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## **The Arcane Leitmotiv: Inner Vision as Autobiography**

Karen Rose Truax

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MASTER OF ARTS

THE ARCANE LEITMOTIV: INNER VISION AS AUTOBIOGRAPHY

Title

Karen Rose Truax

Candidate

Department of Art

Department

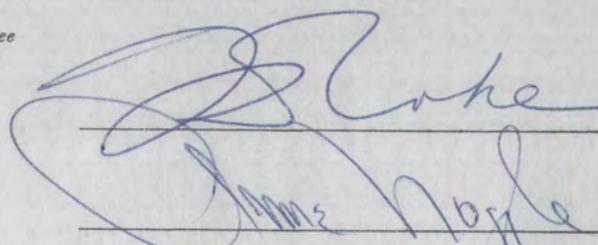
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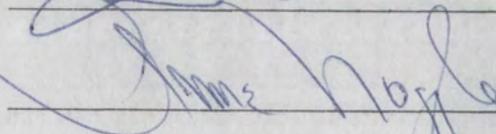
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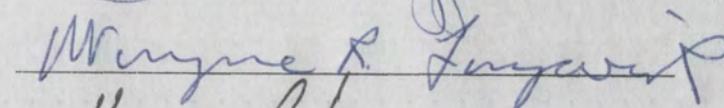
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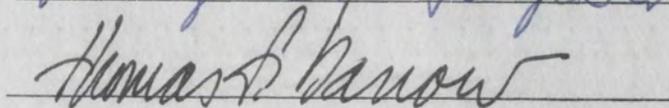
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Chairman







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THE ARCANE LEITMOTIV: INNER VISION AS AUTOBIOGRAPHY

BY  
KAREN ROSE TRUAX  
B.F.A., Summa Cum Laude  
Arizona State University, 1974

THESIS

Submitted in Partial Fulfillment of the  
Requirements for the Degree of  
Master of Arts  
in the Graduate School of  
The University of New Mexico  
Albuquerque, New Mexico  
December, 1975

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Acknowledgments

I am not a self-made photographer. All along the way I have had the benefits of a photographic education. I would like to thank Anne Noggle for her ever present encouragement and wisdom; Van Deren Coke for sharing with me his vast knowledge in an exciting way as well as listening to me; Rod Lazorik for his human kindness and concern for students; Tom Barrow for opening my eyes to the early hand-colorists; and most of all, my parents who have been by my side every step of the way with moral support.

THE ARCANE LEITMOTIV: INNER VISION AS AUTOBIOGRAPHY

BY  
Karen Rose Truax

ABSTRACT OF THESIS

Submitted in Partial Fulfillment of the  
Requirements for the Degree of  
Master of Arts  
in the Graduate School of  
The University of New Mexico  
Albuquerque, New Mexico  
December, 1975

## THE ARCANE LEITMOTIV: INNER VISION AS AUTOBIOGRAPHY

Karen Rose Truax, B.F.A.  
Department of Art  
Arizona State University, 1974

This exploration of my photography concerns my own personal vision of women. I begin with a discussion on my autobiographical use of women as the central theme in my imagery. In this section I explore my preconceived approach to photography. A comparison of two of my photographs on the same theme serves to elucidate my concerns. I then explore my use of hand-applied color. This section begins with my first involvement with hand-coloring a black and white photograph. I continue with a discussion on the role hand-applied coloring has played in the history of photography with particular emphasis on Wallace Nutting. I then delve into my concerns with the symbolic and psychological aspects of color in my work. I conclude with a quotation from Cuevas por Cuevas which deals with the elements involved in an artist's creative processes.

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## THE ARCANE LEITMOTIV: INNER VISION AS AUTOBIOGRAPHY

Through my photography, I am presenting my own personal vision of women. There are no self portraits among my photographs yet, to a great extent, they are all self portraits. My models are controlled by me to the extent that very little self expression is left. I am not interested in truthful and revealing portraits of my subjects. The meaning of my photographs is beyond the model's own identity. My images are autobiographical accounts and reflective ideas from within me. They combine the intellectual powers of my mind with the emotional feelings from my heart. My photographs are visual conversations; ideas that are better expressed by images than words. Despite their close proximity to my own life, I do not believe that my images are so deeply personal that they escape the viewer's perception and possible application.

Most of my photographs are preconceived and arrived at through days of thinking. The idea for the image may come from a variety of sources: a book I've read; a film seen; conversations with friends; music; and the times when my mind wanders inward. They are not photographs about photography. They are photographs about imagery. Literary in content they are essentially one act plays; events frozen in time. As in a play, titles play an important role in my imagery. Most often I have the title in mind when the photograph is being taken. However, I do not feel that the image

illustrates the title but, that the title illuminates the image. It gives definition to the edge of the idea.

After the idea for the image has been formulated, I usually make a sketch. The sketch is far from the final picture and does not contain all the photographic subtleties. It does contain the model and the gesture I plan to use, the type of clothing I plan for her to wear, the environment or location she will be placed in and often the colors I plan on applying to the image later. This is not to state that I don't make changes. I welcome the role that chance plays in my imagery but find it most important to approach my photography with an initial idea in mind. The sketch is my reference point and it is shown to the model so that she has a visual indication of what we will be doing. It must be stated at this point that it is imperative that I have a working rapport with my models. I seldom photograph women that I don't know well such as, my sisters and closest friends. And, my models are usually a great deal like myself or are empathetic to my ideas. Their physical attributes may be similar to my own; or, they approach life in a similar manner as myself. It is most desirable that they possess a theatrical quality.

With the sketch in mind I start photographing. I work very rapidly at this point. The first few frames contain the initial idea and then I make variations. I often expose as many as thirty-six frames around the same idea. This permits me the option of editing from many images the one image when all the aspects of the photograph are working in perfect unity. The theme of my work is constant. Inclusion of a woman in each photograph is the common element. The variation lies within the significant idea involved

in each individual photograph. I consider the work a unit. The unit is made up of individual images which are single expressions, apart from the total, which can stand alone. I mean, if one image should be subtracted from the unit, this unit will not suffer for it. In the same regard, the photograph pulled out of context of the unit is capable of being understood on its own merit.

An artist, in order to be successful, must be aware of formal elements. Certainly I am aware of form, balance and spacial relationships within the picture frame. However, this is of secondary importance to my work. I would gladly sacrifice a formal element for emotional content. I am interested in creating an event, an idea that can take the form of an image; photographing the idea; then, presenting this idea in a still existence like a butterfly that has been netted and placed under glass for careful observation. Rather than an object being placed under glass, an idea is placed under glass. It just so happens that the idea has taken the form of an object-photograph. This gives the idea a permanent place in memory.

Because my photographs are about ideas, it is difficult to pinpoint a general content in their meaning. There exists groupings of photographs but even within the groups there are changes in attitude despite a common element. Major groupings would be: (1) woman sexually aware, which contains two parts, (a) comfort within her own body as in Center of Feeling, and, (b) awareness of her body as a sex object as in With Open Arms; (2) the spiritual woman also containing two parts, (a) the spirit from within as in Patchwork, and (b) outside spiritual influences as in Sunday's Child; (3) satire

or woman as a cliché as in Kewpie; (4) woman interacting with wall murals as in Natural Origin; (5) woman in a dream state or introspection as in Somnolent Staircase.

My images could be labeled pictorial. However, unlike early pictorial work I do not idealize. My images are contemporary and concern this time and age. I do not attempt to escape the truth through beautifying. I search for the truth and these truths are not always simple. It is all a matter of values; where one chooses to place the emphasis. Because this is an age of advanced technology, computers and higher intellectual thinking, I find that it is imperative that man does not forget his place as an emotional creature. The inevitability of death is a constant reminder of the significance of living. More than ever man needs to look inward to his humanness. I accept man's need for greater technology but not in my art; each item to its own kind and each person to his own methods.

My images are not about documenting the reality of living. They are not photographs of the faces that I and other women expose to the world. Instead, they deal with the inner realities which are even more significant than those displayed for others. I do not merely deal with the aspects of my own life; I am affected by what other women feel and can draw inspiration from both myself and them. There is no simple answer. Within each of us there exists dualities. To explain this, I wish to compare two of my photographs. This comparison will indicate that I am involved with more than one aspect of an issue. The two photographs to be referred to are, Center of Feeling (example 1) and With Open Arms (example 2).



Example 1



Example 2

In both of these images the breasts of women are the focal point but, the attitude of the two images is very different. In Center of Feeling the viewer sees a woman from thighs up; this includes her face. The hand is placed gently over the breast. Her eyes are filled with warmth and serenity. For this woman the breast-heart area is the center of feeling. There is a comfort within the bosom of this woman. The breast being the symbol of life and nourishment, not only as a mammary gland but, as the true indicator of warmth, love, soul and depth.

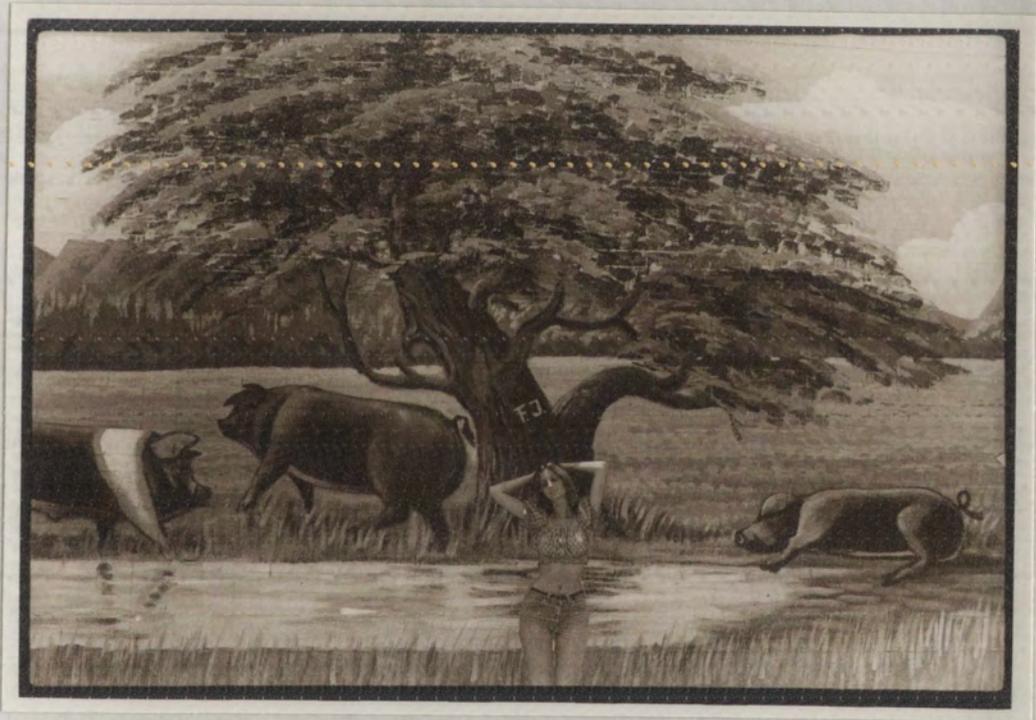
With Open Arms concerns a very different attitude about the female breasts. They are not the thermometer of emotions but are an object, an object to be disconnected from the inner identity of their possessor. The figure appears headless. There are no searching eyes. The breasts are given further emphasis by the chair the woman is sitting in with the back of the chair repeating the breast form in even greater proportions. The legs of this woman are shown and placed in an open and inviting position. This photograph in no way indicates her soul. It is woman, the faceless sex object.

Incorporating wall murals into my photographs is something that has fascinated me for a long time. Since my first awareness of trompe l'oeil painters, I have been fascinated with illusion. Photographing a real-person woman in front of a wall mural interacting with it, creates conditions of illusion so that the viewer experiences a momentary trick that doing this can play on perception. The deception is furthered by unifying the figure/painted background with hand-applied color. The viewer first reads the

image within the framework of his knowledge of the world and if it remains closely knit within his own system of references then it is possible to bring about a temporary illusion. I have an edge over painters of trompe l'oeil. They have to depict every detail very accurately to bring about their illusion because to begin with the viewer suspects a painting because of the medium. My starting point, the photograph, is already more convincing as reality because of the nature of photography. I do not expect the viewer to remain unaware of what I've done. I believe that a certain degree of pleasure is derived by the viewer in discovering the trick.

The illusion is only a part of the reason I am involved with photographing wall murals. Another reason is that they afford me a back drop to express my ideas. There are times when I include the outer areas of the wall so that the viewer is aware from the beginning that it is a mural. I feel that the use of wall murals as back drops brings about a combination of a dream quality and a cartoon-like feeling. In a photograph such as The Farmer's Daughter (example 3), I could possibly have gone to a real pig farm and done a similar image but I don't feel that it would have had the same connotation. The photograph satirizes the old farmer's daughter jokes. The fake back drop further adds to the implications of the image.

Throughout my imagery there runs a subtle, and sometimes not so subtle, stream of humor. I don't mean something that would make the viewer laugh but rather, the viewer is often compelled to smile. With a degree of humor I am able to express some serious ideas in a



Example 3

less heavy-handed and more palatable manner. Since I am not a constant, neither is humor a constant in my images. I recognize the fact that my imagery ranges from whimsy to sardonic; from the deadly serious to the not so serious. However, when humor is present, it often has an underlying sense of seriousness. An example of this would be my photograph, The Curl Girl (example 4). In this photograph the girl has a curl in the center of her forehead and she is pointing to it. The implication is of some light and whimsical idea. The idea came from a childhood poem which, when applied to a woman instead of a little girl, takes on a slightly different meaning.

There was a little girl  
 Who had a little curl  
 Right in the middle of her forehead.  
 And when she was good  
 She was very very good;  
 But when she was bad  
 She was naughty.

Naughty for a little girl would be one thing but, naughty for a grown woman would be a very different thing. I relish the playfulness of the double entendre in my images.

An important aspect of my photographs is the application of hand coloring, a process as old as the media of photography. The intent of hand-applied color and the technique of application are where I vary from earlier work of this type. It was not long after the invention of the daguerreotype that hand coloring was first applied. Cheeks and lips were tinted in pink and at times hair ribbons and parts of apparel were tinted. This was not for an aesthetic purpose as much as it was for the purpose of bringing an even greater sense of veracity to the rendering of the sitters.



Example 4

The public was simply disappointed by the monochrome tones of photography and they longed for an even more faithful rendition of themselves. Many painters took up the occupation of hand-tinting photographs to satisfy this need. This manner of applying color was to continue for many years while experiments in color photography were being made. During the Edwardian period in England and right up through the 1930's in the United States, postcards were hand tinted in both opaque colors and washes. The intent was nothing more than an attempt to duplicate reality or to emulate painting.

At this point it is important to discuss my development in hand applied color. I hand-colored my first photograph during my first semester in photography six years ago. I had done a photographic image that I was pleased with but somehow the large expanse of white sky was disturbing. I showed the image to a friend who jokingly suggested that I should paint the sky. I asked him how to do that. He told me about photo oils that his mother used in a portrait studio in New York. He then attempted to dissuade me from using them because he felt that they only had commercial application. Still, the idea intrigued me. I had never seen a hand-colored photograph. I applied color to the sky and it fulfilled my needs. Never again would I be satisfied with a black and white photograph. I experimented on my own, completely unaware of any past tradition. At no point during my development was I exposed to any work done by this method. I was not even curious as to whether or not it had been done before. I wanted no outside influences. It had to be a purely personal development. This naivety is perhaps fortunate.

Had I realized its history, I might not have done it at all or I might have been influenced by historical styles.

It was not until I came to the University of New Mexico to do my graduate work that I became familiar with the role hand-coloring has played in the history of photography. Professor Tom Barrow introduced me to the work of Wallace Nutting. The time was ripe to become aware of the history of hand-coloring. I was firmly committed to my own style and I could only derive pleasure from researching. I began collecting information and hand-colored prints of photographers working during the first three decades of the twentieth century. Among the work of the photographers I have collected are Wallace Nutting, Le Bush, Stanley Rodgers, D. Davidson, Fred Thompson, Sawyer, Jacob and Mary Field. Scant information is available on these individuals with the exception of Wallace Nutting (November 17, 1861-July 19, 1941). Nutting was a commercial photographer, antique collector, and author. In his own words he declared, "I am no artist." Very prolific, he produced at least ten thousand negatives in his lifetime. At one point he had as many as two hundred people on his photographic assembly line printing and hand-coloring photographs. The subject matter was New England scenery and interiors of homes in that locality. Photographs of this nature have been referred to as "Popular Pictorealism" in an exhibit held at the International Museum of Photography at George Eastman House. His intent was not to be artistic. They were specifically done to reflect the taste and intelligence of the general public. Thousands of them sold and they hung in numerous American homes as decoration

somewhat as Currier and Ives lithographs of the nineteenth century. It is clear that if his photographs are being elevated to an artistic status at all, it is being done in retrospect. Nutting's main purposes for hand-coloring were to come closer to duplicating the scenes' appearance and emulating painting. The blossoms on a tree when painted pink were far more meaningful to Nutting than a black and white rendition because of their direct relationship to reality. Portions of his photographs had color applied opaquely, completely obscuring the photographic quality. He was not that concerned with the integrity of photography as much as obtaining a truer likeness. He was also not particularly concerned with staying within the edges of an object with his color. Where does all this bring us? I hope to establish some understanding of the use of hand-coloring in photographic history in order to explain my departure from original usage.

There are a number of reasons why I am concerned with applying color to my photographs. It goes far beyond any desire to duplicate reality. If this were my concern I would use a true color process. I do use colors that allude to reality as the early hand-colorists did. I do not apply a color to an object to change it, such as painting a rock pink or skin purple. However, despite the colors proximity with reality, I am permitted great freedom in selecting just what colors I choose to apply. I am concerned with the emotional effect and the symbolic implications of color. Therefore, what colors I select and to what extent I use them on my photograph becomes very intentional. I am aware that blue has a calming effect and red a stimulating

effect. Colors have acquired their own symbolic reference partly for our emotional response to them and partly from their traditional usage. White symbolizes light, purity, innocence, virginity. Black implies the opposite. Red symbolizes love, rage, sin, lust. Blue signifies truth, eternity, and spirituality. Green symbolizes jealousy, growth, life, and hope. Purple may denote dignity, wisdom, somberness, and royalty. Yellow can imply cowardice, deceit, enlightenment. I do believe that when I use a color that alludes to a symbolic reference it is apparent. An example of my symbolic use of color would be in the photograph, A Private Place (example 5). In this image a girl stands in a wall niche. She is wearing a dress which she is lifting up above her knees. Her hand is placed over her mouth as if she has been startled involved in some act. On her head I have placed a hat. The location she is in is a secluded and private place but, the title has yet another implication. It hints at the "private area" between the subject's legs. There is a certain sexual overtone to this image. To further this implication, I have painted the flowers on her dress a vivid red to emphasize the sexual implications. The arch around the woman is blue to symbolize the inward and spiritual implications of this event. Even when I am not involved with a symbolic reference, I select hues which are in accord with the emotional mood which I wish to emphasize. I feel that I do not apply any color simply for the sake of duplicating reality. Every time I apply a color it does not necessarily symbolize something. In the same photograph, the yellow of the hat is such only to help bring the viewer's attention to the area of attention. It



Example 5

illuminates the subject. What is the natural color for an object still has many possible intensities and I can use the intensity of color to further the mood. A tree is thought of as green. I have the freedom of making it a dark green to emphasize mystery and somberness or, a light green to emphasize light and vitality.

Since I apply color by hand, I have a choice as to whether or not I want to color all or only a part of the photograph. If I color all of the photograph then I am doing so to create a super-reality through believable but usually high intensity colors. When I color only a portion of the image it serves a different purpose. Color gives the eye a grip on a shape and prevents the eye from slipping off or wandering. By hand-coloring only a certain area of a photograph it brings attention directly to the portion I am interested in. Colored objects have a more familiar feeling than uncolored objects since we see the world in colors and not as a monochrome existence. Colors bring the objects represented into a closer and warmer proximity to our lives. Selective coloring has a way of becoming even more significant. I sepia tone my photographs because colors work better over a warm tone and appear more natural. The sepia toned areas when left uncolored become neutral. It does not mean that these areas are not important. It does mean that the area where color is applied is most significant. The area that is colored when I am applying color selectively, is always the woman and the area left uncolored or neutral is her environment. If the environment is of supreme importance to the subject then it also has color applied. When the environment is not as significant then it is left neutral.

The environment is always important but sometimes it is less supportive of the idea than other times. When a color is first perceived it has its greatest intensity. After a few moments the color appears less intense. It follows that when the eyes pass over an area where neutral zones occur between or around a colored area, the alternation of color with neutral zones tends to keep the color sensations at their highest peak. The neutral areas simply make the colored areas appear even more vivid than they are. I use this device to place supreme importance on an event. The colored areas appear to pop forward even when receding colors are applied. This brings about a juxtaposition of spacial relationships. The colored area can then take on the appearance of a cut out.

Another color concern of mine is the possibility of using white. My eyes are very much in tune to the significance white can have when used in a small quantity amongst vast colored and sepia-toned spaces. Photographs that demonstrate this are: With Open Arms; Patchwork; Supernal I; Supernal II; Christine and the Leaf; and The Empty Butterfly. By limiting pure white to only a small given area the significance of it can become immense. White becomes even more brilliant and capable of really defining an event. In Patchwork I leave a pure white space only around the area of the woman's face. The rest of the photograph is painted in vivid jewel-like colors. That small portion of white is illuminating and contains implications of a strong spirituality of the event. In the photograph, With Open Arms, only the chair is pure white. This is done to further emphasize the significance

the chair takes on in reinforcing the shape of the breasts. The chair becomes an icon because of its whiteness and focal point. The whites I am involved with are both the white of objects and white photographic light. It would take a skillful painter to be able to handle white as beautifully as the silver photographic image. White when used well is one of the true fortes of photography above all other art forms.

I apply colors translucently. I respect the integrity of the black and white photograph and have no desire to lose its essence. My colors are applied flatly and any shading that appears is purely an illusion of the photographic quality. I respond keenly to comic strip representation with its broad color sense.

It must be made clear that in order to hand-color my photographs, I have had to develop a different sensitivity to the black and white photograph. I do not have the same visual and quality concerns that I would have if I were working in black and white. A whole new vision developed. I am aware of what colors in reality, when transferred to black and white values, will accept color well in the hues and intensities I desire. I am aware when I take a photograph of what areas I will apply color. For instance, if an object when photographed appears black on the photographic image then I will not be able to handle it any differently with color. What is black will remain black. So black areas must be well thought out. If I wish to have a woman appear to be wearing a blue dress, then I must make certain at the time the photograph is being taken, that she is wearing a dress of a

light enough value that it can be handled with this color in its black and white form. My images need to be slightly more contrasty than normal. This enables me to have the richer, lighter areas which play off the colors successfully.

My last reason for hand coloring may be the most important. It gives me a great deal of personal satisfaction. It completes my artistic needs. It is the real moment when I can use my own hands and self expression in photography. This is not to indicate that I do not feel an involvement with my photographs prior to this but the moment of applying color is my deepest personal time. I rely on nothing greater than myself. It is my moment of greatest joy as I watch the print evolve to the emplacement where I previsioned it.

Every true artist creates for himself a mythical world which is peculiarly his own. Although he takes reality as his point of departure, and though the end result of his work is to cast new light upon it, in interpreting reality the artist always seeks to arrive at a substitute therefor. His work represents an encounter; an encounter with himself, with his obsessions, with his need to accept or to change things, with his longings, with his manias, and even with his fictions. It is in his work that the artist truly lives: his work is his reality, his natural habitat, the place where imagination is always translated into action, where truth may be fiction and where fiction may become truth. Though lord of this little world, the artist makes total surrender of himself to it. For him, the overriding factor in the creative act is the need to render his world possible. In this sense, the artist is always the dreamer, the inventor of tales. He is also, however, a being capable of transforming his fancies into truths. His activity is basically demonic and antisocial, in that he aspires to confound reality, to break through its limitations, to live a life beyond life.

His kingdom is the imagination; it is ruled by form--that element which is capable of creating its own order. Nevertheless, the artist's world always leads us to our own. Even in the artist's most personal works, those which are the fruit of his most private obsessions, one can always find a general, collective truth, something which reflects our own image, something which brings us back to reality by presenting it to us in a new light, by uncovering to us its most secret face. Thus the artist's fantasy acquires truth and becomes our common possession.<sup>1</sup>

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<sup>1</sup>From Cuevas por Cuevas by Juan Garcia Ponce, Era Books, Mexico, 1966, page 178.

### Curriculum Vitae

Born: Vermillion, South Dakota on May 17, 1946

Bachelor of Fine Arts Degree: Arizona State University, 1974; emphasis, photography under Jack Stuler and Eric Kronengold. Awarded Summa Cum Laude and The Faculty Award as Outstanding Graduating Senior in the Art Department.

#### Solo and Two Person Exhibits

- The Light Factory, Charlotte, North Carolina, January 1976
- The Optic Gazebo, Modesto, California, November 1975
- Arizona Arts and Humanities Commission, Phoenix, Arizona, September 1975 and then to travel one year
- Creative Eye, Sonoma, California, August 1975
- Limner Gallery, Scottsdale, Arizona, April 1975
- Focus Gallery, San Francisco, California, April 1975
- Hill's Gallery, Santa Fe, New Mexico, March 1975
- Intermont College, Bristol, Virginia, May 1974 and December 1975
- Phoenix College, Phoenix, Arizona, October 1973

#### Invitation Exhibits

- Kalamazoo Institute of the Arts, "Young American Photographers," Kalamazoo, Michigan, October 1975
- Friends of the Crafts, "Women in Photography," Seattle, Washington, June 6-July 11, 1975
- San Francisco Museum of Art, "Women of Photography: An Historical Survey," San Francisco, California, April 18-June 15, 1975 then to travel for one year
- State University of Illinois at Normal, "Women Photographers," Normal, Illinois, March 1975

- Neikrug Gallery, "Is There A Female Camera?" New York, New York, March 8-April 18, then to travel for one year
- Fogg Art Museum, "Photography Unlimited," Harvard University, Cambridge, Massachusetts, September 14-October 14, 1974
- State University College at New Paltz, "New Photographic Directions," New Paltz, New York, February 1973
- Pasadena City College, "Heavy-Light," Pasadena, California, February 1973

#### Major Juried Exhibits

- Museum of Albuquerque, "Introductions 74," Albuquerque, New Mexico, Judge--Donald Strel, two photographs purchased, September 1974
- Museum of New Mexico, "Southwest Fine Arts Biennial," Santa Fe, New Mexico, Judge--John Szarkowski, Purchase Award, May-August, 1974
- North Light Gallery, "Student Juried Exhibit," Arizona State University, Tempe, Arizona, Judge--Bruce Davidson, Awarded Second Place, April 1974
- Memorial Union Gallery, "Photography 5," Arizona State University, Tempe, Arizona, Judge--Edward Putzar, Awarded First Place, February 1974; Also in "Photography 4," and "Photography 3," with awards received in each
- Phoenix Art Museum, "Fourth Arizona Photography Biennial," Phoenix, Arizona, Judge--Beaumont Newhall, Awarded Second Place
- Spectrum Gallery, "Untitled Exhibit," Tucson, Arizona, Judge--Edward Putzar, Awarded Second Place, May 1973
- Phoenix College Gallery, "Western Eye," Phoenix, Arizona, Judge--Rod Lazorik, Purchase Award, April 1973

#### Publications

- Women in Photography: An Historical Survey, soft-bound book-catalogue on same exhibition published by the San Francisco Museum of Art, April 1975. Copyright, San Francisco Museum of Art, 1975. Library of Congress catalog number 75-5018.
- Camera Magazine, Lucerne, Switzerland, Volume #9, 1973, page 26. Published and printed by C. J. Bucher, Ltd.

Permanent Collections

Yale University Art Gallery  
Museum of New Mexico in Santa Fe  
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Numerous private collections



CENTER OF FEELING-1974  
KAREN TRUAX



PERFECTION-1975  
KAREN TRUAX



NATURAL ORIGIN-1975  
KAREN TRUAX



A PRIVATE PLACE-1974  
KAREN TRUAX



KEWPIE-1975  
KAREN TRUAX



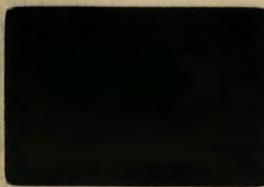
ROBIN AND THE ROSE-1975  
KAREN TRUAX



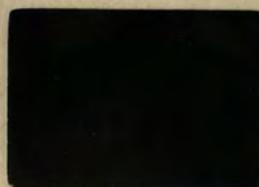
LOBLEI DAY'S-1975  
KAREN TRUAX



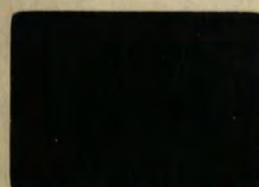
PASSION FRUIT-1975  
KAREN TRUAX



PATCHWORK-1974  
KAREN TRUAX



SUNDAY'S CHILD-1974  
KAREN TRUAX



SILVER IN THE BUSH-1975  
KAREN TRUAX



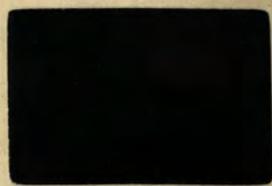
WHOOSIS-1975  
KAREN TRUAX



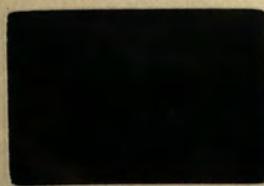
BUD'S-1975  
KAREN TRUAX



VICKIE'S VIOLET-1975  
KAREN TRUAX



NAN-1974  
KAREN TRUAX



THE CURL GIRL-1975





MAHA DEVA  
ASHRAM

1030



























