

Bill Dane Pictures *...it's not pretty.*

50 Years of Photographs I'm still in love

Managed with Dan Skjæveland

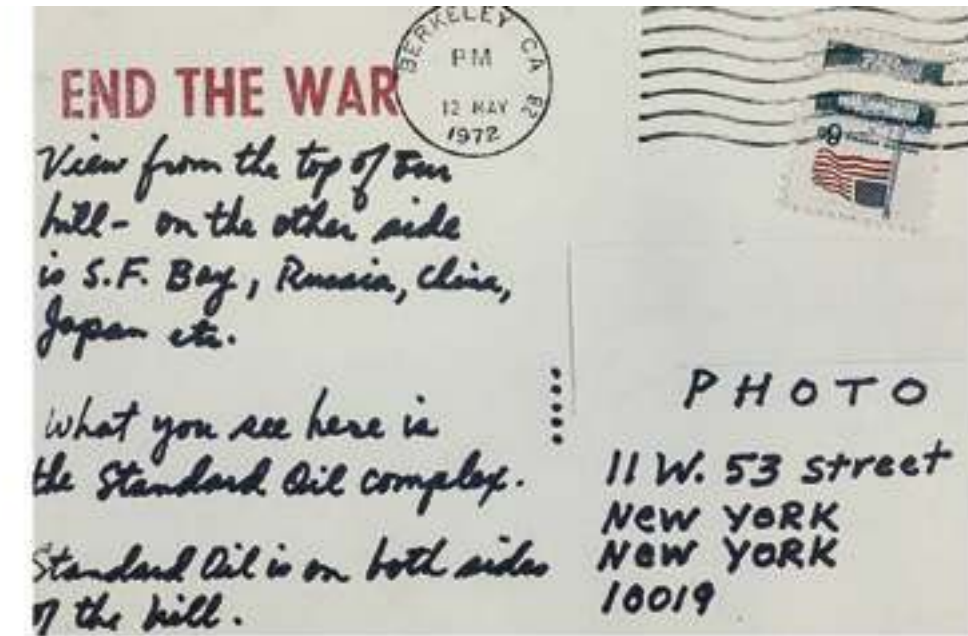
2015 Photographer Dan Skjæveland calls in the night with his dream
Book Pictures With Words mine
Surprisingly new to me he carries a recorder from Norway keeping track of his head
This cool gracious Viking does not settle for a cup and bull *Book Pictures With Words*
We do five days of foundation interview talk Dan goes home and transcribes

I know plenty awe life soul humble with the orchestrated Brain-Works of my-love creators

Pictures fine
Brain-words throwback me-primer bio history art pictures teaching politics the known
Simply straight up ambiguous conscious sub quandries nonplussing whispers
Compose adjust recordings do recollections few concoctions virtue smoke



Things are better in moments





1969 Last Year At Marienbad Resnais et Robbe-Grillet Berkeley



1970 Tracy



1955 Miles Davis
The *Black Hawk* San Francisco Turk n Hyde
16 baby face Billy with fake ID
The Miles Davis Quartet
Gorgeous noise all over outside inside
Miles Davis
On break we have a whiskey at the bar
Feel the glass in my hand
Look at the face Miles
Talks with me shares seven minutes lifetime
I have albums I actually believe I know his music

More sets comin. . .





The hunt for unknown treasure
All Brain-Senses in
Sight See Intuition Thinking Emotion Time Pain Sound Thirst Hunger Taste
Balance Touch Kinesthetics Direction Temperature Energy Smell Itch

Life-Death Love-Hate Beautiful-Ugly Gorgeous-Not Pretty All The Inbetweens
Inclusion-Exclusion Conscious-Subconscious Gravity-Ascent Chaos-Order
Change-Inertia Sun-Moon Light-Dark Sound-Silence Color-BlackWhite
There-Here Then-Now Us-Them Self-Authority Fact-Fiction Flux-Stability
Limbo-Certainty Infinity-Boundary Crazy-Not Zero-Et cetera
The Inbetweens
Brain-buzz Zones Love it

Crucial is every ingredient life the arts
All Pieces
However Whatever builds you and yours
Brain-Works
Feel Think Talk Write Dream On
Perceptions I breathe them

We do things
Groundwork is all thru us
Everything we are
What we do what we don't
No lapses
Stored no time nothing lost nothing forgotten
Awake dreaming
Material for our moments
Our doings



Photography is surely the easiest of the arts—unless perhaps it is more difficult than lyric poetry, which requires only that a few ordinary words, the common property of us all, be put in the right order.
John Szarkowski
Gifts The Photographer's Eye Looking at Photographs Mirrors and Windows Eugene Atget American Landscapes Photography Until Now Winogrand: Figments from the Real World

Easy
Millions of us have some kind of camera *Photograph*
We do brain-words all the time blah spin blah *Write*
We go to school for years *Teach*
I don't stumble much *See*
Easy

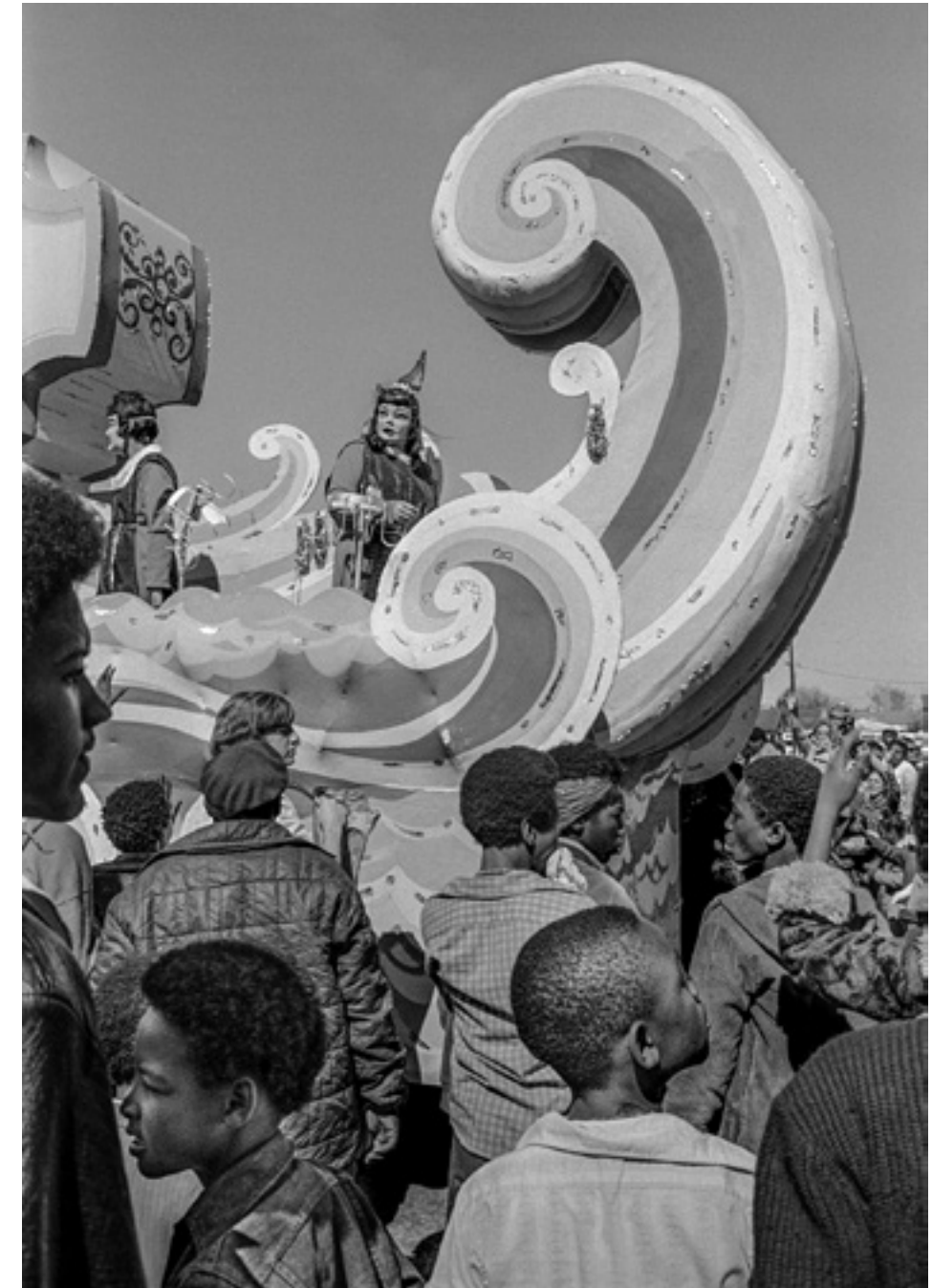


Pictures are chronological 1969-2019
Word pages evolve
View with system rhythm at will
Everything is always somethings other

50000 years passing in our history with images
1900 Photography is available for someones
1929 René Magritte paints his picture *The Treachery of Images*
Tobacco pipe including his painted words "*Ceci n'est pas une pipe.*" *It is not a pipe*
It is a pipe it's not a pipe it's a painting of a pipe words it's paint cloth markings a photograph

What stuffs might be and mean is slippery evolving our own
We all pass thru bypass possible real world pieces of us
I look for pictures in our familiar-unfamiliar public places sidewalks where we are common ground
About my own photographs I say Who wouldn't take this tourist pro who wouldn't
Why would anybody do this
I hunt treasure





I am lucky I know us Others alienation heart break loss devastation entitlement privilege empathy
We are all dying living surviving healing in our tiny ways
Love like love family connections work arts perspective
We keep going or we don't we can't
Easier for me to say for lucky 81 bubble years
Our historical time feels crucial
Insignificant
Cosmically not measurable

Capitalism is the cause of sick
Things fall apart being at risk is all of us more and less
Good things can happen
Not much USA-here without white birthright politics luck chance
The excess we have exists because others do not have
Off their labor we live in bubbles
Slaveries maiming productions and distributions
We can know the extinctions we face
World power systems political economic racial social sexual ecological
Global supremacist free enterprise capitalism privatization government institutions bought n sold
They alienate disconnect crush
Oligarchs execs corporations media white-collar politicians potted flunkies moderates enablers us
Our obliteration anti-democratic cultures anti-planetary survival
They we will keep this USA as white and capitalist as possible for as long as possible
Wealth freedom greed power pathologies
Gaslight existence
They can afford it for short term centuries
Chains on to shareholder enablers we are all related
Do we know what we do

How many ways we know sad
Know joys
Our astounding journey all forms horror wonder bliss we are it





Assume I'm cozy until birth day 7am dragged out for genital mutilation this should be somethings
 1938 William Thacher Dane Sierra Madre California USA dream kid world play
 1940s Free license in the neighborhood school town my world the only one
 Our world Rincon Point summers the Hobo Camp beside the tracks under the overpass we meet
 On their concrete wall with burned sticks *They would give me no salt for my beans . . .* remains
 1941 World War Two Southern California Pacific Coast I hear Japan planes at night
 Put the father on his three masted Merchant Marine schooner little machine gun upfront War
 Man of the house stuff mow the lawn feed the dog hide neighbor's mail hoping their son's not dead
 In our neighborhood real dirt anti-aircraft forts real soldiers dug-in on our school-busing route three years
 Japanese American Others concentrationed slap together barracks at our Santa Anita Race Track
 1940s Mine *Eeny meeny miny moe Catch a nigger by the toe If he hollers let him go...*
 1950 Korean War nightmares explosions on my dream horizons lucky me the father leaves
 1952 Aura migraine episodes thru today only two a year two hours vision speech memory gone tough shit
 1954 McCarthy Hearings on tv our fascists for all to see get the commies Blacklisting
 1955 Rosa Parks on the bus with *Jim Crow* and *Highlander*
 1961 Freedom Riders they go for us
 Into focus German Fascist Nazi Holocaust slaughter regular us people souls
 Millions of Others Jewish citizens of Germany European Jews Soviet Jews Poles
 Thousands of Gypsies Serbs Homosexuals Disabled Slovenes Spanish Witnesses
 1963 Medgar Evers murder John F. Kennedy murder 1964 Chaney-Goodman-Schwerner murder
 1965 Vietnam horror on our distancing tv rascist anti-youth shit spewing on my jobs
 1965 I go teach 1966 Berkeley High School build the Socialist Club Malcolm X murder
 1967 Summer of Love 1968 Martin Luther King Junior murder 1968 Robert Kennedy murder
 1982 Sarah Dane half-sister derivative murder guns shooting murders death trauma souls gone
 4000 Black American beings lynching hanging until dead murder trauma always here
 1000 White sympathizers murder
 USA-State Local enablers of murder
 Elephant herds in our rooms
 BD knows *...something is happening here but you don't know what it is do you Mister Jones?*
 Berkeley free speech love terror civil rights Vietnam family work art marches rallies
 Business as awfully usual gaslights Main Stream Media presidents courts congress we the people
 We are not a democracy environment food health education work community trust together no
 Others get ICE Latinx FirstPeople Concentration Camps Killed By Police LGBTQIA hate #MeToo
 We are ruled by brilliant wily armed dangerous thugs con flunkeys many roots \$ branches
 Never Forget is us right now Facism is us right now Others to be determined



1974 Tiger Balm Garden Hong Kong

Universal transporter
Prop storeroom
Brain sense
Tools
History of being
Conscious sub
Coming thru fast
Camera
Concentration apparatus
Whole parts
Yin yang
Pieces
Jerks tensing
Tight rush
Hold still
Soul
Snap

Pieces of us
Sense
Tools
Edit
Brain
History of being
Subconscious conscious
Mac
Lightroom 5
Obsess
Whispers
Focus
Soul
Figments
Judge

All together now singing



1993 Granada Spain exhibit at the Provincial Museum
Ann Swidler my engaged and generous friend moves me with her Catalogue Introduction

...We puzzle over the eccentricity of these objects, but then we begin to understand how much a photograph can let us see if we don't flinch. If we let ourselves see what we do not really expect, and notice the anomalies in predictable scenes of tourism, we are forced to learn something new – not about Japan or Egypt or California, but about ourselves. These photographs seem to be about foreignness, both here and abroad. But they are really about us as Americans. They ask whether we can learn to love – not because alien worlds accommodate themselves to what we expect, but because we have learned to see even where we cannot understand...



1974 Mexico City pictures special

Clarity of our stuff n fuss the people the city the atmosphere they are

My whole self is in chemistry energy heart magical incarnation

Café y churros día y noche walking with whispers

Plaza Garibaldi covered hall of fired foods rows open stalls daily return for barbacoa

Stop smell meats another plato of your grilled onions por favor

We eat lucky 30 foot wall musician instruments hanging on hooks ready

Bands in the rain pull up in cars audition for parties go follow the pleasure pay

Café y churros noche y día

Green black tiled foyer grande of my antique thrift hotel stairways doggies simpáticos

Shining green tile hot shower there must be a bed crash before sunrise





1943 We have drills air raid wardens making rounds *knock knock knocking*
Japanese war plane noise dark up there blackout plywood in our windows

Mother takes me to the USA 4th of July extravaganza
I'm five a treat she says
The Rose Bowl Pasadena California World War Two
100000 dense Americans
Tense black gone out where guys play football on the grass darkness all over us
What is this where am I

Blasts Lights constant flashings shatterings jerks thunders terrors tanks guns smoke fire smoke
Fireworks exploding all over Japanese village huts people burn burns blasts deafening
Smells cannons fires fighting imagination runs wilds my places real real live dead
Mother give me a lap
Smoke inside fear running soldiers shooting tanks blaze blowups shooting shooting fireworks
Around us shooting smoke bodies crump smoke fighter planes screaming palms spinnings earth crashing
Crushing homes plants smell dead humans carnage trees ruins smoke filling up
Floating into us madhouse thrills

Lights on glowing trash dump somethings gorgeous horror
I can't stand up I wanna go home I get to go home



1957 Odd escape 18 join the army
So I don't control my life
You can't easy go home from the army
What are we doing anywhere
Marla Mowat soulful resting place we leave awkward wrestling virgins
Very Cold War times mother bites her pacifist drives me to the Los Angeles army disappear place
Enlist three years in the *Army Security Agency* faux-promise of the *Army Language School*
1958 Only luck they need 111 for a one year class of Russian
1959 I'm fluent like a 13 year old with military apps
Two years in West German Harz Mountains in tech-trucks no officers we certainly manage
Buddies record Russian war games across the local border with East Germany I scan and report
Green Coats coming whites of their eyes no suicide spy pills
Live in tiny made-up barracks mountain lodges village rooms with a family
Learn German with local women some boys farm country way out beyond urban
Nazi years past many people here devastated oblivious some forget focus on survival
Fathers of girlfriends killed in the war freezes me and buddy Peter Waldo Nazi family photos
Me army guys too vague unschooled what exactly takes place in this 1930s Germany
Jewish teammate no political talk his call must beware
Bill Payne patient black scan partner joyful nosy village kids do the skin-hair-touch thing
We live these people mostly best selves out
Not ugly Americans no other USA presence we're up north in the British Control Zone

Odd back home friends gone Marla elsewhere in love small distractions work study
Leave my prepster yearbook self for hair beard sandals outsider briefcase
Finish two years of fine classes at Pasadena City College
No pretense that USA is democractic
Citizens Others education restricted by money class clean-cut-USA-disqualifiers
Shit does not just happen
No free education for all - no democracy
Student Loans is criminal vocabulary
One missile educate a village

1961 Summer *GI Bill* buys ten weeks of German a language school in Monterey meet Lea Anderson
Berkeley on my Vespa to wander and stay
UC Berkeley classes not sophisticated except polititcal theory with Schaar and Wolin
Art classes hands on communal social confirming supportive comrads

1967 Visiting artist Prof passing my MA seminar paintings in the hallway
This is the most interesting work I've seen in California.
But I'll tell you, the heroism of what you're doing was accomplished by Mondrian.
R B Kitaj means plenty to him perfect poke for me
Nevermind I'll just keep doing

1960s Oakland-San Francisco Bay Area

Tight clubs Jazz Blues Folk RnB Rock Baroque in a church

Waiting for other real Funk Punk Hip Hop Rap

Mills College *New Music* program open for us worker-performers Cage Berio Berberian

We live a USA liberal bourgeois culture schools universities museums books cafes bars films

We live small money basic streets romance reality local and big politics inspirations our-USA-culture

Abstract Expressionism covers the Art Department at UC Berkeley we find other ways each other

History *Artforum* pop art environmental minimal process conceptual color-fielders

Tom Akawie building the art department needs in our shop talking until his recent ending loss

I get job two showing projector-slides for art history classes on the big screen next next

Pictures lectures no papers no exams click click focused experiential give myself an A+

1963-70 Painting years

Photography moves in snapper doing color-fields

Picture-seeing bits of our environment pieces of nature streets surfaces leftovers

Pieces that strike me have the ingredients of magic discovery

Someones visit my paint studio beer look Great no comment

All this time doing solitary get outta here out to where we are

Bill Burback *If you're really doing photography look at Ruscha, Sunset Strip,*

Robert Frank, The Americans, Walker Evans, American Photographs.

I visit the known pictures of photography Brady Curtis Hine Weegee Cartier-Bresson Bravo

Love and go on my someways hunting gathering

1971 Visit Burback now in his New York City Photo Intern at the MoMA

Go see this

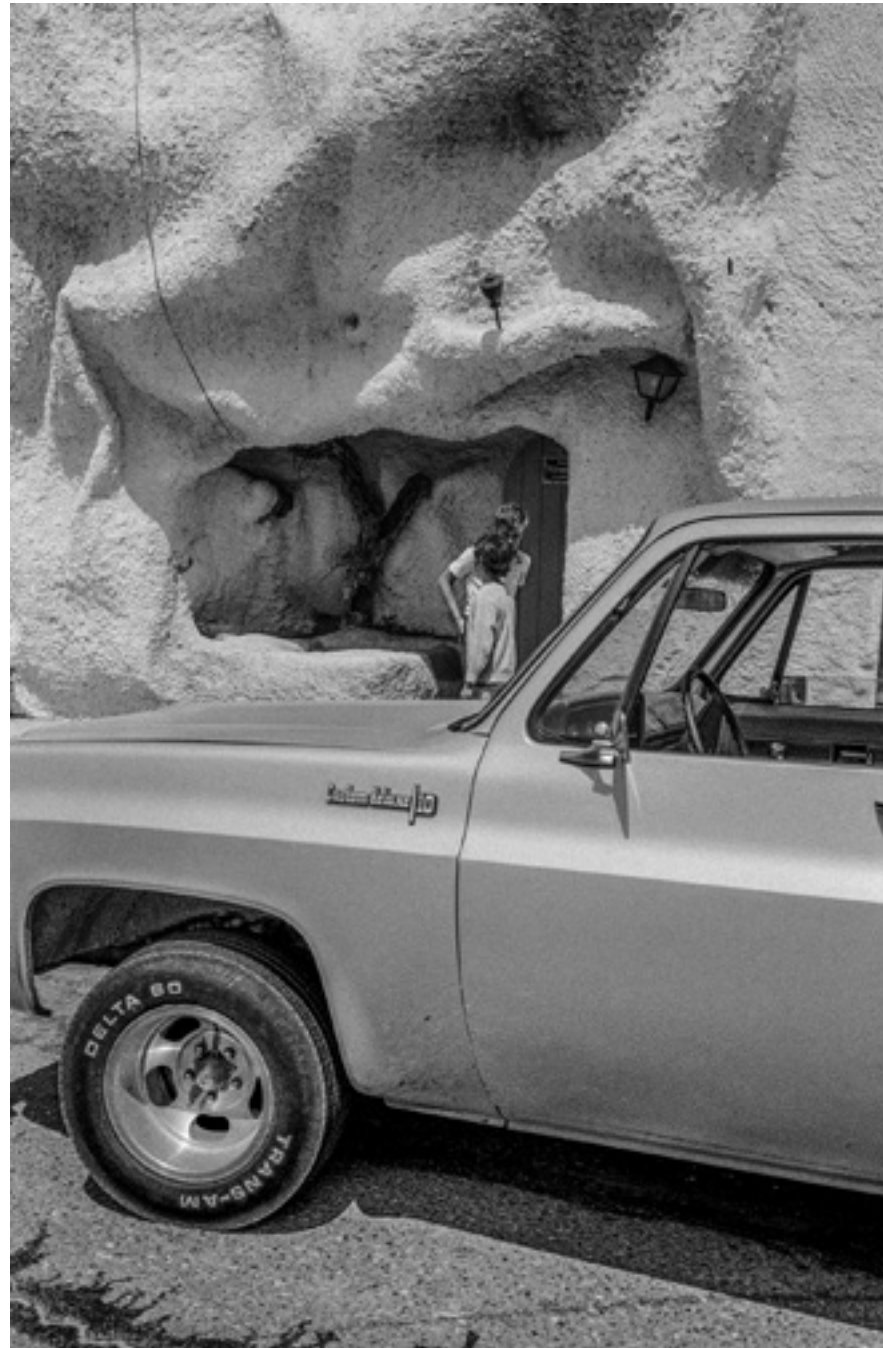
I'm late entertaining guy is showing very altered photo-pictures

André Kertész *Reality is all you need you don't have to invent things*

This can't be John Szarkowski with Garry Winogrand photographs

Comes Szarkowski shows Winogrand pictures talks intoxicating

Done mail him my pictures he can judge them or pass





1976 Constantinople Istanbul Turkey old
Four stories of narrow funky sagging hotel
Stairs metal army bed everyone noises prize shelter
Drop my room key down the common floor urinal
Zam groggy guy waves arms with hands
Do it all the way down to the bend ok worth it
Hagia Sophia morphs Eastern Orthodox Roman Catholic Sunni Islam get toured we are multi
Blue Sultan Ahmed Mosque lights every inch prayer rugs get down in these colors
Eras peoples trace the revered the buildings leftovers waters
Collect pictures eat fuck big politics everywhere swim in here

Accra Ghana people leery burdened like USA-us
Not culturally receptive to cameras invasion of personhood spaces
They do not want their Image-Soul taken Spirit Business
Honor find market places their riches plenty is shared just walk
Like days and nights photographing anywhere fill up with treasure not always pictures

Honey I take thousands that simply do not stand the test of my-time
1974-1982 Grants money from someones I best find pictures





1976 Egypt

Occupied repressive social and economic structures in place

I walk from downtown Cairo out to the Giza pyramid who wouldn't fahrenheit 111 pleasures

Rows of folding chairs set up for the *Giza Pyramid Light Show* of course

The Museum of Egyptian Antiquities historic pieces scatter outside inside

Dust dead insects stillness no guardian

I wander alone in rooms with the sacred who cares

Memphis taxi meter veiled figure squatter road into palms

Pharaoh lying in his own shrine building ossified doorway man figments frozen

To Saqqara roadside desert walker to somewhere

Three dollars for the machine gun soldier to unlock the iron door into an eight foot high desert sandhill

Beware robbers of the ancient jailed by robbers of our present

Flimsy circular metal stairsteps us down down hang on count to 89 not one picture up or down

Train along the Nile to Alexandria scene after scene for some photographers

Old Cairo maze life wear faces heat structures color

I gesture ask for watch repair

Guided over cobblestones thru multi-tented six foot wide walkways eight foot stalls

Winding narrows labyrinthine histories architectures fragments cubist rainbow living

Sounds din babel I can't know these ancient beats

It's going on here living loud generational flowing into itself mine

I follow thriving neglected urban communal dramas

Will I come out of all these Other centuries

Absolutely enhanced connected moments feel genuine hand-shaking embraces

Navajo band fix with steamed crystal sweats for happy months



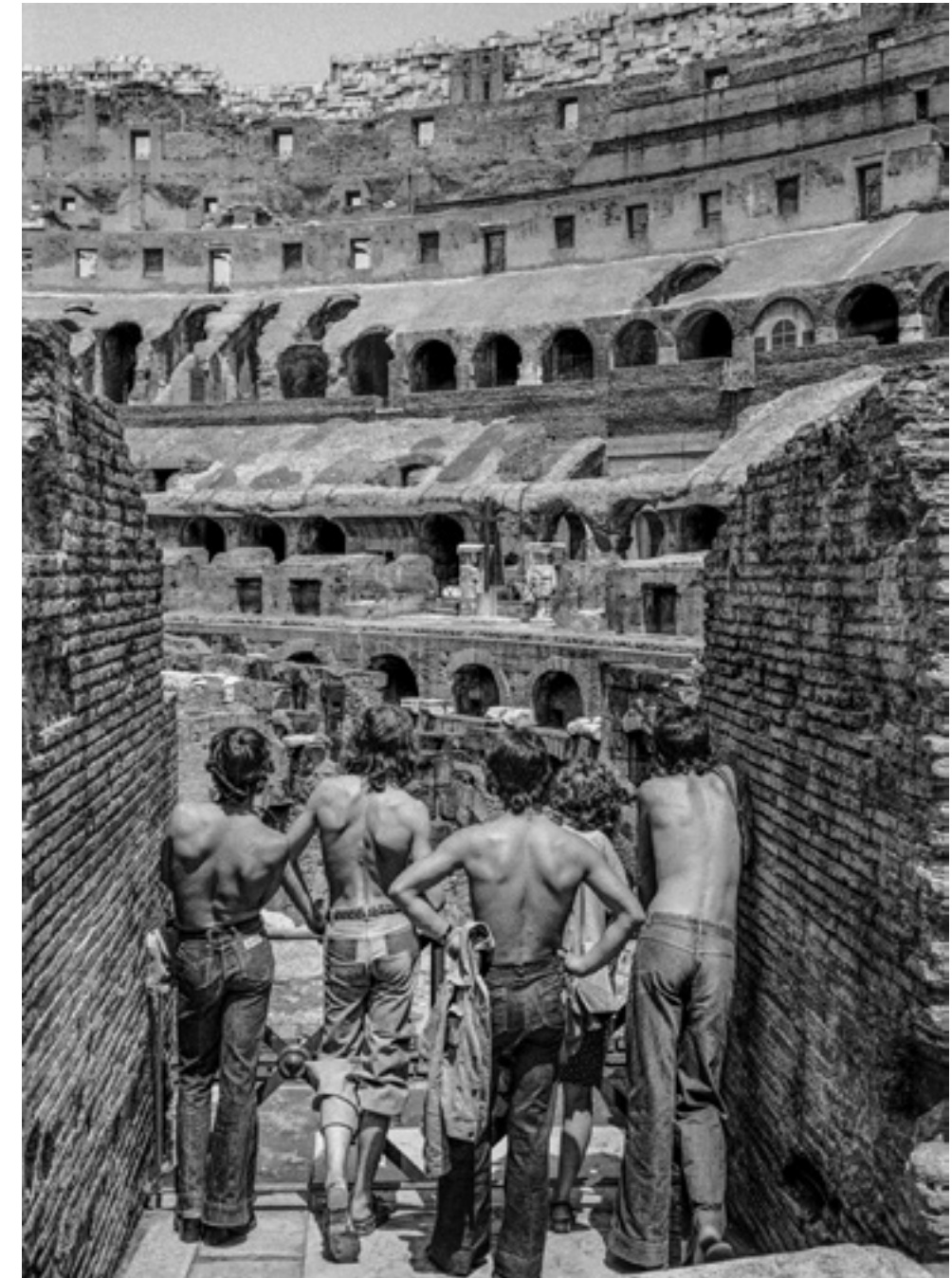
*The true revolutionary is guided by a great feeling of love.
It is impossible to think of a genuine revolutionary lacking this quality* Doctor Che Guevara

Shame Marx Lenin Mao twists we could have zen-socialism
Castro next door to USA-psychopathic-powers
With co-conspirators we embargo we sanction to our today
The Plan crush the Cuban communist-socialist experiment
Hola Americas Hello Planet

1976 Addis Ababa Ethiopia
Naivete of the evolving world citizen and my travel suggestor-bookie I visit
Comes hybrid fascist-communism killing 50000 after Haile Selassie
Slaughter of students intellectuals riche pictures of Che all over blood
Revolutionaries entrenched elites old and nouveau riche military the dispossessed take power
We die slow fast by capitalism disease oppressions revolutions wars chemicals nonsense
Everything makes sense to someones
Ghandi MLK seldom invited to \$-smooth-brain banquets

Addis Ababa me and the Russians white guys in town
Most famous open market in Africa flimsy shelters rain floods in minutes blazing sun clouds waters
Squatting sitting on boxes us cloth crafts gorgeous wet dry muds backing colors
Nature beauties for sale greens peppers seeds in the middle I find one purple plum for peace
Taunting teens they believe I'm undercover long hair beard camera their call with CIA-reasons
Young Eritrean rescues me in the street fast to a tented feast
Injera 15 inch plated teff sourdough spongy flatbread tasty mysterious sauces dips
Sad no more eating here intestinal funk brain-buzz
Go to Rome barely remember a room gelato-only healing cool nutritious walking recovery





Mona Lisa Da Vinci paints the corners of her eyes and mouth shadowy
Drives our re-newings of her expression mood temperment our perceptions
The background right side quite different from the left tensions movement resolutions hovering

Szarkowski suggests we view a daguerreotype by candlelight all ingredients crucial
Creating and viewing we attempt a whole unified poetry actualize so many possibilities
Essences floating in and out of comprehension
Our snapshots are not trivial
We do what we do it is what we sense but never only this or that
Could be a buffalo a seed new succulent
And put it into words if pleased

Consciousness when we're open
Self partner intimacy sex home family love history classroom the street the news
Histories arts we are placing ourselves little places big pictures
You me students start with our masterwork selves concrete nebulous start place
Portrait drawing choose and copy a start place Buddha Nigerian Queen Mona Lisa
Draw yours into a one-of-a-kind
Mirrors draw the self draw each other across table spaces
Using picture ingredients as vocabulary do short poems prose with drawings and photographs
Believe it can be done practice work for self for others is ok for now
Teaching is motivation prod rebels the alienated love-to-pleasers the inbetweeners
Managing hormones pains pleasures issues beyond comprehension beyond resolution
25-40 kids in room-boxes move seats into circular inclusive in-sight in-mind
No miracles here
Bring on the baggage every outside inside pressure
What's to lose get satisfaction you with others know self-value
Always engaging soulful young people sacrificed right in front of us
Few culture tools for salvation
Alienation illness suicide drugs gangs crimes prisons
They will complexly fill our voids
Communal limping bandaid-industries parents schools teachers hospitals nurses doctors cops
Lids on for bits of sanity order
Mostly for the money power guys beyond pale brain heart soul
Fuck em we do stuff

I see what artists do with the environment holes wrap stuff sweet indulgence
Beautiful engaging monuments to excess circuses of billions breadless deadly
Who lives
Keeping the spirit of the arts alive
Do Conceptual
USA-99% must do lots more having eating food cakes and living with our art everywhere

Working in a *Berkeley Public School* program in trailers
Others worse
Kids last
Sick
1967 Criminally transparent with Reagan & Co in California then Washington DC Today
Dribble-down neo-con squat
California schools go from *USA* top to hanging with Mississippi
Worst of our *USA* is on distancing tv Vietnam Reagan puppets-masters police hosing Black Citizens
Ongoing today in gross and sophisticated forms
Ideological capitalist monies avarice mean spirited myopia
White supremacists with co-enablers decimate and retool our common systems into theirs
The Right plans to obliterate safety-nets
The leftovers of our Depression and World War Two recovery our well-being communal
USA-1%+ Rolling on over us
Abundant facilitators of propelled crushing capitalism money to their tops
Bleeders
Worldwide neo-conservative capitalist power control IMF WTO World Bank Weapons

Souls communities song
Easy to forget our beauties

Great uncle Sherman and my grandfather William Larned Thacher bring TB brother to Cailifornia death
1889 Yale guys they create *The Thacher School* in Ojai California East Coast boys prep school style
Classy chilly genteel gentile countrified prepping for money family boys
What does one know
Past Yale student classics Prof *Skull and Bones Society* Beware grandfather now teaches at Thacher
1913 Edith (Blumer) Thacher my mother is born at-into this *Thacher School*
My mother's sick brother dies at five her mother Hilda Blumer Thacher dead at 47
School boys and cousins girls boys women men

Lucky odd becomes our very cool future childhood playground
Heidi Anne Phillip n John Surry Weezy Curry Lee Quong Family Feelie n Frieda Lee Mock
Mike Hermes n Billy we do avoid the littler kids
Adventures mischiefs with horses barns hills swim pool drowning sundried tarantulas go around

1927-1935 Edith Katherine Branson School Vassar top of classes
Should be the MD she visions
Not according to authority figure uncle Yale MD Prof Women No
Righteous bitter stoic mother adds commie to her being list
Detests capitalism sexism classism racism homophobia bigotries war solutions
Schools me Dismiss our historied East Coast class status trash
Does signal superior on occasion I catch
Marries boy-victim of *USA*-confusions weight-lifter episcopal tory smother-mommy excoriator
Francis Smith Dane Jr "Duke" Republican fears lots non-education Bowdoin dropout non-success Others
Sensational adventure goes on *Byrd South Pole Expedition II* see YouTube caregiver for huskies lives
Yell at him *You son of a bitch* get beat we don't like each other
Parenting distant fearful preoccupied selling stuff money few tools no wonder
Ten I knock mother to the living room floor and walk away
Parenting distant fearful preoccupied surviving few tools no wonder
Divorce bye bye alcoholic pains involuntary urination during sleep I just move on
Hello relief + adolescence nightmare panics migraines so what better
15 years of escape-jumping out windows naked asleep but only once a year outside naked and ok

I don't like mother she doesn't like me very early we mutually leave each other
Over again I tell this aging apologetic mom nevermind unwitting behaviors traumas
You live yours who are we without them
Mother is gifts embraces Outsiders they her tireless worker for renovation-*USA* +++
Love of her life Joe Mandel he loves her the Beats Howl Jazz Norman Mailer talk
They meet at work *Los Angeles County Hospital* Doctor with cancer sad nasty dead



1977 Bogota Colombia tram to way up above the downtown maze hazing out
Night camera flashing groups of youth soldiers guns coming down streets
Dodge over blocks ditch their catch hands up against the wall frisk papers
Guy next over *Shut up obey* we're near the University they hunt dissidents
Long hair gringo with camera suspect I shut up
Life threatening for the people of Colombia they stay I go away

Panama City Panama
New old mingle music more joy loud color living
Decorated busses with one driver his roundabout route two hours visiting patches
His Barrio we eat tented bbq chicken beer
Walking streets busing neighborhoods lots
1970s Omar Torrijos establishes order favors working people darker skin land reforms
Creates links with Cuba Nicaragua mediates socialisms capitalisms fascisms governments
What crashes Torrijos
Usual power suspects upfront capitalist-USA-CIA worldwide in our rooms
Very average grit me teens with guns stunning poverty humans wasted unfamiliar familiar
Joys in the cracks right in my face
Yankee goes home to Monet and Camille Zulpo nine years of affirmations we mutually leave each other







1970s Lots of driving alone miles engaged tourist dream scatter musing
Always ready camera set up seated next to take thru the window stop
I am one-picture-at-a-time follow the gut-head intuition
No themes no theories find proof while wandering
If theme projects I'd likely include pictures otherwise out

1979 Meet Nancy Rose Dulberg she substitute teaches my classes for the week
Jonathan Green invite do a workshop at Ohio State
M-F assignments next morning critiques Saturday students mount their gallery show
Mid-USA Columbus marketing testing survey center product everywhere
Photograph eat dam lobster on a tab I don't object Zoo canoe a river respect the Amish
Photo-medical student knows I'm here wants to tour me
Drives his pristine '65 Mustang convertible offers a whiskey might be unnerved tasty you never know
Sneaks three of us into the deserted med school
Night avoid people thinks they'll find out I take pictures hallways doors with keys in
Muted peaceful room stretching out rolling cadavers gurney with bodybag bodybags on
Zips open right here a man his body ethical issues
Angel wing photograph possibly blessing our evening
Farrah Fawcett t-shirt fortuitous not good religion
The man dignified poetic
Thank you Sir



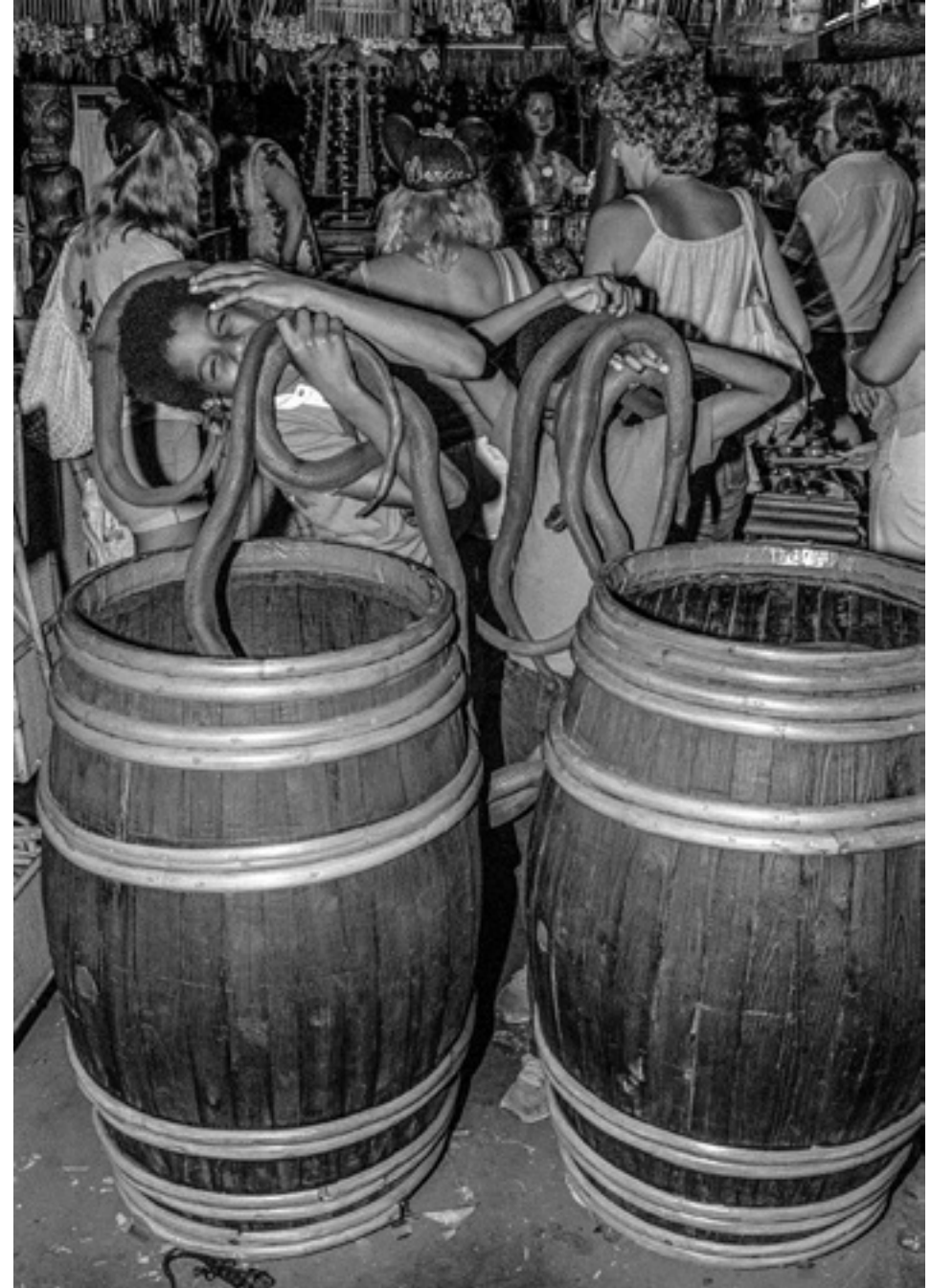




1963 Patrick Walter Siler comes from WSU Pullman to UC Berkeley for his painting MA
Needs a roommate in this vast 20 foot ceiling abandoned firehouse Dwight and Telegraph
Nothing much romance kitchen fridge table two chairs pots pans utensils bare
Pat cooks invented bean sausage stews we do very large late night bowls of popcorn
Ancient hook n ladder garage beds in the middle bamboo screen between
His painting wall me 65 feet away on mine tacking up our canvases and paper
Pat does his personal abstract expressionist paintings I do my somethings
We go at it have jobs do classes paint any free times nights then off
Max Scherr *Steppenwolf* bar home base for radicals novice elder Max does *The Berkeley Barb*
Drink beer smoke greet shoot the shit Picasso Warhol Pollock MLK Films
We know Marble Mountain grind backpacking grilled smokey trout creeks lakes summits
We know girls Women they surely know us better
Pat plays Mississippi n Texas blues guitar sings the songs
Spend an evening with Mance Lipscomb
Chris Strachwitz brings this Master to right in front of us Steve Lynch tiny UC Village living room
Mance plays and sings stories five of us kids floored







Films provoke

Berkeley 1960s on magic zone Pauline Kael seven art film spaces UC Pacific Film Archive
Robert Bresson Rocha Bergman Kurosawa Truffaut Resnais Malle Godard Rohmer
Fassbinder Cassavetes Taverniers Wenders Herzog Forman Fellini Huston Almodóvar
Scorsese Coppola Spike Lee Sayles Tarantino Coen Brothers Jarmusch
I love the films the people I'm close with love the films
Some do brain-talking some mostly absorb speak ok when spoken with



Music lode of human joys

1940s Parents play Mozart and Beethoven vinyl 78s

The father makes me and my brother conduct and dance to this European classical

Entertaining friends cocktails in hands whose pleasure I feel the rebel believe I like it

1948 First love is bedside Country Western 5th grade radio alarm wakes me up real good

1950 7th grade RnB Jazz movin...

Jay Tito me bring different musics into our basic white junior high school East Pasadena

Ride the trolley and bus to South Central Los Angeles *Vernon at Central Central at Vernon*

Radio Huggie Boy directs us to *Dolphin's of Hollywood* welcome lucky li'l off-white boys buyin 45s

Ruth Brown The Clovers Fats Domino Ray Charles on LaVern Baker Little Richard Chuck Berry

1979 Sugar Hill Gang *Rapper's Delight*

Now, what you hear is not a test, I'm rapping to the beat...

I'd like to say "hello" To the black, to the white, the red and the brown, the purple and yellow

But first, I gotta bang bang the boogie to the boogie...Rock the rhythm that'll make your body rock...

1989 Greg "Shock G" Jacobs aka Humpty Hump Digital Underground *Doowutchyalike*

...I mean rich, poor, high, low, or upper-middle class Let's all get together and have a few laughs...

...Eat what you like, yo, smell how you like... Now, red, white, black, tan, yellow, or brown

It really doesn't matter, we can all get down... Eat what you like Scratch where you like Itch if you like

From a pink-skinned Yankee, to a blue-black Southerner Ditch digger or a governor Do what you like

2001 Boots Riley *The Coup Ride The Fence*

I'm anti-imperial, anti-trust I'm also anti-narco, anti-vice...

And pro-stoppin'-them-FBI-operatives

Who professional at Black Man Pounce

They anti-social, pointin' M-16's...

I'm anti-the-anti-nigga-machine...

Pro-people's-control-of-the-cash-and-corporations...

Anti-corporate, they anti-my-essence...

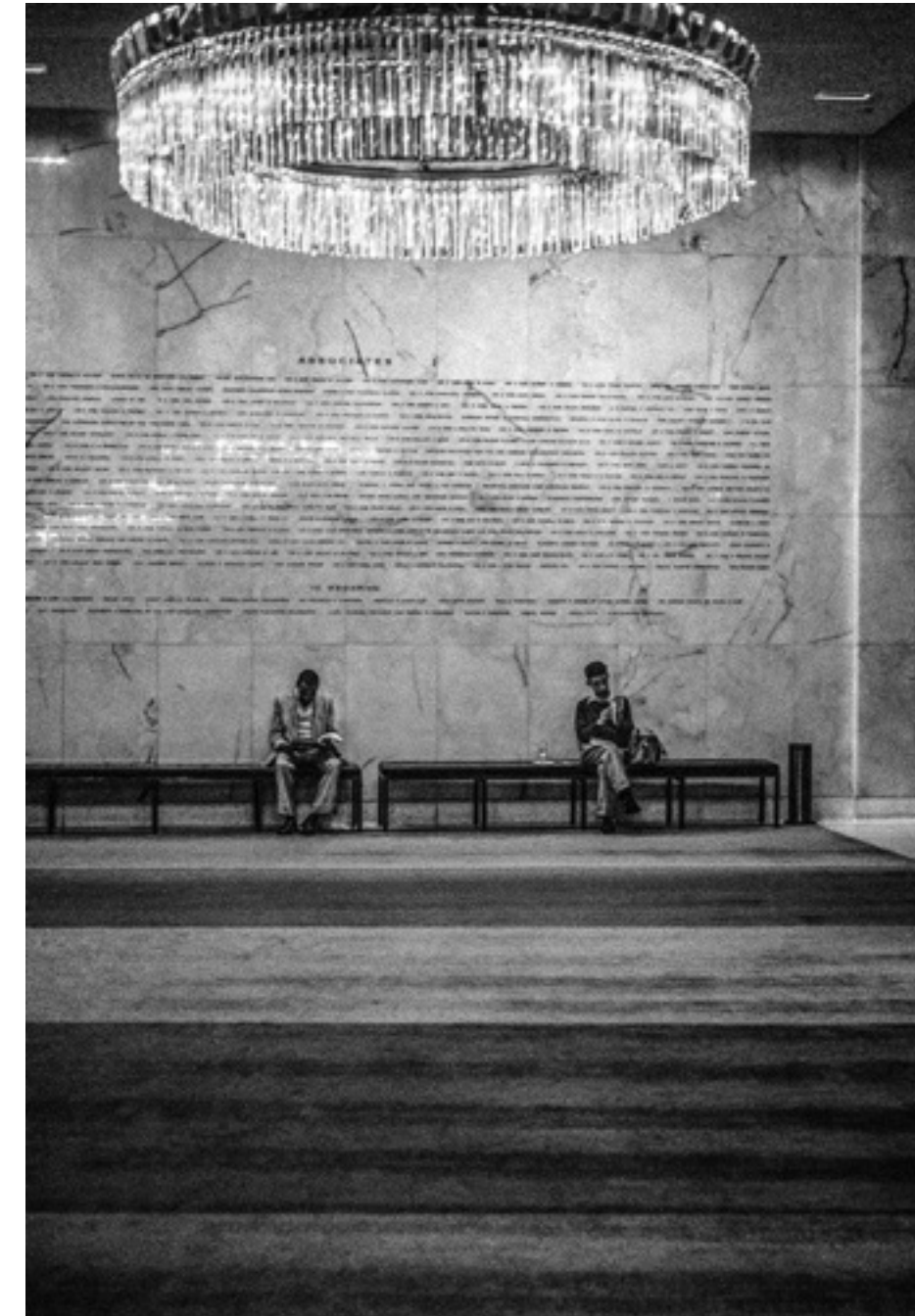
Pro-la raza sayin' "fuck la migra!"...

Take a look around and be for or against

But you can't do shit if you ridin' the fence

1937 "Lead Belly" Huddie William Ledbetter *The Bourgeois Blues*

Well them white folks in Washington they know how To call a colored man a nigga just to see him bow



1966 I'm hired to teach drawing and art history at Berkeley High School
Berkeley kids and migrants from Oakland Albany El Cerrito Richmond 3300 Other uniques
Two way lifeline all together I get to teach urban diverse public high school people
So many of us feel excluded from systems unwelcome unsuccessful disconnected
We all know being some form of the Other visible or hidden
Will we know empathy perspective taking shoes
Alienations and pleasures are how might we be if born and bred caring communal
By choice I always teach the beginning classes our co-worker mix
Multi-weave grades colors ethnicities economics ages sexes behaviors challenges
And you know this so many teachers are amazing gifts for the children but teaching is not easy
Empathetic how-to often displaced by Like it or lump it try Russia kid
Successful teachers have various ways to engage knowlege personality structures freedoms mystery
Motivation Welcome the room can feel like us all belong musics posters faces words or not
Kids know negative-positive caring love of subject matter disinterest parent-wants abuse disrespect

Projects include the picture history of our world arts
Call a museum book store *I'm looking for an art history book one that covers all world art*
Museum art worker *Well Janson is the book*
Janson of his-our time a few pages with pictures by Others at the beginning then write-off to Europe
White-supremacist book of little choice
I get mini-grants hunt world wide ethnocentric art picture books
Our in-class mini library of arts and cultures available to students open when they are
Show my art slides collection of pictures feature prints on the wall
I do word pointing direct
Always music and noise action projects
Adaptations of traditional portrait figure personal still-life landscape cartoon fantasy invented
Last ten years I do the tighten-up buy them each an 11x14" sketchbook photo-portfolio binder
A concrete record of our 36 week semester holy days not miraculous just us

Teaching art and photography in our urban 1960s '70s '80s '90s all ways always heartbreaks thrills
Students grounded in realities authentic amazing evolving symptoms of our *USA-World*
Teach when you know Other open tolerance failure fear patience dispute heat fever not comfy
1998 Nancy finishes her doctorate at UC Berkeley begins professing at Saint Mary's College
By our covenant I retire to twins familyhood more photography Nancy directs future teachers



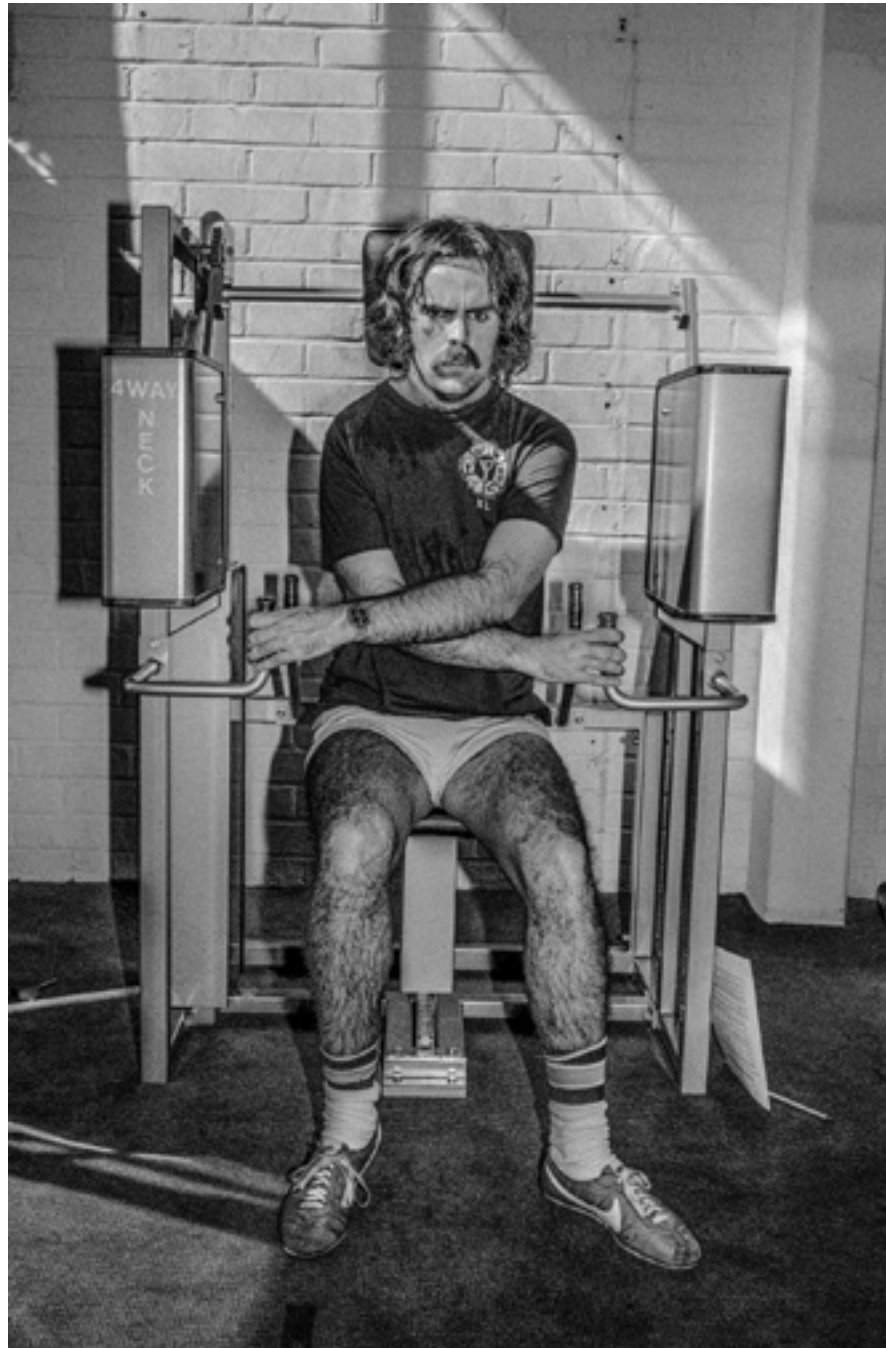
Amazing survival stories in our cultures students Muhammad Ali people we pass by
Jesse Owens 1936 Olympics four Gold Medals for our-USA
FDR does not invite Owens and the Other black athletes to our White House
Slavery the crushing ongoing African people uprooted bound to here sold to USA-masters
Culture extermination life gone historical placement family language education religion gone
400 years and counting intentionally incinerating in our white supremacist capitalist ovens
Capitalized over their times and with their labors surplus capital they create USA-us
Slaveries create this world masters demolish
Black Americans do way more than survive
Everyday they teach us

1970s Charlie Pride wish he'd been on my first love radio in 1948
Black Man does country music sings his own grace filled revolution music world buddies support
Glenn Martin writes Charlie Pride sings *I'm Just Me*

*Down at the railroad station there's people gettin' on
Some are a goin' north some are a goin' south
I'm just goin' to be gone
Some people are born to be takers others just wanna give
Some people live just to love but I just love to live
For I was just born to be exactly what you see
Nothing more or less I'm not the worst or the best
I just try to be exactly what you see today and every day I'm just me
When people say their life is rough I wonder compared to what
Some are wantin' more and more's gettin' less I just want what I've got
Some wanna live on a hill others down by the sea
Some wanna live inside high walls I just wanna live free
Oh I was just born to be exactly what you see today and every day I'm just me*

1966 Start teaching looking for inspiring arts
Ironic my first find is African mud sculpture from Nigeria the social religious arts of Black Africa
More the masks the figures from village cultures understood integrated passed on
The arts of Others actually called *Primitive Art* in our deciding Western places
All rationalized accepted later named *Outsider Art* only a wired insider could
Celebrate survivors

1969 3rd year teaching at Berkeley High
Three of us teachers do a six-session district seminar with Herb Kohl and Allan Kaprow
New Life for our schools
My art history classes stage *New Life Happenings* during two lunch periods
3D pieces all around the courtyard fishing in a toilet bowl band costumes solidifying us
3300 do this 1960s joy provocative puzzling productive chaos
Fun for almost all
A principal must find me in my museum gold roped off grizzly bear outfit
Knows I'm in here threatens me out finally up onto the steps in front of spirits students *New Life*
Screams about stopping this mess firing
Ok two classes cleaning up mess leftovers slide on paint paper cool rabble debris
Two more hours of communal play hoses brooms drenching fun for all spotless
They fire me our AFL-CIO Teacher Union brings it my positive evaluations admin no case get job back
Bonus Kaprow in my home studio *Bill best painting I've seen out here in the West*
Love that seminar boosts me up another fence sitting painting photo year





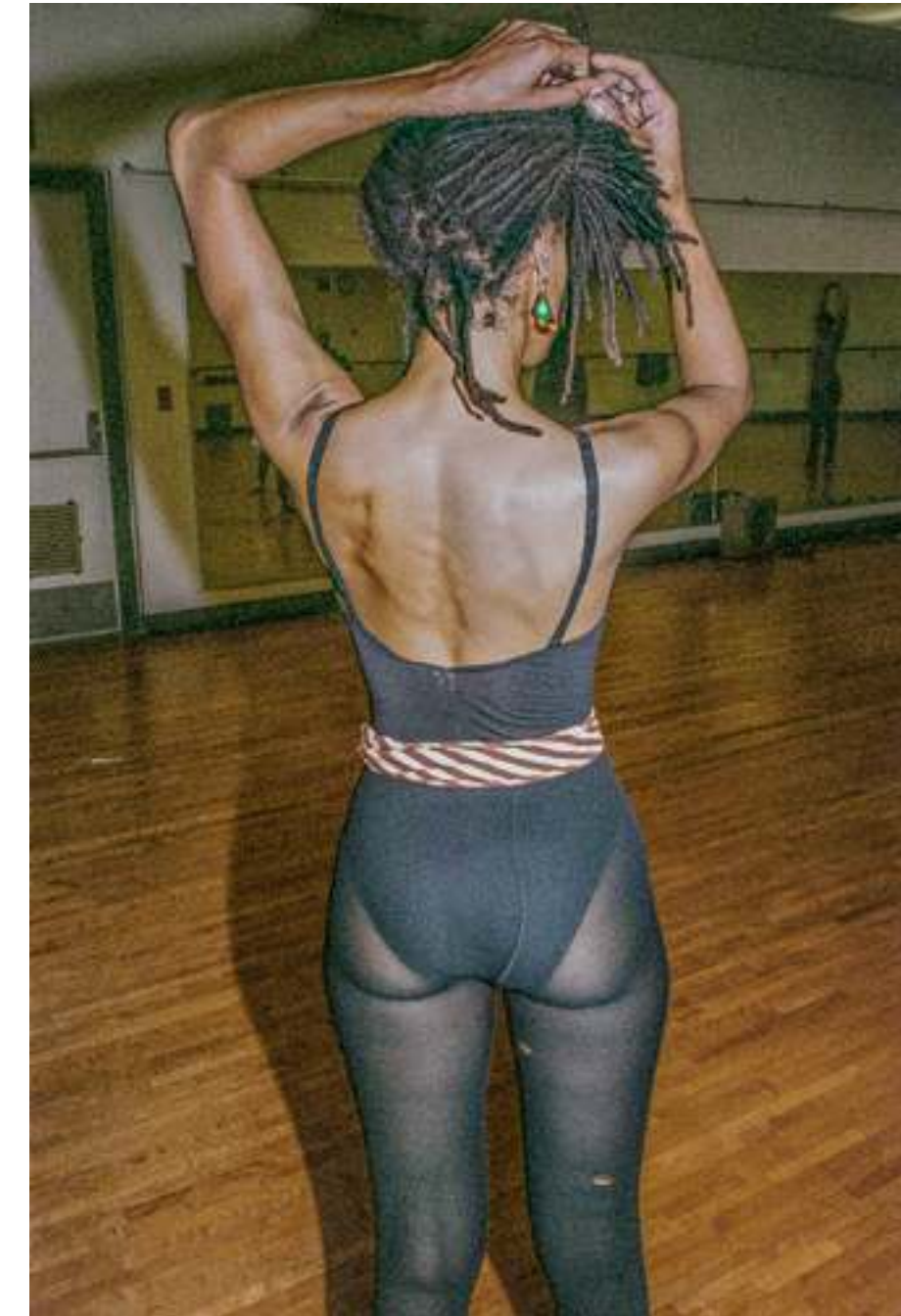


1981 Hattya Thacher Herrick Beezle Thacher Dilly Thacher Griggs Edie Thacher Dane Ojai



1982 Arcadia

1946 Los Angeles Coliseum Arena I'm eight stunners play after play
The Harlem Globetrotters *Sweet Georgia Brown* rhythm men they live in
Nat Sweetwater Clifton Teammates a dam right dance masterpiece
The father takes me why actual black minstrels stepin fetchit sub-guilt smooth-brain trying
He has to know I'm already lost to his world jungle bunny jigaboo nigger words do pass overhead
From my beginnings Sierra Madre home Pasadena somewheres playing school not my mother
Eeny meeny miny moe catch a nigger by the toe...
Hear Pasadena become *Niggerdena* get spit on shared cigarettes someones say *niggerlipped*
This shit goes on until the army not much out loud work places off to the sides of my-USA
Be with an all day all night Black American person an Other stay with live Other
BLACK LIVES MATTER
Tell us Nigger is gone tell us Fear Redskin Kike Chink Spic Towel Head are gone Hate
Look 300000 years people get their pure truth better than justifications culture propaganda





Sowing in us all are some real fine and some real confounding people
Any parent time is with the gift mother constantly oppositional *USA-citizen*
1960 Pasadena City College speech class final theme is *Safety*
My not ready for prime time title *Racism Is Unsafe For All Americans*

1944 Oops demo mother decides I will see and know openings where stuff comes out
On my bed lies down skirt up bare full on exposé take that kid I'm six going to 81
Love this powerful brain
Ego please mediate our asses off
Mother father live close in nature-nurture aura-migraines nightmares panics we all know junk

First day at my new school 3rd grade Sierra Madre Elementary
Mother drives me stops at the curb nobody around
I see the scene perfect grass telephone pole bushes sycamores the whole building
Open the door out looking in her goodbye *You are so much better looking than the others*
I see my face from hers fixed mistrust mute *Why would you say something like that*

1958 Xmas cross burns on our lawn
Mother knows Christ should be out of the town center
Jesus takes a break until he has a dreidl to play with Ramadan lanterns soon Not ok
Our government incorporating with church mosque shrine synagogue temple No
We can and do know ugly tragic fusions
Separate The Powers Executive-Congress-Courts-Money-Religion
Save us from ourselves
Disappearing democracy









Photographer-Director always a present ingredient
We're here folks outside inside with baggage
Black man in Berkeley white man here with camera
Life a picture skimpy truth try 1000 words
Not to define experience to point
Experience fleeting floating in and out of contexts abstractions poetic interpretations
I do informed intuitions words or none
Like you mobilizing a combo of floating senses tools
Sorting judging facts fictions my gut
To present a dignified stereotype homeless USA-black man
I'm only here these few seconds with pointy words
He's an actor in the *San Francisco Mime Troupe* going over his lines dignified
Too many words too few has the picture lost mystique
As far as the truth of the picture up to you now or never
My pleasure





Painting decide all pictorial ingredients
Photography mine decide to frame-out one piece of our space

1965 Jackson Pollock lucky in Los Angeles LACMA
I see many of his paintings up close back away
Diffused seeing diffused experience whole parts syntheses
Early sketches black and white paintings 20 foot color drip canvas #1
Always art world encounters with human scale has to be it's us
Pollock relates essentially no matter the size of art poem sculpture novel dance song it's in our being
My people Africa to Denmark to England to Plymouth Mass stand before the Rock within the landscape
Diffused child-like seeing diffused perceiving sensing resolving
How can we experience or know anything without
Spaceman Pollock forces me to travel
Zones deep off the surface into my face Brain-Sense history feel think emote



1969 Lea Anderson inspiriting we mutually leave each other
Mt Diablo hills animals horses studio
Pat Siler There's an open 12x30 foot space next to mine
Oakland warehouse 37th & MLK bare not depressing live-art pee in a jar
Neighbor kids on the other side of our common wall have a buddy disagreement
Soda can molotov cocktail pigeon coop bomb
No death serious fire people running scared carrying houses burning stuff melting
I get there during this night block full of hoses trucks firefighters flashing lights flames smoke
Brass belt buckle mattress springs part of the fridge were there clothes here
No trace paintings Reese Palley Gallery coming show
Numb good lucky
Wearing a camera black hat black leather jacket cowboy boots
So what now what
Generous salvation and shelter with Ann Swidler and Nora Fanshel

No big deal just get on with it Billyboy
Why the glazed eyes depression anxiety fading familiar you probably know
Daily life teaching no one could tell
Grandmother dead at 47 accute melancholia unholy genetics
I get on with it in bits photography lap swims serotonin Celexa today

Bill Mott-Smith Come and use my studio to make your show over
My new Reese Palley Gallery show very different more
Five eight foot color-field paintings sponge stained on raw canvas
12x20 foot hanging clear plastic sheet feathered pastel spraypaint mist to the floor
White feathered spraypaint on a 7x4 foot x 4 inch foam
I'm taking pictures fabricate a 4x6 foot clear plastic panel with 24 4x6 inch clear boxes in grid form
Holds 250 snapshots invite visitors to take I refill
My friend's sitting on the floor surrounded with pictures
Susan I'd have to restock every hour she has a spread of favorites ready for takeout
Thank you Reese Palley Gallery people very fine cathartic transitionals
The show ends everything back to Mott-Smith studio head for Los Angeles
He calls The whole building is burning
Two fires I'm a photographer take pictures cheap harmless irresistible

Not sculpture not video film performance not hybrids
Can't do costly process equipment no actor piano no academic
Do working alone hands on minimal tools tiny expense
A camera treasure hunt history heart intuition public us
Sensing a way to unknown surprises straightforward exciting
Mail share join





It's strategic no cropping minimal tweaking
At camera time do real good sensing
Look and feel careful as instantly possible
Extraordinary Cartier-Bresson Levitt Winogrand Friedlander
We do ourselves
Walker Evans says he'd do anything he could to make a good picture he's good
I am a still straight photographer
I am a picture maker
We are all both
It's the facts of machine and chemical manipulations
Brain photography with tools integration

1970s Hunting gathering hooked addicted
Leica M3 sell Wessel my M2 forced off his body recycling in Cabo poverty does derivatives
Treasure my beauty M4 tuned up worn to brass wrapped in pre-memorial cloth with two Summicrons
Buy it from best teacher friend Terry Doran he guesses hot
If hopefully from a guy with lots of money
From each with ability to each with need
Socialists of Berkeley High buying hot stuff gossip
Rumors I can't even do weed anxiety forget acid
You can't easy get students teachers administration to accept straight Bill
It's the hair the clothes those *Happenings*
Fine let the buzz have it more colorful me



1950 12 years old mother gives me an oil paint kit
Dam I'm doing sports teams all days and years bad trombone gardening for \$ even homework
She thinks I should be doing somethings other
Thanks again really
I paint one small picture imagine black man hanging with the hooded Ku Klux Klan
Paint at it for days intense
I do know it's not good

1963 UC Berkeley always open all student Art Studio I try things
Carve and sand a 24x4x4 inch block of wood even at home
Very slowly becomes Mary n Jesus unholy me saving grace Brancusi I can't know
First meet art guy Pat Siler at our house party immediate attraction take him to my room
See what I'm working on out comes the awful wood thing 23 going on 13 showing
Pat is always considerate

It's my last semester of political science graduation up stop what am I doing
Not equipped in any way for grad school 70 more units than needed
Change my major pack up my head move to the Art Department
Take the summer and a full year all art requirements 1964 Degree in Art and Poli-Sci
Keep On Truckin'... future is comin



Photography is graphic color black n white
I continue to photo-paint pictures
Photographers Appropriators we move in varied circles wandering the streets
Diverse treasures known to habitate
Me R.Crumb Zap Giotto Duchamp Picasso Beckmann Mondrian Pollock de Kooning Basquiat Kiefer
I meet thousands of possible primary picture sources
Unexpected here traces may appear in lights happy to help
I draw I paint
My partner is this evolved magical instrument camera-lens
Manipulative recorder of split seconds
Reality hell not . . . well a reality
Love this machine with its own real in my real world
Allergic to its machine oddities we'll get it right together me Mac Lightroom 5







1971 I ask Bill Burback

Know of anything might want to teach college need something on paper
Diane Arbus and Lee Friedlander are doing workshops at Hampshire College
I do the workshops one week with each

Fever engage with both attractions distinct styles

They give assignments we have next morning seminar critiques

Arbus go to your room with a classmate take pictures get embarrassed it works

Friedlander follow your own paths to pictures I walk all over Amherst

Two weeks with real souls brain-stuff pictures workshopers entertaining undressing

Our joy anguish illness self living-with or not

Arbus has nothing to photograph here no collaborator connections

I'm dying to get back to New York. This is crazy.

Doon picks her up she goes back to The City and dies

Her distress is bare dam fucking mad messes derivative mayhem

Not a chance Hot Tales from New York City

Connections are photography social no theatrics

Bill Burback MoMA Photo Intern to MoMA Education Director to Boston Museum

Joan Rosenbaum MoMA Prints to Jewish Museum Director

Colleagues friends welcoming trusting

1973 my MoMA exhibit from a sampling of over 700 photo-postcards I mail Szarkowski

Bill Burback is inventive respected responsible for lots likely my show

I don't know how they do it don't ask no telling

1970 *ONE EYED DICKS*

Bill creates his own provocative show at MoMA

Unedited video footage from bank security cameras

We love this risky timely whole truth beauty



Hunt treasure strike-snap-gather edit judge
I still photograph like it's 1969 sort of
Advancing weaving focused scanning dam Bill hold still

Leica rangefinders straightforward refinement guess settings real good
Film has wonder depth forgiving Tri-X darkrooms mail
Costco for color prints to edit send
2007 My last film camera Contax SLR zoom-macro
Digital Nikon D80 with the 28-105mm macro

Camera menus so complex today force them down to our basics
There's only so much cameras do even the \$\$\$ ones
We choose Manual Program Automatic
Yes evolving complex design-tech
People like realistic art my students always seems easier
Not the magical life-saving marvels we're driven to buy
Always trade-offs

1969 I'm mailing my photo-postcards with friends
1970 Assign creation and mailing to art and photo students at Berkeley High I do stamps
They find family friends picture pen-pals I find you and Szarkowski

Assumption I mail to Szarkowski to funky crash the MoMA
Why know the MoMA the commanding importance regular people work here
West Coast me the army does not specialize in worldly
Artforum helps don't think it has much to do with me except Buy This
Look at pictures read articles find most academic bullshit distant not absurd
Honor the labors of critics builders activists electricians scholars authors farmers not easy
Peter Schjeldahl directs elegant reviews poetic canny guide points-full honest historical
John Szarkowski directs with his feather beauties flexible stone
These artists do not say *This is what it is Folks!*
Ordinary words the common property of us all really
Like Morrison and Banks



1973 There's a strike at MoMA during my show
Berkeley AFL-CIO teacher unholy crossing picket lines
I know people on the line
I do not like this
Don't worry Bill we understand
I don't
Understand me-something I cross the line with elephants
Jill Szarkowski cooks simple cultivated and strawberries
Somebodies talk Eggleston plays Bach

I approach Szarkowski thru my picture-postcards
We have lunch a couple of times going to a cozy locals dark place near the museum drink listen
The stories the flow from people with very different lives
People who don't need want reactions lean back lean forward
Look at the Wright Morris book
Words with pictures later
I don't want to know John I don't
Send him pictures to know or not

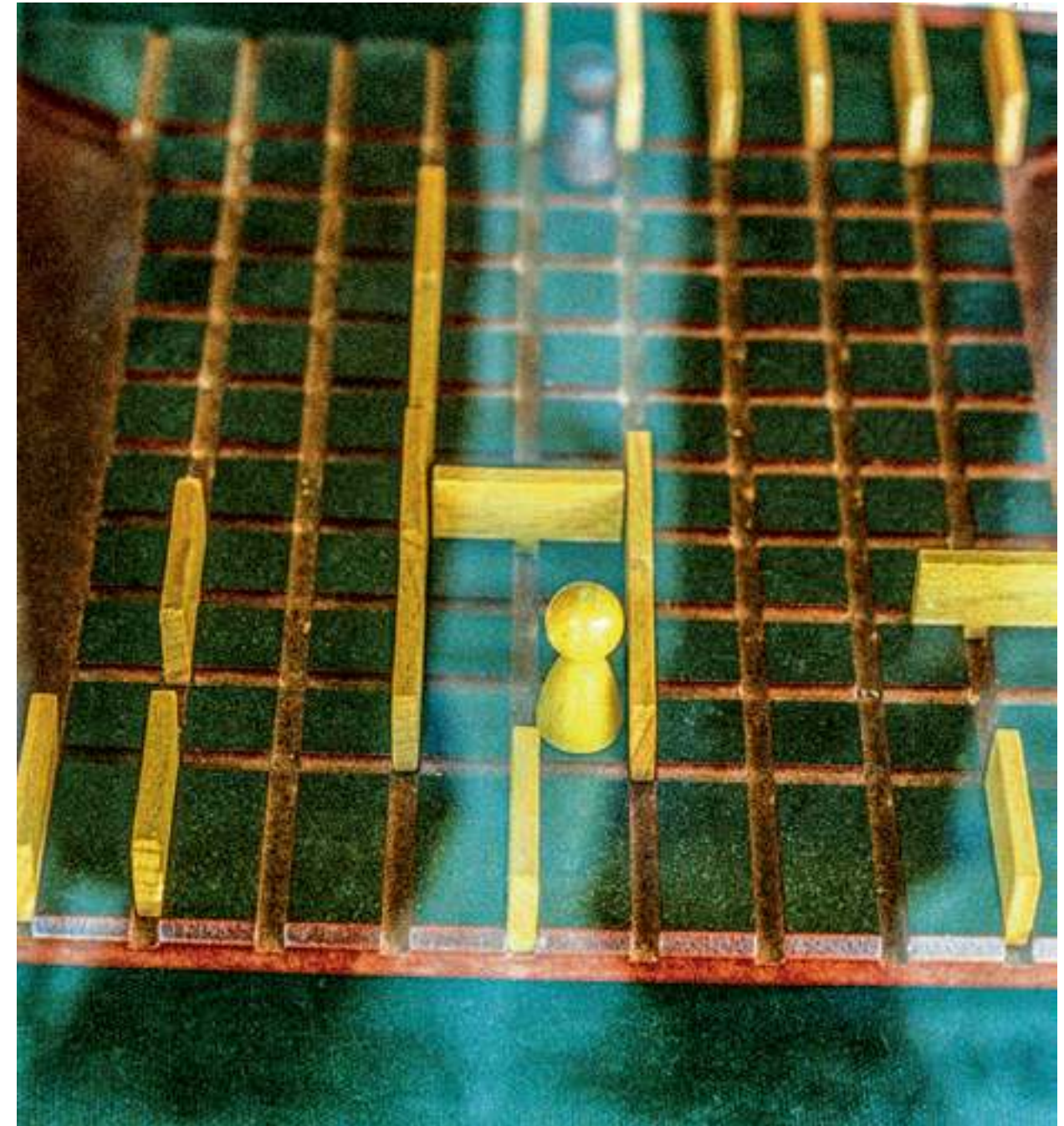




Don't do to others what you don't want done to you The rest is commentary... Hillel 10 AD et al

Patriarchal Centuries

A Woman Women I know Women Children Girls Boys Men
Dismiss Harass Gaslight Abuse Rape Torture Maim Murder





Individuals and institutions grow personalities we react
Bitter over the Szarkowski-MoMA power many feel better now
1973 I am only conscious enough to believe he gets it right with mine
Easy to know today why folks question my mailing motive
Skjæveland finds a review of my MoMA show I miss it seductions in progress self-pleasuring
Perspectives points of view gotta love em in parts

Now, if I were a photographer myself, I would be deeply insulted by this show. I would be insulted that an institution so prestigious and powerful as the Museum of Modern Art would present, as photographically exemplary, a collection of random snapshots by someone who has not even established enough craft competence to make his disregard of craft standards a significant esthetic choice... A.D. Coleman

Speaks his truth a photo world outside Szarkowski-MoMA
Barbed offensive defensive his agenda respectable honoring his dues paying photographers
I leap frog three years taking pictures snotty newby casual snapshotter dissing craft
Grounding perfect here the big picture my pleasure

Our crafts not easy
I love big sense craft it's everything
A very personal perception
Wonderfilled pictures - hot craft
In the eyes of particular beholders
Arts we love have it for us
I love mine or delete







1993 Exhibit at the *Provincial Museum* in Granada Spain

Bill Dane Photographs Outside and Inside America

With the Ann Swidler *Introduction*

Masterful Erik Auerbach printing poignant photographs donate to the Museum I survive in boxes

Alain Dupuy Jeff Fraenkel Frish Brandt Carlos Gollonet Carnicero

Dear Alain in Barcelona French-Spanish arts man he is creating this project when he dies

HIV-AIDS celebrate people so unbelievably sad and horrifying our virus

Carlos Gollonet takes over this adventure in Granada culture critic mensch

Carlos finishes the project with Yolanda Romero and valued people unknown

Timely black and white pictures from 1971 to 1985

I'm fortunate public things don't happen with my pictures at my-wrong times

Evolution years of editing vital

Tour the Presidente of *Spanish Cultural Museums* no wince refined grownup

60 photographs en mi español pink coat white incarnation

Granada 11 days Carlos y Salvador Yolanda y Jose-Maria Antonio García Bascón

Granada tasty historied wonders a compact city I begin to treasure

Baroque churches full of ages beautiful musty decay atrophies tended

Streets structures flamenco foods people cigarettes diesel fill er up smoke

Know that Catholics Muslims Jews Gypsies share this city for ages

1500s Spanish version of *The Inquisition* comes to town as usual

Informs but will not curse these moments

500 years ago evils we modernize





Photography is momentous serendipity
Social communal dismay pleasures
Walk peeled the more we act the more discovery
Doing doing makes less play for chance and luck
I photograph us pieces found nature street stuff displays images posters ads paintings
Attractions light layers reflections our leading surfaces
Flotsam jetsam everything perceivable and sub

Editing is imperative negotiations
Tortuous progressive drama treasure trash pleasures
So called photo-intelligence informs at our evolving place
As if thru Other eyes
Visit revisit in out back in leave out timely reactions wander off
Curious not disappointing or discouraging
Wonderful how change goes
The judge does



Evolution feels like step by stepping I recognize jumps

Form-Content

Leica M3 M2 M4 with the spreading-out Leitz 35mm lens I do know what someones use

35mm days ending all this space not seeing here 50mm normal lens like the way we see

I want one camera body with one lens to do it all cityscape to ladybug zoom lenses with macro

2000s Fraenkel folks suggest buyers want bigger sharper pictures buyers

Self-obligatory diversion among tool possibilities sell bid buy sell buy small losses I gamble

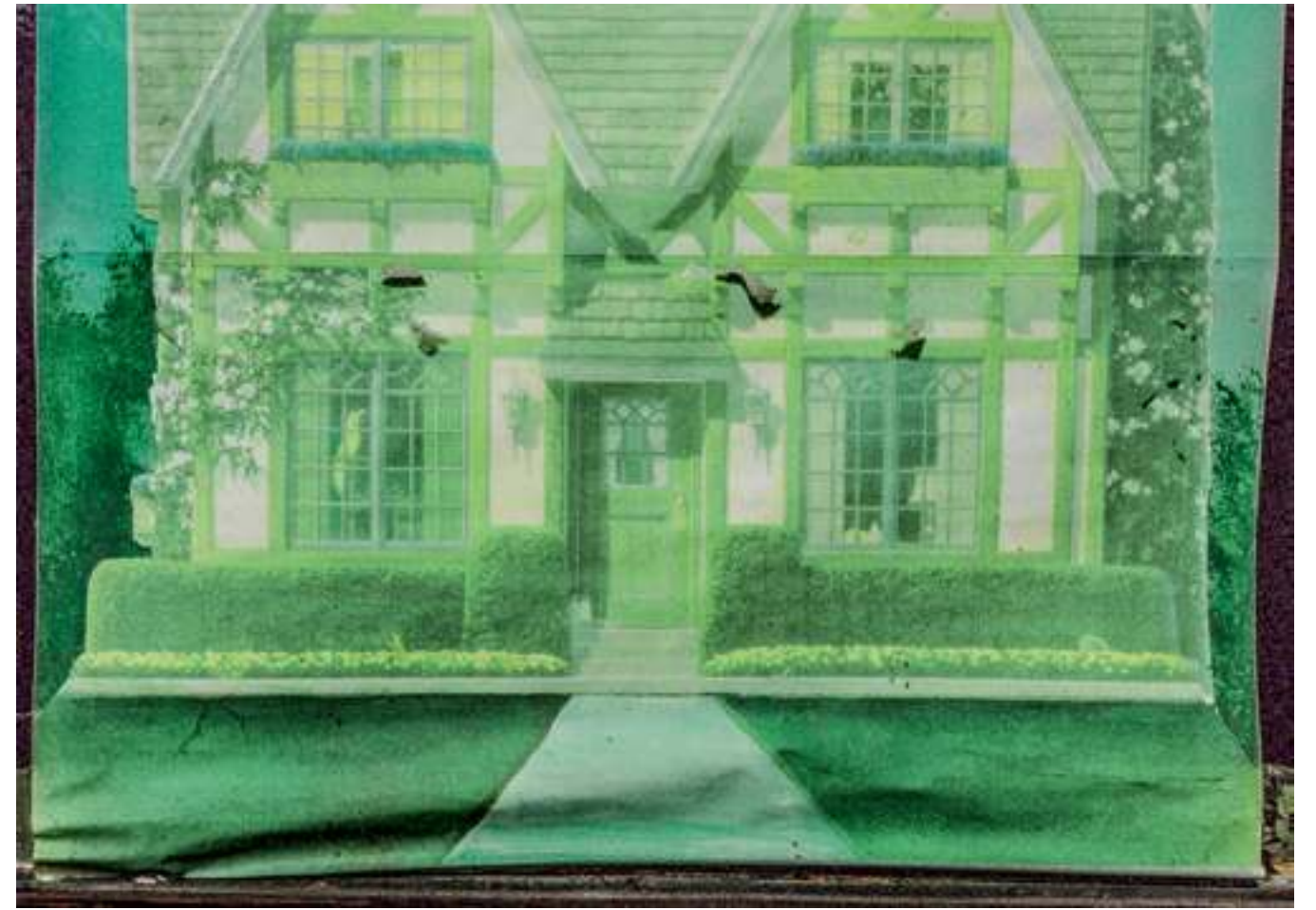
I will do everything with some one body lens and self

Salvation trade-offs

Panasonic FZ2500 Sony RX10 Fuji X-T20 Leica V-LUX Lumix ZS100 Nikon 5600 with 18-140 zoom

Back to my elder Nikon D80 with 28-105 macro here at closing time





2015 Sidewalk *Union Square* San Francisco
Stumble stumble stagger dam 20 feet inches from down grab a jacket
Flabbergast tourist
I'm up standing
Guy across the street sees all cheers waving hilarious roars hugs
Don't fly off much grow with gravity life of balance horizontals verticals lie down stand up
We are apparently grounded
Tip unstable lose control anxious
Gravity ingredient
Embrace center defy let go take off spin breathe



Trade-offs in our different fields of being
Cameras partners politics eating pills tools booze yours
1932 Mother 19 claims she falls mutually in love with this Adams Yosemite magic summer workshops
Ansel Adams begins with a Kodak Box Brownie
The tech of his various cameras is a history of size matters
8x10 plate prints mindblowing today sheet film big stuff billboards
Trade-offs truth
See follicles I don't
Slow cumbersome costly all

Flash questions artificial light invasive I'm here in your face
Photographing and flashing in our USA times of paranoia I rarely target people in their personal spaces ask
Jammed public clubs ok who knows if you're kissing a wrong person oh
She recognizes me walking in San Francisco asks for a print with him send her the picture-postcard
Bye bye natural light Hello odd flash lit up
Flash does produce very significant and unexpected ingredients reflections plus
I do prefer to 35mm zoom photograph with existing light outside and inside

Alienation Effects Bertolt Brecht mine and yours
Tools Devices for throwing us back out-of any event to Reflect to Brain-Sense
Into rabbit holes confusion edification wonder Out up to you and yours
I use them consciously and sub-consciously
Subject Matter Odd Appropriation Light Distance Framing Fragments Angle Flash Brain-Sense
Feel that
Thinking yet
What's the give n take
What's the point







1962 Underground apartment in Berkeley picture book
Van Gogh cypress trees moving moving
Dam satori this is an aesthetic experience

1948 Life saving multiple feats Mrs Mary Foote my 5th grade Teacher
She has memorable thinning hair wonderful horsey face she is... USA-culturally unattractive
Mary Foote is a beautiful 50 year old teacher Woman strength soul wise
Ideal Dewey Piaget Teacher age appropriate hands on experiential
I learn to sing in her class Burl lves cracking corn I care
Love music she suggests lessons choose trombone what if piano no aptitude many tries
L.A. Children's Choir guy likes my 5th grade alto way too complicated travel expense
Thank you I'll just sing with Mary
Natural stage person she presses me into the school play folks pack our auditorium
I wisecrack line-forgetting Johnny audience roars he remembers life is momentous serendipity
Love attentions a winning poster for our Sierra Madre elementary school
Mary Foote demonstrates the disappearance of bias abstract-realistic bad-good losers-winners
But I paint a siesta hombre sitting against a cactus in a sombrero next a man tugging his dug in burro
Stereotypical hazardous bunk floating over all
Unrealized by me white Mary homogeneous us
1940s history no Howard Zinn
Mary doesn't get to do her understood appreciated teaching in '60s Berkeley I am sorry
Best to live communal multi ethnic zen monkish dormitory study practice work sports arts
Far away with horses moving trees and a swimming hole for socialist-free

1953 15 years old *Midland School* Los Olivos CA far away horses swim hole life preservers
Ben Rich-Kay Rich backbones fuse
As they do at their *Camp Silver Pines* six week summers 1948 and '49
Lucky gift for me from my great aunt Bessie Thacher Kent sock puppet queen Marin Kentfield status aside
Mike Hermes play together since 1941 *Thacher School* Ojai holidays summer and the Camp
Midland opening life 69 of us boys no going home
I know and trust only Mike BR-KR Barry Schuyler horses and sports
Sleeping bags in cabins kerosene lamps hot shower - chop firewood buddies horses hills oaks
Get mean beat by seniors in charge we stone their cabins et ceteras big fun welts
Other brands of righteous disciplines by teachers run one mile laps chop-stack fire wood clean it all
Vic Bryant english teacher semi-feared respected to us *Sniff*
He does not sniff back nasal drips
It's our complete lack of sophistications two seconds for each sniff many times each class
I do make him tear up in the hay barn on the bales 15 classmates and *Sniff*
My faux-Shakespeare Mark Antony I come to bury Caesar... water my own eyes

All year daily sports push sweat drench practice teamwork work play trust
Beat *UCLA* freshmen team in futbol next *Cal Tech* *Carpinteria* *Lemon Pickers* reality check us good
Time to bum cigarettes and scrounge butts in the stones floor of our '50s lean-to smoking refuge
I care for groom ride a my horse bay Morgan *Satch* my gear Navajo pad saddle correct bridle bit
Hermes Peter Young we have trust to roam hills neighbor ranches we spy herd their cows do stuff
No girls no arts daily aberrant mischiefs the needy player clown pipers collect I do study lots
Thacher grandfather donations long ago I go tuition-free as should all very \$\$\$ un-diverse

Know I have to leave to become somethings Other
Very conflicted I love it here senior year coming bold communal connections
Midland two best years no parents girls rustic rural sports room board structured with consequentials
Form-Content one USA socialist blueprint

I remodel at Pasadena High School City College jobs in the army chemically with time





People with small money by birth chance work people with enough money by birth chance work
Big money power people by big birth chance work
I know the rant whine when others don't play by some rules
Some reactions coded understood passed on
Some gross String em up people sell drugs steal bully dirty Homeless Not in my neighborhood
Step over em Jail em Sieg Heil Get Others the fuck outta my here More cops More prisons profits

USA-role models presidents plutocrats bankers neighbors living doing Illegal
Government executives CEOs courts count the occupied white-collar prison cells
Crimes against us all
Shit does not just happen

Others trying to get by in some USA-way 20 years for selling pot if you're Black Brown Color
Soulful critical thinking feeling simply beyond the white-supremacist racist capitalist USA-model-us
Derivatives crime agony loss psychic maiming
How to conceive empathize
The causes of our varied alienations are right here tv front page in the street in our homes

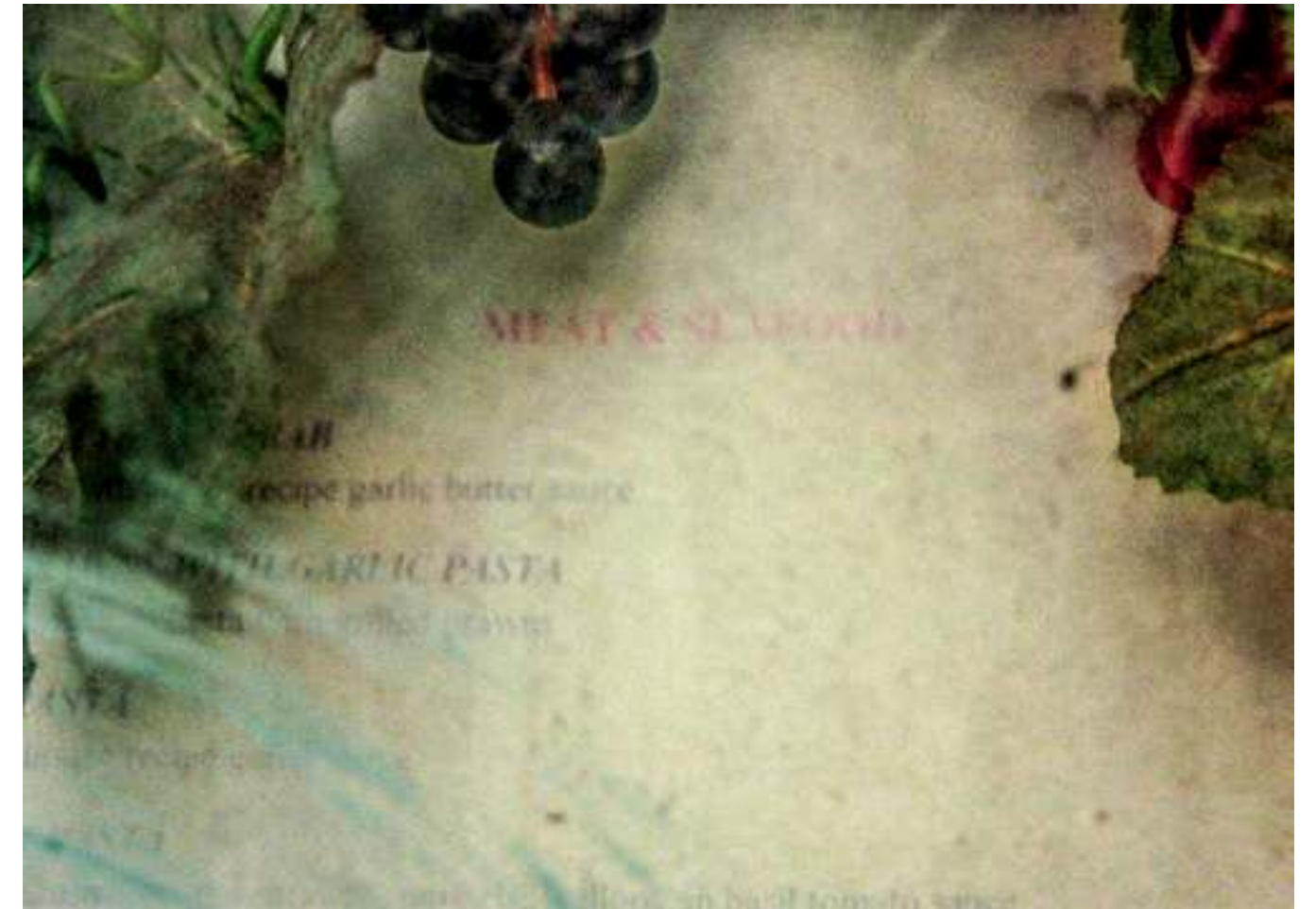
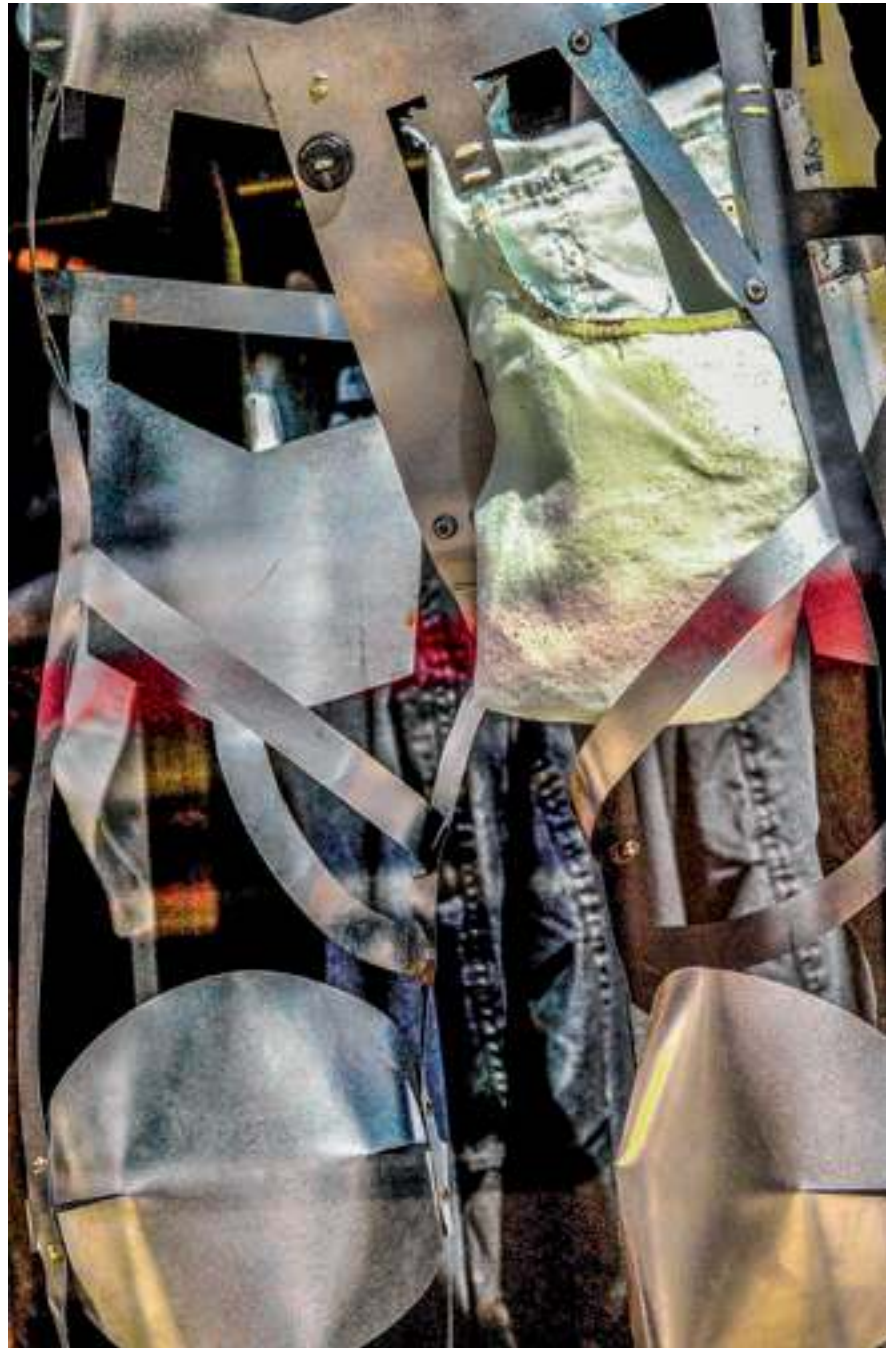
Poetic arts are they someway culturally politically even relevant dignified
Keeping somethings alive some functioning community sanity art spirit alive
Do we simply complexly motley cog death with other enablers
Self-reflective critical thinking beyond us
Daily knowingly subconsciously I empathize do bits rationalize move on away crazy
Do our villages as we will as we can
Inside outside burning
Lunatic howling into spaces ad nauseam to some endings



2004 Ambivalent pleasures 357 gritty hookups close up talk
I decide to meet and see the faces of Homeless Street People for the year
Privileged white boy bloody strolling entitlement bubbled over fucked
Can't possibly comprehend their lives we both know this know exclusion
Not sure how I appreciate pieces of my here-USA life privilege guilt fuss
Just walking photographing our village bleeding white guilt my choices
Not frozen in my place not paralyzed by my bedded consciousness of Others stuff I greet
I'm part USA owner explorer recorder lyricist whistleblower lover crime hunter blamer
Closed-Open
Photographs picturing our surface our ingredients people worlds cultures
It's my pleasure to meet us
Pleasure multi layered mixed bag of amazements

I am nauseated by our global spread of economics and values
Others might love it right here as it is USA continues as fantasy goal
People immigrate from Mexico Africa Central America South America Asia the Middle East
Real world lives families
Homes that supremacies trash
Welcome All
Salvation is yours to know







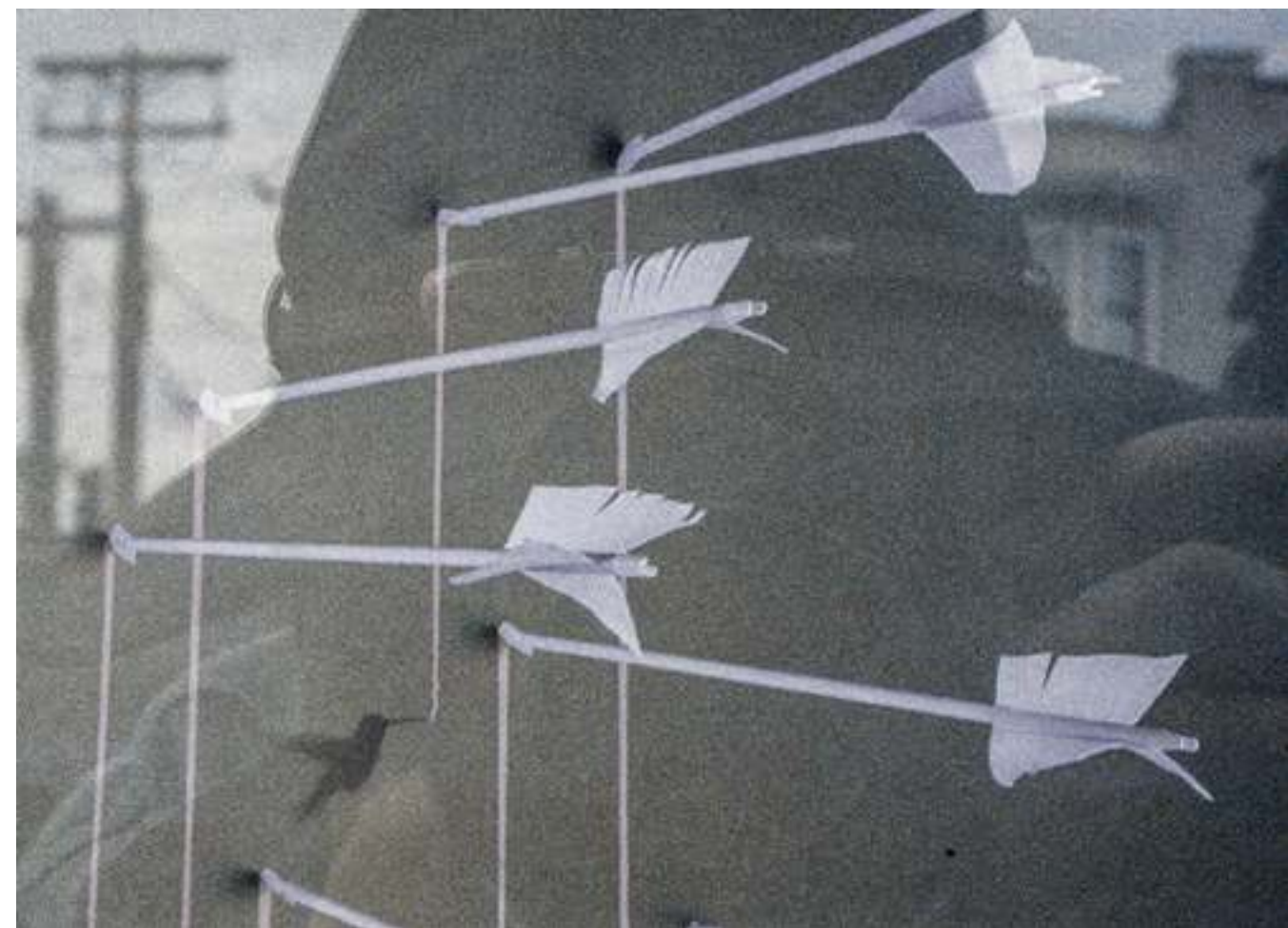
I would not do this if you were elsewhere
Me alone
Why do this
To procreate

2007 Friends certify Digital Tools
Begin this adventure when conscious
My dialectics moving on synthesizing ingredients communication connections
1969 Already getting pictures out there
Mailing 69000 photo-postcards until I don't

Monet and Nick *Dad the Internet will get your pictures out there*
Miraculous to me The Web Internet URLs HTTP Browsers Servers Tabs Apps for us for now
I leave the art-world+ with other new tools get-togethers picture distribution
Nick Powers sun-in-law website builder form-content my education I'm here with his magic
Someone has to mediate unhinged duets sophomoric pro unpaid got love got trust
13 years of entertaining joyfilled sessions rolling naked in the mud pass the pils roaring *billdane.com*

Orchestrated passion
Major Powers & The Lo-Fi Symphony
Nick Powers Kevin Gautschi Dylan Gautschi
Monet Zulpo-Dane Sharon Choe Alana Rahab

I can't believe what I'm seeing here
We should be running for our lives ...
Everything's tragic in the moonlight
Everyone's breath is frozen in the air ...
We're all going to die ...
The refinery is beautiful at night
Through the smoky sky a little bedroom light is on
And they're carrying on, they're carrying on ...
Carry us away and we'll all go to the end together, to the end together dear





Inventions music science socialism photography catalysts for pleasure
Require unique discovery and presentation
Distance happens trying to experience the new the different
Lost to my sensing my understanding
I just don't get it usual
Exclusive happens too different it may be at first
Culture evolving away from shared traditions knowns
Our range of understandings challenged
I get it It's me I'm in
Not for me Fuck this elitist shit

Witness capitalist investment searching for new special marketable profitable everythings
Culture always filtered thru politics economics industry government religion patrons power
Whose systems rule ours whose meds side effects
No surprise comes alienation illness divorce crime suicide gangs drugs homeless
USA-selfish brutal ignorant we get variety for all and hanging impotence
Missing together family community work health missing common sense
For USA-sanity salvation healing surviving we do lots of passing by thru and away
Drums song laugh dance





1970s Democratic program decisions and with students extraordinary whimsical dicey
Ten years teaching in Berkeley *Alternative* Public Schools we have 26 in our District K-12
7th 8th 9th graders my button pushing ages
Long ago Billy Dane the hormonal phsyche looney 7th-11th grade alienated dumbass with baggage

Friends help self-taught photographer right away I'm teaching photography and art
Build funky functional darkrooms nine in the ten years we migrate trailers buildings
1980s '90s Teach the same back with my Berkeley High main campus kids
Roll and sell them film and paper at cost
For students without money hunt pawn shop cameras
Too much money too little money elephants in most rooms
Messes stuff up USA-alienation
Not easy to have a fancy camera your friend has nothing
No convincing youth that pictures using plastic instamatics can be remarkable
It's the heart and soul of your pictures fancy tools don't do it Sure Bill
Sharp photos she can draw looks like a real shoe big leap for grown-ups too realistic best

I don't get to teach in this digital age cameras cell phones school computers printers
Breathing and bathing in all that nasty film chemistry all those years
I'd trade it for electromagnetic fields melting brains one way or another
Today more pictures cheaper easier more fascination pictures for all



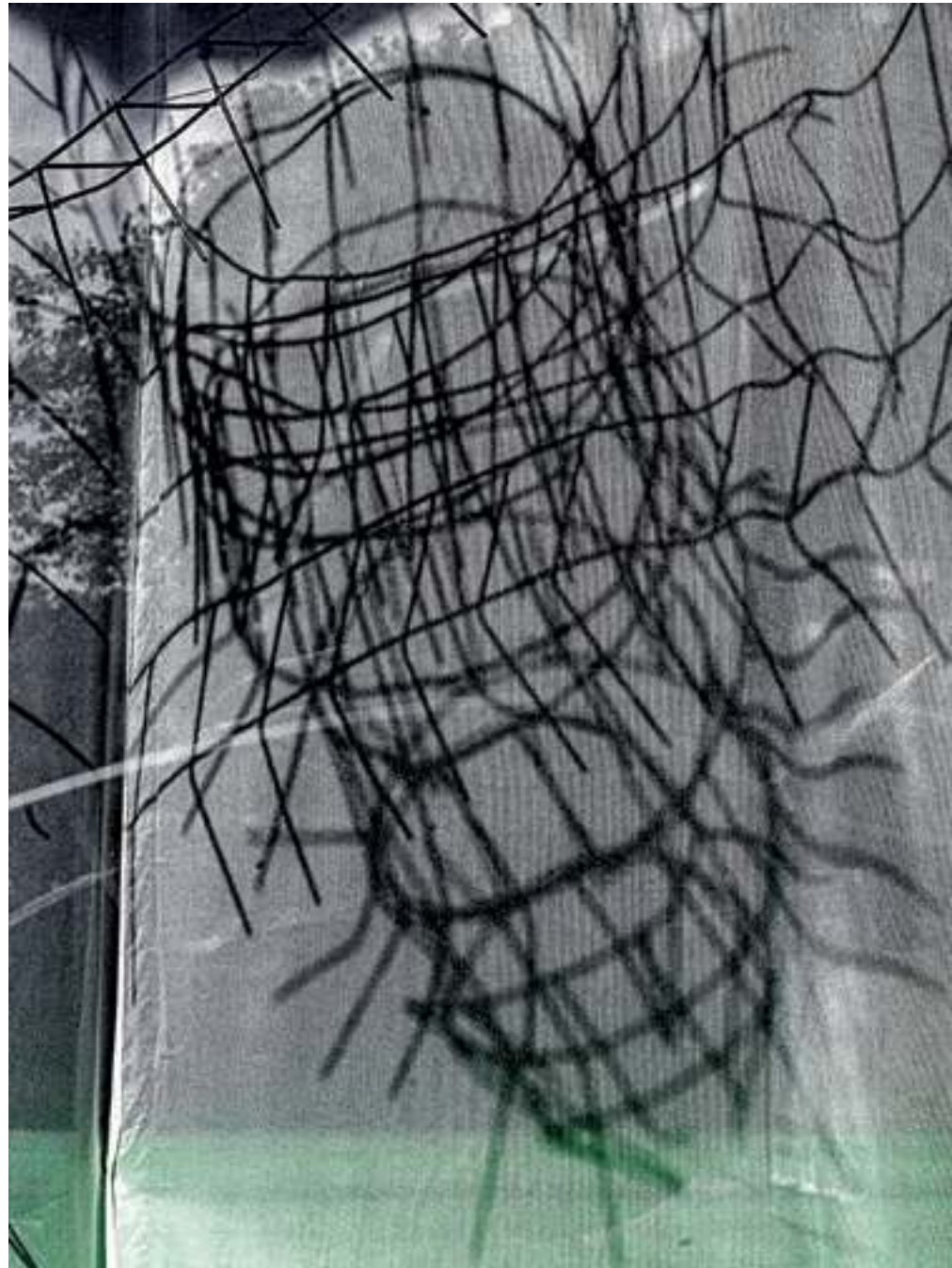


I hunt where we are in public inclusive
And my pictures may not be accessible
I know my photographs as straightforward enough ways in pointers
Focused and ethereal cues information crumbs
I live my pictures
I don't explain them I can't won't no appetite
Clear up how all the ingredients exist together to create possible poeries
Not available with approximate brain-words
It's catch n release a nuanced expedition

Teaching is other stories

Words are easily off get off on your own
Hunting with my specs floating evolving puzzles no correct answers
You might say Messy coverup if he knows what he's doing he should be able to explain it
Folks assert undumb conundrums
Critiques make some wonderful senses divers useful in contexts pleasure
Each of us is different each episode
We are moments doing informed spinings factual fictional realities
I cannot explain my plays. Each must find out for himself what is meant. Samuel Beckett







Art life personal happenings
In an audience with a friend alone always alone
Favorite class at Berkeley *Recent British and American Poetry* seniors seminar
I sort of read the poetry of Yeats and Pound
Three and the Prof day after day amazing the dialogues
Right in front of us dissect analyze present valid interpretations
Opinions can feel on and off
Pleasure love that class the poems the talk
Get an *F* context flunk a paper and the final correct *USA*-grade
Doesn't spoil my fun ready for *Beloved* again and Bukowski





My elder favorites exist and others of their time
Send my picture-postcards to you all to Szarkowski at MoMA there are 5000
Lemagny at Bibliothèque Nationale Norfleet at Fogg Harvard Phillips at SFMOMA
1970s is grateful me get bubble-basics with USA-MoMA photography-power
F a d e s
Big relative privilege remains

We deal with rejection stuff all the time our valuables selves
Helps to do clearer sensing seeing
Being an Outsider any type joins us with every person on the planet
Outsiderhood is productive or it might simply be more comfy here less press to perform
What if it's the Rich & Famous thing demands come on us with success
Money politics selling selling out overwhelmed stop doing might love it
More and less the 1950s+ econ bubble dream USA is going away
Do hurry in loaded if you wanna test-drive a successful me I'll sort it

I remember being in the presence of somebodies hear photo-intelligence some have it
I have what I have know plenty intelligences I don't have
I'll get some more or I won't

Hey Dane's gonna be famous invite him
We know so little
The awful my worst public photo presentation
Halfway I'm not doing the slide-changer myself
Take hold control back cool flow pointing words
Occasionally a poker Do you even know what you're talking about
I know pissed off get astute DEVO

*Now whip it
Into shape
Shape it up
Get straight
Go forward
Move ahead
Try to detect it
It's not too late
To whip it
Whip it good*

With Guggenheim and NEA grants come perks visits slideshows connections
A bit too self-indulgent stories drop in I like my pictures will direct too much fun
Last slideshow auditorium public welcome huge screen
These photographs must be important
First using a laptop disguised anxieties nope
Photo tech-master tells me what to do next next
Prof Mattick asks the relevant questions
I stay after talk
Until the polite Please get out no doubt my last

Prof suggests he try for summer intern
East Coast Aaron contacts me here in my 3x7 foot studio cockpit refuge under the stairs
Aaron grad student email

*One of the recurring hang ups in my class is the idea of authorship,
and any images of images are immediately tried for armed robbery.*

*school daze Aaron
has to be talk
temp fun bullshit
soon forgotten
folks wander wherever and-or down to wall st
gods will try us bloody jumpin photographers
takin pics of 'authored' people trees n holy natures
what happens to us atheist straight still picture takin armed robber witches
unholy classroom trials all be dam'd
do what ya gotta do bill*

Appropriator Scarlet A red forever
Photographers appropriate burning bushes sunsets flowers death believe in gods
Faces billboards bodies kitties frame out pieces of our this n that
Who puts these some pieces off-limits not all equal for us to picture
Expect me to abandon subjects affects effects abandon self audience leave communal
I'll reflect decide you too
I'll burn it's gotta love it time

DANE DENIES USING PETS
Performance Enhancing Technologies
Admits To Barely Detectable Digital Addictions
Demons Rumors Clouds ... Hall of Fame Hopes Damn Dim

Some of my best friends are users
You'll dam well get what I give
Acknowledging gimmicks run wild out here
Manipulations are us
Hard to tell what's being done undone
Do whatcha gotta do
Photography tools are plenty manipulative
Dam right good true
Camera lens sensor Lightroom mice all them slider bars
I cooperate with my tools I'm cool
Challenge pleasure to edit my pictures here now
Darkroom computer program
Get it right
At-the-moment-perceptions
Sensing of real hella manipulated live with it
I will appraise how each photograph manifests as Bill-Machined
You'll see

Szarkowski tells a mutual *I don't know about Bill, his work is getting a little too literal.*
Everything makes sense to someones
Literal love the synonyms accurate authentic true unvarnished
Welcome to definition-synonym-play until our-truth is content
Everythings all pictures are some form of literal
Straight photographs do self-machine literal
We camera-hunt strike-frame-snap edit-tweak-decide we morph
We walk the lines of literality stories bias propaganda interpretation mood
Over the top obvious faint pathetic whispered literal
I find scenes pieces of us
What will this look like photographed
Got history filters hunt gather edit picture or trash
Szarkowski does his poke I listen
Thanks again JS Now leave me alone with my figments





Words near pictures next to words
Anythings anywhere near somethings will influence experience

Sequencing pictures and texts is pleasure tricky exacting
Alienation effects shake it up pictures in changing orders get real literal affect bias
Chronological random back again
Feeling the possibles
Whole integrated poetic



Big high resolution sweet talkin large format cameras glass
Really sharp pictures Adams Weston your favorites
Love Atget Weegee Evans Arbus Temptation
Cost camera processing how many pictures on a roll
Good for you I don't see 4x5 6x7 8x10
I see 35mm my resolution
Grain pixels showing He doesn't even know how to use a camera
No excuse not foul
I like it like that
I don't like un-magic time spent on me-sterile mechanicals
Tool Magic is given camera lens darkroom computer programs steps to prints
Master craftsman on my terms
Sensing affordable tools just get it right

Anti-masterpiece stomping ground Warhol know it implant feel it real good



2007 My-gem images begin to heidelberg drum scan 777 negatives into digital files
Sitting with pro Bryan Bailey tweaking three and a half years we take breaks refinance
Make an 8x10 from every file 777 to produce the look of my enlarger prints from negatives
Then I throw out all the old negatives and prints that deserve it recycle
Random guy is walking around the dumpsters Are you Bill Dane
Can I have a print before you trash them Hell yes
Post croakage I don't want family dealing with me-leftovers
I edit it all over over In-Out
Where is that one know someone somewhere has a postcard if a care
Cosmosis recycling from each to each

1973 NYC my class sleep-in '62 Chevy Nova goes away 96th and Lex
Rolls of film thru the south thank my head I cannot visualize one gem
Searching naively criss cross Manhattan
NYPD Chopped and sold in half an hour buddy
Capitalism does derivatives



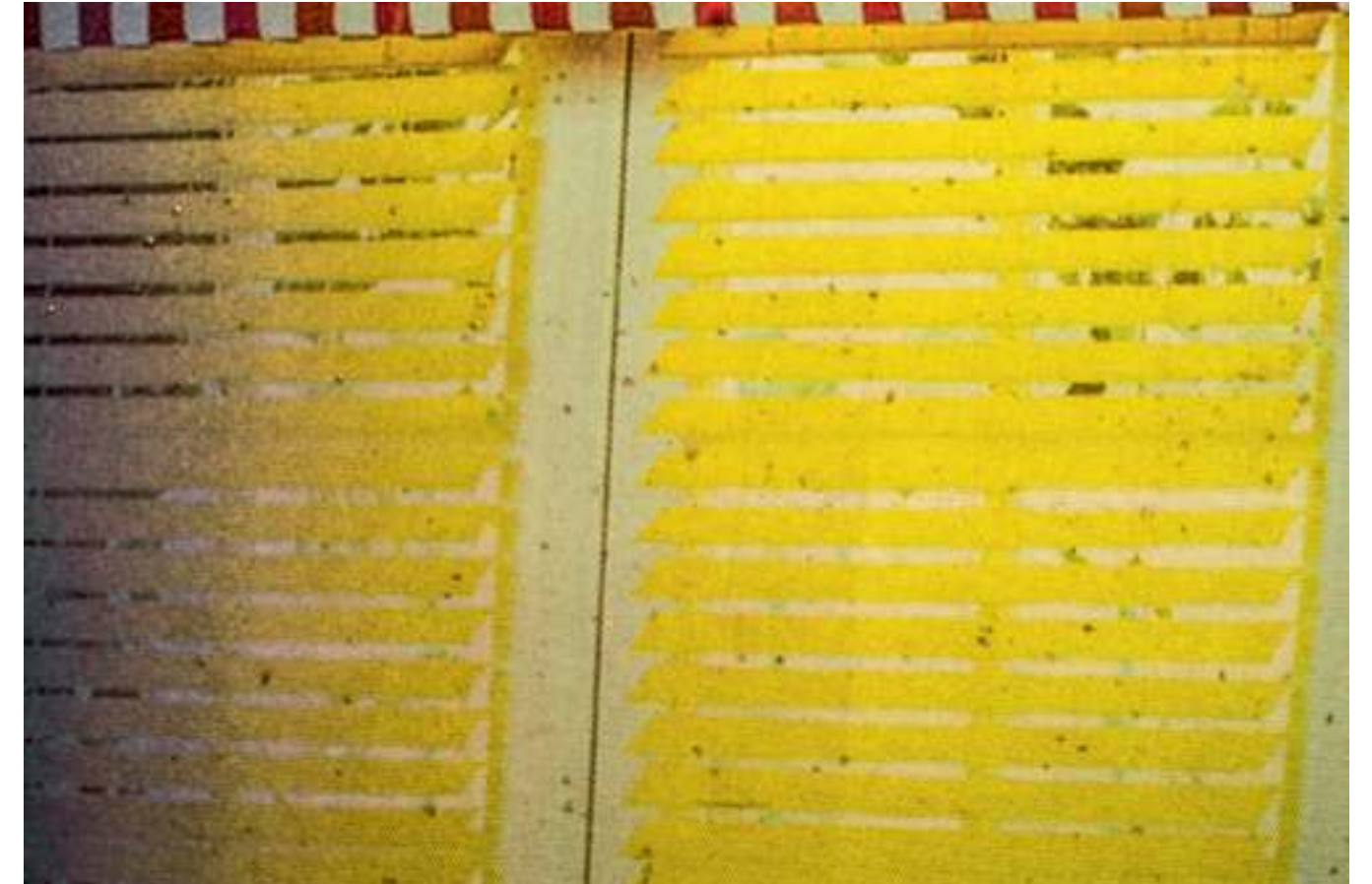






Photography is imperative intuitive dialectics
My-right truths judgements and satisfactions
My words here sacrilege and my-right truths judgements satisfactions
I'm postcard-backside emailin blogginn homeboy write for grants yes half page non-academic
Attractions plenty no conscious theses no created theories to expound prove
Always the same get money pause work travel hunt find-us mail
Walk exotic to me neighborhoods with adrenalized chemistry strangers cultures closed-open
Don't imagine applying for grants but thanks to a fine poker

Out I have the politics of Szarkowski sitting with don't grasp my privilege 27 on sophomore whirl
Takes me time to know the Szarkowski relation to Guggenheim and NEA grants
I pause work and travel on three
1982 Guggenheim is the last this buys three years of part-time teaching time sanity
Not much outside the Oakland-San Francisco Bay Area
My place is inside kitchen-USA







Pat Siler since '63 Bill Burbach since '67
We all know we do different things interest or small Respect from me
Home New York connecting friends rare
1971 Arbus and Friedlander Hampshire College workshops
Henry Wessel comes to Point Richmond to stay
Connects via our Diana Edkins link
Tod Papageorge arrives to photograph and visit Garry Winogrand and Tom Consilvio
Tom and Garry share a small processing printing studio in Hollywood have families
Mother house in Sierra Madre Nancy parents in the Valley visits beds pictures
Farmers Market meetups coffee read the paper
Garry Is this a night for the Ivar
Yes pick him up
We don't walk the streets together puts his Leica out my car for a quick roll
Athletic master of brain intuit heart soul crazy
No interest in hanging out plenty going on
Garry known friends are Friedlander Consilvio Papageorge McDonough Roma maybe you
1984 Loss all over Garry dies
1991 Tom shit suicide pain trust friend what do we know

Esther and Moses make it 16 lucky pounds out of Nancy a best



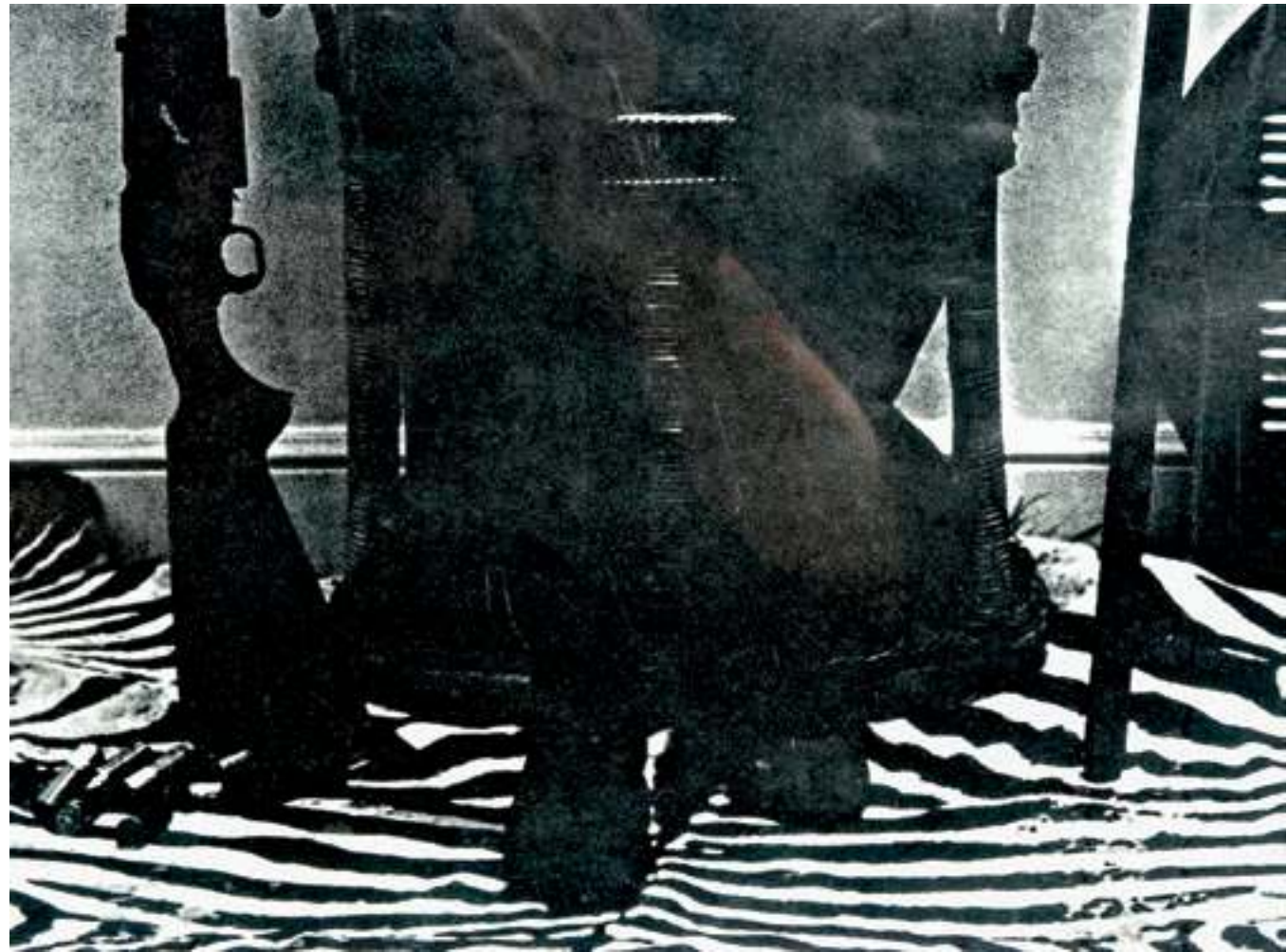




Eat art
Organic cosmic nature nurture molecular earthly
Different yesterday today tomorrow
I am going to live this molé sauce burrito
I am going to taste each ingredient and all together
One bite zen focus time chew taste chew taste this I am taste chew taste focus savor







'What's that?' Is not an uncommon response for viewers confronting one of Bill Dane's photographs. This is a curious question, given the fact that Dane approaches the 'real world' with his camera as squarely as Atget, Evans, or Friedlander. He photographs what exists, with no manipulation or fabrication. Jeffrey Fraenkel catalogue

1992 Jeff Fraenkel and Frish Brandt make a beautiful gallery show of 30x40s
Bill Dane's History of The Universe
Featuring a worst thunderstorm for the opening inside good warm fun
Give most away after capitalist shortcoming 69000 picture-postcards and prints gifted
My pleasures who cares syndrome no pay for work usual
For their gallery not good

The Gallery people are always good with me
Behind the scenes workers crucial as always
Apparently it's uneasy presenting my cryptic pictures
Me believing they literally speak for themselves
Funky very unpleasant logic suggests dumbass foolishness
I send NYC Bonni Benrubi a box of the 30x40s
I love your pictures, I wouldn't have the slightest idea how to sell them.
Nothing about dumb foolish I'm good
Time pays well bypassing outlasting downers

Gallery people must have actual pictures in their drawers
I can't afford to print
Impossible to be a good gallery artist
Surely they believe I'm dead-end long ago few sales
I disappear off the Fraenkel Gallery website
They're leaving me I'm on my way to the Internet
Big appreciations years and efforts investment connectings so many pleasures
Sorry for your losses

Jack Fischer offers my final gallery go short but sweet
Pamela K. Bonino is with me thru these times
You are not wrong Pamela
To live with the challenge of fame and fortune
Oh to see Billy run socialist





Photographs present intertwined ingredients found chosen framed
Love is here alienation horrors euphorias aesthetic beauty over all
Human nature wired hardly devine existential evolving
Up front centuries of supremacist piles oligarchs up smoke waste never ending war trillions
Hope
Poking for relevance
What is actually here in our public on our surfaces

Street *USA* abstract-expressionist windows graffiti LGBTQIA hate-love fascism reflections spirit
Healing blood cooperations a new way to see flowers guys hugging wounding
Elephants

Can't know what's next
Step back step into us
Riviting astounding overwhelming
Fucking sad to tears





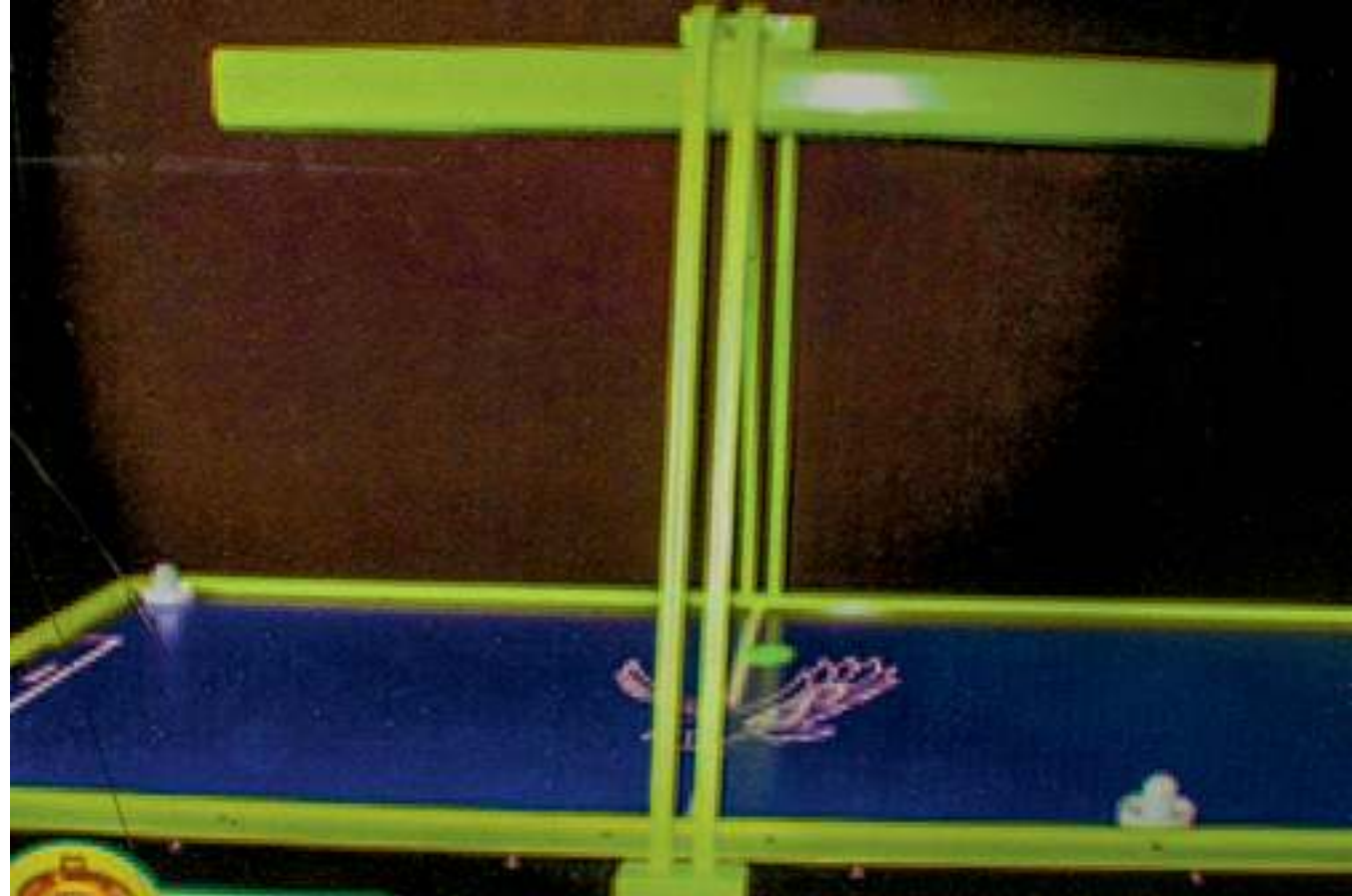
They assault our attention every second of our lives
We speak intermittently low frequency penniless
Main Stream Media text books tv
Executives ad-men engineers politicians courts workers artists us
Money power is served
Best go elsewhere
Yours Pacifica Online Portside Aljazeera Guardian Truthout Alternet

We take this North America *Reparate*
We enslave Africans *Reparate*

Major quakes Palestine-Israel Muslims-Jews histories truths justices the nexus of Abraham family
Israel and AIPAC know Holocaust Never Again self defense preservations know
Palestine and South Africa know Apartheid racism mass evictions demolitions prisons know
Over here I choose to know Howard Zinn Noam Chomsky Naomi Klein Amos Oz JVP Others

Fellow beings murder us against us for them and theirs
Global death mess guts millions planetary beholders casualties know





No ceremony I'll just choose my own inside-outside lover expert observer critic
Professor Yale Harvard Bard ICP founds Cal Arts Photo critic at the Village Voice 1977-82
Brain-writer for lots of our primary sources photographer Ben does stuff
Ben Lifson knows my pictures since our beginnings writes an email

Dear Bill

Thank you very much indeed for having sent me this link to your work.

I've had time this morning to look only at the most recent.

This is not only excellent work but also among the most important current photography I've seen ...

I can think of nothing better and very little even in the same league...

But I can't think of anything this strong, wide-ranging (what a net you're casting over our culture!), surprising (no sensibility more open)...

Of subject matter so various...

Of style so flexible...

Of literacy (w/ respect to photography, painting and popular imagery) so vast and deep...

Of variations on motifs and themes so strenuous and searching...

Of compositions so original but w/ roots so obviously in the great past...

And so on.

Yours is history at its best, committed, passionate...

Documentary? Yes, of course. But in the sense of ... "News that stays news."

It deserves to be universally known.

What plans for exhibitions (here, abroad), books? Keep me posted.

Thank you again. This is strong, significant work and a good jolt on a Sunday morning.

*"Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enameling
To keep a drowsy emperor awake..."
- William Butler Yeats, Sailing to Byzantium*

Good to hear from you.

yrs,

Ben

2013 Ben dies leaving







Me and Didi natural fun soft fort practising eight year olds peaceful pressing warm mysterious satisfaction
Physicals in the dirt natural Frankie and girls under our house consensual foreplay

1950s Tits n ass out loud absent-mind dumbass men to boys
I begin Fuck this Fuck that pubescent 7th grade
At school lots of girls drips anxieties head
Get-satisfaction mob ubiquitous sex-force
Oh Baby very pro-creation is this life
Sex on top human animals courtship harass penetrate
Somethings to sell porn macho BS our real gross and not
Capitalist-Sex-USA

Photographs gross bizarre irrational natural organic sweet surprises
Picture a phallus breast shape vaginal look-alike jump to That's All Folks!
Do featured up there face it our real
Can I love this picture too overt elusive right not
I prize the brain's wonderful resident sexuality consumption no waste away a happy haunt
Performance tangled psyche-history control size intimacy mutuals sharing fun not
Sex stuff is chronic at home on the road incarnate mental
Essential functional intimate demeaning provocative banal joyful irrelevant psychopathic
Don't do to others...

1956 Downtown L.A. 6th Street strip joints
I can not feel the come-on
Vital is experience fantasy dreams

1982 Hollywood *Ivar Theater* strippers on camera nights public invite to take pictures
Winogrand does seem to be known
The presence of these Women inspires reverence
Think guys will just sit gawk fiddle give dollars we do give
We move around the room loudspeaker guy asks us to sit down loud speaker guy never yells at us
On opposite sides of the stage get into each other's pictures
Fraenkel show That's Garry Winogrand in the background she calls me a user
We love inclusion more better
There I am flashing for Garry in *Figments from the Real World*

Legitimate issues not here to arouse use demean women
Looking for us ours
I take this *Ivar* film to *Photolab* Berkeley
Bill I can't process this
She is her own good political I explain me talk
Hate misunderstanding self you yours convincing energy nourishing easy wrong exhausting







Life on the planet the most wonderful horrific human behaviors
Consequences
Amazing Others fake flowers bodies forests marks the gorgeous waste leavings water
Tensions uncertainties ambivalences dualities misunderstandings
Nancy reminds Your out-of-context pictures can make it difficult for people to orient and connect
Where am I
What is this
Absolutely beyond words do we ever know I feel it
Stay poke around not easy
Go beyond what we like know time
Poetries balancing form-content ingredients information
Creators believe it's right and true
Never like being a misunderstanding
Do ambivalence puzzle equivocation mystery whisper lyrics
Who doesn't
WTF
Get lost
Come out
Stay lost
Days have to end fatigué
I feel it
Go away
It's not my problem art poetry whatever love it or leave it dam right

I do somethings others don't
Like yours missing in our cultures towns families
I will make my-light pictures
Care discover provoke evoke
Delight entertain connect
Fall down fail
Invest
I'm still in love





1958 All of it in Monterey *Army Language School* Russian
Hitch rides to San Francisco Marla weekend playdates
City Lights Books Allen Ginsberg *Howl* Kerouac *On the Road* Upper Grant Av
Black turtleneck used brown tweed coat beret pipe this smokes
Who are we think the thoughts available my 19 what could they be
I do not know this Robert Frank is on the way

1970s Photography cross country road trips ritual initiation
Places peoples open spaces gas guage cans of tuna highway rest stop sleepovers
VW busses Chevy Carryalls make it East and back dirty shirts independence
Miles of free
Spy truck stops diners atmosphere their foods
Linda and Ed Blackburn Berkeley painter friends sleep in Fort Worth *Joe T. Garcia* eat that

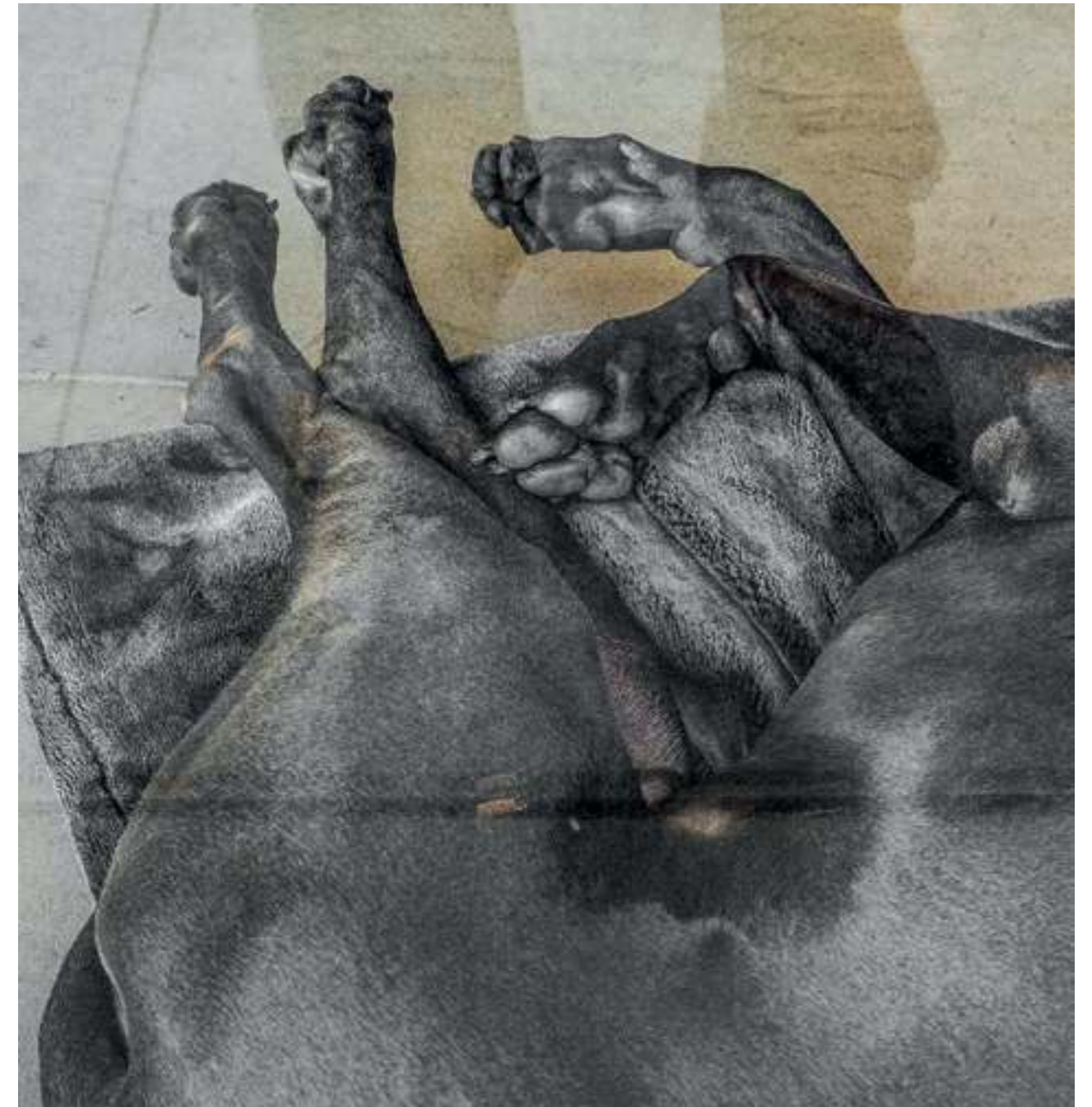
1973 and 1974 New Orleans *Mardi Gras* it's what I hear hours of more
Sleep in the parking lot of a Tulane fraternity on vacation two years
Do oysters takes me three nights of noisy jam at the counter three lineups oysters finally
Ok folks stickin with me native hormones just fine with sexless crackers n sauce
Preservation Hall Parade Krewes street usuals surprises Just keep on walkin...



Bad ok good #1 everything is chosen
For reasons known artists are chosen ones
Most are not in my zone why expect it we share worlds do our own
The malevolence of winners-making-losers malodor
Missing so much wonderful vital complex discoveries pleasures
We are plums figs oranges apples fresh not
Do win-win think social outside
Easier for me to bang on after four grants
What to do with gift horses in our given-USA I play

How to decorate our spaces democratically collectively time consuming tiring more pleasure
More ethical than kings fascists \$-entitled-committees
Given is the lousy un-communal politics the manipulations of \$-institutions
Dysfunctional is our global quality control and distribution anti the soul of the arts and life
Why these why any of this follow the monies decisions there to Lagos

Rest outside the shit time sleep go down dead dream
World wide democratic socialist governing structures elected councils inclusive decision making
Dam 81 goin on 1960s today
No this is being done it is greener over there
Only a supremacist-capitalist will gaslight the Cuban Scandinavian the Tribal
Socialism doesn't translate to here read USA-\$-Fear-Bullshit



Occupy I don't make time for much extra don't do buddies who isn't some lonely
Acquaintances are me *Trader Joe's Costco* way more than bread
I know these fellow workers social
The Street social
What are people doing with-to-for one-and-the Other

You know plenty if you're Outside if you feel a taste of Outsider
So understandable that we disappear
True *Bill Why don't you subscribe to the New York Times*
Read Russian never *Pravda*
Read *Portside* online no *Times-Post* know what they do it's not pretty
Read Climate Sunni Shia read Palestine Israel China Iran Koreas neighborhoods families
The sad and deadly complexities we inherit extend produce distribute
Believing we actually have salvaging controls
Here *USA-naivetes* fantasy fog privilege entitlement going going to wake-up hopeful

Possible to keep on we do
Tears joys laughing ear to ear mute caustic nasty grin teeth real happy smiles
Chuckles belly stuff raucous you can feel it all over on the floor tears
Life arts Big \$ocial living apart-together streets banks museums homes heads
Sycophants pipers resisters joiners betrayers whistleblowers fear drivers the driven the hunted us
Seekers hope to seers reality chasers
Adding our bits of soul spirit





Life everythings stories we have
Stories of Others
Benign dangerous intriguing fun terrifying
Share with global consciousness
Other people are Other lives
Do we ever walk in the shoes
Our chatter tales lessons histories events
We cannot know how our truths are received
Barely know what we send
As conscious as possible thoughtful respectful
Fictions facts alive in heads streets schools bookstores news next door

In classrooms I'm living teaching 14 to 18 year olds mixes of everythings
Music inspires music the key wire my classrooms with player speakers
My-truth Bach Callas Waller Miles Stockhausen Aretha Stones Otis Willie Dylan Jimi The Coup
Present what might provoke possibly please my-history
Discover Theirs Ours
Find the music of Other cultures truths
A library of tapes to play while doing art work-play

1960s Make it over the Bay Bridge on my Vespa no blow-overs live Lenny Bruce Ike n Tina Turner
Muddy Waters Sam Shepard at the *Fillmore* Coltrane at *The Jazz Workshop* Jefferson Airplane
John Lee Hooker Big Mama Thornton Kenneth Patchen reads with jazz *The San Francisco Opera*
Genet at the *Steppenwolf* Michael McClure Lightnin' Hopkins Jimmy Witherspoon Mose Allison
In cars Janis Joplin at the *Fillmore* Ornette Coleman w Jamaaladeen Tacuma bass Sun Ra Carla Bley
Philip Glass Willie Nelson Judith Jamison and Alvin Ailey together at UC Cage and Cunningham at UC
Alfred Brendel plays the *Beethoven 4th Piano Concerto* we take Monet to *Davies Hall*
Sitting right up back above inside the orchestra with his fingers
Bob Dylan three times



Diane Arbus
With the Down syndrome people
Inclusion
They cannot hide their difference
Diane exchanges trust with all her different allies
Her own hideable disabilities communicated
We are
Know Others







Eugène Atget
Paris Pictures 1888-1927
Parkscapes et Plus
Regardez
La Totalité Les Pièces
L'indivisibles
Atget Gourou Images Sacrés de la Photographie





What makes a good photograph
Our good brain-sensing
Good visual lyric poetry serendipity
Machine recorded light rays as grain pixels into a tuned image printed
If You say Wow good photograph
USA-culture it's their winners of goodness No thanks it's ours
We know what we like in moments different tomorrow
Navigate I offer guide pictures here you might find a gem

What makes a good photographer
Heated brain-sensing
Recognizing enough of the present infinite ingredients
Managing the easy photo tools real good serendipity
Sweet classroom - good teacher nice garden - good gardener
Wow picture - wonderful photographer
USA-culture it's their winners of goodness No we'll decide
Go to my Flickr click on Faves you might find you get what you need
Making it look so easy hope they do it again
Hope I have bits of these sensibilities mind open fearless
Poet William Keckler *Very early in my life, it was too late.*
I edit his 5500 photo-pictures to 150 filling my Flickr Galleries #s 29 30 31





I read Waugh Robbe-Grillet Duras Cage Böll Brecht Kundera Beckett Banks
Faulkner Michaels Mailer Pancake Morrison Sebald Achebe I mostly absorb

I teach a seminar class at the *San Francisco Art Institute*
Berkeley High days *SFAI* at night load up my '65 Chevy Carryall 287ci V-8 mostly with gas
Projector screen slides tapes player coffee tea bags water boiler cups xeroxes
Articles some I don't read myself no academic beware the faux-prof
Prof must know stuff be responsible for the history of the medium the world
Not just google for a picture book
Nancy is a Professor 13 years of UC Berkeley includes Grad teaching Twins Writes a book Thesis
Students deserve it

They arrive with motivations the abilities to become
Assigned projects critiques always their pictures on the walls
Our words prepped with and without thought emerging just for us
Oh we do brain-word-pointing to the best of our various and multi-layered intelligences
Ingredients facts fictions right true
Together us with unique language psyche history life experience
We do diverse pictures
Shut open shut open
Hopefully students get value people pay
I do know stuff
I am public high school teaching man real social living working taking giving



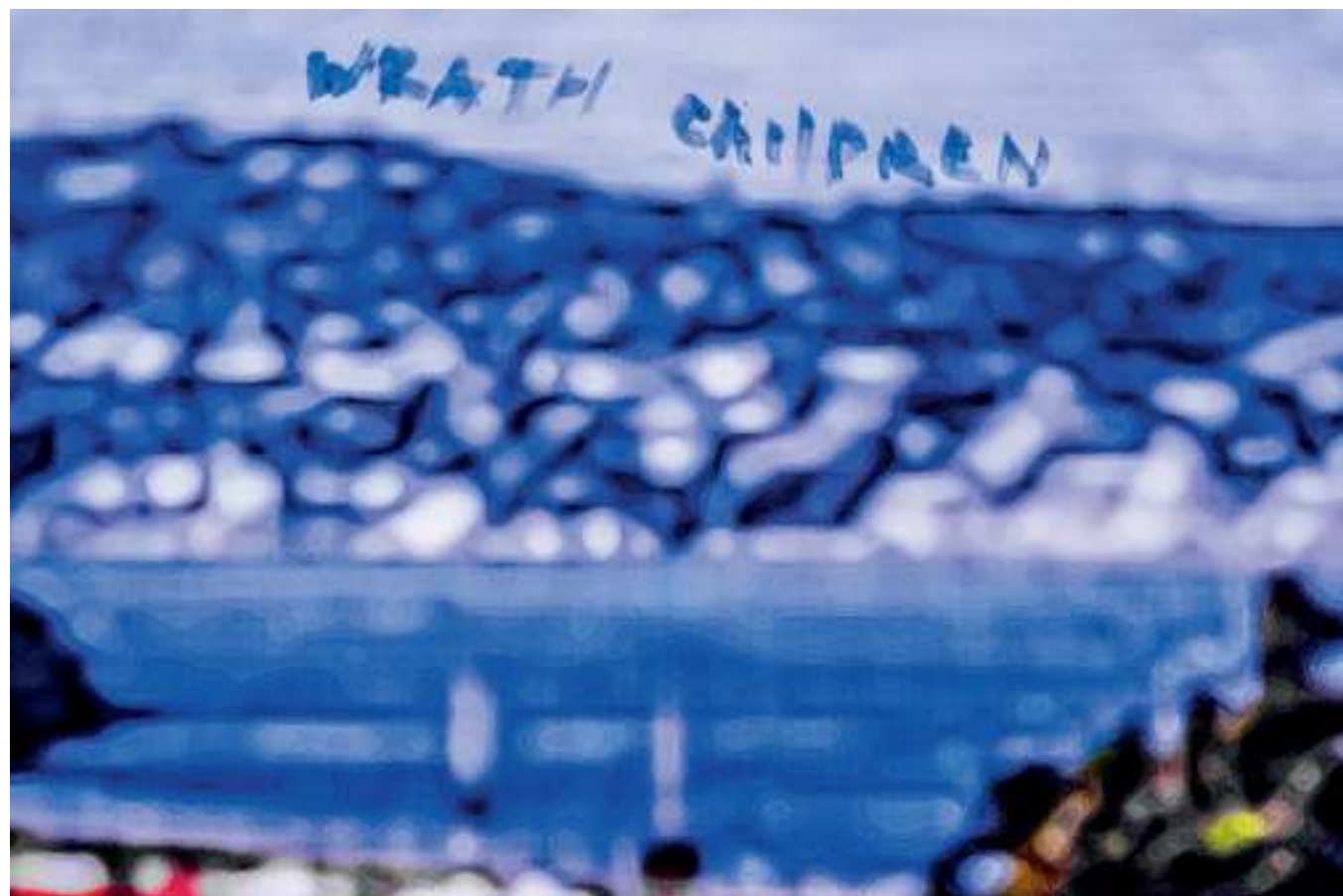
1949-1955 I am USA needy unruly life classroom attention disruption clown
Reasonable derivative alienations
Architecture of the brain

Reality the chemistry of dreams science and mystery I love
Many personal social affairs no dull wasted events here
Prefer it's not one of my nasty repeaters War Ops me with overflowing toilets lose our children
Naked in public with messy coverups teens wandering around rooms vast field totally unresponsive
No trust no control
Last night it's sweetness I'm visiting outsider high school art classes

Art on the walls respectful presentation quality
Absorbs captive I walk around slow
Students working drawing painting talking at ease
Float out down the hall another art room full of uniques
Moving around the edges hovering each picture murmurs
Wait what am I doing late
Run back they're watching a fine art film
Caravaggio lighting beauty
Floating again over around the room
The kids each picture
Remarkable how peaceful

We make these night after night days drama mystery fear anxiety love trust
Reality is all we need
Sleep actual family jungles cars speeches construction electric lots of earth water mud flow
Houses friends and interlopers I must go with them thru around react salvage
Over over one scene at a time plenty of nonsense really
Sex makes regular elemental guest appearances complex ambivalent nonplussing Wow
Congenital intimacy sex play have it awake or not
Sweet web warm I love you





Real people our stuff neighborhoods streets storefronts sidewalks
Special social every time I go
Woman gets up into me at 6th n Mission
Hammered grinning grabbing my crotch
I hold her shoulders
How in hell can I get out money with you all jammed in
She howls fever wacky joy
Hold her off six inches find dollars
She lifts her shirt zooms up bare
Into minus inches
Clinch bawls hugs
Corner friends jump in
Whooping
Covers all of us

I know things are better in moments







1938 Small single layer wood cottage goes up stands up
Cousin Treasure Rincon Point an hour from our Sierra Madre 30 minutes from The Ojai
Always slow passing trains count 131 freight cars the caboose
Tracks cut into cliffs above sand dollars starfish mile long beach
80 years ago the *Coaster* shadow heads coming going past Hobos
Today *Coast Starlight* carries USA on past
Play on here house cousins beds sand salt water seals dolphins seaweeds plastics
Always the huge dark sea out there underneath coming in taking out

12-17-2019 Rincon Point apparently still ours seven hours from our Albany
Slow pumping engine 117 freight cars
USA-\$ buy in today build big gate
People come from up the never private ocean beach
Happy browner kids
Sun nudes surfers driftwood forts rain
Sync-dancing whitecaps
Still on our edge
19 feet from high tide
Days nights with *Beloved* again
Behind beside in front of me heaving sucking waters
Essential Bukowski Poetry
I met a genius on the train today...
...it's not pretty.

It's Amazing.



Mother Father

Pat Siler Bill Burback Lea Anderson Bartneck Ann Swidler Bill Mott-Smith Tom Akawie
Ron Goldstein Robert Hartman Jim Melchert Nora Fanshel Camille Zulpo John Szarkowski
Susan Kismaric Joan Rosenbaum Diana Edkins Henry Wessel Ben Lifson You

Jeffrey Fraenkel Frish Brandt Tom Garver Elliott Linwood Jean-Claude Lemagny
Carol Kismaric Bobby Norfleet Pamela K. Bonino Sandra Phillips Alain Dupuy
Carlos Gollonet Carnicero Weston Naef Leo Rubinfién John Fitzgibbon Jack Fischer
Marc James Léger Dan Skjæveland Co-workers Known-Not Internet Partners
Friends People I Meet Donors Irregular Writers You

Monet Zulpo-Dane Nicholas Jarvis Powers Gift souls
Esther Dulberg Dane Moses Dulberg Dane Gift souls
Nancy Rose Dulberg Chosen Soul

Bill Burback John Szarkowski

The Guggenheim Foundation The National Endowment for the Arts

Nancy Dulberg Is soul vital sense seer arbiter Spirit

Nick Powers 13 years sessions trust love *billdane.com*

Dan Skjæveland Inspires five years manages answers tolerates my fuss

Bill Dane Pictures *...it's not pretty.*

Grow it

Yes! Dan Skjæveland talks his truth My pleasure

In 1973, the Museum of Modern Art (MoMA), arguably the most important and influential institution for photography at the time, presented a show titled *Unfamiliar Places: A Message from Bill Dane*. It consisted of a number of postcards being displayed in a darkened room as a loop slideshow. The postcards had been sent from Bill Dane to John Szarkowski, the director of photography at MoMA, who described Bill's work in the following terms in 1975:

“Four or five years ago, a young California painter named Bill Dane discovered photography and set out to practice it with enormous enthusiasm and generosity. The generosity expressed itself in the form of a massive barrage of photographic postcards which he sent without obligation and, I suspect, often without acknowledgment, to what would seem to be an enormous mailing list. This is not the manner in which artists have traditionally subsidized their public so it is perhaps not surprising that when a few critics did begin to take cognizance of Dane's work, they tended to be more interested in the fact of the postcards than in the pictures that they carried. But the real reason that I like Dane's postcards is the fact that they have, I think, beautiful pictures on them, pictures that define new subjects. It seems to me that the subject of Bill Dane's pictures is the discovery of lyric beauty in Oakland, or the discovery of surprise and delight in what we had been told was a wasteland of boredom, the discovery of classical measure in the heart of God's own junkyard, the discovery of a kind of optimism, still available at least to the eye.”

After his MoMA show, Bill continued to mail out his postcards to a growing list of individuals and institutions. The attention surrounding his work grew steadily and by 1982 he had received two Guggenheim fellowships, two National Endowment for the Arts fellowships, and was represented by Fraenkel Gallery, one of the elite photography galleries on the West Coast.

In publications his work would often be presented alongside well-known photographers and he continued to exhibit his work frequently. In 1992 he had a show of 30 x 40 color prints at Fraenkel Gallery titled *Bill Dane: History of the Universe*, and in 1993 the Provincial Museum of Granada in Spain showed 60 black and white prints in a retrospective show titled *Bill Dane: Outside and Inside America*. Catalogs were produced for both shows. It seemed Bill was heading in the direction of some contemporaries. Gradually however, Bill's work started disappearing from the gallery walls and the institutions and photo public moved on to other work.

I first came across Bill Dane's pictures in 2012 on the photo sharing website Flickr. A user had posted one of Bill's old black and white postcards. It was unlike anything I had seen. Over the next years I continued to find Bill's pictures in various places, leading me to his website. Through interviews and articles I learned that after sending out postcards for close to 40 years, he decided to put all his work online. To share it with a more inclusive audience. I also discovered he'd been working all along, continuing to push the evolution of what a photograph can look like.

Curious about his history and what I might possibly learn from him, I reached out to Bill. He kindly accepted to see me and in the spring of 2015 I boarded a plane in Stavanger, Norway and flew to San Francisco, where I made my way to Albany and Bill's home. For the next five days we talked about everything from art to politics and our recorded conversations form the basis for this book. At one point Bill took the reins and began modifying text and structure at will. By discarding the interview format he used his words to build a representation of himself and his ideas, alongside his photographs. The result, a book of jumping pictures and poetic pieces, part biography, part artist statement, all Bill.

Working closely with Bill I can't help being surprised at the disappearing institutional interest in his pictures. In a 2007 interview with *Photo Wings*, Douglas Nickel, a former curator of photography at SFMOMA, offered:

“Szarkowski did put up a lot of people that disappeared. They never went anyplace. John Szarkowski liked Bill Dane's photographs and Jeffrey Fraenkel represents Bill Dane, so no one can say his work did not receive support. There are people, including me, that really thought of his work as interesting. But Bill Dane is not a name that a lot of people will pull out of their hat when describing the most important photographers working today - for reasons that can never be fully explained. He was exhibited at the Museum of Modern Art. This mechanism was thrown behind him, but John is probably right in this regard, the world was not ready for Bill Dane, so it didn't happen.”

Perhaps it's ready now.

Working on a project like this we have received help and support from numerous people and I'm grateful for any contribution to this book. There are however some parties involved who deserve a special mention.

Nancy for welcoming me into their home and for supporting us as we dive into projects for weeks at a time.
Sandnes Kommune for financing my first trip to meet with Bill.
Norske Fagfotografers Fond for aiding in the production of this book.
The private individuals who graciously donated to the project.
There would be no book without them

And Bill. For what you have done and continue to do for photography. Thank you.

Dan Skjæveland, 2020

I ask irregular out of order people like us to write themselves

The world thru the mind, eyes, and lens of Bill Dane...50 years of magic and imagination.

Michael B. Harvey *Beauty Entrepreneur*

A funhouse mirror that takes you by the hand and points and giggles like a small child then runs off, leaving you bewildered and confused yet remembering...something. Each photo is a world unto itself but the effect of all of them together is a beguiling yet enchanting sensorial fog. Different photos evoke senses in different measure and bill dane plays these sensory blips like that same precocious child at a concert piano. This book is a gift that changes every time you open it, just as it changes you. Enjoy.

Naya Gabriel (they/them) *visual artist/Hampshire lioness*

Bill, you are a deeply disturbed and disturbing individual, your photos disturb my sense of composition, they disrupt the orderly and predictable world I have created to ease my discomfort with reality. Your photos are the ones that I throw away, the awkward compositions that assault, the ones that make me question what's going on here, the ones that make me work. My photos soothe and say "isn't this beautiful and aren't we fine?" You are the Lee Harvey Arbus of photography, here to blow away Camelot and expose illusion. After taking the journey, you may find them soothing and beautiful and yourself fine... or you may not... but you will have seen what most do not.

Norm Lofthus *Purveyor*

The world is there for the taking if we can see it, but we need an artist like Bill Dane to remind us of the visual immensity around us. Music weaves in and out of Dane's sprawling, rhythmic memoir informed by conflict, joy, ambivalence and achievement. 50 years of extraordinary photographs reflect his early years as a painter and an endless fascination with the possibilities of communication through photography. Dane's words and images are reminders to remain consciously and visually awake -- a heartfelt gift to the reader.

Joan Rosenbaum *Former Director The Jewish Museum*

The double blackmail of psychological torment and industrialized consumerism, of prejudice and democracy, is the motif of Bill Dane's adventures in funk photography, mail art and social media. This existential no exit participates in an American variant of social realism, from Edith Wharton to Lee Friedlander, and in the poetic bathos of everyday life, from William Faulkner and Robert Rauschenberg to Alice Walker and Boots Riley.

Marc James Léger author of *The Neoliberal Undead Drive in Cinema*

The writing is Devastating (in a good way) as an access point to where you put the process of bringing all that you are, your heart and mind, candid, real, to Life...to what's meaningful and effects and influences you. Bill, you are very generous and open and visual with words in this book of your life's work. Makes me want to cry. I love you, J
John Reiff Williams *Photography Being*

Bill Dane's gaze is unflinching, and now, we learn with this collection, his brain chatter also. Dane's pull no punches narrative traces the cultural and historical backdrop of 50 years of his arresting and startling images. Together the words and images coax us to ponder and contextualize anew Dane's singular view of our world.
Leslie Kay *attny Multnomah County Cultural Coalition*

Bill Dane's work is not easily reducible. No convenient ism appears to explain his artistic trajectory. Dane's photographs of found images (ephemera, long-gone advertisements, store window displays) root down into the cultural subtext and narratives others have insidiously hidden in plain sight, those images with designs on us. In this sense, and this sense only, Dane is a street photographer. But content is deeper than form, and his photographs have the subconscious life that well-made paintings do. Part autobiography, part documentary, this book includes a running voice-over by the artist, delivered in a jazzy parataxis that takes us back to the rollicking candor of the Beat poets. It offers us testimony and creed. This fleshes out the work beautifully. This book offers great insight into the maturation of America throughout a very difficult time period. Miles Davis, who appears in here, blew his shivers through the universe. Bill Dane does too.

William B. Keckler *Poetry Foundation Joe Brainard's Pyjamas*

Papa Dane

The relevancy of your photos

Is hypnotizing

How much we have changed

How much we have not

The story of your photos

Capture just how much more

Work we have to do

Taylor Mosley *Oakland Bay Area Multi Media*

Hope you will love me for no good reason you don't so I tell stories Russell Banks

Nobody would see these things if I didn't photograph Diane Arbus

Prefer what intuition whispers in our ears Robert Bresson

What if culture itself is nothing but a halt a respite in the pursuit of barbarity Slavoj Žižek

Reason is always present not always in reasonable forms Karl Marx

The Negro's barrier to justice is not the KKK it's the white moderate Martin Luther King Jr

If workers have no unions we lose income equity our democracy Dolores Huerta

Work at cooperatively organized enterprises arrest our capitalist injustices Richard D. Wolff

Care about giving people places where they will begin to live again Luciano Pavarotti

Empathy is the radical human emotion Gloria Steinem

What you're thinking is what you're becoming Muhammad Ali

If you are free you need to free others Toni Morrison

Stop don't speak the ultimate truth is to not even think The Buddha

Bill Dane Pictures *...it's not pretty.*
50 Years of Photographs I'm still in love

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