously bored and wishing he was somewhere, anywhere else.

Music usually involves a cult of personality for both the audience and the photographer — what sells are the portraits — but there are very few shots of famous people here. (One ex-

**Photos** continued on 4D

## CLUBS, JOINTS AND HONKY-TONKS: PHOTOGRAPHERS EXPERIENCE THE MUSIC SCENE:

Through Sept. 30 at the Norton Museum of Art, West Palm Beach.

**Information:**  
(561) 832-5196 or  
norton.org

ception: a sweet Goldsmith shot from 1978 of Bruce Springsteen and Clarence Clemons sitting amidst the crowd at a concert, managing to keep the song going.)

What Norton photography curator Tim Wride is after in this show is the ambience of place and the energy reflected by the crowd — the pulse of the experience.

In this regard, some of the most interesting shots are by the performer Moby, who published a book a year or two ago that used shots taken from center stage of thousands of people exuberantly reacting to his music, juxtaposed with photos that captured the bleak sterility of life on the road — airport hallways, empty hotel rooms, etc. The book perfectly captured the schizophrenic nature of life on tour,

and gave you some idea of why musicians often act so much like, well, musicians.

The Norton exhibit features only Moby's shots of roaring crowds, but they're set off by the work of a half-dozen other photographers, from Elliot Landy's shots of Woodstock, including his nearly iconic shot of Richie Havens in an orange dashiki. Landy didn't always trust his subjects, so he tended to play tricks — making his exposure zoom in or out to produce a strobed, druggy image. But sometimes the tricks work, as with his fisheye photo of the Woodstock crowd during a rainstorm.

David Scheinbaum contributes a batch of shots including an early photograph of Cee Lo Green in 2002, and a great shot of a performer called Yelawolf who seems to be ascending to heaven in an apocalyptic red haze.

Henry Horenstein's photographs are mostly about the audience in merciless dives ranging from Baton Rouge to Pikeville. *Playing for Tips, Tootsie's Orchid Lounge, Nashville, Tennessee*, for example, looks pretty much like you'd expect it to look, given the title.

Jeff Dunas, meanwhile, has a very heavy Walker Evans vibe — impassive, documentary starkness as reflected by sagging buildings in the Delta. Dunas' shots are in one sense the least surprising, but they're also the densest in mood and associations, as in *Bobo Juke Joint, Bobo, Mississippi*.

There's also a video installation, called *Heavy Metal Parking Lot*, shot in 1986 by Jeff Krulik and John Heyn outside a Ju-



das Priest concert, in a city they don't name but which was actually Landover, Md. On the basis of the people on view, Landover seems to have had a nearly complete lack of dental care, and the film itself serves as a reminder that evolution is not a one-way

street.

Given the topic, I was expecting perhaps some of the jazz photographs of Herman Leonard or William Claxton, but this is an exhibit composed of currently working photographers, and it's probably all the better for it. Much of it

is black and white, just like the best music photography always has been, and the images haven't been dulled by a million eyeballs rolling over them. And the rhythmic way the show is hung jostles extra meaning from the images.



COURTESY OF THE ARTIST AND CLAMPART, NEW YORK

*Harmonica Player, Merchant's Cafe, Nashville, Tennessee (1974)* by photographer Henry Horenstein. The artist's work is mostly about the audience in merciless dives from Baton Rouge to Pikeville, and can be seen in the Norton's current photo exhibition.





PHOTOS PROVIDED

Erykah Badu, at the Sunshine Theater in Albuquerque, N.M., as captured by David Scheinbaum in 2003. Other examples of Scheinbaum's work in the Norton exhibit include photos of Cee Lo Green and Yelawolf.



Elliott Landy's iconic photos of Woodstock are part of the exhibit *Clubs, Joints and Honky Tonks*, which features photos of live musical performances.