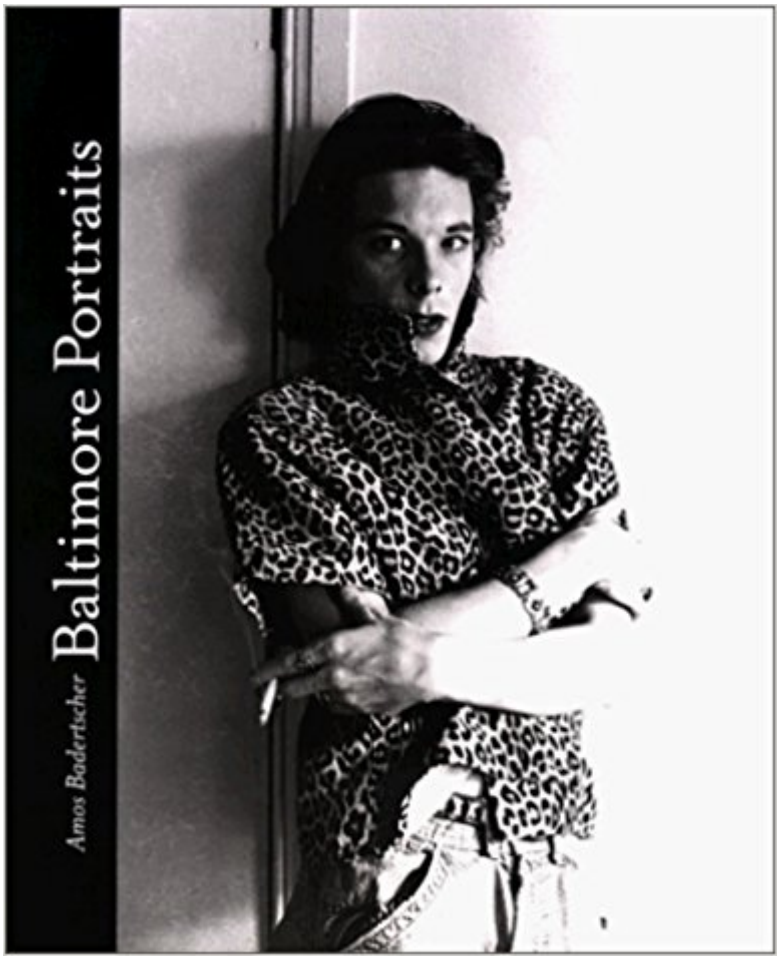
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Baltimore Portraits (Duke University Museum Of Art)



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Synopsis

Baltimore Portraits is a unique presentation of photographs by Amos Badertscher. These portraitsÃ¢â ¬â •many accompanied by poignantly revealing, hand-written narratives about their subjectsÃ¢â ¬â •represent a sector of Baltimore that has gone largely unnoticed and rarely has been documented. In this volume, the assemblage of images of bar and street peopleÃ¢â ¬â •transvestites, strippers, drug addicts, drag queens, and hustlersÃ¢â ¬â •spans a twenty-year period from the mid-1970s to the mid-1990s. BadertscherÃ¢â ¬â„¢s arresting and melancholy photographs document a culture that has virtually disappeared due to substance abuse, AIDS, and, often, societal or family neglect. The photographerÃ¢â ¬â„¢s focus on content rather than on elaborate technique reveals the intensely personalÃ¢â ¬â •and, indeed, autobiographicalÃ¢â ¬â •nature of his portraits. Their simplicity along with the textÃ¢â ¬â„¢s intimacy affects the viewer in ways not easily forgotten. An introduction by Tyler Curtain contextualizes the photographs both within the history of Baltimore and its queer subculture and in relationship to contemporaneous work by photographers Nan Goldin, Robert Mapplethorpe, Cindy Sherman, Duane Michaels, and others. Curtain also positions the underlying concerns of BardertscherÃ¢â ¬â„¢s art in relation to gay and lesbian cultural politics. This striking collection of portraits, along with the photographerÃ¢â ¬â„¢s moving text, will impact not only a general audience of photographers and enthusiasts of the art but also those engaged with gay and lesbian studies, queer theory, and cultural studies in general. It is published in association with the Duke University Museum of Art.

Book Information

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Customer Reviews

Ã¢â ¬Å“Baltimore Portraits is a rich and stark picture of community: as beautiful as it is ugly, as depressing as it is joyful, as lean as it is full. BadertscherÃ¢â ¬â„¢s photographs and their scrawling inscriptions are telling stories that we long to hear (or not hear) but rarely get. By picturing the unpictured, by writing the unsaid, our expectations are meaningfully betrayed.Ã¢â ¬Â•Ã¢â ¬â •Carol Mavor, author of Pleasures Taken: Performances of Sexuality and Loss in Victorian PhotographsÃ¢â ¬Å“These images of many of the denizens of BaltimoreÃ¢â ¬â„¢s gay Ã¢â ¬Ëœundergroundâ ¬â„¢ in the 1970s are often deeply disturbing. The literal nakedness of many of the subjects provides only a minimal index of how painfully exposed and vulnerable some of them are. I feel grateful to Amos Badertscher for having produced and preserved these images, and to Tyler Curtain for the responsive generosity of his vision of them.Ã¢â ¬Â•Ã¢â ¬â •Michael Moon, author of A Small Boy and Others: Imitation and Initiation in American Culture from Henry James to Andy Warhol

"These images of many of the denizens of Baltimore’s gay ’underground’ in the 1970s are often deeply disturbing. The literal nakedness of many of the subjects provides only a minimal index of how painfully exposed and vulnerable some of them are. I feel grateful to Amos Badertscher for having produced and preserved these images, and to Tyler Curtain for the responsive generosity of his vision of them."--Michael Moon, author of "A Small Boy and Others: Imitation and Initiation in American Culture from Henry James to Andy Warhol"

Just a quick note....This wonderful visual tool captures many of Baltimore’s notorious charachters (including commentary) in a way NO other Baltimore home grown artist could ever come close to. He see’s beauty in the obscure and respects those models who respect him. Many photographers take advantage of those who choose to follow the beat of their own drum but not Amos. In my opinion no one in this book is classified as "forgotten." Some models are dead and gone but other models, such as performance artist JeffRey Clagett, persevere and are very grateful to this excellant photographer for including them in his TRIBUTE to the differences that make the locals here "heros" ,in a twisted way, instead of clowns and freaks. To try to lable any of his diverse models is simply missing the whole point. This book is a masterpiece! Buy the book and judge for yourself. You won’t

be disappointed. For me it is a trip down memory lane and I have yet to see another local photographer pull off such a TRIBUTE!

Amos Bandertscher's new book, Baltimore Portraits, is a visual documentary of a city's forgotten faces. The photographer uses images as a visual diary of his impressions of the streets, bars, and back alleys of 'Charm City', where the beautiful, the marginalized, outsiders, freaks and clowns converge into a colorful and yet often melancholy documentation of lives lived on the edge and lives lost. The book is an impressive body of work which ranks among the likes of Nan Goldin and Diane Arbus.

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