

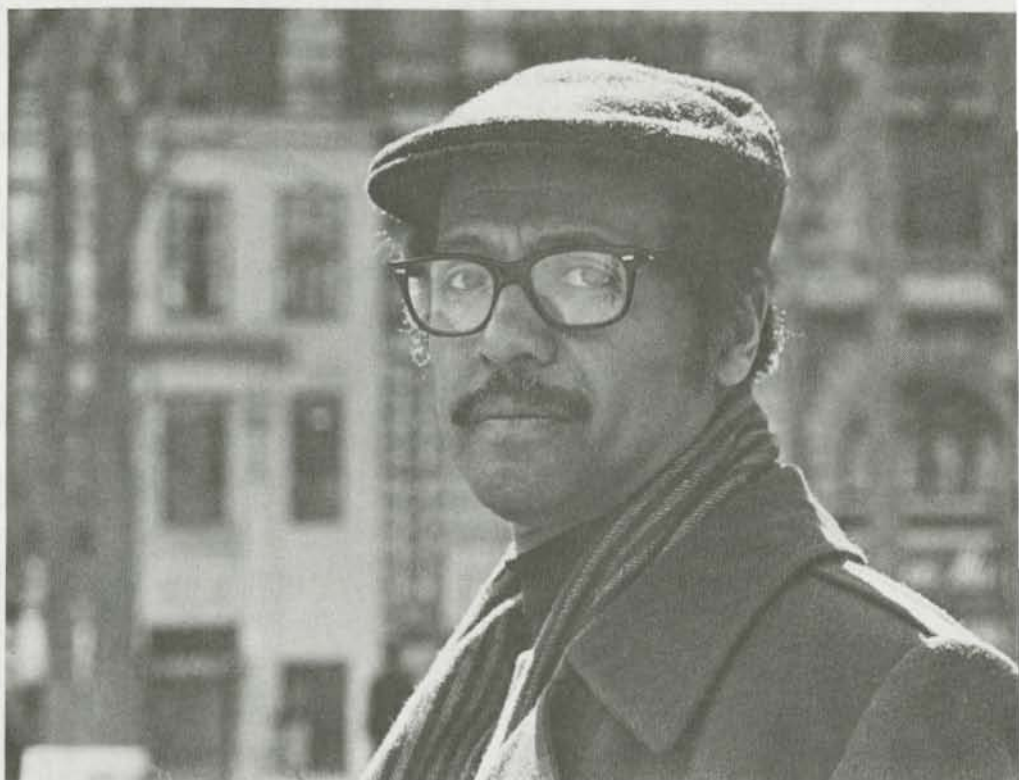
DeCarava

In her introduction to *Roy DeCarava: Photographs*, published in 1982 by Matrix Publications and The Friends of Photography, the art historian Sherry Turner DeCarava writes that her husband's photographs "express the artist's perceptions of interior human life in the context of its greatest meaning." Our portfolio of photographs, chosen by the artist, demonstrates the exactness of her analysis.

Of his own work, he says, "I want to extend the boundaries of the literalness of the image and make it more personal, more what you feel than what it is. What-it-is is an objective thing. What you feel is very subjective, and the idea is to use the medium, even though it has that quality of what-it-is, use it to make it yours."

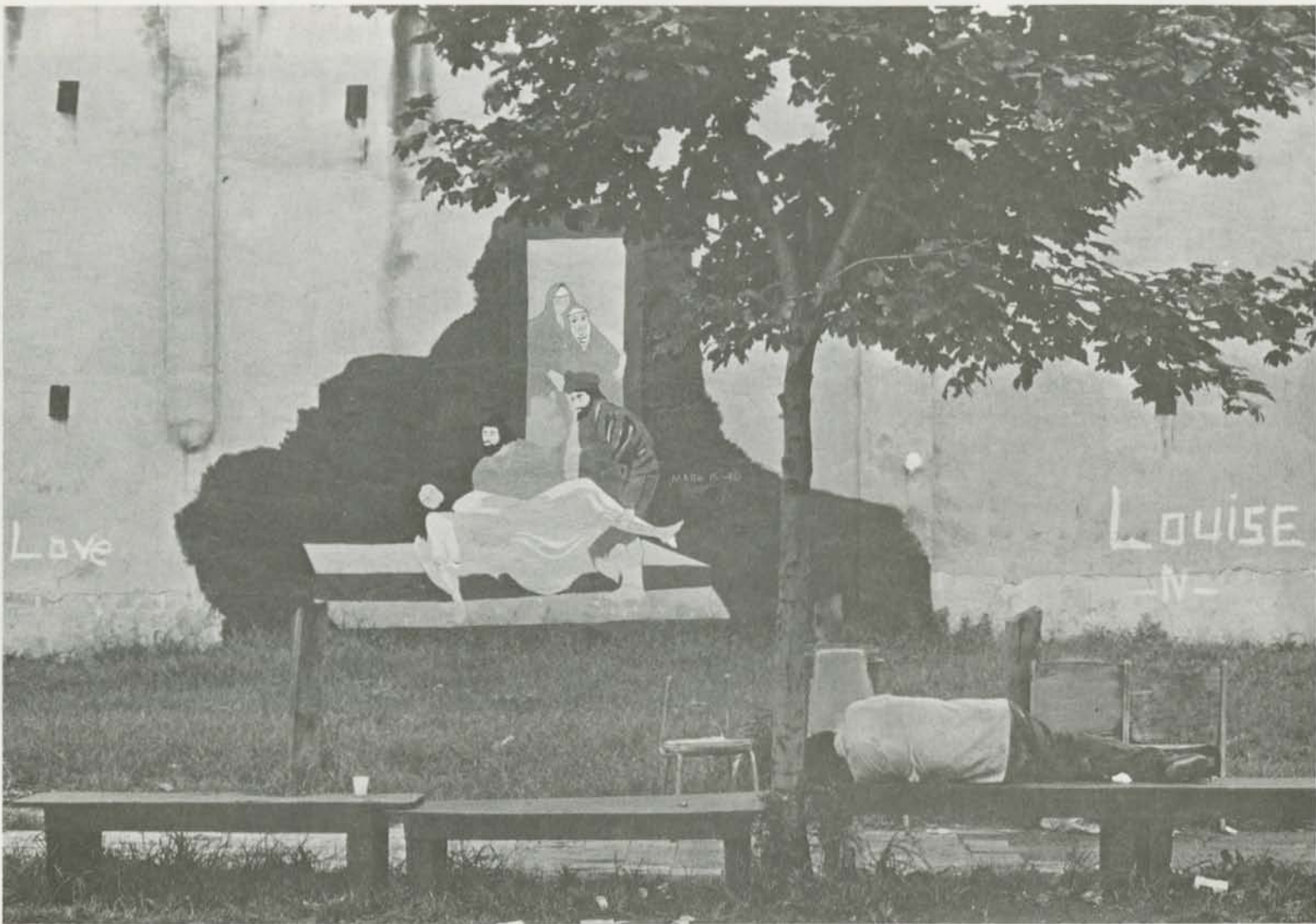
Roy DeCarava, a professor in Hunter's Art Department since 1975, has been exhibiting since 1947. His work is in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, the Art Institute of Chicago, the Corcoran Gallery of Art in Washington, DC, and nearly a dozen other collections. Best known, perhaps, for his collaboration with Langston Hughes on Sweet Flypaper of Life (a new edition of which is soon to be published by Howard Univ Press), DeCarava is finally reaping the rewards of a lifetime's devotion to photography as an art.

His jazz photographs, "The Sound I Saw," consisting of over a hundred silverprints made since the early 1950s, were on display at the Hunter College Art Gallery earlier this semester to mark Black History Month. The original exhibition, which opened at The Studio Museum of Harlem, has been traveling the country since last March.



©1981 Sherry DeCarava

portfolio of pictures



Louise, 1975

Billie Holiday, 1952

© 1983 Roy DeCarava





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Sherry and Susan, 1974

Man Walking Away from a Broom, 1976 ▶

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Woman Walking, Above

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George Morrow,
1952