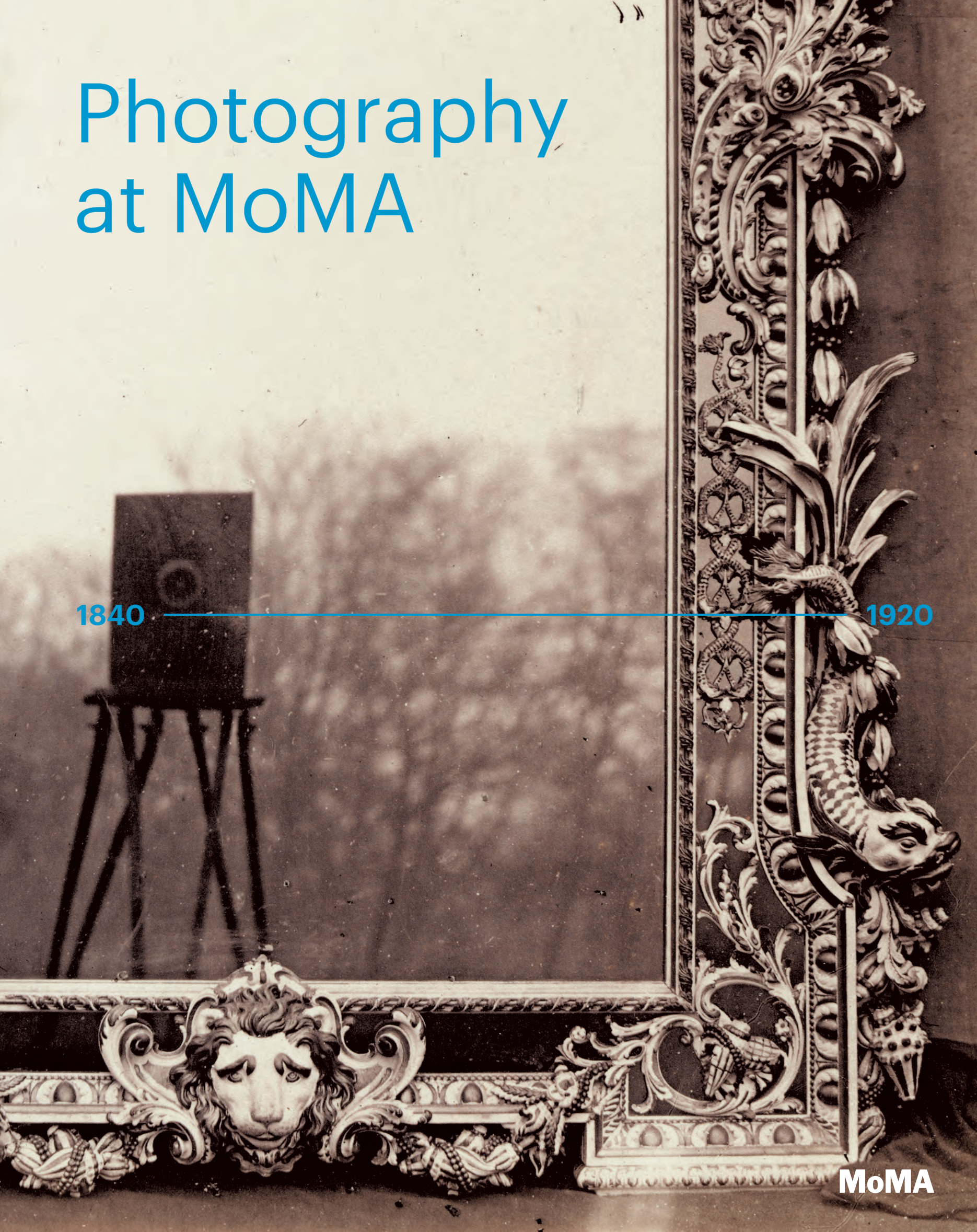


Photography at MoMA

1840

1920



Photography at MoMA

Edited by

Quentin Bajac
Lucy Gallun
Roxana Marcoci
Sarah Hermanson Meister

1840

1920

MoMA

Foreword
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Pursuing the Ideal:
the Artist and the
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Pictorialism
into
Modernism

1840 — 1870

1850 — 1870

1840 — 1870

1860 — 1910

1840 — 1920

1860 — 1920

1880 — 1920

1900 — 1920

Robert Adamson
Anna Atkins
Julia Margaret Cameron
Lewis Carroll
Charles Clifford
Alfred Capel Cure
Francis Edmond Currey
Hugh Welch Diamond
Roger Fenton
Clementina, Lady Hawarden
David Octavius Hill
Fallon Horne
Robert Howlett
Calvert Richard Jones
James Mudd
William Henry Fox Talbot
Charles Thurston Thompson
Benjamin Brecknell Turner
Unknown photographer

Olympe Aguado de las Marismas
François Aubert
Charles Aubry
Édouard-Denis Baldus
Auguste Belloc
Bisson Frères
Bruno Braquehais
Adolphe Braun
Étienne Carjat
Eugène Cuvelier
André-Adolphe-Eugène Disdéri
Guillaume-Benjamin-Armand
Duchenne de Boulogne
Herman Heid
Alphonse Le Blondel
Gustave Le Gray
Henri Le Secq
Charles Marville
Nadar
Charles Nègre
Henri-Victor Regnault
Louis-Rémy Robert
Louis Rousseau
Adolphe Terris
Adrien Tournachon
Unknown photographers
Auguste Vacquerie
Julien Vallou de Villeneuve

James Anderson
Felice Beato
Paul-Marcellin Berthier
Bisson Frères
Samuel Bourne
George P. Critcherson
Louis De Clercq
Maxime Du Camp
John L. Dunmore
Roger Fenton
Francis Frith
Joseph-Philibert Girault de Prangey
John B. Greene
Gustave Le Gray
Robert Macpherson
Auguste Mestral
John Murray
Charles Nègre
William Henry Pigou
Carlo Ponti
James Robertson
Auguste Salzmänn
John Shaw Smith
Giorgio Sommer
William James Stillman
Félix Teynard
Linnaeus Tripe
Underwood and Underwood
Unknown photographers

George N. Barnard
Charles M. Bell
William H. Bell
Henry Hamilton Bennett
James Wallace Black
Brady & Company
Solomon D. Butcher
William England
Alexander Gardner
Alfred A. Hart
Frank Jay Haynes
William Henry Jackson
Darius Kinsey
Eadweard J. Muybridge
Timothy H. O'Sullivan
William H. Rau
John Reekie
Andrew Joseph Russell
Underwood and Underwood
Unknown photographers
Carleton E. Watkins

Charles Dudley Arnold
Jessie Tarbox Beals
Arthur P. Bedou
Ernest J. Bellocq
Henry Hamilton Bennett
Wilson A. Bentley
Brown Brothers
Charles H. Currier
Lewis W. Hine
Clifton Johnson
Frances Benjamin Johnston
Edwin Hale Lincoln
William H. Martin
Eadweard J. Muybridge
Pach Brothers
Jacob August Riis
John Runk
Charles Schenk
William J. Shew
Charles Norman Sladen
H. William Tupper
Underwood and Underwood
Unknown photographers
Carleton E. Watkins
John Adams Whipple
Joseph Janvier Woodward
Willard Worden
Yerkes Observatory

Thomas Annan
Ottomar Anschütz
Eugène Atget
Alphonse Bertillon
Hippolyte Blancard
Committee on Public Information
Georges Demeny
Louis-Émile Durandelle
Gebrüder Haeckel
Heinrich Harmsen
Edward Hoole
Enrico Imoda
Eduard Jacobi
Jules Janssen
Charles Harry Jones
Georg Koppmann
London Daily Mirror
Étienne-Jules Marey
Paul Martin
Charles Marville
Emil Mayer
James Nasmyth
Herbert G. Ponting
Prefecture of Police, Paris
Press Illustrating Company
Henry Ruschin
Otto Schmidt
Paul Thompson
John Thomson
Underwood and Underwood
Unknown photographers
Léon Vidal
Hugo van Werden

Zaida Ben-Yúfuf
Alvin Langdon Coburn
Edward Curtis
Hilaire-Germain-Edgar Degas
Robert Demachy
Eugène Druet
Peter Henry Emerson
Frederick H. Evans
Arnold Genthe
Frank Hurley
Gertrude Käsebier
Heinrich Kühn
Jacques-Henri Lartigue
Léonard Misonne
George H. Seeley
Edward Steichen
Alfred Stieglitz
Félix Thiollier
Adam Clark Vroman
Eva Watson-Schütze
Clarence H. White

Paul L. Anderson
Karl Blossfeldt
Anton Giulio Bragaglia
Arturo Bragaglia
Anne W. Brigman
Gertrude LeRoy Brown
Clarence Sinclair Bull
Alvin Langdon Coburn
Arthur Wesley Dow
Marcel Duchamp
Hugo Erfurth
Laura Gilpin
Bernard Shea Horne
Walter R. Latimer, Sr.
August Sander
George H. Seeley
Charles Sheeler
Edward Steichen
Alfred Stieglitz
Paul Strand
Karl Struss
Margaret Watkins
Orrin Wightman
Stanisław Ignacy Witkiewicz

American Vernacular

1840

1920

Charles Dudley Arnold

Jessie Tarbox Beals

Arthur P. Bedou

Ernest J. Bellocq

Henry Hamilton Bennett

Wilson A. Bentley

Brown Brothers

Charles H. Currier

Lewis W. Hine

Clifton Johnson

Frances Benjamin Johnston

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Jacob August Riis

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Charles Schenk

William J. Shew

Charles Norman Sladen

H. William Tupper

Underwood and Underwood

Unknown photographers

Carleton E. Watkins

John Adams Whipple

Joseph Janvier Woodward

Willard Worden

Yerkes Observatory

Not Necessarily Art: Nineteenth-Century American Photographs

Sarah Hermanson Meister

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While many of the photographs reproduced in this chapter are exquisitely attuned to aesthetic concerns, they were all made for a particular purpose that was rarely, if ever, to create a work of art. We commonly refer to photographs made from functional, personal, or practical (rather than solely artistic) motivations as vernacular. This distinction became particularly relevant towards the end of the nineteenth century, even if the adjective wasn’t applied in this context until much later. It is curious that a single term—“vernacular”—can encompass such a wildly diverse collection of objects, whose evolving characteristics are suggested by the selection presented here. With respect to photography, the term points to a broader range of work than when applied to language or architecture, encompassing virtually all work for hire and most work by amateurs: most of the photographs produced in the United States during the nineteenth century would today be characterized as vernacular. This is also true of the photographs in the previous chapter, which considers American landscape photography. The circumstances in Europe were quite different, as evidenced by the photographs that appear in the first two chapters of this volume, where it would be fair to ascribe “art” as the primary motivation of their creators. There are many social, political, economic, and practical factors that contributed to this divide, and attempting to analyze their full range is beyond the purview of this essay. Nonetheless, a close consideration of the objects themselves, with a nod to their technical or material characteristics, offers some insight into the early history of photography in this country.¹

In 1937 Beaumont Newhall, then librarian at The Museum of Modern Art (and soon to become its first curator of photographs) organized the exhibition *Photography 1839–1937*, the Museum’s first showcase of the medium. Its accompanying publication included a five-page annotated bibliography humbly titled “A Few

Books on Photography.”² Of the seven titles listed as “Histories,” Newhall describes Marcus Root’s *The Camera and the Pencil; or, The Heliographic Art . . . Together with Its History in the United States and in Europe* as the “only history of photography in this country.” This wouldn’t be all that remarkable if it weren’t for the title’s surprisingly early publication date: 1864. Within the same entry, Newhall mentions Robert Taft’s forthcoming publication, “an exhaustive history of American photography.” For many decades Taft’s book and subsequent editions of Newhall’s history (whose purview extends beyond the borders of the United States) served as the foundational texts for anyone interested in nineteenth-century photography in America.³ These books gain even more significance when one remembers that at the time there were precious few places students interested in the medium could go to learn about its history.⁴ Despite these scarce opportunities for considered histories of photography, in print or on display, within months of the announcement of Louis-Jacques-Mandé Daguerre’s invention in 1839, examples of daguerreotypes were presented to American audiences. By 1853 it would have been difficult to find a person in the United States who wasn’t familiar with a photographic likeness made with Daguerre’s process, and the ubiquity of the medium expanded with every subsequent technological advance (plates 174–76).⁵

Daguerreotypes are magical to behold: as one observer poetically noted in 1839 when encountering one for the first time, “Their exquisite perfection almost transcends the bounds of sober belief.”⁶ The image is captured on a highly polished sheet of sensitized silver-plated copper, which can appear as a positive or a negative image depending on the viewing angle. They were complex and exacting to produce, and in the United States the technical challenges were exacerbated by a variety of legal and economic factors contributing to an environment of secrecy at odds with experimentation and progress.⁷ Nonetheless, the allure of capturing an image without the agency of a human hand (and, with any luck, of making a living while doing so) was sufficient to motivate hundreds, if not thousands, of individuals to produce daguerreotypes and their descendants. By the mid-1850s, the tide was turning toward the ambrotype, a unique in-camera original like the daguerreotype (and

thus not easily reproducible), but on glass rather than silver (and thus cheaper to produce) (plates 127, 177, 178). The image in an ambrotype is captured as an underexposed collodion negative, which, when seen against a dark background, appears as a positive. At approximately the same time, some enterprising Americans were developing what became known as the tintype, the result of a less expensive, less fragile process wherein the negative image and dark background (similar to an ambrotype) are combined, typically on a thin sheet of iron, and the image appears as a direct positive (these have also been known as melainotypes or ferrotypes) (plates 186–88). As Taft so aptly noted in his “exhaustive history of American photography,” “Anyone who finds the profusion of *types* bewildering should at least be grateful to the author for not mentioning all the *types* that flourished during the first quarter century of photography.”⁸

No matter the process they employed, early American photographers were most frequently and most successful at making pictures of people. This was acknowledged prominently and with distinction at the Great Exhibition in the Crystal Palace in London, where in 1851, among other prizes awarded, Mathew Brady’s daguerreotype portraits of distinguished Americans won a bronze medal for overall excellence.⁹ But equally notable is the proliferation of portraits created with more modest ambition, including miniature tintypes affixed by the thousands to campaign pins for the 1860 presidential election, or the vast number of images made of soldiers in the Civil War, which were sent from the field to loved ones at home. These commissioned portraits constitute a significant subsection of what would come to be known as vernacular American photography in the decades following the invention of the medium, when the artistic ambition of the leading commercial practitioners rendered irrelevant the distinction between vernacular and fine art.

American photographs rivaled—in their innovation and quality, if not in their number—the most significant scientific imagery produced in the nineteenth century. As Martha Sandweiss has noted, John Adams Whipple’s “magnificent 1852 daguerreotype of the moon, made at the Harvard Observatory, was regarded as a measure of America’s excellence in photography and of the nation’s

increasing achievements in science in general.”¹⁰ Whipple’s salted paper print (plate 179) is derived from this (or a similar) daguerreotype, thus overcoming one of the principle drawbacks of the daguerreotype, ambrotype, and tintype processes: as unique objects they required multiple—often complex—additional steps to produce more than one print, and, being copies, at some sacrifice of clarity when compared with the originals.

By the end of the 1850s the dominant photographic process in the United States (as well as in Europe, where it was invented) involved suspending light-sensitive material in a liquid collodion solution, coating a glass plate, making an exposure, and processing the negative while this suspension was still wet (or, more accurately, viscous). The use of collodion as a binder had been integral to the production of both ambrotypes and tintypes, and, when used as the emulsion for glass-plate negatives, could produce multiple identical (or nearly identical) positive prints from a single negative at a scale unimaginable only a decade earlier.¹¹ The advent of this method, along with the concurrent development of photography on paper, signaled a shift away from unique, in-camera originals to a more efficient, production-oriented approach. Until the 1880s (when the increased sensitivity of so-called dry plate negatives began to dominate), virtually all albumen silver prints were made from wet-collodion-on-glass negatives. The negative and unexposed light-sensitive paper are held in close contact in a printing frame; the resulting image appears when they are exposed to natural light. These prints, made in direct contact with the negatives, which themselves could hold an extraordinary level of detail, were an ideal aid to observation and suitable for a wide range of practical purposes: from inventories (plate 181) to mug shots (plate 189) and more. Carleton Watkins harnessed this descriptive capacity to render each velvety surface in a crate of peaches, while creating an image whose radical simplicity anticipates avant-garde aesthetics of the twentieth century (plate 182). That this striking image would be presented with an affidavit, affixed to the original mount of the photograph, from the commissioners of the Kern County Board of Trade confirming that the fruits depicted were genuine and certifying that they were “well acquainted with the Orchard from which the peaches above referred to were

^[1] On the interrelationship between photography’s vernacular and fine-art traditions, see Peter Galassi, *American Photography 1890–1965* (New York: The Museum of Modern Art, 1995), and on the factors that led to their divide, see Sarah Greenough, “Of Charming Glens, Graceful Glades, and Frowning Cliffs” in Martha A. Sandweiss, ed., *Photography in Nineteenth-Century America* (Fort

^[2] Worth, TX: Amon Carter Museum; New York: Harry N. Abrams, 1991), pp. 259–81.

^[3] Beaumont Newhall, *Photography 1839–1937* (New York: The Museum of Modern Art, 1937), pp. 91–95.

^[4] Robert Taft, *Photography and the American Scene: A Social History*,

^[5] 1839–1889 (New York: Macmillan Company, 1938); Beaumont Newhall, *The History of Photography from 1839 to the Present Day* (New York: The Museum of Modern Art, 1949, and subsequent editions).

^[6] The Edward Steichen Photography Center at The Museum of Modern Art opened in 1964. With few exceptions, these galleries presented a history of

^[7] photography drawn from the Museum collection until 2012, when the field had evolved to the point where that function was adequately addressed in other ways.

^[8] For a succinct and informative history of this era, see Quentin Bajac, *The Invention of Photography: The First Fifty Years* (London: Thames & Hudson; New York: Harry N. Abrams,

^[9] 2002), pp. 36–37. Taft conservatively estimates that in the United States “some fifteen to twenty millions of daguerreotypes were made during the period of their popularity [1849 to 1853], and that practically every individual in the public eye from 1841 on was portrayed by the method.” Taft, *Photography and the American Scene*, pp. 93, 95.

^[10] Lewis Gaylord Clark, *The Knickerbocker* 14 (1839): 560, quoted in Taft, *Photography and the American Scene*, p. 3.

^[11] See William Welling, *Photography in America: The Formative Years, 1839–1900* (Albuquerque: University of New Mexico Press, 1978), pp. 84–89. See also Marcus A. Root, *The*
^[12] *Camera and the Pencil* (New York: D. Appleton & Co., 1864), pp. 39–40.

^[13] Taft, *Photography and the American Scene*, p. 123.

^[14] Barbara McCandless, “The Portrait Studio and the Celebrity,” in Sandweiss, *Photography in Nineteenth-Century America*, p. 56.

^[15] “Portfolio One” in *ibid.*, p. 77.

^[16] “Whole plate” daguerreotypes measured 6 ¼ × 8 ¼ in. (16 × 21 cm), while a “mammoth plate” wet-collodion-on-glass negative was typically 18 × 21 in. (46 × 53 cm).

picked,” points to the often indistinguishable threads of artistic and commercial practices in the nineteenth century.

In 1872 Eadweard Muybridge was famously recruited by Leland Stanford, former governor of California, to settle a bet regarding the position of a horse’s legs mid-stride. It took six years to produce images such as the ones in plate 183: small, slightly blurred, and with scarce detail from wet-collodion-on-glass negatives, but sufficient to prove Stanford’s point that a horse does not always have one leg on the ground in a gallop—a fact not discernable by the human eye. By the time Muybridge was hired by the University of Pennsylvania to conduct the research for what would become the 781 plates in *Animal Locomotion: An Electro-Photographic Investigation of Connective Phases of Animal Movements* (1887), the technology had evolved and his process would begin with commercially available dry plate negatives. These were certainly less expensive and easier to handle than their wet collodion predecessors (thus lowering the barrier to entry into the field for all), but perhaps more significant, they were more sensitive to light, bringing the historically elusive “instantaneous” photograph within reach.

The question of whether photography ought to be considered a fine art has vexed practitioners and the general public since the earliest days of its creation. Marcus Root, himself a photographer, opined in 1864, “Whether the pencil or the camera be employed, this distinction [between artists and “mere mechanics”] equally holds . . . And indifferent as the past repute of heliography has been, and dishonored as it has too often been by ignoramuses and charlatans, I believe it will, before long, be regarded as a sphere wherein the most eminent of artistic geniuses, a Michael Angelo and a Raffaele, a Titian, a Rubens, a Rembrandt, and a Stuart might find amplest scope for their powers.”¹² Taft argued in 1938 that he, as a “social historian,” was not in a position to answer the question, though he directs those interested in the subject to “Newhall’s recent penetrating analysis of the problem,” in the first exhibition of photography he curated at MoMA the previous year and its widely circulated catalogue, which, according to Taft, “at least outlines a system of photographic aesthetics, [and] deserves the most careful consideration of any one

concerned in its answer.”¹³ Newhall’s is certainly a pertinent opinion: as the founding curator of the Department of Photography, he played a significant role in determining what the Museum should—and should not—collect. In this chapter (and the following one, which considers applied photography outside the United States), the selection reflects the enthusiasms and interests of curators—then and now—and a desire to point to past achievements that seem to speak most directly to future practices, rather than an attempt to mirror the history of the medium as it unfolded.¹⁴ Nonetheless, the prominent presence (in this chapter and in the Museum’s collection) of photographs made for a myriad of practical purposes suggests the significance of these vernacular works to any understanding of this history of the medium.

Notwithstanding William H. Martin’s impossibly exaggerated photo-postcard, onto whose negative he inscribed “A load of good Iowa Apples” (plate 229), photography is particularly well suited to accurately describing the world around us. One can make out distant architectural and sartorial nuances in Charles Dudley Arnold’s enormous photograph of the World’s Colombian Exposition held in Chicago in 1893 (plate 190), just as one can appreciate the fine design on the stove doors in Charles Currier’s kitchen near Boston (and almost detect the date on the wall calendar [plate 192]). Arnold and Currier, along with Jessie Tarbox Beals (plate 214), Arthur Bedou (plate 217), Ernest J. Bellocq (plates 220, 221), Henry Hamilton Bennett (plate 194), Edwin Hale Lincoln (plate 191), John Runk (plate 215), Charles Schenk (plate 230), H. William Tupper (plate 219), Willard Worden (plate 203), and Watkins (mentioned earlier), were exceptionally talented professional photographers within a crowded field.¹⁵ Their work distinguishes itself for its consistently high technical quality—often equated with scale and precision—but they are also notable for their attentiveness to a range of aesthetic concerns that one might more typically associate with fine-art traditions, such as composition, lighting, and the alignment of all these factors with the subject matter and the task at hand.

Frances Benjamin Johnston ably straddled the divide between photography’s practical and fine-art traditions

at a time when the distinction between the two was becoming increasingly contentious, particularly from the perspective of artists such as Alfred Stieglitz. Stieglitz and others felt increasing pressure to differentiate their work from that of the masses of professionals and amateurs who engaged with the medium in the wake of the dry plate revolution and the introduction of George Eastman’s Kodak cameras (which could accommodate a roll of negatives on flexible film). While Johnston successfully participated in (and was invited to act as a juror for) the prestigious fine-art salons of her day, she also needed to make a living, so she simultaneously sustained a thriving commercial practice. Her work for the Hampton Institute (which was founded after the Civil War to provide education and practical training to freed slaves and Native Americans) is emblematic of her success in finding this balance: working with admirable efficiency and (evidently) dictatorial control, she produced a body of work with requisite clarity for a client that borrows the processes and aesthetic strategies of her fine-art peers (plates 195–200).¹⁶

As vehemently as Stieglitz might have objected to the porosity between the achievements of professionals and those of individuals whose motivations were purely artistic, the issue was a contentious one for a relatively small number of individuals and for a relatively short period of time. Even as the issue of “Art or Not” was debated in the nineteenth century, practical, personal, scientific, or commercial motivations were not an issue for many photographers: Johnston, Gertrude Käsebier (plates 295–98, 302, 303), Margaret Watkins (plate 367), Clarence H. White (plates 304–06), and many others featured in the last chapter of this book found little antagonism between their artistic and commercial aspirations. Newhall dedicated significant attention to news photographs in both *Photography 1839–1937* and the inaugural exhibition he organized to celebrate the formal establishment of a Department of Photography at MoMA in 1940, in which he declared aesthetics were a primary concern.¹⁷ Even photographers such as

Lewis Hine, whose interest in the medium emerged from his commitment to progressive social causes (plates 209–13), appreciated that the effectiveness of his work was enhanced by the taut construction of the pictorial elements within the frame of his camera and the way in which clarity of perception facilitated a feeling of connection between subject and viewer. Or, as he was known to have quipped, “If I could tell the story in words, I wouldn’t need to lug around a camera.”

With the simplification of the photographic process that dry plate negatives made possible, and furthered by the introduction of flexible negative film support, to say that photography was widely adopted for personal use is to risk gross understatement. Photography may have been everywhere by the 1850s, but by the turn of the twentieth century it was impossible to imagine modern life without it. The improvised aesthetic made possible by these technical developments is most commonly associated with snapshots, whose descendants are produced by the billions today. Then as now, the instantaneity of snapshots is powerfully linked to their ability to freeze a moment in time: the ones that have entered the Museum collection are of interest for this spontaneousness, but also for the archetypal quality of the poses, their graphic elegance, accidental flaws, or unanticipated resonances with photographs from fine-art traditions or avant-garde movements. On occasion, even mundane snapshots can transcend their own humble origins. Charles Norman Sladen took photographs on his summer vacations in Maine in July 1913 and meticulously transformed them with pen, ink, and watercolor to evoke imaginary landscapes (plates 227, 228). Through his interventions we are reminded that the most unpretending and pedestrian objects can anchor our most fantastic inspirations. As with the vast majority of photographs in this chapter, their modest origins and practical purpose might exclude them from traditional canons of fine art, yet they endure as works that reward our careful consideration.

^[12] Root, *The Camera and the Pencil*, p. 33. Root valiantly defends this terminology in his introduction: “Heliography, ‘sun-sketching,’ is a correct general name for the art in all its varieties; while Photograph, ‘Light-sketching,’ with all its derivatives, is a *misnomer*, since it is not light, but *actinism*, which is the producer. ‘Heliograph,’ ‘Sun-paper,’ is the proper title of what

^[13] now is called a photograph.” Root, p. xviii (italics in original).

^[14] Taft, *Photography and the American Scene*, p. 314.

^[15] To illustrate this point, one needs only to consider the near absence of cartes de visite, cabinet cards, and the like, which were produced by the millions in the 1860s and 1870s, but which rarely transcend their functional origins.

^[16] For all on this list, save Bellocq, the photographs reproduced in this chapter are examples of their professional work.

^[17] See Sarah Hermanson Meister, “Crossing the Line: Frances Benjamin Johnston and Gertrude Käsebier as Professionals and Artists,” in *Modern Women: Women Artists at The Museum of Modern Art* (New York: The Museum of Modern Art, 2010), pp. 124–39.

^[18] *Sixty Photographs: A Survey of Camera Aesthetics*, on view from December 31, 1940, to January 12, 1941, included recent photographs of the Republic Steel riot (Gift of Pictures, Inc.) and the construction of the Triborough Bridge (Gift of N.Y. Times Wide-World Photos).

Unknown photographers

174 Untitled. 1840s
Daguerreotype
Image: 4 3/4 x 3 1/2 in. (12.1 x 8.9 cm)
Gift of Anne Ehrenkranz in honor of Samuel J. Wagstaff, Jr., 1994



175 Untitled. c. 1850
Daguerreotype
Image: 2 5/8 x 3 1/2 in. (6.5 x 8.9 cm)
Gift of Virginia Cuthbert Elliott, 1974

Unknown photographers



William J. Shew
American, 1820–1903

176 Untitled. c. 1850
Daguerreotype
Image: 2 3/4 x 2 1/4 in. (7 x 5.7 cm)
Gift of Ludwig Glaeser, 1971



177 Untitled. c. 1860
Ambrotype
Image: 2 5/8 x 3 3/8 in. (6.5 x 9 cm)
Gift of Celeste Bartos, 1974



178 Untitled. c. 1860
Ambrotype
Image: 2 3/4 x 2 1/4 in. (7 x 5.8 cm)
Gift of Celeste Bartos, 1974



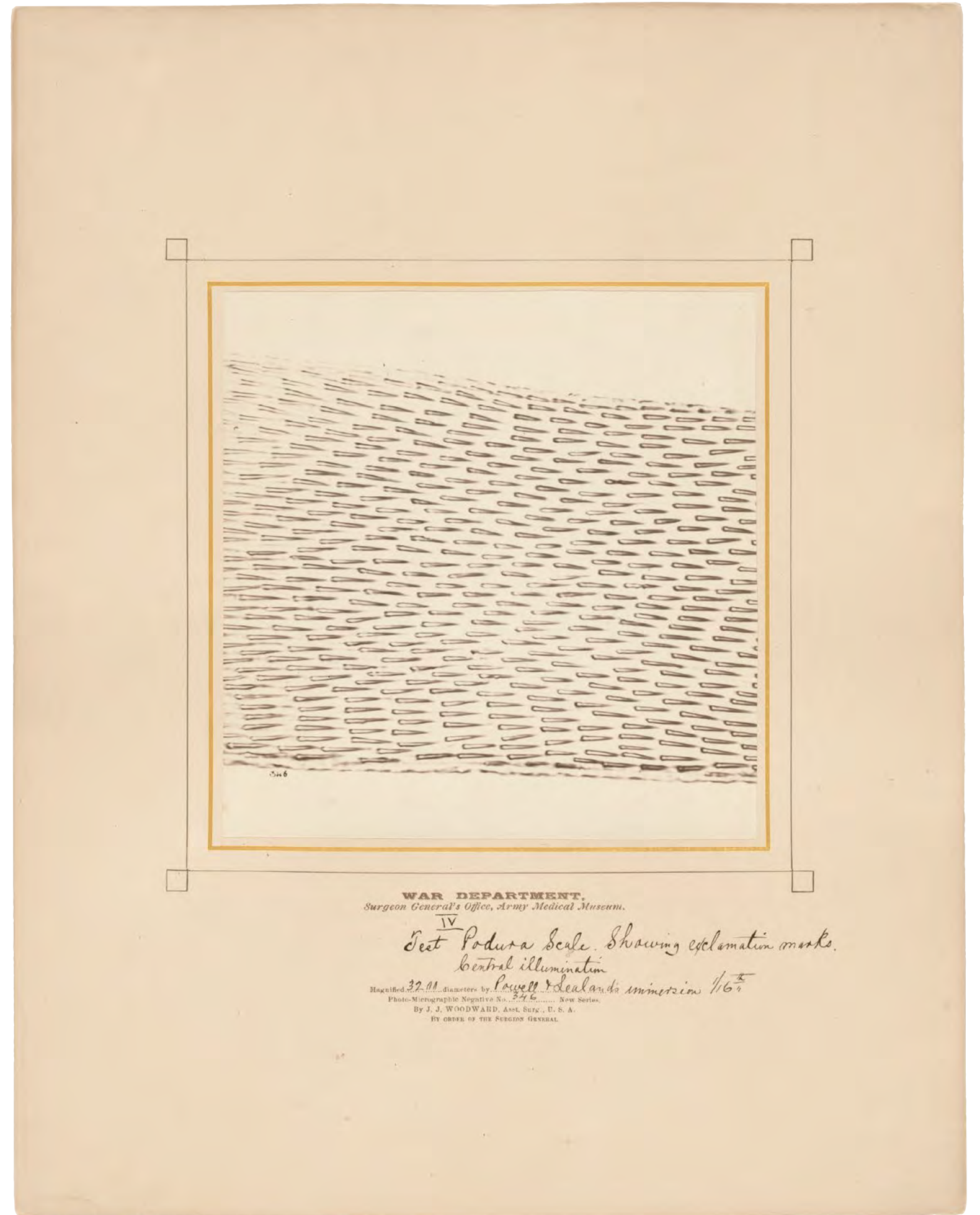
John Adams Whipple
American, 1822-1891

179 *The Moon*. 1853-54
Salted paper print
7 1/4 x 6 in. (18.4 x 15.2 cm)
Gift of Warner Communications, Inc., 1979

>

Joseph Janvier Woodward
American, 1833-1884

180 *Test Podura Scale Showing Exclamation Marks*. 1871
Albumen silver print
Image: 6 1/4 x 6 1/4 in. (15.9 x 15.6 cm)
The Family of Man Fund, 1988



WAR DEPARTMENT,
Surgeon General's Office, Army Medical Museum.

IV
*Test Podura Scale. Showing exclamation marks.
Central illumination*

Magnified 32.0x. Diameter by *Lowell & Dealands immersion 1/16"*
Photo-Micrographic Negative No. *346* New Series.
By J. J. WOODWARD, Asst. Surg., U. S. A.
BY ORDER OF THE SURGEON GENERAL.



Unknown photographer

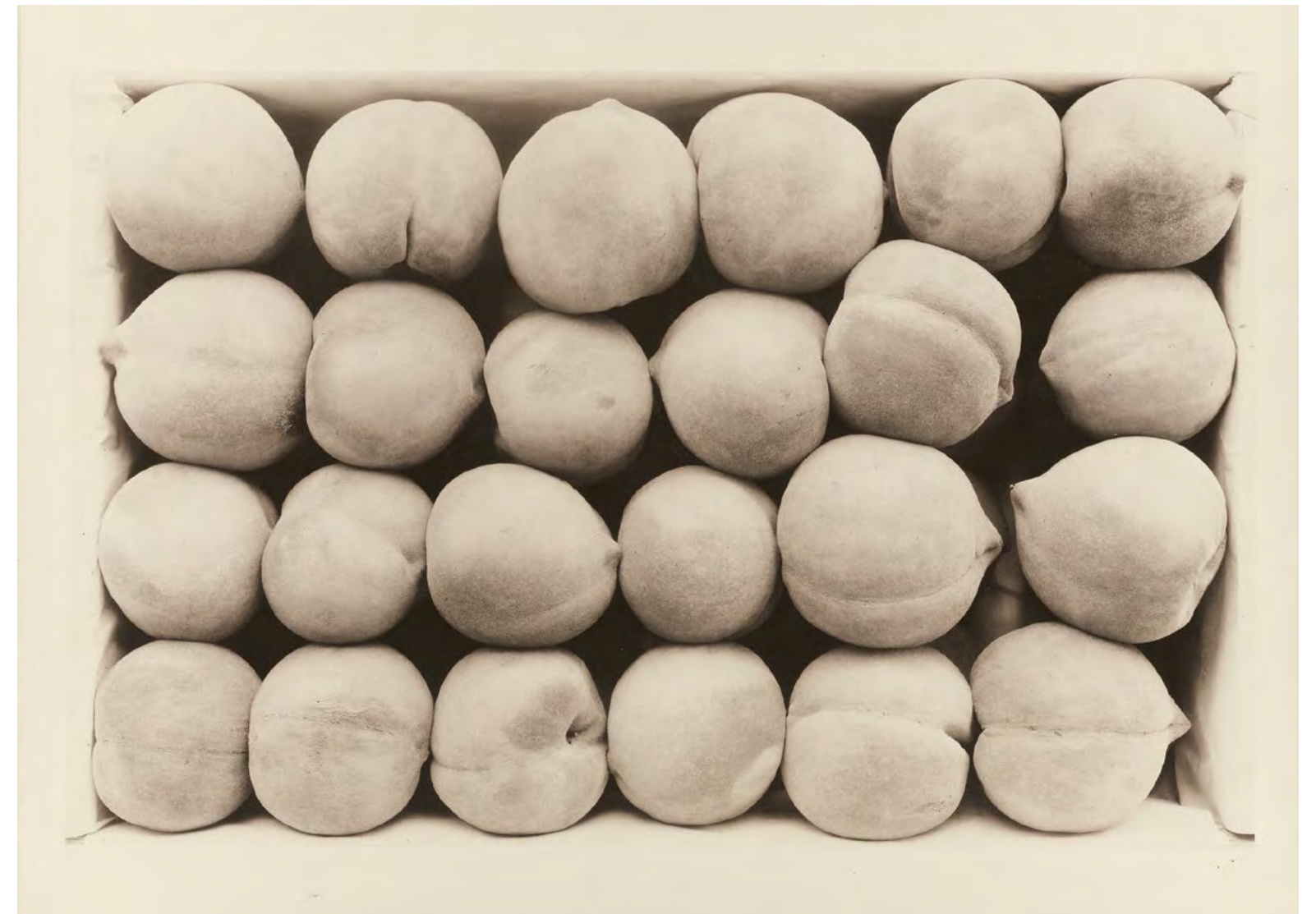
181 Untitled. c. 1875
Albumen silver print
9 x 7 3/4 in. (23.1 x 18.9 cm)
Acquired through the generosity
of Paul F. Walter, 1986

Carleton E. Watkins

American, 1829–1916

182 *Late George Cling Peaches.* 1889

Albumen silver print
12 7/8 x 19 7/8 in. (32.8 x 50.3 cm)
Acquired through the generosity of Jon L. Stryker, 2010



Eadweard J. Muybridge

American, born England, 1830–1904

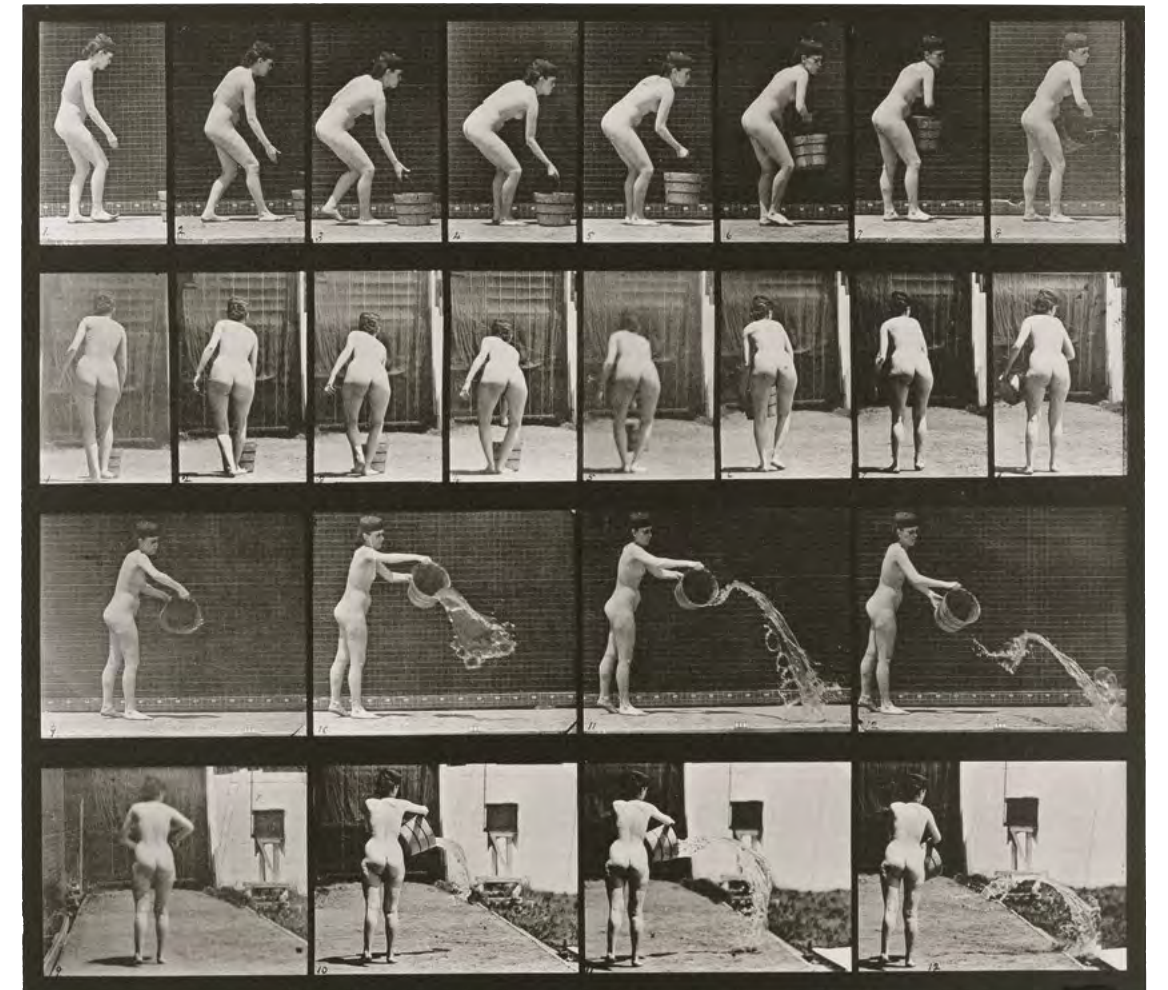
183 *Studies of Foreshortenings, Horses: Running, 1878–79, from the album The Attitudes of Animals in Motion. 1881*
Albumen silver print
Overall: 5 1/2 x 9 in. (14 x 23.1 cm)
The Family of Man Fund, 1986



>

184 *Movement of the Hand; Beating Time, 1884–86, from Animal Locomotion: An Electro-Photographic Investigation of Connective Phases of Animal Movements. 1887*
Collotype
9 1/2 x 11 3/8 in. (24.1 x 30 cm)
Gift of the Philadelphia Department of Commerce, 1964

185 *Emptying Bucket of Water, 1884–86, from Animal Locomotion: An Electro-Photographic Investigation of Connective Phases of Animal Movements. 1887*
Collotype
9 3/8 x 11 3/8 in. (25.3 x 28.8 cm)
Gift of Mrs. Jane K. Murray, 1944



Unknown photographers



186 *Arthur Cleveland*. c. 1895
Tintype
4 × 3 3/4 in. (10.2 × 8.4 cm)
Gift of Richard Benson, 2008
(Departmental Collection)

187 *Untitled*. c. 1880
Tintype
4 1/4 × 3 3/4 in. (10.5 × 8.6 cm)
Gift of Ezra Mack, 1997

188 *Untitled*. 1870s
Tintype
3 3/4 × 2 3/4 in. (8.6 × 6 cm) (angled corners)
The Family of Man Fund, 2014

189 Pages from an album
of mug shots. 1870s–80s
Albumen silver prints
Each: 2 3/4 × 2 3/4 in. (7.5 × 6.5 cm) (rounded corners)
Purchase, 1989





Charles Dudley Arnold

Canadian, 1844–1927

190 *World's Columbian Exposition, Chicago. 1893*

Platinum print
 17 1/4 × 20 1/2 in. (44.4 × 52.1 cm)
 Samuel J. Wagstaff, Jr. Fund, 2005

Edwin Hale Lincoln

American, 1848–1938

191 *Figurehead of U.S.S. Frigate Niagara. c. 1900*

Platinum print
 7 3/8 × 9 7/8 in. (18.6 × 24 cm)
 John Parkinson III Fund, 1999





Charles H. Currier

American, 1851–1938

192 *Kitchen in the Vicinity of Boston, Massachusetts.* 1901

Gelatin silver print
7 3/4 × 9 3/4 in. (19.7 × 24.8 cm)
Gift of Ernst Halberstadt, 1944

Clifton Johnson

American, 1865–1940

193 *Barred Door, Rocky Hill Meeting House.* c. 1910

Gelatin silver print
6 3/4 × 4 3/4 in. (17.1 × 11.9 cm)
Purchase, 1987



Henry Hamilton Bennett

American, born Canada, 1843–1908

194 *Layton Art Gallery, Milwaukee, Wisconsin.* c. 1890

Albumen silver print
17 3/4 × 21 1/4 in. (43.7 × 55.2 cm)
Gift of H.H. Bennett Studio, 1965



Frances Benjamin Johnston
American, 1864–1952



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195 *Agriculture, Mixing Fertilizer*
from *The Hampton Album*.
1899–1900
Platinum print
7 7/8 × 9 1/2 in. (19.2 × 24.2 cm)
Gift of Lincoln Kirstein, 1965

196 *Stairway of the Treasurer's*
Residence: Students at Work from
The Hampton Album. 1899–1900
Platinum print
7 1/2 × 9 1/2 in. (19.1 × 24.1 cm)
Gift of Lincoln Kirstein, 1965

Frances Benjamin Johnston
American, 1864–1952

From *The Hampton Album*. 1899–1900
Platinum prints
Each: 7 1/2 x 9 1/2 in. (19.1 x 24.2 cm)
Gift of Lincoln Kirstein, 1965



197 *Class in American History*



199 *A Class in Dress-Making*

198 *Kindergarten Children Washing and Ironing*



200 *Girls Basketball*

Jacob August Riis
American, born Denmark, 1849–1914

201 *Bandits' Roost, 59 1/2 Mulberry Street. 1888*
Gelatin silver print, printed 1958
19 3/8 × 15 1/2 in. (48.7 × 39.4 cm)
Gift of the Museum of the City of New York, 1959



Brown Brothers
United States (active 1904–present)

202 *Christmas Party Given by Jim Sullivan's Political Club, New York. c. 1905*
Gelatin silver print
6 7/8 × 8 3/8 in. (17 × 21.5 cm)
The New York Times Collection, 2001

Willard Worden
American, 1873–1946

203 *Early Morning Scene on Market Street, San Francisco. April 18, 1906*
Gelatin silver print
7 1/4 × 9 1/2 in. (18.2 × 24.3 cm)
David H. McAlpin Fund, 1977



Underwood and Underwood

United States (active 1881–1934)



204 *Photographing from the Blackwell's Island Bridge. 1907*
Gelatin silver print
7 3/8 x 5 1/8 in. (20.1 x 15.2 cm)
The New York Times Collection, 2001

205 *Above Fifth Avenue, Looking North. 1905*
Gelatin silver print
9 1/2 x 7 3/8 in. (24.2 x 18.6 cm)
The New York Times Collection, 2001

Unknown photographer

206 *Brooklyn Bridge. c. 1914*
Gelatin silver print
7 1/2 x 9 3/8 in. (19.4 x 24.3 cm)
The New York Times Collection, 2001

Brown Brothers

United States (active 1904–present)

207 *Maiden Lane, New York. 1905*
Gelatin silver print
7 3/8 x 6 1/8 in. (20.3 x 15.4 cm)
The New York Times Collection, 2001



Unknown photographer

208 *L.S. Chandler, Suffragette*. c. 1910
Gelatin silver print
5 × 6 ¾ in. (12.7 × 17.1 cm)
The New York Times Collection, 2001



Lewis W. Hine

American, 1874–1940

209 *Doffers, Willingham Cotton Mill, Macon, Georgia*. January 1909
Gelatin silver print
4 ¼ × 6 ¾ in. (12 × 17.1 cm)
Stephen R. Currier Memorial Fund, 1970

Lewis W. Hine
American, 1874–1940



210 *Messenger Boy, Waco, Texas.*
September 1913
Gelatin silver print
4 3/4 x 6 3/4 in. (11 x 16.8 cm)
Stephen R. Currier Memorial Fund, 1970

211 *Sadie Pfeifer, Cotton Mill Spinner,*
Lancaster, South Carolina.
November 30, 1908
Gelatin silver print
7 3/8 x 9 1/2 in. (19.2 x 24.2 cm)
Purchase, 1974



212 *Coalbreakers, Pittston, Pennsylvania.* January 1911
Gelatin silver print
4 3/4 x 6 3/4 in. (12 x 17.1 cm)
Stephen R. Currier Memorial Fund, 1970

213 *Coalbreakers, Pittston, Pennsylvania.* January 1911
Gelatin silver print
4 3/8 x 6 3/8 in. (11.6 x 17 cm)
Gift of John C. Waddell, 1992



Jessie Tarbox Beals

American, born Canada, 1870–1942

214 *Physically Defective Children.* c. 1910
 Gelatin silver print
 7 3/4 × 9 3/4 in. (19.2 × 24 cm)
 John Parkinson III Fund, 1998

John Runk

American, 1878–1964

215 *Pine Boards and Frank Stenlund,*
South Stillwater, Minnesota. 1912

Gelatin silver print, printed 1964
 9 1/2 × 7 1/4 in. (24.1 × 18.4 cm)
 Courtesy the John Runk Photograph Collection,
 Minnesota Historical Society, 1974 (Departmental Collection)





Unknown photographer

216 Untitled. 1900
Gelatin silver print
3 1/2 x 7 3/8 in. (8.9 x 19.5 cm)
The Family of Man Fund, 2014

Arthur P. Bedou
American, 1882–1966

217 *Booker T. Washington on Horseback*. 1915
Gelatin silver print
7 1/2 x 9 3/8 in. (19 x 24.3 cm)
Acquired through the generosity of Jill and Norman
Korostoff in honor of Edythe Korostoff, 2011



Yale Daily News Board. 1907.



E. H. Hart. I. S. Olds.
F. O. Bennett. F. L. Dodge.
J. B. Nichols. G. W. Abbott.
A. W. Sawyer, Bus. Mgr. M. S. Little, Chairman. E. B. Chapin, Ass'n Ed.

Swoboda
1907

Pach Brothers

United States (active 1867-1947)

218 *Yale Daily News Board. 1907*

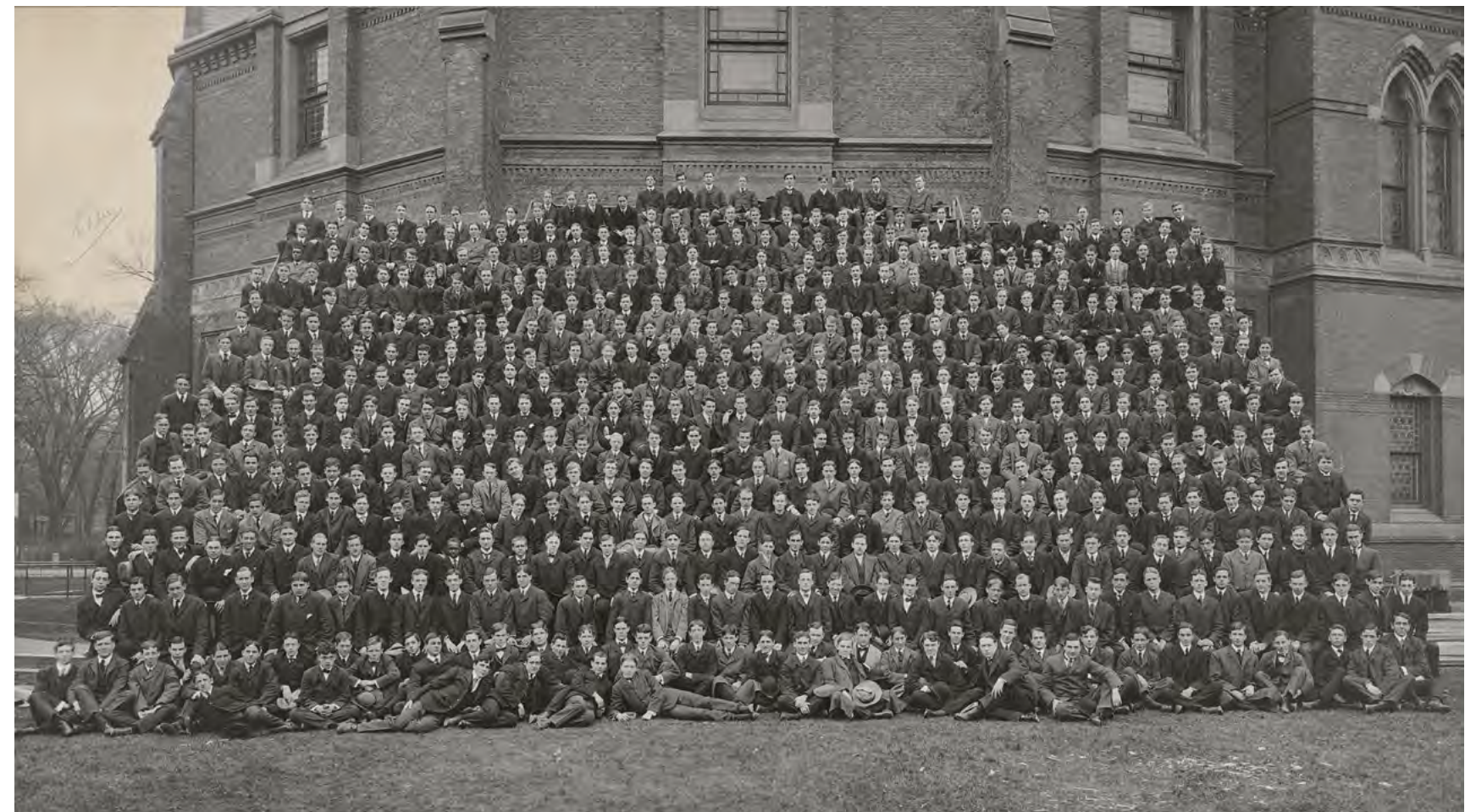
Platinum print
Image: 9 3/8 x 12 1/4 in. (25 x 32.7 cm)
Gift of Richard Benson, 2008

H. William Tupper

American, 1846-1911

219 *The Graduating Class of Harvard College. 1905-06*

Platinum print
11 3/8 x 21 1/4 in. (30 x 54 cm)
Gift of Richard Benson, 2008



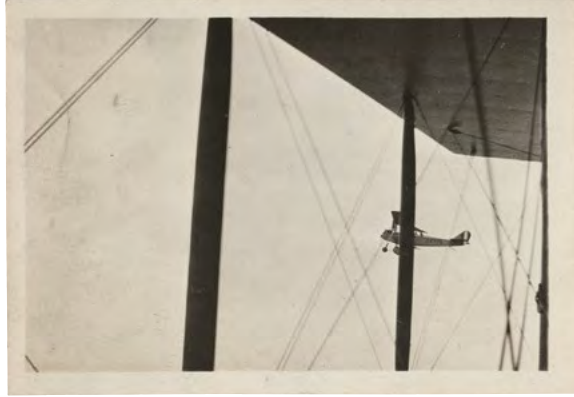
Ernest J. Bellocq
American, 1873–1949



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220 **Untitled. c. 1912**
Gelatin silver printing-out-paper print,
printed by Lee Friedlander 1966–69
10 × 7 7/8 in. (25.4 × 20.3 cm)
Mr. and Mrs. John Spencer Fund, 1969

221 **Untitled. c. 1912**
Gelatin silver printing-out-paper print,
printed by Lee Friedlander 1966–69
10 × 7 7/8 in. (25.4 × 20.2 cm)
Gift of Lee Friedlander, 1969

Unknown photographers



222 *Love Field, Dallas, Texas.* 1918
Gelatin silver print
2 x 2 1/4 in. (5.1 x 7.6 cm)
Gift of Jack Banning, 1997

223 *Untitled.* c. 1900
Gelatin silver print
2 3/4 x 3 3/4 in. (7.2 x 9 cm)
Gift of Thomas Walther, 2005



224 *Untitled.* c. 1920
Gelatin silver print
2 1/2 x 4 1/2 in. (6.3 x 11.3 cm)
Gift of Peter J. Cohen, 2010

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225 *Untitled.* c. 1904-18
Gelatin silver print
4 3/4 x 2 3/4 in. (9.7 x 6.1 cm)
Gift of Thomas Walther, 2005

226 *Bathers at Lake George.* c. 1918
Autochrome
6 3/4 x 4 3/4 in. (17.2 x 12 cm)
Gift of Richard and Barbara Benson, 2017



Charles Norman Sladen
American, 1858–1949



227 Untitled from the album *July 1913*.
1913
Gelatin silver prints, ink, and watercolor on paper
Overall: 11 3/4 x 22 1/4 in. (29.5 x 56 cm)
Purchased with funds from
The Richardson Foundation, 1989

228 Untitled from the album *July 1913*.
1913
Gelatin silver prints and ink on paper
Overall: 11 3/4 x 22 1/4 in. (29.5 x 56 cm)
Purchased with funds from
The Richardson Foundation, 1989

William H. Martin

American, 1865–1940

229 *A Load of Good Iowa Apples*. 1909

Gelatin silver print
3 7/8 × 5 1/4 in. (8.8 × 13.8 cm)
Gift of Charles Isaacs in memory
of John Szarkowski, 2007



>

Charles Schenk

American, born Germany, 1845–1915

230 *Untitled from Practical Poses for the Practical Artist*. 1912

Gelatin silver print
Overall: 12 1/4 × 9 1/4 in. (32.6 × 24.5 cm)
Horace W. Goldsmith Fund through
Robert B. Menschel, 1992





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Unknown photographer

231 *Untitled*. c. 1910
Cyanotype (photogram)
33 × 8 3/4 in. (83.9 × 21.1 cm)
John Parkinson III Fund, 1997

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Wilson A. Bentley

American, 1865–1931

232 *Snowflake*. c. 1905

Gelatin silver printing-out-paper print
Overall: 4 × 3 in. (10.1 × 7.6 cm)
Acquired in memory of John Parkinson III
through the generosity of his friends, 2006

Yerkes Observatory

233 *Halley's Comet*. 1910

Gelatin silver print
6 1/4 × 8 1/4 in. (16.8 × 20.5 cm)
The New York Times Collection, 2001



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Charles Thurston Thompson
British, 1816–1868
English Mirror, c. 1730, from *Cumberland Lodge, Windsor Forest*. 1853
Albumen silver print, 9½ × 6½ in (23.1 × 15.6 cm)
Acquired through the generosity of Jon L. Stryker, 2014
See plate 17

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