

Bob Stiegler's interest in photography began at Lane Tech where he was encouraged by a teacher, ^{WICH School TEACHER NAME}, to attend the Institute of Design in Chicago and study with photographers Harry Callahan and Aaron Siskind. After serving in the Army in Germany he worked for photographer-filmmaker Vince Maselli, then for Morton Goldscholl Design doing photography and film. Bob also produced his own short films in response to re-entering civilian life. He began teaching at UICC in its second year (1966), was instrumental in establishing the photography curriculum and developed the Studio course and the first direction of Documentary Photography here. While teaching he did his Master's degree work at the Institute of Design (1968-70) with Arthur Siegel (and printmaker Misch Kohn?), doing photo-silkscreen interpretations of a series of his 'bridge' pictures.

Bob and his wife Anita (David?) were prominent in the Chicago art community, both as artist and having lively and active relationships with other artists. Bob was a founding member of the Center Cinema Co-op at the Art Institute of Chicago (1968-75), shared in the running of Lightfall Gallery in Evanston (1971-73), was part of a group who presented films at the Little Stabs of Happiness Cinemateque (1971-2) and an artist-member of Live From Chicago cooperative gallery, one of Chicago's first (1970-2). At UIC Bob started the New Works gallery which continues as a vital part of the MFA photography program.

Bob Stiegler's photographs range from straightforward work in which the often-centered subject dominates his concern, to an exploitation of panoramic views made in Chicago and during travels to Florida, the western U.S., Niagara Falls, Egypt and Great Britain. _____? The work most uniquely his ere the product of a composite printing system in which one image became "mask" for another. These pictures often had subjects of their own - the cacti and especially many of the Ejjpt views. During his 1983-4 sabbatical he added color to this positive/negative work and found "The work became baroque and contrapuntal rather than integrated and harmonious", suggesting new strategies and some images unlike any he'd made. This is the work which ended when Bob died on January 18,1990, work which has yet to be fully acknowledged and criticized.

Music was at the core of Bob's life. He taught a graduate seminar which was a survey of music and listening to music had very likely extended his life a few months.

submitted by j jachna