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THE BATTALION  
**AGGIELIFE**

Monday • September 10, 1996

**A tale of two cities**

By JOHN LeBAS  
 THE BATTALION

In the late 1800s, Paris transformed into a modern city, and memories of old buildings and architecture were threatened by urban renewal. As New York City in the '20s and '30s grew into a skylined metropolis around the older parts of the area, the persistence of time likewise threatened reminders of the original U.S. settlement.

Eugene Atget and Berenice Abbott were determined not to let the architectural and cultural legacies of the past succumb to inevitable progress.

The two photographers have amassed a wealth of photographic documentation of the two cities which are now an exhibit, "A Tale of Two Cities," at the John Wayne Stark University Center Galleries.

The exhibit features works by Atget, who photographed buildings in Paris, and Abbott, who chronicled New York.

David Prince, curator for the Syracuse University Art Collection, arranged the show. He said the photographers wanted to preserve elements of the cities that they feared would be lost to time.

"Atget wanted to document architecture in Paris so later generations of architects would know what used to be there," Prince said.

Atget's photos date to the beginning of the century, when Paris was rebuilding its infrastructure. Abbott wanted to illustrate the nature of American culture, which was changing in the 1920s and 1930s.

"New York was changing as rapidly as Paris had changed," Prince said. "It showed the constant change in American society. Abbott felt that if she took pictures of New York, she could document that spirit."

Atget's subjects were primarily old Parisian storefronts and streets, and Abbott tried to capture modern skyscrapers rising behind older statues, churches and houses, Prince said.



Dave House, THE BATTALION

"Untitled," by Eugene Atget is part of "A Tale of Two Cities" display. It was given to the University Center Galleries by John Thompson.

Prince said Atget was concerned with but regarded himself as more of a documentarian than an artist. Critics have debated for years over his status as an artist, with some labeling him "the father of modern photography."

Prince said Atget was a photographer in a time of transition. When Atget was working, photography was a documentary tool. When he was working, photography was developing as an art form.

Prince said Atget's pictures were a chance or random moments such as a person walking through a street, though they were necessarily intentional. Prince said Atget simply took pictures of what he saw.

Abbott, who knew Atget for a month before she died, saw Atget's work as the first true use of photography as an art form. Greatly influenced by Atget, Abbott expanded on his idea of objectivity not manipulating a subject — and captured elements when she could.

"She took pictures unconcerned with ground elements," Prince said. "But she was potent it was."

Catherine Hastedt, curator for the University Center Galleries, said she was most impressed that photographers of different nationalities produced such similar work.

She said she was struck by how Atget was embraced by Abbott, after knowing the photographer such a brief time.

"It's almost as if she had something stronger, a fascination for his work," Hastedt said, "which was really intriguing."

**Slain rapper mourned at boyhood church**

NEW YORK (AP) — Tupac Shakur, remembered by many as a violent rapper who died in the gangsta culture he glorified, was mourned at his boyhood church Sunday as the victim of a society that destroys black youth.

"He had the genes, he had the ability, could we have provided the society that would have made him blossom," the Rev. Herbert Daughtry said at The House of the Lord Pentecostal Church in Brooklyn.

Two days after the 25-year-old Shakur died of gunshot wounds suffered in a drive-by shooting on a Las Vegas street, the pastor asked: "Who will weep for Tupac Shakur?"

"I will weep for Tupac," he replied.

Though he left Brooklyn in his teens, Shakur still is listed as a member of the congregation he joined when he was 15, with his mother and sister.

Shakur — who had served time for assault, weapons violations and sex abuse — was hit by four bullets Sept. 7 as he rode in a car driven by the head of his label, Death Row Records chief Marion "Suge" Knight.

Knight, who suffered minor injuries, an entourage of at least 10 cars, including bodyguards, have failed to provide any suspects.

Los Angeles police told Newsweek magazine a condition of anonymity that the shooting of two Crips gang members in Compton, Calif., last week was in retaliation for the Shakur shooting. Other sources told the magazine more retribution was likely.

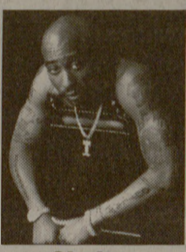
"Whoever did it is seriously in some — but this isn't something Suge is going to just drop his friend of Knight's said in the Sept. 23 issue. "I start seeing Negroes drop real soon."

Despite the controversy and success of his anonymous music industry sources told Newsweek they believe Knight was the target.

"The best way to get Suge is to mess with his money," said a source close to Death Row. "That's his money."

In Brooklyn, Daughtry told about 150 people at the half-full church that Shakur's self-proclaimed ambition to be "a revolutionary" against injustice to blacks "was just as real as Martin's and Malcolm's referring to Martin Luther King and Malcolm X."

"I know that there are those who say he was about it the wrong way," Daughtry added. "But not for me to judge."



Shakur

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