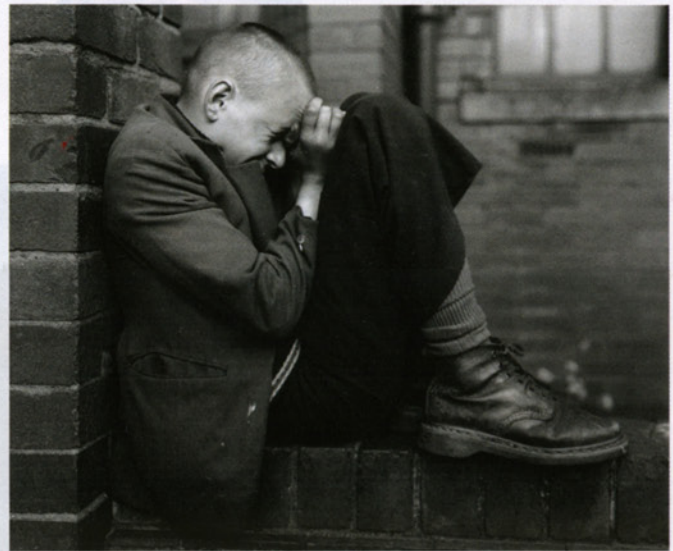


END FRAME



© CHRIS KILLIP

KNOW YOUR HISTORY

SOME PHOTOGRAPHERS SAY THEY AVOID LOOKING AT other photographers' work, because they don't want to be influenced—or intimidated—by it. But Brian Clamp, owner of the ClampArt gallery in New York City, says that when photographers come to him seeking representation, he feels it's important that they know both what's going on in photography now, and what photographers have done in the past. "If you're not familiar with Aaron Siskind, that's a danger sign to me," Clamp says (see "What Galleries Want," page 24).

The photographers Clamp has signed recently are keen students of photographic history. Gregory Halpern, who joined ClampArt last year, says, "I think if you're not going out of your way to look at great photography, you're just going to be influenced by the schlock that's out there. Why not look for good influences?"

Halpern considers himself lucky to have learned

from many great photographers. When he was a teenager in Buffalo, New York, his father gave him a copy of Milton Rogovin's *Triptychs: Buffalo's Lower West Side Revisited*. As a graduate student at the California College of the Arts in San Francisco, he studied with Larry Sultan, Todd Hido and Jim Goldberg. When he was an undergrad at Harvard University, one of his professors was Chris Killip, the British photojournalist Killip, who dropped out of school at the age of 16, told Halpern he had taught himself photography by looking through the books of great photographers. "He had an amazing studio filled with shelves of photo books. When I got older, he would invite me over just to show me books," Halpern says. "That's partly where I got my love of photo books."

Halpern says he particularly admires Killip's most famous and ground-breaking book, *In Flagrante*. "It's a

Images from *In Flagrante*, the classic photo book by Chris Killip, a professor at Harvard who influenced Gregory Halpern. Killip's images of England are on view through August at Le Bal in Paris.

devastating portrait of post-industrial England in the Thatcher years," says Halpern, who has photographed America's Rust Belt. "It's a very personal documentary, and the way it's paced is poetic. I spent a lot of time thinking about how he put it together."

The books his teachers made provided helpful lessons, Halpern says. "Sometimes I would go to class, and I wouldn't understand. But I would go home, spend time with their work, and that would help me make sense of what they had said." He still loves to look at other photographer's work. "If you're a photographer, you're part of a dialogue with past photographers." **pdn**