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COVER—JOHN LOENGARD 1—SHOIKI IMAI for SPORTS ILLUSTRATED 2—cartoon by LURIE 4, 5, 6, 7—T. TANUMA for SPORTS ILLUSTRATED 16B—bot. II. U.P.I. 18—t. NORMAN FORTIER; cen. rt. U.P.I. 19—map by JOHN FREDERICK GEIST 25—A.P. 28, 29—MICHAEL MAUNEY exc. t. rt. JOHN JACONO 30—JOHN OLSON, BOB PETERSON—LEE BALTERMAN 31—LEE BALTERMAN 44, 45—ALFRED EISENSTADT 46, 47—LE MINH for TIME, ENNIO JACOBUCCI 48, 48B—ENNIO JACOBUCCI 51-54—drawings by MIKE RAMUS 56 through 60—MATT HERRON 61—floor plan by ART ROSSER 62—NATHAN JONES

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We open a new picture gallery

This week, on pages 4-7, LIFE opens a new department called "Gallery." It will be devoted to pictures for pictures' sake, and it will carry the work of photographers who have something unique to say in film.

This is an age of film—of intricate cameras, probing lenses, wild experiments in motion, color, shapes and images. Gallery will present experimental work on the frontiers of film, but it will also be open to traditional pictures valued for their art or excitement. It will present tantalizing old pictures that remind us of our past, and its space will sometimes be used to review outstanding photographic books and exhibits.

Gallery's pictures are not chosen to tell a story or to report an event. They are a photographic statement, and they are there to be looked at, to convey a mood or an experience, a visual happening or simply an idea that has taken shape in the photographer's mind. A minimum of words will accompany the pictures. Gallery's pictures must speak for themselves, with as little interpretation and explanation as a painting in an art gallery requires from a catalogue listing.

This week, in our first exhibition, Gallery offers three photographs by a Japanese named T. Tanuma, who sees in the ancient art of falconry the brush strokes and monochromes of classical Japanese *sumi* painting. In the weeks that follow, Gallery will be a wall on which to hang the work of established masters as well as that of young photographers who are trying out fresh and sometimes outrageous techniques. Niklas Deak, an American born in Hungary, for example, melts the emulsion of his color transparencies over an open flame to achieve strange photographic effects. Jerry Uelsmann conducts what he calls a "visual research lab" in a photography class at the University of Florida. Instead of using his camera to record a single image, Uelsmann "postvisualizes" a picture, creating a single image from as many as four different negatives. Other approaches include "sandwich" images, pictures shot through deep, multiple filters and photomicroscopy that reveals bright patterns in the depths of crystals. But Gallery will often rely, as it does this week, on straightforward visual impact.

In short, Gallery will be as varied as LIFE's editors can make it—as varied and unlimited as that marvelous mechanism, the camera, and that even more unlimited mechanism, the eye of the photographer.



T. TANUMA

Ralph Graves

RALPH GRAVES
Managing Editor

LIFE

THE FATEFUL TURN FOR TED KENNEDY

Grave questions
about his midnight
car accident

Ted Kennedy
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in Hyannis Port

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