

DAVID BATCHELDER · PHOTOGRAPHS



BOWDOIN COLLEGE MUSEUM OF ART

## INTRODUCTION

For the last hundred and thirty years, man's objective vision of reality has been conditioned to a greater or lesser extent by the photograph. Far from making reality any easier to grasp, however, or reducing it to a comprehensible system, the photograph has placed it at one more remove. The camera's eye tells at once too much and too little; no blemish escapes the merciless gaze of the lens, no virtue penetrates it. With arbitrary casualness the camera reduces man's cherished hierarchy of values to a proletarian blur of light and dark. As documentary evidence of reality, then, the photograph is misleading and ambiguous. It is precisely this ambiguity that an artist-photographer like David Batchelder manipulates to create his imagery. Relationships of man to nature, to machine, to the dream and the landscape are mirrored in the pathetic husk of a dead bird or a junked car; the hint of a human figure glimpsed through a window or suddenly emerging from a landscape. Occasionally images overlap to create an irrational, surreal mood, but most of the photographs move us by showing directly and simply what reality is not.

Richard V. West, Curator



56. *Sunset*, 1969

Cover: 31. *Iowa Landscape*, 1967

## CATALOGUE

Bowdoin College Museum of Art is particularly pleased to present the first major one-man exhibition of David Batchelder. Mr. Batchelder's experience as a photographer included medical photography and magazine and newspaper work even before undergraduate studies at the University of New Hampshire. He holds a Master of Fine Arts degree in Photography from the University of Iowa and is presently Instructor of Photography at Smith College in Northampton, Massachusetts.

1. *Weathered Frame*, 1964
2. *Harold Day*, 1964
3. *Trout*, 1964
4. *Dead Duck*, 1964
5. *Ogunquit*, 1964
6. *Perkins Cove, Ogunquit*, 1964
7. *Woman in a Car, Iowa*, 1965
8. *Dead Bird, Iowa*, 1965
9. *Bird's Eye Landscape, Iowa*, 1965
10. *Teenager, Nebraska*, 1966
11. *Junk Yard*, 1966
12. *Dead Cars*, 1966
13. *Car*, 1966
14. *Dead Bird #7*, 1966
15. *Dead Bird #11*, 1966
16. *Monastery, Iowa*, 1966
17. *Fish, Iowa*, 1966
18. *John Irving*, 1966
19. *Hanged Bird*, 1966
20. *Woman in Dead Car*, 1966
21. *Galef's Dream in the Upside Down, Falling Apart Shed*, 1967
22. *Fox Skull*, 1967
23. *Dead Bird*, 1967
24. *Colorado*, 1967
25. *Colorado*, 1967
26. *Grave, Colorado*, 1967
27. *Dead Deer, Colorado*, 1967
28. *Vision Beyond the Mobia*, 1967
29. *Sheri*, 1967
30. *Windmill, Iowa*, 1967
31. *Iowa Landscape*, 1967
32. *Christmas in Iowa*, 1967
33. *Tristin*, 1968
34. *Tristin, Iowa*, 1968
35. *Tristin*, 1968
36. *Our House, Iowa*, 1968
37. *Dead Car*, 1968
38. *Bloated Steer*, 1968
39. *Out the Window of our House in Iowa*, 1968
40. *Mrs. Burleigh and the Cadi*, 1968
41. *Burleighs*, 1968
42. *Pigeon*, 1968
43. *Photographing Dead Bird #17*, 1968
44. *Grandparents I Adopted at the Auction*, 1968
45. *Tree*, 1968
46. *Fall*, 1968
47. *Fisher's Island*, 1968
48. *Sunrise, Fisher's Island*, 1968
49. *Untitled*, 1968
50. *Brattleboro*, 1968
51. *Elaine on Thanksgiving Day*, 1968
52. *Lady*, 1969
53. *Teenage Women, Northampton, Massachusetts*, 1969
54. *Homage to Time and Light*, 1969
55. *Elaine, Northampton*, 1969
56. *Sunset*, 1969

All photographs in the exhibition are available for purchase.



42. *Pigeon*, 1968

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