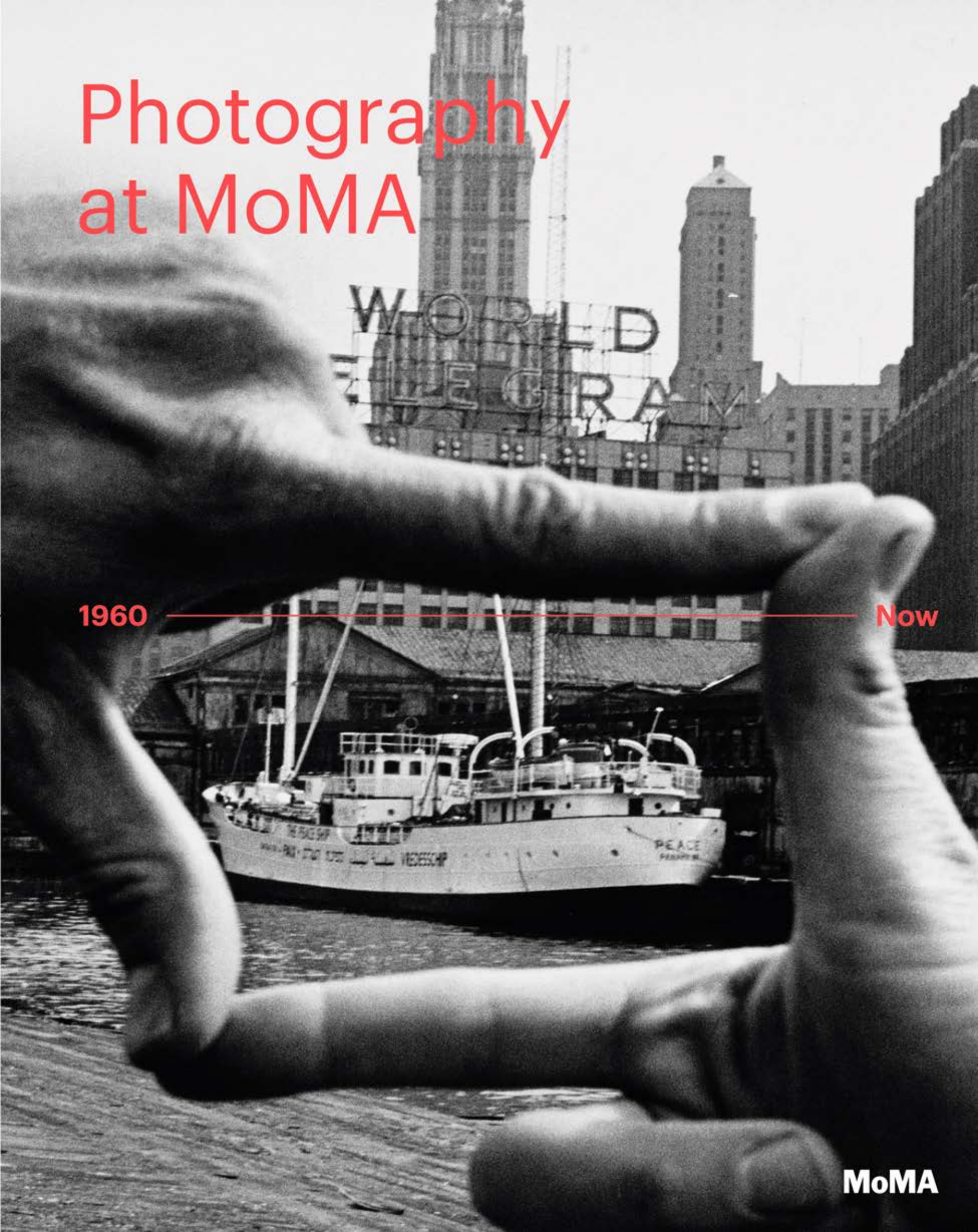


Photography at MoMA

1960

Now



Photography at MoMA

Edited by

Quentin Bajac
Lucy Gallun
Roxana Marcoci
Sarah Hermanson Meister

1960

Now

MoMA

Foreword

Glenn D. Lowry

9

Contemporary Photography at MoMA

Quentin Bajac

10

New Documents and Beyond

1960

1980

"They Like the Real World": Documentary Practices after *The Americans*

Sarah Hermanson Meister

18

Deconstructing Photography

1960

1980

"Live in Your Head": Conceptual Art and the Photograph

Roxana Marcoci

62

Constructed Narratives

1960

Now

Between the Snapshot and Staged Photography

David Company

108

Performance for the Camera

1960

Now

Trace of the Body, Gesture of the Body

Lucy Gallun

150

Photography and/as Mass Media

1960

Now

Reality Testing

Robert Slifkin

190

Revisiting the Document

1980

Now

A New Documentary Style

Quentin Bajac

236

The Archive

1960

Now

Rewriting Histories

Eva Respini

280

Experimentation

1960

Now

From Darkroom to Laptop

Noam M. Elcott

314

Index of Plates 358

Acknowledgments 363

Contributors 365

Trustees of The Museum of Modern Art 368

New Documents
and Beyond

Deconstructing
Photography

Constructed
Narratives

Performance
for the Camera

Photography and/as
Mass Media

Revisiting
the Document

The Archive

Experimentation

1960 — 1980

1960 — 1980

1960 — Now

1960 — Now

1960 — Now

1980 — Now

1960 — Now

1960 — Now

Robert Adams
Diane Arbus
Lewis Baltz
Larry Clark
Mark Cohen
Bruce Davidson
William Eggleston
Sara Facio
Larry Fink
Lee Friedlander
Paolo Gasparini
William Gedney
Frank Gohlke
David Goldblatt
Emmet Gowin
Chauncey Hare
Miyako Ishiuchi
Kikuji Kawada
Josef Koudelka
Helen Levitt
Danny Lyon
Susan Meiselas
Joel Meyerowitz
Daidō Moriyama
Jeanne Moutoussamy-Ashe
Bill Owens
Tod Papageorge
Gilles Peress
Tony Ray-Jones
Stephen Shore
Malick Sidibé
Rosalind Fox Solomon
Joel Sternfeld
Shōmei Tōmatsu
Henry Wessel, Jr.
Garry Winogrand

Vito Acconci
William Anastasi
John Baldessari
Bernd and Hilla Becher
Mel Bochner
Geta Brătescu
Robert Cumming
Jan Dibbets
Braco Dimitrijević
Ger van Elk
Tomislav Gotovac
Dan Graham
Douglas Huebler
Sanja Iveković
Leandro Katz
On Kawara
Joseph Kosuth
Jiří Kovanda
David Lamelas
Sol LeWitt
Gordon Matta-Clark
Dóra Maurer
Bruce Nauman
Ken Ohara
Dennis Oppenheim
Liliana Porter
Martha Rosler
Allen Ruppersberg
Ed Ruscha
Allan Sekula
Stephen Shore
Michael Snow
Jirō Takamatsu
Lew Thomas
Keiji Uematsu
Ian Wallace
William Wegman
Lawrence Weiner

Nobuyoshi Araki
Matthew Barney
Tina Barney
Richard Billingham
Anna and Bernhard Blume
James Casebere
Gregory Crewdson
Philip-Lorca diCorcia
Stan Douglas
Shannon Ebner
Robert Frank
Simryn Gill
Robert Gober
Nan Goldin
Jan Groover
Peter Hujar
Robert Mapplethorpe
Mark Morrisroe
Gabriel Orozco
Barbara Probst
Cindy Sherman
Laurie Simmons
Larry Sultan
Wolfgang Tillmans
JoAnn Verburg
Jeff Wall
Gillian Wearing
Francesca Woodman

Marina Abramović
Vito Acconci
Bas Jan Ader
Ai Weiwei
Eleanor Antin
Lynda Benglis
Oscar Bony
Geta Brătescu
Günter Brus
Chris Burden
Gilbert & George
Lynn Hershman Leeson
Birgit Jürgenssen
Jürgen Klauke
Yves Klein
Milan Knížák
Yayoi Kusama
George Maciunas
Ana Mendieta
Duane Michals
Robert Morris
Otto Muehl
Bruce Nauman
Lorraine O'Grady
Adrian Piper
William Pope.L
Arnulf Rainer
Charles Ray
Robin Rhode
Rong Rong
Lucas Samaras
Tomoko Sawada
Rudolf Schwarzkogler
VALIE EXPORT
Peter Weibel
Hannah Wilke
Martha Wilson

Richard Avedon
John Baldessari
Adam Broomberg and
Oliver Chanarin
Sarah Charlesworth
Anne Collier
Moyra Davey
Thomas Demand
Roe Ethridge
Lee Friedlander
Luigi Ghirri
Lyle Ashton Harris
Robert Heinecken
Here Is New York
Leslie Hewitt
Sanja Iveković
Silvia Kolbowski
Barbara Kruger
Elad Lassry
Louise Lawler
Sherrie Levine
Allan McCollum
Josephine Meckseper
Rabih Mroué
The New York Times Collection
Irving Penn
Richard Prince
Collier Schorr
Cindy Sherman
John Stezaker
Hank Willis Thomas
Christopher Williams

Robert Adams
Richard Avedon
Adam Bartos
Richard Benson
John Coplans
Rineke Dijkstra
Mitch Epstein
LaToya Ruby Frazier
David Goldblatt
Paul Graham
Katy Grannan
Andreas Gursky
Chris Killip
An-My Lê
Sze Tsung Leong
Sally Mann
Boris Mikhailov
Richard Misrach
Zwelethu Mthethwa
Zanele Muholi
Nicholas Nixon
Martin Parr
Thomas Roma
Judith Joy Ross
Thomas Ruff
Allan Sekula
Alec Soth
Joel Sternfeld
Thomas Struth
Mikhael Subotzky
Guy Tillim
Zhang Dali

Gay Block
Christian Boltanski
Phil Collins
Jan De Cock
Olafur Eliasson
Hans-Peter Feldmann
Harrell Fletcher
Carlos Garaicoa
Hai Bo
Rachel Harrison
Roni Horn
Zoe Leonard
Bertien van Manen
Jonathan Monk
Takuma Nakahira
Gilles Peress
Walid Raad
Michael Schmidt
Taryn Simon
Lorna Simpson
Larry Sultan and Mike Mandel
Carrie Mae Weems
Fred Wilson
David Wojnarowicz
Akram Zaatar

Michele Abeles
Cory Arcangel
Uta Barth
Walead Beshty
Marco Breuer
Peter Campus
Bruce Conner
Liz Deschenes
Brendan Fowler
Adam Fuss
Andreas Gursky
Robert Heinecken
Barbara Kasten
Annette Kelm
Béla Kolářová
Yayoi Kusama
Vera Lutter
Christian Marclay
Annette Messenger
Ray K. Metzker
Abelardo Morell
Vik Muniz
Oscar Muñoz
Lisa Oppenheim
Anna Ostoya
Sigmar Polke
Josephine Pryde
Eileen Quinlan
Mariah Robertson
Thomas Ruff
Lucas Samaras
Shirana Shahbazi
Regina Silveira
Michael Spano
Mike and Doug Starn
Hiroshi Sugimoto
Wolfgang Tillmans
Sara VanDerBeek
James Welling
Michael Wesely

Foreword

The book you hold in your hands is the first installment of what will be a three-volume history of photography told through the unparalleled collection of The Museum of Modern Art. This current volume covers contemporary photography from 1960 to the present moment, and it will be followed by two additional volumes that move backward in time: the second will cover the modern era, from works made in the years around World War I up through the 1950s, and the third will begin in the nineteenth century, in the years following the invention of the medium.

In opening this project with the most contemporary works, the Department of Photography emphasizes its ongoing commitment to living artists. The Museum's collection is constantly evolving and developing, and, indeed, more than half the works illustrated in this book have been acquired in the last fifteen years.

Although the Museum's publications on photography have been—and continue to be—acclaimed and popular, until now we have not offered an in-depth examination of the photography collection. Given that only a fraction of the collection's more than thirty thousand photographs can be on view at any given moment, a publication that brings more works into the ongoing conversation about photography is welcome indeed.

I am indebted to Quentin Bajac, The Joel and Anne Ehrenkranz Chief Curator of Photography, who conceived this important set of publications, and to his colleagues in the Department of Photography: Lucy Gallun, Assistant Curator; Roxana Marcoci, Senior Curator; and Sarah Meister, Curator. Together they have shaped a publication that brings into focus the breadth of the Museum's collection, as well as the multiple histories of photography that can be told through it. Their texts,

along with texts by the scholars David Company, Noam M. Elcott, Eva Respini, and Robert Slifkin, offer a look into how various works participate in the interconnected strands of contemporary practice and how they lay the groundwork for further expression and innovation.

The ongoing growth of the Museum's photography collection would not be possible without the support of many dedicated individuals and entities. As always, I extend my gratitude to the Museum's Board of Trustees for their unfaltering support. I am deeply thankful to the Committee on Photography for their generous facilitation of numerous acquisitions reproduced in this book, as well as their ongoing commitment to the program of the Department of Photography. The works you see in this publication have entered the collection through the support of many funds and groups affiliated with the Museum, including The Contemporary Arts Council, The Friends of Education, the Fund for the Twenty-First Century, the Latin American and Caribbean Fund, the Photography Council, and The Modern Women's Fund, among many others. There have also been many individuals who have supported acquisitions or who have donated works of art from their own collections, which enable us to share these important photographic works with you.

Finally, I am profoundly grateful for the generous support of Anne and Joel Ehrenkranz, whose commitment to this volume underscores their longstanding contributions to the Department of Photography and to the ambitious program that it supports. Additional major support for this volume was provided by The Robert Mapplethorpe Foundation and by David Dechman and Michel Mercure. Their dedication to our efforts is so greatly appreciated.

Glenn D. Lowry

Director, The Museum of Modern Art, New York

Contemporary Photography at MoMA

Quentin Bajac

From the opening of The Museum of Modern Art, in 1929, Alfred H. Barr, Jr., its first director, then twenty-seven years old and inspired in particular by the example of the Bauhaus, thought it might be a good idea to include photography among the techniques represented: in a draft for a brochure he envisioned that “In time the Museum would probably expand beyond the narrow limits of painting and sculpture in order to include departments devoted to drawings, prints, and photography, typography, the arts of design in commerce and industry, architecture (a collection of *projets* and *maquettes*), stage designing, furniture and the decorative arts. Not the least important collection might be the *filmotek*, a library of films.”¹ The final version of the text does not take up this multidisciplinary vision but points out more prudently that “In time the Museum would expand . . . to include other phases of modern art.”² And yet the following year, in 1930, the first photograph entered the collection: one taken by a young Walker Evans, showing a sculpture by Willem Lehmbrock. It was the institution’s twenty-third acquisition, and it was followed in 1933 by one hundred pictures of Victorian architecture by the same photographer. Eight years later, in 1938, Evans was the first photographer to be given a solo exhibition and a publication. Finally, in December 1940, the Department of Photography was officially created and its curatorial direction conferred to Beaumont Newhall, an art historian from Harvard, like Barr, and the Museum’s first librarian.³

Given the considerable growth of amateur photography in the United States, an increase in images appearing in the press, and the ever-stronger integration of the medium in avant-garde practices, the professed goal of the department, which had settled into the new building by Philip L. Goodwin and Edward Durell Stone, was to define photography as an artistic form for an American audience. Assembling a collection, organizing exhibitions in New York and elsewhere in the country (especially at schools and universities), publishing catalogues, holding conferences, and making resources in the library and study center available to the public were all part of this effort. A presentational brochure for the department summed up these aims: “In short, the Department of Photography will function as [a] focal center where the esthetic problems of photography can be evaluated,

where the artist who has chosen the camera as his medium can find guidance by example and encouragement and where the vast amateur public can study both the classics and the most recent and significant developments of photography.”⁴ And although the first photography exhibition organized by MoMA was indeed a historical and commemorative exhibition covering the first century of photography (*Photography: 1839–1937*, in 1937), the exhibition programming of the first two decades—under directors with very different personalities, Beaumont Newhall (aided by his wife, Nancy), from 1940 to 1947, and the photographer Edward Steichen, from 1947 to 1962—did indeed put forward the “most recent and significant developments of photography”: three-quarters of them included living photographers and current themes. Such engagement with contemporary work and attachment to living photographers and artists extends to the present day, in various contexts and with a variety of sensibilities, despite the gradual institutionalization of the medium and the extension of the chronological period covered: barely a century in 1940, almost double that today.

With contemporary work the Newhalls tended to highlight personal styles, favoring monographic exhibitions, including Paul Strand, in 1945; Edward Weston, in 1946; and Henri Cartier-Bresson, in 1947. Steichen, on the other hand, made the thematic exhibition the spine of his programming, in exhibitions that advanced photography as a tool of communication and of the masses, in installations and displays influenced by mass-media publications such as *Life* magazine. The most striking example of his approach remains *The Family of Man*, in 1955. Still, from time to time, he made room for exhibitions that focused on singular works, conveying his great sense of discernment: *Newly Purchased Works by American Photographers*, in 1950, and *Always the Young Strangers*, in 1953, both presented American “samplings from the beginnings of a new decade in photography”; *Five French Photographers: Doisneau, Izis, Ronis, Brassäi, Cartier-Bresson*, in 1951, and *Postwar European Photography*, in 1953, did the same for Europe (fig. 1).⁵ At the same time, he began a series of exhibitions with the somewhat lofty title of *Diogenes with a Camera*, that were devoted to recent works and intended to highlight “how the art of

¹ Alfred H. Barr, Jr., in Harriet S. Bee and Michelle Elligott, eds., *Art in Our Time: A Chronicle of The Museum of Modern Art* (New York: The Museum of Modern Art, 2004), p. 29.

² *Ibid.*

³ On the history of MoMA’s Department of Photography, see Christopher Phillips, “The Judgment Seat of Photography,” *October* 22 (Fall 1982): 27–63. See also Peter Galassi, “Two Stories,” in Galassi, *American Photography, 1890–1965, from The Museum of Modern Art, New York* (New York: The Museum of Modern Art, 1995), pp. 26–39.

⁴ Department of Photography brochure, December 1940. Department of Photography files, The Museum of Modern Art, New York.

⁵ Press release for *Always the Young Strangers*, February 26, 1953. MoMA Archives, New York.



Fig. 1
Installation view of *Postwar European Photography*, organized by Edward Steichen, May 27–August 2, 1953, with works by Robert Frank

Fig. 2
Installation view of *New Documents*, organized by John Szarkowski, September 14, 1967–January 6, 1968, with works by Lee Friedlander

photography added to our knowledge of the truth” by presenting the work of (mostly) living photographers, American as well as foreign, such as the young W. Eugene Smith, Robert Frank, and Lucien Clergue.⁶

Succeeding him at the head of the department in July 1962 was John Szarkowski, a thirty-six-year-old photographer (with two books of his own work under his belt) who would remain there for thirty years. When the Museum expanded in 1964, it was given an exhibition gallery designated for presentations on the history of photography as told through the works in the collection (then around seven thousand images), as well as a well-appointed study center with a library intended for students and photographers. Photographers were encouraged to drop off their portfolios to be seen and considered by the department, which returned them without commentary. Szarkowski considered this system, with its lack of dialogue, “very unsatisfactory” but acknowledged that “half the exhibitions we do of younger photographers are the direct result of our looking at unsolicited portfolios.”⁷ As the chronological period covered by the Museum continued to grow—which might have restricted the amount of space allotted to contemporary work—and a market for historical photography began to form in the early 1970s, especially in the United States, Szarkowski nevertheless continued to engage with contemporary work, giving the majority of exhibitions to active photographers. At the same time he profoundly modified this engagement from that of his predecessors, in both its form and the type of photography he championed. He greatly reduced the number of thematic exhibitions, which he considered too didactic, and instead favored those that highlighted personal itineraries and individual signatures. His first exhibition, in 1963, was titled *Five Unrelated Photographers*, a subtle and symbolic way of indicating a break with his predecessor, and proposed something that would be, as he allowed, “more about photographers than about moral or philosophical position.”⁸ In contrast with the traditional, densely hung displays dear to Steichen, Szarkowski preferred to install photographs in the same manner as paintings and drawings: mounted in *pas-se-partouts* and framed, on white walls with more space between the images, thus asserting photography as an art rather than a medium of communication.

In another contrast with Steichen, Szarkowski was an eloquent and charismatic advocate of a conception of photography that was close to the tenets of modernism and informed by Clement Greenberg’s writings on painting. In an era of new crossovers and connections between photography and the other visual arts, Szarkowski undertook to define and promote a “pure” (or straight) contemporary photography that relied on its own cardinal virtues (the act of framing, the relationship to reality, the quality of light) and displayed a certain documentary transparency. This conception presages Szarkowski’s unease with large formats and reveals his predilection for black and white, though he would sometimes show contemporary work in color, by artists such as Ernst Haas, in 1962; Marie Cosindas, in 1966; Helen Levitt, in 1974; and, of course, William Eggleston, in 1976.⁹ This tradition of documentary style is anchored in the work of Eugène Atget—whose archives Szarkowski bought for the Museum from Berenice Abbott in 1968—and Evans, who died in 1975 and to whom he devoted a major retrospective in 1971. Its main heirs, Szarkowski believed, were Diane Arbus, Lee Friedlander, and Garry Winogrand, all three of whom were featured in the exhibition *New Documents* in 1967 (fig. 2). Szarkowski called them “documentary photographers” and believed them motivated by “more personal ends” than those of the preceding generation, sharing “the belief that the world is worth looking at, and the courage to look at it without theorizing” (qualities that also suggest Eggleston, Joel Meyerowitz, and Nicholas Nixon, among others).¹⁰ At a time when the practice and history of photography were making their way into academia, Szarkowski stubbornly defended an antitheoretical and nonacademic approach, which he described—betraying a taste for provocation—as “the easiest of the arts”: “Putting aside for today the not very mysterious mysteries of craft, a photographer finally does nothing but stand in the right place, at the right time, and decide what should fall within and what outside the rectangle of the frame. That is what it comes down to.”¹¹

Throughout his career, with more than fifty contemporary exhibitions taking place under his direction, Szarkowski scarcely deviated from this concept of contemporary photography, keeping

⁶ Press release for *Diogenes with a Camera*, May 21, 1952. MoMA Archives, New York.

⁷ John Szarkowski, in John Gruen, “The Reasonably Risky Life of John Szarkowski,” *Art News* 77, no. 4 (April 1978): 68.

⁸ *Ibid.*

⁹ “Photographic paper is not beautiful. It looks like something made in a plastics factory—just a shiny surface. . . . Big photographs have that problem to deal with. Some deal with it more successfully than others. But it is a real problem.” Szarkowski, in Nicole Krauss, “Everywhere Felt but Nowhere Seen,” *Modern Painters* 17, no. 2 (Spring 2004): 61.

¹⁰ Press release for *New Documents*, February 28, 1967. MoMA Archives, New York.

¹¹ Szarkowski, “Introduction to Lee Friedlander,” *Colony News* (MacDowell Colony, Peterborough, N.H.), 16, no. 1 (Fall 1986).

himself at a remove from the experimental practices of various photographers as well as from the artistic avant-gardes of the times. Among the rare exceptions were *A European Experiment*, in 1967, featuring the (sometimes abstract) work of three French and Belgian photographers (Denis Brihat, Pierre Cordier, and Jean-Pierre Sudre), and, the same year, the Surrealist photomontages of Jerry Uelsmann. In 1978 he organized *Mirrors and Windows: American Photography since 1960* around the poles of photography as a window on the world, the pure and documentary vision of the medium that was dear to him (with work by Arbus, Friedlander, Stephen Shore, Winogrand, and others); and photography as a mirror or a more introspective and narrative concept (with work by Robert Heinecken, Robert Rauschenberg, and Uelsmann).

Szarkowski's American tropism, however, should be placed in the broader context of MoMA's general acquisition policy from the early 1960s: the institution, long accused of not granting enough room to living American artists, shifted its focus as the art market's center shifted definitively from Paris to New York, and the Department of Photography followed suit.¹² Certainly retrospectives of non-American photographers were organized in those years, for artists including Jacques-Henri Lartigue, in 1963; André Kertész, in 1964; Brassai, in 1968; Cartier-Bresson, in 1968; Bill Brandt, in 1969; and Manuel Álvarez Bravo, in 1971, all of them still living at the time. But the goal of these exhibitions was a historical reading of their work, showing their photographs from the interwar or immediate postwar period in order to claim them a posteriori as modernists; meanwhile the exhibitions of artists of the following generation were almost completely limited to Americans. Between 1962 and the late 1980s, the exhibitions devoted to contemporary non-American photography can be counted on one hand: to *A European Experiment*, mentioned above, we can add *New Japanese Photography*, in 1974, and a small exhibition of works by Josef Koudelka, in 1975. It would not be until the end of the 1980s that international contemporary photography would begin to be shown, between 1987 and 1991, in the first exhibitions of the *New Photography* series, which presented work by Paul Graham, in 1987; Patrick Faigenbaum, in 1988; Michael Schmidt, in 1988;

and Thomas Florschuetz, in 1989, as well as the exhibition *British Photography from the Thatcher Years*, in 1991.

In the Department of Photography, Szarkowski's vision was complemented during his tenure by other curatorial voices that sometimes ventured far from it. The most distinctive was that of Peter C. Bunnell, a curator from 1966 to 1972, whose two principal exhibitions, *Photography and Printmaking*, in 1968, and *Photography into Sculpture*, in 1970 (fig. 3), reflected an idea about photography that was open to other artistic disciplines such as printmaking and sculpture. Exhibitions from outside the departmental orbit in the 1970s revealed other photographic sensibilities: *Information*, organized by Kynaston McShine in 1970, included conceptual works with a strong photographic presence, by Bernd and Hilla Becher, Victor Burgin, Douglas Huebler, Dennis Oppenheim, Richard Long, and Robert Smithson. The *Projects* exhibitions, begun in 1971 to show "current researches and explorations in the visual arts," included both photographers and artists using photography—a distinction that was just beginning to be made and insisted on; the series featured *Pier 18*, in 1971, and works by Friedlander, in 1972; Klaus Rinke, Liliana Porter, and Eleanor Antin, in 1973; Levitt, Sonia Sheridan, and Keith Smith, in 1974; the Bechers, in 1975; Ger van Elk, in 1975; Michael Snow, in 1976; Peter Campus and Allan Ruppersberg, in 1977; William Beckley and Hamish Fulton, in 1978; Louise Lawler, in 1987; Joan Fontcuberta and Pere Formiguera, in 1988; Bernhard and Anna Blume, in 1989 (fig. 4); and Lorna Simpson, in 1990.¹³ Thus the Museum's attitude toward contemporary photography was more diverse than various histories of the department have advanced.

In the 1970s, when museums interested in photography were rare, Szarkowski was on the one hand identified by the press as "the ultimate analyst, catalyst, codifier, critic, proselytizer, patron and protector of the medium"; on the other hand, because of his media and public exposure, he was also an object of censure.¹⁴ The department's policies, especially those regarding contemporary art, were criticized by artists, journalists, and academics who admonished Szarkowski for the monolithic nature of his programming and his overly formalist and outmoded approach. The historian John

¹² These complaints went as far back as 1940, when the American Abstract Artists held their "How Modern Is The Museum of Modern Art?" protest.

¹³ Press release for *Projects: Keith Sonnier*, May 24, 1971. MoMA Archives, New York. See also Eva Respini and Drew Sawyer, "A 'New Prominence': Photography at MoMA in the 1960s and 1970s," in Mary Statzer, ed., *The Photographic Object* (Berkeley: University of California Press, 2016).

¹⁴ Michael Demarest, "The Arts," *Avenue*, April 1977, p. 22.



Fig. 3
Installation view of *Photography into Sculpture*, organized by Peter C. Bunnell, April 8–July 5, 1970, with works by (left to right) Dale Quarterman, Robert Watts, Robert Heinecken, and Michael de Courcy



Fig. 4
Installation view of *Projects 16: Bernhard and Anna Blume*, organized by Lisa Kurzner, May 13–June 20, 1989

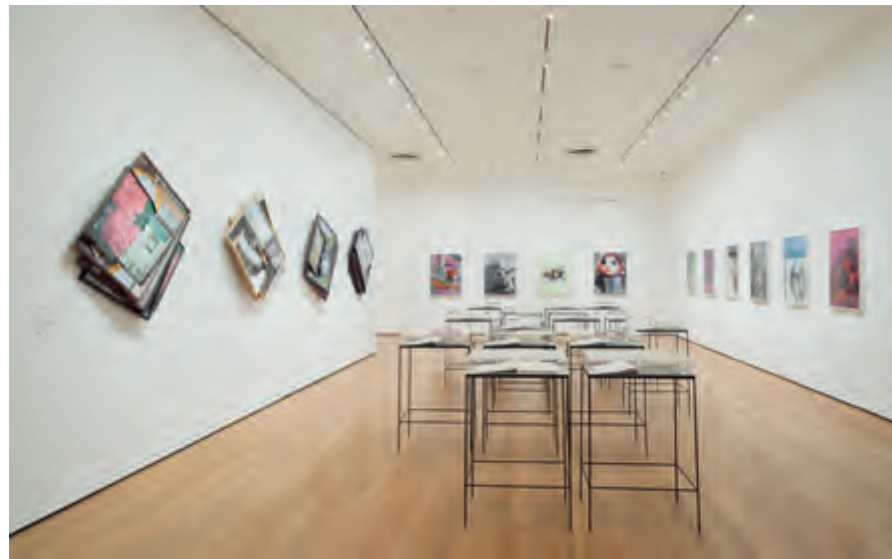


Fig. 5

Installation view of *More Than One Photography: Works since 1980 from the Collection*, organized by Peter Galassi, May 14–August 9, 1992, with works by (left to right) Robert Frank, Carl Pope, Michael Schmidt, Anselm Kiefer, and Felix Gonzalez-Torres (on floor)

Fig. 6

Installation view of *New Photography 2013*, organized by Roxana Marcoci, September 14, 2013–January 6, 2014, with works by (left to right) Brendan Fowler, Adam Broomberg and Oliver Chanarin, and Josephine Pryde

Fig. 7

Installation view of *Cindy Sherman: The Complete "Untitled Film Stills,"* organized by Peter Galassi, June 26–September 2, 1997

Tagg, in his 1988 book *The Burden of Representation*, called Szarkowski's writings and exhibitions a way of continuing "a programme for a peculiar photographic modernism."¹⁵ It was partially in response that Peter Galassi's first exhibition as the department's new chief, in 1992, was titled *More Than One Photography* (fig. 5). Actively drawing from all the Museum's collections, not just photography, Galassi showed very contemporary work from the previous decade in all its diversity and in all its forms, from the straightforward portraits of Judith Joy Ross to the embellished photocollages of Gilbert & George, from the most attached to the history of photography to the most integrated into contemporary art. For Galassi the greatest challenge was indeed to "deal with both traditional photography and with the younger photographic traditions that had developed since the 1960s within contemporary art."¹⁶ "At the time," he acknowledged, "these two domains of photography were quite separate and indeed quite hostile to each other. We have done our best over the past fifteen years or so to engage both of photography's worlds and to encourage them to get to know each other." Galassi's tenure also brought a more pronounced international perspective, with contemporary solo projects by non-Americans, including David Goldblatt, in 1998; Andreas Gursky, in 2001; Barry Frydlander, in 2007; the Bechers, in 2008; Graham, in 2009; and Boris Mikhailov, in 2011.

In the 1980s, as more and more institutions and galleries became as interested in photography as they were in what was beginning to be referred to as "contemporary art," the main channel for contemporary photography at MoMA was the *New Photography* exhibitions (fig. 6), made up primarily of noncollection works. The first such exhibition, organized by Szarkowski in 1985 and intended to be an annual event, featured work by Zeke Berman, Antonio Mendoza, Ross, and Michael Spano. Szarkowski hoped thus to place contemporary creation at the center of the department's programming: "*New Photography* will occupy twice the space of our former one-man series, and will show three or four photographers whose work—individually and collectively—seems to represent the most interesting achievements of new

photography."¹⁷ It has been a window on the Museum's approach to photography, and it continues to be one of the very few regularly occurring contemporary series at the Museum. To date the series has presented more than a hundred artists, divided almost equally between Americans and non-Americans and covering a broad photographic range according to the different sensibilities of various curators.¹⁸ Many of the photographers and artists represented in this volume were first shown at MoMA in a *New Photography* exhibition, which also provided the occasion for their first works to be acquired by the Museum.¹⁹ The series has encompassed framed prints, images on screens, commercial books, self-published books, zines, posters, photo-based installations and videos, and site-specific works, and it will continue to present all the different forms that the photographic image can take.

A similar diversity, in both approach and artists' nationalities, characterizes the department's acquisitions of other photographic works over the last twenty years: from a narrative and mise-en-scène approach (the complete series of *Untitled Film Stills* by Cindy Sherman, acquired in 1995 [fig. 7]) to more documentary-style practices (more than a thousand prints by Friedlander, representing the whole of his career, purchased in 2000), as well as experimental work (forty-two images made by Sigmar Polke in the 1960s and 1970s and purchased in 2011) and conceptual work (the Jan Dibbets archive, made up of 398 contact sheets, given in 2014). At the same time, thanks to the Contemporary and Modern Art Perspectives (C-MAP) project, a global research initiative launched in 2009, and to the Latin American and Caribbean Fund, the representation of Eastern European and Latin American artists in the collection has greatly improved. All in all, many of the gaps and omissions in the Museum's contemporary holdings have been filled by an acquisition policy that continues to favor living artists and photographers, in conformance to Barr's vision in 1933 of the permanent collection "as a torpedo moving through time, its nose the ever advancing present, its tail the ever receding past."²⁰

¹⁵ John Tagg, *The Burden of Representation: Essays on Photographies and Histories* (Minneapolis: University of Minnesota Press, 1988), pp. 14–15.

¹⁶ Galassi, in Rosalind Williams, "Photography Considered Art from the Beginning of the MoMA," *Revista tendencias del mercado del arte*, June 2009, p. 90.

¹⁷ Press release for *New Photography 2*, June 1986. MoMA Archives, New York. There were no *New Photography* exhibitions, between 2000 and 2004 (when the Fifty-Third Street building was under construction and the Museum relocated to Queens) and in 2014. Starting in 2015, the thirtieth anniversary of the first exhibition, the cycle will resume on a biennial schedule, in a larger space and showing more works by more artists.

¹⁸ Between 1985 and 2013, the *New Photography* exhibitions presented ninety-eight artists of eighteen nationalities: American (fifty-one), Brazilian (one), British (eight), Canadian (two), Chinese (three), Cuban (one), Dutch (three), French (three), German (eleven), Icelandic (one), Iranian (one), Israeli (two), Japanese (two), Polish (one), South African (four), Spanish (one), Swiss (two), and Ukrainian (one).

¹⁹ Among them Uta Barth, Walead Beshty, Thomas Demand, Philip-Lorca diCorcia, Rineke Dijkstra, Paul Graham, Lisa Oppenheim, Barbara Probst, Michael Schmidt, and Toshio Shibata, to name only a few.

²⁰ Barr, in Bee and Elligott, *Art in Our Time*, p. 39.

New Documents and Beyond

1960

1980

- Robert Adams
- Diane Arbus
- Lewis Baltz
- Larry Clark
- Mark Cohen
- Bruce Davidson
- William Eggleston
- Sara Facio
- Larry Fink
- Lee Friedlander
- Paolo Gasparini
- William Gedney
- Frank Gohlke
- David Goldblatt
- Emmet Gowin
- Chauncey Hare
- Miyako Ishiuchi
- Kikuji Kawada
- Josef Koudelka
- Helen Levitt
- Danny Lyon
- Susan Meiselas
- Joel Meyerowitz
- Daidō Moriyama
- Jeanne Moutoussamy-Ashe
- Bill Owens
- Tod Papageorge
- Gilles Peress
- Tony Ray-Jones
- Stephen Shore
- Malick Sidibé
- Rosalind Fox Solomon
- Joel Sternfeld
- Shōmei Tōmatsu
- Henry Wessel, Jr.
- Garry Winogrand

“They Like the Real World”: Documentary Practices after *The Americans*

Sarah Hermanson Meister

In late 1959, after two years of trying, Robert Frank succeeded in convincing an American publisher to print *The Americans*—a book that not only would come to define his career but also would mark a turning point in the history of twentieth-century photography. The critical reaction was immediate, often negative, and profound. The harshest words appeared in *Popular Photography* in May 1960, describing the book as “a sad poem for sick people” and “marred by spite, bitterness, and narrow prejudices, just as so many of the prints are flawed by meaningless blur, grain, muddy exposure, drunken horizons, and general sloppiness.”¹ For a younger generation of photographers, however, the rancor it inspired only underscored its radicality and its promise. In the book’s introduction the writer Jack Kerouac imagined the people depicted saying, “This is the way we are in real life.”

The photographic world had been changing throughout the 1950s: the illustrated press—which most photographers of serious artistic intent had relied on as both livelihood and means of sharing their work with the world—was waning in importance and reach, and American audiences in particular were turning to television to learn about the world around them. Photographers were also beginning to recognize that a magazine’s editorial direction might be at odds with the meaning of their work. Some photographers, such as Garry Winogrand, learned these lessons from the inside, having started their careers at the publications they later came to distrust, but by the mid-1960s even the younger artists were suspicious of magazines that might distort or dilute their work. Instead they looked for opportunities to publish books in which they could control the image selection, sequence, scale, and context. *The Americans* was a pinnacle of artistic integrity and independence, a fact confirmed by how difficult it was for Frank to find a publisher.²

Commercial success was essentially unimaginable—a photograph might sell for twenty-five dollars, if it sold at all—but many of these photographers still managed to produce monographic books that featured their work as they wanted it shown, among them *11:02 Nagasaki* (1966, plate 32), by Shōmei Tōmatsu; *The Animals* (1969) and *Women Are Beautiful* (1975, plate 4), by Winogrand; *Self Portrait* (1970, plate 6), by Lee Friedlander; *East 100th Street* (1970, plate 17), by Bruce Davidson; *Tulsa* (1971, plate 49), by Larry Clark; Aperture’s Diane Arbus monograph (1972, plates 1–3); *Suburbia* (1973, plate 41), by Bill Owens; *The New West* (1974, plate 15), by Robert Adams; *The New Industrial Parks near Irvine, California* (1974), by Lewis Baltz; *Gypsies* (1975, plate 33), by Josef Koudelka; *Humanario* (1976, plate 34), by Sara Facio with Alicia d’Amico; *William Eggleston’s Guide* (1976, plates 20, 21); *Carnival Strippers* (1976, plate 30), by Susan Meiselas; and *Yokosuka Story* (1979, plate 48), by Miyako Ishiuchi.³ Others would follow. It is not hard to sense the sea change: whereas the generation that came of age artistically in the 1950s or earlier saw their work circulate first on the pages of *Life*, *Look*, *Fortune*, *Esquire*, *Vogue*, *Harper’s Bazaar*, and other magazines in Europe and the United States, younger artists largely eschewed magazine publication, both in principle (to protect their artistic integrity) and because other options for making a living were appearing.

A second transformation in the photographic world took place in the 1960s, with the emergence in the United States of the study of photography as an art form. The scope and seriousness of this academic framework brought a larger audience to photography and provided the possibility, for photographers, of employment untainted by commercialism. And a third seismic shift occurred in 1962, with the arrival of John Szarkowski as the director of the Department of Photography at The Museum of Modern Art. It is difficult to overstate the significance of this event: Szarkowski’s approach to the medium, articulated through many exhibitions and (fewer, but still influential) publications, had a transformative effect on the ways in which both historical and contemporary photography was understood. In 1967 Szarkowski organized the exhibition *New Documents*, in which he introduced Arbus, Friedlander, and Winogrand:

¹ Robert Frank, *The Americans* (New York: Grove Press, 1959). A French edition had appeared the previous year published by Robert Delpire. Peter Galassi has observed that the most quoted of the book’s negative reviews appeared in the May 1960 issue of *Popular Photography*. Galassi, *Robert Frank in America* (Göttingen, Germany: Steidl, 2014), p. 36.

² For my summary of this era I am in debt to John Szarkowski’s convincing analysis of the photographic world on the eve of the 1960s in *Mirrors and Windows: American Photography since 1960* (New York: The Museum of Modern Art, 1978), pp. 11–25.

³ Aperture published Diane Arbus’s book posthumously but editorial control remained with Doon Arbus, the artist’s daughter, and Marvin Israel, an artist, designer, art director, teacher, and friend.

Most of those who were called documentary photographers a generation ago, when the label was new, made their pictures in the service of a social cause. It was their aim to show what was wrong with the world, and to persuade their fellows to take action and make it right.

In the past decade a new generation of photographer has directed the documentary approach toward more personal ends. Their aim has been not to reform life, but to know it. Their work betrays a sympathy—almost an affection—for the imperfections and the frailties of society. They like the real world, in spite of its terrors, as the source of all wonder and fascination and value—no less precious for being irrational.

This exhibition shows a handful of pictures by three photographers of that generation. What unites them is not style or sensibility: each has a distinct and personal sense of the uses of photography and the meanings of the world. What they hold in common is a belief that the commonplace is really worth looking at, and the courage to look at it with a minimum of theorizing.⁴

In the nearly fifty years since *New Documents*, there has been a tendency to group the achievements of these three photographers, minimizing the individuality of each, although surely that was not Szarkowski’s intent. The works of Arbus, Friedlander, and Winogrand, as well as of many other artists who sought to engage with the real world through a camera’s lens, are as diverse as what they chose to photograph; to borrow Szarkowski’s phrase to discuss them is both to acknowledge the exhibition’s influence and to newly apply its notion to the wide range of practices represented here, as well as in other chapters of this volume. This air of (or interest in) authenticity became a central preoccupation of photographers who otherwise had little in common in the following decades. Even within the rather strict parameters of straight photography—artists examining the world with a camera—the period between 1960 and 1980 was one of unprecedented vitality and heterogeneity. Artists such as Bernd and Hilla Becher (plate 72), Nan Goldin (plate 92), Duane Michals (plate 145), and Nicholas Nixon (plate 219) were very much interested in the real world, whatever form that interest might take.

Most of the artists who appear in this chapter were featured in solo exhibitions during Szarkowski’s tenure at MoMA.⁵ That these figures form the core of an

artistic canon of the era suggests Szarkowski’s singular influence: in 1982 the art historian and curator Christopher Phillips described Szarkowski’s position as “the judgment seat of photography.”⁶ From that same seat Edward Steichen, Szarkowski’s predecessor, had often subsumed individual achievements into musings on the medium’s universality, epitomized in 1955 by the exhibition *The Family of Man*. Szarkowski was determined to put forward the specificity of each photographer’s vision, to the extent of titling his first exhibition at MoMA *Five Unrelated Photographers*. There is certainly a danger of overstating the power of an individual or institution to transform culture, but to pretend that MoMA and Szarkowski were not critical to understanding the 1960s and ’70s is to risk a greater historical inaccuracy, especially from an American perspective.

MoMA was not alone in its attentiveness to work of this sort, nor in its efforts to bring it to a broader audience. As the shifts of the 1950s were taking place, the George Eastman House, in Rochester, New York; the Art Institute of Chicago; and The Metropolitan Museum of Art, in New York, were all collecting and exhibiting photographs to varying degrees; the International Center of Photography, in New York, and the Center for Creative Photography, in Tucson, were founded in 1974 and 1975, respectively. In December 1966 the curator Nathan Lyons brought together the work of Davidson, Friedlander, Winogrand, Danny Lyon (plate 43), and Michals in *Toward a Social Landscape*, an exhibition organized for the George Eastman House with a modest catalogue typical of the era. In his essay for the catalogue Lyons astutely concluded,

I do not find it hard to believe that photographers who have been concerned with the question of the authentic relevance of events and objects should consciously or unconsciously adopt one of the most authentic picture forms photography has produced. The directness of their commentary of “people and people things” is not an attempt to define but to clarify the meaning of the human condition. The reference point of each photographer is presented as a separate portfolio. The combined statement is one of comment, observation, aluminum, chrome, the automobile, people, objects, people in relation to things, questioning, ambiguity, humor, bitterness and affection.⁷

⁴ Szarkowski, wall text for *New Documents*, 1967. MoMA Archives, New York.

⁵ The solo exhibitions presented at MoMA between 1962 and 1991 (or group shows featuring individual achievements) included those devoted to Robert Adams, in 1971, 1979, and 1984; Arbus, in 1967 and 1972; Mark Cohen, in 1973; Bruce Davidson, in 1966 and 1970; William Eggleston, in 1976; Larry Fink, in 1979; Lee Friedlander, in 1967, 1972, 1974, and 1991; William Gedney, in 1968;

Frank Gohlke, in 1978 and 1983; Emmet Gowin, in 1971; Chauncey Hare, in 1977; Kikuji Kawada, in 1974; Josef Koudelka, in 1975; Helen Levitt, in 1974; Joel Meyerowitz, in 1968; Daido Moriyama, in 1974; Stephen Shore, in 1976; Rosalind Fox Solomon, in 1986; Joel Sternfeld, in 1984; Shōmei Tōmatsu, in 1974; Henry Wessel, Jr., in 1972; and Garry Winogrand, in 1963, 1967, 1969, 1977, and 1988.

⁶ Christopher Phillips, “The Judgment Seat of Photography,” *October* 22 (Autumn 1982): 27–63.

⁷ Nathan Lyons, introduction to *Toward a Social Landscape* (New York: Horizon Press; Rochester, N.Y.: George Eastman House, 1966), p. 7.

The following month *Twelve Photographers of the American Social Landscape*, organized by Thomas Garver, opened at the Rose Art Museum at Brandeis University, in Massachusetts. Garver brought together the work of four of the same photographers (Davidson, Friedlander, Lyon, Michals) with that of eight others (Frank, Ralph Gibson, Warren Hill, Rudolph Janu, Simpson Kalisher, James Marchael, Philip Perkis, and Tom Zimmermann). The connection between his and Lyons’s titles is not entirely coincidental; in his acknowledgements Garver cited a 1963 interview in which Friedlander described his preoccupation with “the American social landscape and its conditions.”⁸ In his catalogue’s introduction Garver held up journalistic practices as a mirror against which contemporary activity could be understood:

This exhibition is based on things as they are. Many of the photographs are of the evanescent, events as minor in importance as they are fleeting in time. They are anti-news—or at least, non-news—*things as they are* rather than things as they should be, could be or are thought to be.

These twelve photographers . . . are less concerned with explicit messages than with implicit commentary, though to call them “cool” for their seemingly noncommittal approach is inadequate. Their photographs are not visual “no-comments” but rather records of real events offered to an audience who may not always believe the events are that way.⁹

Garver used the word “record”; Lyons chose “snapshot”; Szarkowski (whose *New Documents* would open in February 1967) emphasized “document.” Although the terms are hardly synonymous, each suggests a focus on fact, authenticity, or reality. Garver, Lyons, and Szarkowski all pointed out these photographers’ appreciation for the ordinary, inconsequential, and trivial, and pointed to the individual nature of their achievements (in the catalogues and on the walls, their photographs were presented in distinct groups, not intermixed). Only Garver explicitly mentions Frank, but Frank’s ode to the uncelebrated aspects of American culture echoes throughout.

There is no word more closely associated with photography throughout its history than “documentary,”

and this association is both appropriate and misleading: appropriate because photography is uniquely and inextricably connected to the real world, and as such a vast majority of images captured through the camera’s lens might reasonably be described as documents (of a face, a landscape, an event), and misleading because throughout the twentieth century artists and art historians have struggled to define what “documentary” means. It can be understood as a style, a means of communication, a signal of authenticity; most photographs can function as documents, proof, records, or evidence. In 1975 Baltz noted that

there is something paradoxical in the way that documentary photographs interact with our notions of reality. To function as documents at all they must first persuade us that they describe their subject accurately and objectively. . . . The ideal photographic document would appear to be without author or art. Yet of course photographs, despite their verisimilitude, are abstractions; their information is selective and incomplete.¹⁰

In 1975 William Jenkins organized *New Topographics: Photographs of a Man-Altered Landscape* for the George Eastman House, with the purpose of “simply . . . [postulating], at least for the time being, what it means to make a documentary photograph.”¹¹ Eight young and fairly young Americans (Adams, Baltz [plate 16], Joe Deal, Frank Gohlke [plate 47], Nixon, John Schott, Stephen Shore [plates 22, 23], and Henry Wessel, Jr. [plate 24]) were presented alongside the German Bechers, whose association with Conceptual art practices was not as entrenched as it often seems today. Their work shows nary a human figure but evidences a keen interest in rendering the built environment with “a minimum of inflection.” Their apparent neutrality harkened back in part to Ed Ruscha and his deadpan surveys, beginning in 1962, of gasoline stations, apartments, and parking lots (plate 56); as Jenkins astutely observed, however, “There remains an essential and significant difference between Ruscha [and the photographs in this exhibition]. . . . The nature of this difference is found in an understanding of the difference between what a picture is *of* and what it is *about*. Ruscha’s pictures of gasoline stations are not about gasoline stations but about a set of aesthetic issues.”¹²

What this heterogeneous group of artists fundamentally share, as do those more immediately identifiable with the legacy of Frank in the mid- to late 1960s, is an ability to inflect what appears to be a straightforward document from the real world with individual meaning.

The photography historian Jonathan Green observed in 1984 that “almost every major pictorial style and iconographical concern that . . . dominate American straight photography in the late sixties and throughout the seventies can be traced back to one or more of the eighty-two [*sic*, there were eighty-three] photographs in *The Americans*. . . . Frank’s photographs . . . laid the groundwork for endless experimentation. The list of major photographers who . . . derive from Frank is impressive, and continually growing.”¹³ So it is a curious coincidence that during the decades in which the photographs in this chapter were made, Frank turned from photography to filmmaking. His legacy has nevertheless loomed large, both in the United States and elsewhere.

The primary emphasis of this essay has been on American photography, reflecting in part the specific makeup of the photographs in MoMA’s collection. The Museum’s database contains eight thousand photographs made between 1960 and 1980, and more than three-quarters of these were made by American artists, but MoMA was not blind to developments elsewhere. In 1974 Szarkowski and the Japanese critic and editor Shōji Yamagishi organized *New Japanese Photography*, which was structured, like *New Documents*, as a suite of fifteen solo exhibitions. Tōmatsu, Daidō Moriyama (plates 50, 51), and Kikuji Kawada (plate 31) were three of the featured artists being introduced to an American audience. *New Japanese Photography* did not outline an overarching theme, but many of the images

examined daily life in Japan in the aftermath of World War II. And although the curators embraced technical and stylistic differences, as they did in *New Documents*, many photographs featured rough grain and high contrast, evoking the raw grit of contemporary experience.

The market for photographs in the 1960s and ’70s was nearly nonexistent, yet Szarkowski regularly collected work made outside the United States and western Europe. He acquired the vast majority of the works in *New Japanese Photography*, purchased Koudelka’s photographs of Gypsies in his native Czechoslovakia in 1968, barely a year after the artist gave up engineering for photography, and a dozen works by the South African photographer David Goldblatt in 1978 (plate 35). In recent years, the Museum has made strategic efforts to collect works by artists from Latin America, Central and Eastern Europe, and Eastern Asia; the works by Paolo Gasparini (plate 28) and Facio represent but two of the fruits of those efforts.

To begin his essay in the *New Topographics* catalogue, Jenkins quoted the writer Jorge Luis Borges: “I should try to tell, in a straightforward way, plain stories, so that I will try to get away from mazes, from mirrors, from daggers, from tigers, because all of those things now grow a bit of a bore to me. So that I will try to write a book, a book so good that nobody will think I have written it. I would write a book—I won’t say in somebody else’s style—but in the style of *anybody* else.”¹⁴ Just as Borges’s straightforward prose bears the imprimatur of its maker, the multitude of individual visions represented in this chapter—despite their shared mechanical roots—present themselves clearly to those interested in seeing.

⁸ Contemporary Photographer 4, no. 4 (Fall 1963): 13.

⁹ Thomas H. Garver, introduction to *Twelve Photographers of the American Social Landscape* (Waltham, Mass.: Poses Institute of Fine Arts, Brandeis University, 1967), n.p.

¹⁰ Lewis Baltz, book review of *The New West: Landscapes along the Colorado Front Range*, by Robert Adams, in *Art in America* 63, no. 2 (March–April 1975): 41. Quoted in William Jenkins, introduction to *New Topographics: Photographs of a Man-Altered Landscape* (Rochester, N.Y.: International Museum of Photography at George Eastman House, 1975), p. 6.

¹¹ Jenkins, *New Topographics*, p. 7.

¹² *Ibid.*, p. 5.

¹³ Jonathan Green. *American Photography: A Critical History 1945 to the Present* (New York: Harry N. Abrams, 1984), p. 92.

¹⁴ Jorge Luis Borges, “A Post-Lecture Discussion of his Own Writing,” *Critical Inquiry* 1, no. 4 (June 1975): 710. Quoted in William Jenkins, *New Topographics*, p. 5.

Garry Winogrand

American, 1928–1984



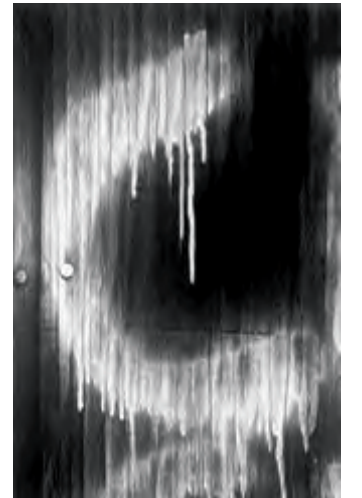
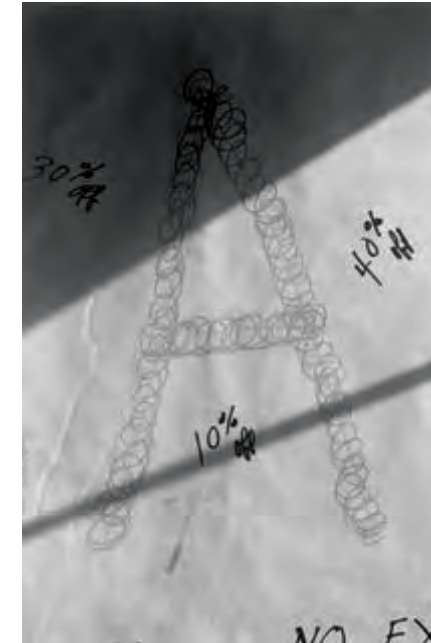
4 *World's Fair, New York*. 1964
Gelatin silver print, printed 1974
8 7/8 × 12 5/8 in. (21.8 × 32.8 cm)
Gift of N. Carol Lipis, 1978



5 *Central Park Zoo, New York City*. 1967
Gelatin silver print
8 7/8 × 13 3/4 in. (22.5 × 34 cm)
Purchase, 1973

Lee Friedlander
American, born 1934

6 *Colorado*. 1967
Gelatin silver print
6 3/4 x 9 1/8 in. (17.1 x 24.6 cm)
Purchase, 1973



>

From the series *Letters from the People*
Left to right, top to bottom:

7 *New Orleans, Louisiana*. 1979
Gelatin silver print
22 1/4 x 15 1/4 in. (56.8 x 38.5 cm)
The Family of Man Fund, 1995

8 *Glenwood Springs, Colorado*. 1981
Gelatin silver print
8 3/4 x 12 3/4 in. (21.9 x 32.8 cm)
Horace W. Goldsmith Fund through Robert B. Menschel, 1995

9 *New Orleans, Louisiana*. 1979
Gelatin silver print
12 3/4 x 8 3/4 in. (32.8 x 21.8 cm)
Gift of Maria and Lee Friedlander in memory of Charles Mikolaycak, 1994

10 *New York City*. 1986
Gelatin silver print
10 1/2 x 15 1/4 in. (26.7 x 40 cm)
Purchase, 1995

11 *New York City*. 1980
Gelatin silver print
18 3/4 x 12 3/4 in. (47.3 x 31.5 cm)
The Family of Man Fund, 1995

12 *New York City*. 1979
Gelatin silver print
12 3/4 x 8 3/4 in. (32.8 x 21.9 cm)
Horace W. Goldsmith Fund through Robert B. Menschel, 1995

13 *New York City*. 1979
Gelatin silver print
12 3/4 x 8 3/4 in. (32.8 x 21.9 cm)
Horace W. Goldsmith Fund through Robert B. Menschel, 1995

14 *Akron, Ohio*. 1980
Gelatin silver print
15 x 22 3/4 in. (38.2 x 56.8 cm)
The Family of Man Fund, 1995



Robert Adams
American, born 1937

15 *Colorado Springs, Colorado*, from the series
The New West. 1968
Gelatin silver print
5 3/4 × 5 3/4 in. (15.2 × 15.2 cm)
Acquired through the generosity of Lily Auchincloss, 1970

Lewis Baltz
American, 1945–2014

16 *Sign, Gilroy*. 1967
Gelatin silver print
5 1/2 × 7 1/4 in. (13.7 × 19.9 cm)
Purchase, 1971



Bruce Davidson

American, born 1933



17 Untitled, from the series East 100th Street. 1967
Gelatin silver print
8 3/4 x 12 in. (22.2 x 30.5 cm)
Gift of the artist, 1973



William Gedney

American, 1932-1989

18 Untitled. 1967
Gelatin silver print
12 x 8 1/4 in. (30.5 x 20.9 cm)
Mr. and Mrs. John Spencer Fund, 1969



William Eggleston

American, born 1939

19 *Greenwood, Mississippi*. 1973

Dye transfer print
12 3/4 x 19 3/8 in. (32.1 x 48.4 cm)
Gift of the artist, 1973

>

20 *Sumner, Mississippi, Cassidy Bayou in Background*. c. 1969

Dye transfer print
7 3/8 x 12 in. (19.9 x 30.5 cm)
Purchase, 1978

21 *Memphis*. c. 1969

Dye transfer print
11 3/4 x 17 3/8 in. (29.9 x 45.7 cm)
Purchase, 1978



Stephen Shore
American, born 1947



22 *Trail's End Restaurant, Kanab, Utah,*
from the series *Uncommon Places.*
August 10, 1973
Chromogenic color print, printed 2013
16 1/4 x 21 1/4 in. (42.8 x 54 cm)
Purchase, 2013



23 *Beverly Boulevard and La Brea Avenue,*
Los Angeles, California, from the series
Uncommon Places. June 21, 1975
Chromogenic color print, printed 2013
17 x 21 1/4 in. (43.2 x 55.2 cm)
Acquired through the generosity
of Thomas and Susan Dunn, 2013

Henry Wessel, Jr.
American, born 1942



24 *Walapai, Arizona*. 1971
Gelatin silver print
7¼ × 11¼ in. (20 × 29.9 cm)
John Spencer Fund, 1972

Joel Sternfeld
American, born 1944



25 *McLean, Virginia*. December 4, 1978
Dye transfer print
15¼ × 19½ in. (38.4 × 49.5 cm)
Gift of the artist, 1984

Joel Meyerowitz
American, born 1938



26 *Paris, 1967*
Photothermographic transfer, printed 1994
7½ × 11¼ in. (19.1 × 28.8 cm)
Gift of the artist, 1994

Mark Cohen
American, born 1943



27 *Wilkes-Barre, Pennsylvania, June 1975*
Gelatin silver print
11¾ × 17¼ in. (30 × 45 cm)
Gift of the artist, 1975



<

Paolo Gasparini

Venezuelan, born Italy 1934

28 *Bello Monte, Caracas. 1968*

Gelatin silver print
6 5/8 x 9 1/4 in. (16 x 24.5 cm)
Latin American and Caribbean Fund through
gift of Adriana Cisneros de Griffin, 2010

Chauncey Hare

American, born 1934

29 *Southern Pacific Station, Oakland. 1967*

Gelatin silver print
7 1/4 x 9 1/4 in. (20 x 25.1 cm)
Purchase, 1968

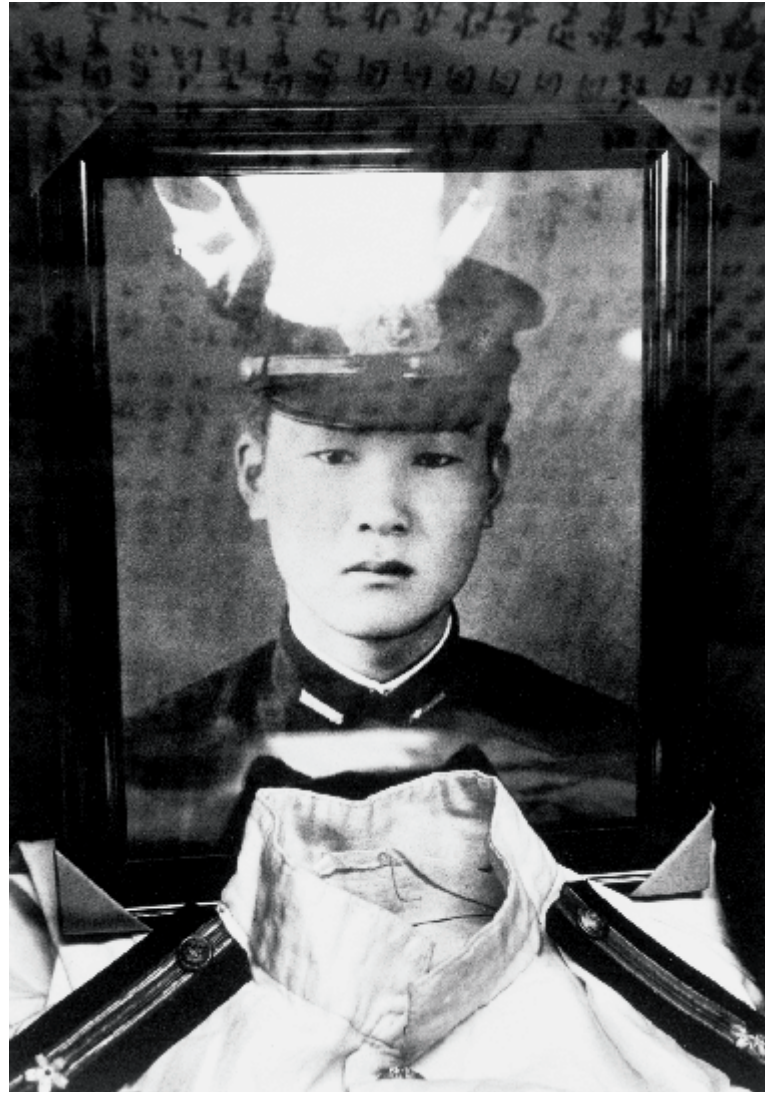
Susan Meiselas

American, born 1948

30 *Lena on the Bally Box, Essex Junction, Vermont,*
from the series *Carnival Strippers. 1973*

Gelatin silver print
7 1/4 x 11 1/4 in. (19.5 x 29.9 cm)
Acquired through the generosity of Anne Ehrenkranz
in honor of Gayle Greenhill, 2014





Kikuji Kawada
Japanese, born 1933

31 *Photographs and Personal Effects from a Kamikaze Commando. 1960–65*
Gelatin silver print
9 3/4 × 7 in. (24.8 × 17.8 cm)
Acquired through the generosity of Celeste Bartos, 1974



Shōmei Tōmatsu
Japanese, 1930–2012

32 *Man with Keloidal Scars. 1962*
Gelatin silver print
12 3/16 × 8 1/16 in. (33 × 22.4 cm)
Gift of the artist, 1978



Josef Koudelka
Czech and French, born 1938

33 *Kendice, from the series Gypsies. 1965*
Gelatin silver print
7 3/4 × 11 3/4 in. (18.7 × 28.9 cm)
David H. McAlpin Fund, 1968

Sara Facio
Argentine, born 1932



34 *Untitled*, from the series *Humanario*
(with Alicia d'Amico [Argentine, 1933–2001]). 1966
Gelatin silver print
6 7/8 × 8 3/4 in. (17 × 20.4 cm)
Committee on Photography Fund, 2015



David Goldblatt
South African, born 1930

35 *Couple in Their House, Soweto, South Africa*. 1972
Gelatin silver print
9 7/8 × 9 3/4 in. (24.7 × 24.8 cm)
The Family of Man Fund, 1978



Emmet Gowin

American, born 1941

36 *Edith, Danville, Virginia.* August 1966

Gelatin silver print
5 × 6 1/4 in. (12.7 × 16.8 cm)
Purchase, 1970

Rosalind Fox Solomon

American, born 1930

37 *Untitled.* 1976

Gelatin silver print
15 3/4 × 15 3/4 in. (38.8 × 39.6 cm)
Purchase, 1976





Malick Sidibé
Malian, born 1936

38 *Christmas Eve, Happy Club.* 1963
Gelatin silver print, printed 2003
13¼ × 13¾ in. (33.3 × 34 cm)
Gift of Jean Pigozzi, 2003

Larry Fink
American, born 1941

39 *Club Cornich, New York City.* February 1977
Gelatin silver print
14¾ × 13¾ in. (36.4 × 34.6 cm)
Gift of the artist, 1990





<

Tony Ray-Jones

British, 1941–1972

40 *Picnic at Glyndebourne, England. 1967*

Gelatin silver print
 5 ½ x 8 ¼ in. (14 x 21 cm)
 Joseph G. Mayer Foundation, Inc. Fund, 1968

Helen Levitt

American, 1913–2009

42 *New York. 1976*

Dye transfer print, printed 1992
 14 x 9 ¾ in. (35.6 x 23.7 cm)
 Gift of Marvin Hoshino, 1994



<

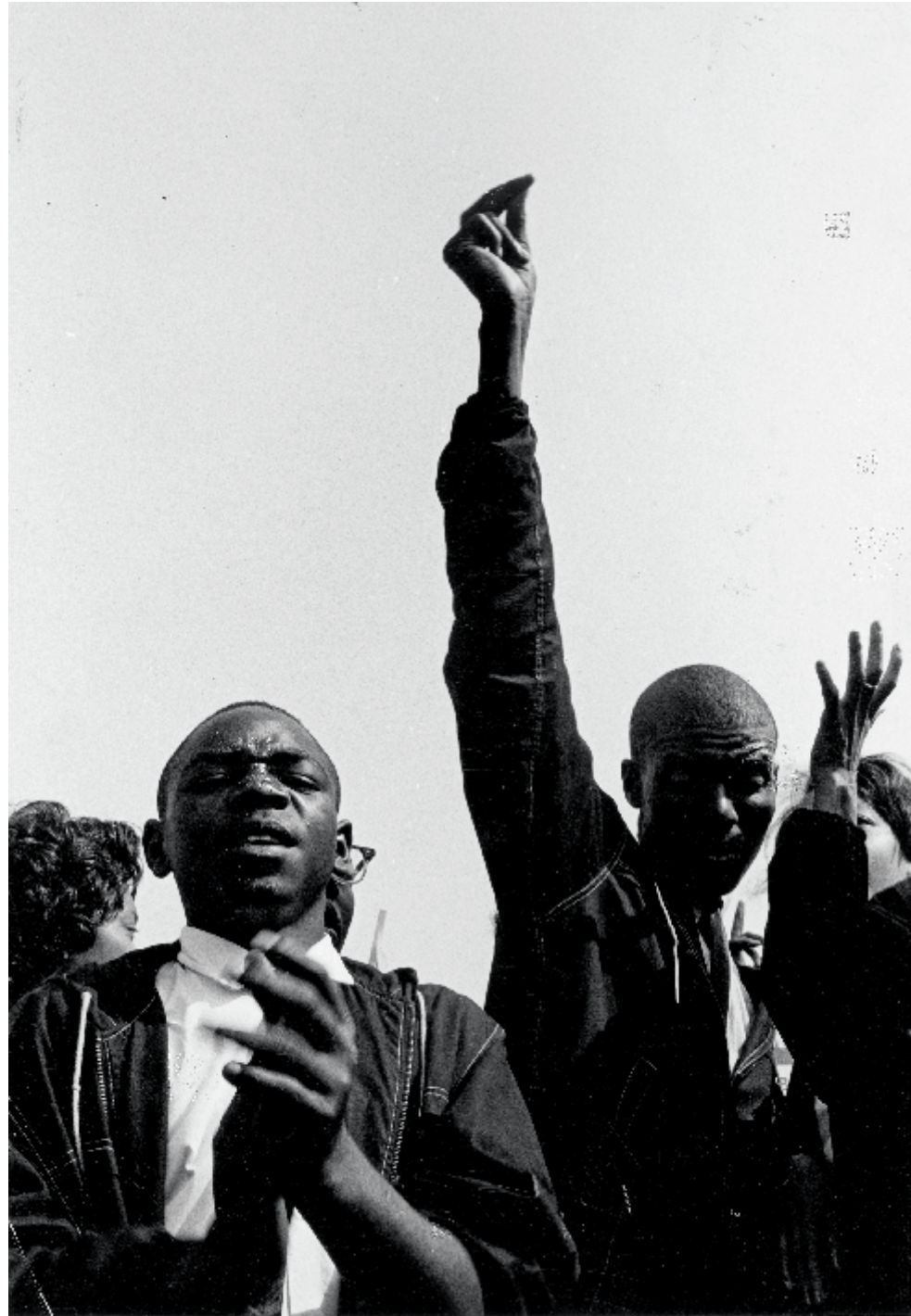
Bill Owens

American, born 1938

41 *We really enjoy getting together with our friends to drink and dance. It's a wild party and we're having a great time, from the series Suburbia. 1971*

Gelatin silver print
 6 x 8 ¼ in. (15.2 x 22.5 cm)
 Gift of Robert Harshorn Shimshak and Marion Brenner, 2010





Danny Lyon

American, born 1942

- 43 *March on Washington. August 28, 1963*
Gelatin silver print
11 3/4 x 8 3/4 in. (29.8 x 20.8 cm)
Gift of Anne Ehrenkranz, 1997

Tod Papageorge

American, born 1940



- 44 *Father and Son, Central Park. 1980*

Gelatin silver print
10 3/4 x 12 3/4 in. (26.2 x 32.6 cm)
Acquired with matching funds from Samuel William Sax
and the National Endowment for the Arts, 1981

Gilles Peress
French, born 1946



45 *Falls Road, Belfast. 1972*
Gelatin silver print
23 3/4 x 35 1/4 in. (60.3 x 89.6 cm)
The Family of Man Fund, 1993



Jeanne Moutoussamy-Ashe
American, born 1951

46 *Black Man, White Woman, Johannesburg, South Africa. 1977*
Gelatin silver print
13 1/4 x 8 7/8 in. (33.7 x 22.6 cm)
Gift of Dr. Michael I. Jacobs, 2004

Frank Gohlke
American, born 1942



47 *Building in the Shadow of a Grain Elevator, Cashion, Oklahoma. 1973–74*
Gelatin silver print
8 1/4 x 8 1/4 in. (20.9 x 20.7 cm)
Acquired through the generosity of Pierre N. Leval, 1979

Miyako Ishiuchi
Japanese, born 1947



48 *Untitled #30, from the series Yokosuka Story. 1977*
Gelatin silver print, printed 1994
14 1/4 x 19 1/4 in. (36.5 x 49.7 cm)
E. T. Harmax Foundation Fund, 1994

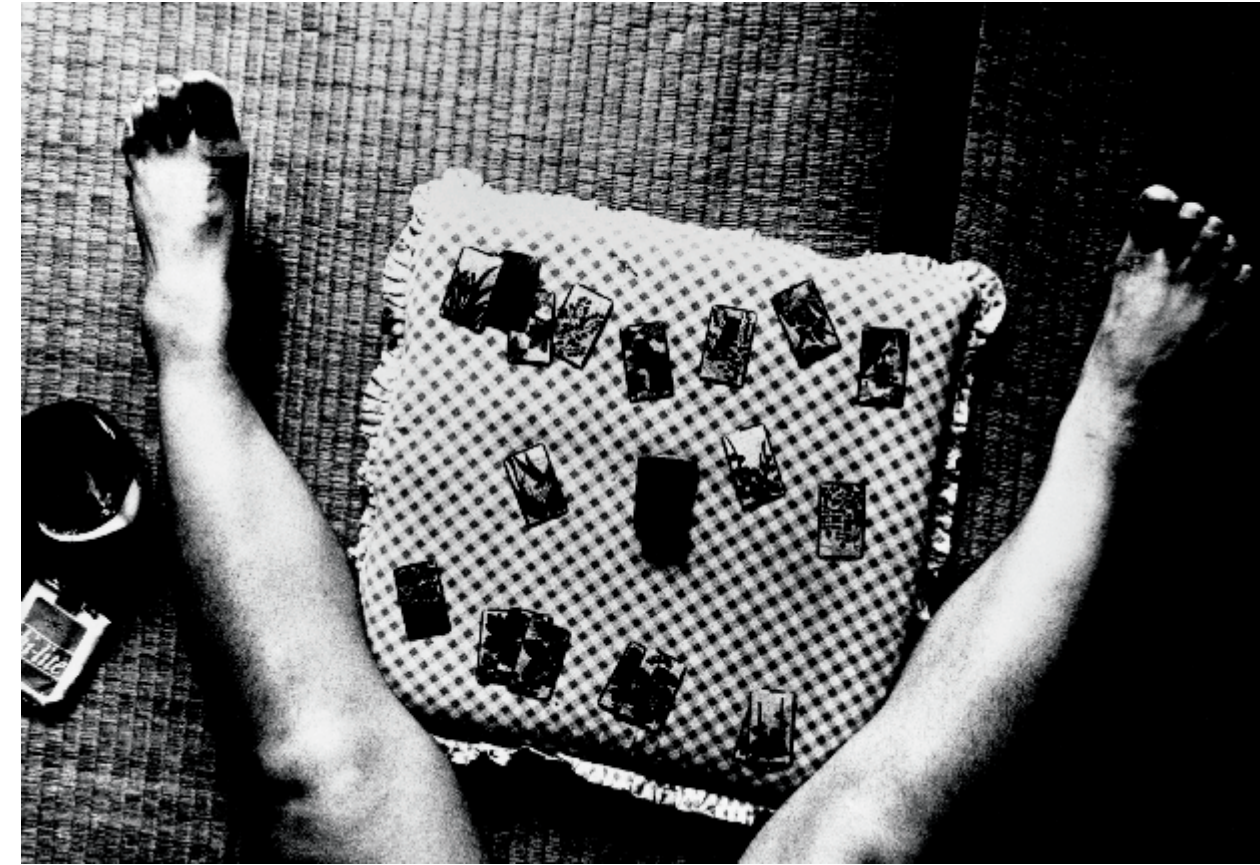


Larry Clark

American, born 1943

- 49 Untitled, from the series
Tulsa. 1971

Gelatin silver print
12 3/4 x 8 1/4 in. (31.4 x 20.7 cm)
Purchase, 1979



>

Daidō Moriyama

Japanese, born 1938

- 50 *Gambling in the Dressing Room,*
Tokyo. 1966

Gelatin silver print
13 x 18 1/2 in. (33.1 x 47.4 cm)
Gift of the artist, 1978

- 51 *Stray Dog, Misawa.* 1971

Gelatin silver print
18 1/2 x 28 in. (48.0 x 71.2 cm)
Gift of the artist, 1977



Deconstructing Photography

1960

1980

Vito Acconci

William Anastasi

John Baldessari

Bernd and Hilla Becher

Mel Bochner

Geta Brătescu

Robert Cumming

Jan Dibbets

Braco Dimitrijević

Ger van Elk

Tomislav Gotovac

Dan Graham

Douglas Huebler

Sanja Iveković

Leandro Katz

On Kawara

Joseph Kosuth

Jiří Kovanda

David Lamelas

Sol LeWitt

Gordon Matta-Clark

Dóra Maurer

Bruce Nauman

Ken Ohara

Dennis Oppenheim

Liliana Porter

Martha Rosler

Allen Ruppersberg

Ed Ruscha

Allan Sekula

Stephen Shore

Michael Snow

Jirō Takamatsu

Lew Thomas

Keiji Uematsu

Ian Wallace

William Wegman

Lawrence Weiner

"Live in Your Head": Conceptual Art and the Photograph

Roxana Marcoci

In 1962 Ed Ruscha published *Twentysix Gasoline Stations*, a collection of black-and-white snapshots of gas stations taken along U.S. Route 66 during his round-trip drives between Los Angeles and Oklahoma City. Like the string of his unsigned, self-published, mass-produced photographic books that would follow—*Some Los Angeles Apartments* (1965), *Every Building on the Sunset Strip* (1966, plate 56), and *Thirtyfour Parking Lots in Los Angeles* (1967), as well as his first book in color, *Nine Swimming Pools and a Broken Glass* (1968)—it was a precise antithesis of the traditional limited-edition artist’s book. It also signaled a critical change in the photograph’s relationship to the discourses of sculpture, writing, and film, as artists who did not consider themselves photographers in the classical sense began to use the camera for projects that were not specifically photographic; a decade later Rosalind Krauss would call this practice an “expanded field” of operations.¹

Early critics linked Ruscha’s banal subject matter and documentary style to Walker Evans’s remarkable photographs of signs and vernacular architecture of the 1930s, as well as to the 1950s Beat sensibility that characterized Robert Frank’s road pictures of postwar urban America, but in their cool, deadpan, and de-skilled approach they were radically different. Ruscha eschewed the concept of artistic quality, noting in an interview, “My pictures are not that interesting, nor the subject matter. They are simply a collection of ‘facts’; my book is more like a collection of ‘readymades.’”² Benjamin H. D. Buchloh has argued that Ruscha’s impersonal, factualist brand of photography is based on an “aesthetics of indifference” that can be traced to Marcel Duchamp and John Cage, as well as to games based on theories of language, which paved the way for Conceptual art practices.³ Conceptualism thus emerged from the confluence of photography stripped of the descriptive capabilities of its discipline, a recovery of the political implications of the readymade, and linguistic strategies

of self-reflexivity, which hold that art is nothing other than the artist’s idea of it. It is no coincidence that Sol LeWitt chose *Every Building on the Sunset Strip*—shot with a motorized 35mm camera attached to the artist’s car and assembled like a filmstrip on a twenty-seven-foot-long accordion-fold page—to accompany his text “Paragraphs on Conceptual Art,” published in the summer 1967 issue of *Artforum*.

In the mid-1960s artists produced inexpensive photo books, slideshows, and picture postcards with a focus on mass-media distribution. These were created concurrently with the first exhibitions organized by Seth Siegelaub, an impresario of the nascent generation of Conceptual artists. In 1968 Siegelaub organized *Xeroxbook*, an exhibition presented exclusively in catalogue form, with contributions by LeWitt, Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner, among others. This emphasis on text was critical to Kosuth, who in 1965 made *One and Three Chairs* (plate 53), a photoconceptual installation about the relationship between language, picture, and object that would inform his *Investigation* works, which are grounded in Ludwig Wittgenstein’s *Philosophical Investigations* (1953). Between 1966 and 1968 Kosuth created his *First Investigation*, known as *Art as Idea as Idea*, a suite of photographic enlargements of dictionary definitions. *Second Investigation*, made in 1969, was included in *When Attitudes Become Form*, Harald Szeemann’s exhibition of Minimal and Conceptual art at Kunsthalle Bern, whose subtitle contained the directive *Live in Your Head*. Kosuth made a total of ten *Investigation* works, each replacing the traditional art object with an object of linguistic inquiry.

LeWitt’s writings influenced a group of young artists, especially his “Sentences on Conceptual Art,” published in the January 1969 issue of *O–9*. Adrian Piper has recalled that Lewitt was “the moral center” of the downtown New York artistic community, and in 1973 John Baldessari, in tribute to him, conceived *Baldessari Sings LeWitt*, a short video in which he sang each of LeWitt’s “Sentences” to the tune of popular folk songs.⁴ LeWitt held that “the idea becomes a machine that makes the art”; the formulation of the idea was the key action, and the execution of the work could be perfunctory.⁵ In *Part of Manhattan with Area between*

29 W 57th St., 120 W 57th St., 115 E 86th St. & 308 E 79th St. Cut Out (R746 for Rosa Esman) (c. 1978–79, plate 59), LeWitt excised a section from a commercially made aerial image. The work is part of a series of cut-out urban landscapes that invite viewers to consider entropy and the possible planetary extinction facing our technologically advanced postatomic society, ideas that LeWitt had derived from J. G. Ballard’s Cold War–inspired science fiction.⁶

Gordon Matta-Clark, a politically attuned associate of LeWitt, also used photography to communicate disquieting views about the entropic human habitat. He had trained as an architect at Cornell University, where he studied with Colin Rowe, a preeminent theorist of architectural modernism, but came to consider the practice of architecture to be too lofty an enterprise; instead he devised the concept of “anarchitecture,” an alternative use of buildings that rejects the American dream of progress and functionalism. In pursuit of this idea he literally dissected buildings—in *Splitting* (1974, plate 60) and *Circus–The Caribbean Orange* (1978, plate 61)—cutting and carving them into walkthrough structures that seem to defy gravity, which he then photographed and filmed. Kosuth has said that Matta-Clark “used the camera like a buzz saw,” and the resulting photocollage and video works dovetail with the disorienting experimental quality of his architectural cuts.⁷ As did the way they were constructed: Matta-Clark cut apart strips of developed 35mm film, excising each frame with laser precision but sometimes preserving the sprocket holes along the edges; he then organized the resulting minuscule fragments into a celluloid collage fixed with colored tape; and last he magnified the photocollage on an enlarger and printed it on Cibachrome paper.

Dan Graham opened up a different approach to the relationship between architecture and the alienating conditions of life, specifically in postindustrial suburbia—an approach indebted to philosopher Herbert Marcuse’s idea of the one-dimensional society.⁸ From late 1964 to mid-1965 Graham directed the John Daniels Gallery in Manhattan, where he organized LeWitt’s first solo exhibition. When the gallery closed, he turned to magazines as venues, and he introduced a model of photographic practice that radically claimed the printed page as an alternative exhibition site. His first

photographic work was *Homes for America* (1966–67, plate 57), pictures of post–World War II tract houses presented as a slide lecture in December 1966 in the exhibition *Projected Art* at the Finch College Museum of Art and as a two-page picture essay in the December 1966–January 1967 issue of *Arts Magazine*. His social analysis of ubiquitous, prosaic architectural forms, which links prefab modular housing to Pop’s techno-mass culture lexicon and Minimalism’s serial structures, was of great interest in Europe as well as the United States.

Both Graham’s *Homes for America* and Ruscha’s photo books (the latter presented in March 1970 in an exhibition at the Galerie Heinrich Friedrich in Munich) established a productive field of inquiry on the connection between the social fabric of suburbia and mass-produced architecture. They caught the attention of Bernd and Hilla Becher, who were at work on a vast photographic project of cataloguing anonymous industrial architecture (plate 72), which they first showed not in art institutions but in industrial publications and architectural journals such as Deutscher Werkbund’s *Werk und Zeit* and *Architectural Review*. They organized their pictures into series based on functional criteria, presented them in grids, and applied the term “typology” to their work for the first time in the subtitle of their 1969 book *Anonymous Sculptures*. The Bechers’ project was informed by the archival tradition of 1920s Weimer photography, such as that of Albert Renger-Patzsch and August Sander, but it also pioneered a new understanding of the photographic document that would be integral to Conceptual art practices. Three years after Rolf Wedewer and Konrad Fisher included their work in the 1969 exhibition *Konzeption–Conception* at the Städtisches Museum in Leverkusen, Germany, the couple held their first New York solo exhibition, at Sonnabend Gallery. In December of that year, Carl Andre solidified the Bechers’ place in Conceptual art circles by publishing an essay on their work in *Artforum*.⁹

Huebler shared this sense of archival urgency, which he evidenced in works that enlisted the camera as a tool of empirical notation. In 1968 he began work on three series: Duration Piece, Location Piece, and Variable Piece, the last of which was an ambitious project defined by the pressures of globalization to document everyone alive. He eventually opted for a different strategy, which

^[1] Rosalind Krauss, “Sculpture in the Expanded Field,” October 8 (Spring 1979): 30–44.

^[2] John Coplans, “Concerning Various Small Fires: Edward Ruscha Discusses His Perplexing Publications,” Artforum 3, no. 5 (February 1965): 25.

^[3] Benjamin H. D. Buchloh, “Conceptual Art, 1962–1969: From the Aesthetics of Administration to the Critique of Institutions,” October 55 (Winter 1990): 121.

^[4] Adrian Piper, in Gary Garrels, Sol LeWitt: A Retrospective (San Francisco: San Francisco Museum of Modern Art, 2000), p. 83.

^[5] Sol LeWitt, “Paragraphs on Conceptual Art,” Artforum 5, no. 10 (Summer 1967): 79.

^[6] The area removed in this work contained locations meaningful to Rosa Esman, LeWitt’s gallerist and longtime friend, and thus maps subjectivity onto an otherwise impersonal vision of the nuclear-age city. The shape’s perimeter includes Esman’s home, on Eighty-Sixth Street; her gallery and her husband’s office, on Fifty-Seventh Street; and her daughter’s apartment, on Seventy-Ninth Street. David Platzker, correspondence with the author, May 27, 2015.

^[7] Joseph Kosuth, in Thomas Crow, “Away from the Richness of Earth, Away from the Dew of Heaven,” in Corinne Diserens, ed., Gordon Matta-Clark (New York: Phaidon Press, 2003), p. 113.

^[8] In 1964 Herbert Marcuse published One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society, a critique of the regimented thought and lifestyle prevalent in a technological, postindustrial society. It became influential among numerous artists at the time, including Dan Graham, Martha Rosler, and Allan Sekula.

^[9] Carl Andre, “A Note on Bernd and Hilla Becher,” Artforum 11, no. 4 (December 1972): 59–61.

he then maintained throughout his career: “The world is full of objects, more or less interesting; I do not wish to add any more. I prefer, simply, to state the existence of things in terms of time and/or place.”¹⁰ For *Location Piece #6 (National)* (1970, plate 55), for example, Huebler mailed a letter to newspapers across the country requesting a published photograph of local interest made by a staff photographer, with two stipulations: the image had to be 8 by 10 inches, and it had to be neither “interesting” nor “good.” Like Ruscha, Huebler assumed an antiauthorial position. Jumbling the bureaucratic tone of written statements with the implacable humor of his pictures, he embraced a strategy that Buchloh has likened to the administration of archival information.¹¹

There is a similar attention to location in David Lamelas’s photographs and films, made while the artist wandered through Latin America, Europe, and the United States, following his departure from Buenos Aires in 1968, during the dictatorship of Juan Carlos Onganía. In photo-texts such as *Antwerp-Brussels (People and Time)* (1969, plate 85) Lamelas documented himself and his network of artist friends, which included Marcel Broodthaers and Panamarenko, along with the curators and collectors Herman Daled, Anny de Decker, and Kasper König, who were responsible for the discursive reception of his work. With each picture he included the name of the individual and the time of day at which the photograph was taken.

On Kawara also focused on the concept of time, producing, between 1965 and his death, in 2014, thousands of date works in a series collectively titled Today. For *I Got Up . . .* (plate 58), made between 1968 and 1979, he mailed picture postcards, rubber-stamped with the exact time he arose, every day to two different friends from various places around the world, later recollecting them for exhibition. Kawara shared the critical interest in language as information that informed the work of Lamelas, Huebler, Baldessari, Ruscha, and Graham; it is no coincidence that Kynaston McShine included works by all of these artists in *Information*, his 1970 survey of Conceptual art at The Museum of Modern Art.

Pier 18, commissioned in 1971 by the curator, activist, and publisher Willoughby Sharp, is a case study in conceptual projects mediated by the camera. Sharp

invited twenty-seven (male) artists, from Vito Acconci to Weiner, to create a performance event on Pier 18, a vacant site on the Hudson River waterfront, one of many such sites in recession-era New York. Because the defunct structure could not accommodate an audience, Sharp enlisted the team of Harry Shunk and János Kender to document the works, making photography integral to the project from the start. Later that year, the Shunk-Kender pictures were presented in *Projects: Pier 18*, an exhibition organized by McShine and Jennifer Licht at MoMA. Some works, the curator Lynne Cooke has noted, “played dialectically” with photographic functions, such as Baldessari’s *Hands Framing New York Harbor* (plate 54), in which the artist collapsed near and far in a single gesture.¹² Weiner, on the other hand, who was traveling at the time, merely sent an instruction card reading “Done Without” (plate 84), an action reflecting a strategy delineated by the artist in *Statements*, a book published by Siegelau in 1968: “1. The artist may construct the piece; 2. The piece may be fabricated; 3. The piece need not be built.”¹³ While Weiner’s “insubstantial action” resulted in a single photograph of the work’s title (“Titles are my work,” Weiner has said), Allen Ruppersberg’s homage to the conjurer and escape artist Harry Houdini was recorded in a sequence of twelve pictures that expressly assert a sense of time passing (plate 83).¹⁴ *Pier 18* foregrounded the degree to which photography could actively contribute to vastly dissimilar conceptual projects.

In the early 1970s Conceptual artists turned their attention to the Vietnam War and the attendant social unrest around the world, using photography as a tool to examine and demonstrate the relationship between images and power. The discord was marked by student uprisings, many of them in the universities of socialist Eastern Europe, where artists such as Tomislav Gotovac (plate 82) and Braco Dimitrijević (plate 80) broke free from mainstream institutional settings and expanded the notion of art into public space and political reality. At the forefront of this generation was Sanja Iveković, whose conceptual works brought a critical eye to the representation of women in Yugoslavia and opposed conformist culture. On May 10, 1979, in an act of political defiance, Iveković performed *Triangle* (plate 88) on the balcony of her apartment during Josip Broz Tito’s official

visit to Zagreb. As the presidential motorcade advanced, the artist pretended to masturbate while at the same time reading Tom Bottomore’s *Elites and Society*, a 1964 Marxist study about power relationships in modern society. Iveković’s actions could not be seen from the street, but a secret police agent was watching her from a hotel across the street: the titular triangle was completed when, eighteen minutes into the performance, the police rang the artist’s doorbell and commanded her to stop her activities. Presented as four photographs with a short text, *Triangle* is a resonant and defiant manifestation of the tenuous relationships between public and private space and between gender and power.

The rapport between the individual and the conforming forces that shape social reality was also central to the work of Jiří Kovanda, a pioneer of Conceptual art whose career began in the radicalized climate of Prague after the 1968 Soviet reoccupation of Czechoslovakia, a period of forced “normalization” of the country by the Soviet military. Against a backdrop of political repression, Kovanda found meaning in simple actions recorded by the camera. In the streets of a city under constant surveillance he enacted barely perceptible yet politically disruptive gestures that were illegal under Soviet rule. In *Contact (Kontakt, 1979; plate 86)* he walked around Prague casually and gently touching passersby, an action that echoes Acconci’s *Following Piece* (1969, plate 75), in which the artist followed a stranger through the streets of New York until he or she entered a private space.

During those same years Martha Rosler and Allan Sekula, both of whom emerged out of the cultural milieu of the University of California San Diego, were mining the documentary discourses of the New York Film and Photo League of the 1930s. Rosler conceived the photomontage series House Beautiful: Bringing the War Home (1967–72, plates 89, 90) as part of her antiwar and feminist activism. By splicing images of Vietnamese citizens maimed in the war, from photographs published in *Life* magazine, into images of the homes of affluent Americans, from the pages of *House Beautiful*, Rosler made literal the description of the conflict as a “living-room war,” so called because the news of ongoing carnage in Southeast Asia filtered into peaceful American homes through television reports.¹⁵ Rosler initially disseminated the series on flyers and later

published it in the alternative press; with this mass distribution she urged viewers to reevaluate the “here” and “there” of the world situation, and to consider the extent to which a collective experience of war was being shaped by images in the mass media.¹⁶

Sekula, like Rosler and the leftist photographers Fred Lonidier and Phel Steinmetz, fused the tradition of documentary with a political angle that evidenced the influence of Marcuse, Sekula’s mentor, whose critique of capitalist society had partly inspired the student movements of the period. For *Untitled Slide Sequence* (1972, plate 91), Sekula shot twenty-five black-and-white slides inside the General Dynamics Convair Division aerospace plant in San Diego, where workers, faced with the crisis of unemployment, built F-111 fighter-bombers for a lost war in Vietnam.¹⁷ Sekula had to trespass to take the pictures; he set his camera at the top of the stairs that led to employee parking and photographed the workers—from managers to machinists to office clerks—as they were heading home at the end of the day shift. *Untitled Slide Sequence* makes a clear reference to *Workers Leaving the Factory* (1895), the Lumière brothers’ first film, and Evans’s magazine work *Labor Anonymus*; they, too, constitute motion studies of the working class’ social condition.¹⁸

Conceptual art practices came of age in a time of intense political disquietude, and marked the first time that photography—with its ability to expand the boundaries of medium specificity and connect information to praxis—took center stage as both artistic means and object of theoretical inquiry. In the early 1960s Conceptual artists questioned the idea of what art is by bypassing art’s institutions, prioritizing idea-based works, and denying the commodity status of art; in 1968, with the worldwide mobilization of student uprisings and the intensifying protests for women’s and civil rights and against the war, these artists began reimagining the possibilities of art in terms of the broader sociopolitical realities within which it was produced. While clearly connected to a system of global debates, Conceptual artists employed diverse strategies grounded in the newfound agency of the photographic apparatus, in the potential of the linguistic turn, in the sway of countercultural activism, and in direct response to events of national significance.

¹⁰ Douglas Huebler, artist’s statement in *January 5–31, 1969* (New York: Seth Siegelau, 1969).

¹¹ Buchloh, “Conceptual Art,” p. 133.

¹² Lynne Cooke, “From Site to Non-Site: An Introduction to Mixed Use, Manhattan,” in Cooke and Douglas Crimp, with Kristin Poor, eds., *Mixed Use, Manhattan* (Madrid: Museo Nacional Centro de Arte Reina Sofia, 2010), p. 40.

¹³ Lawrence Weiner, *Statements* (New York: The Louis Kellner Foundation/Seth Siegelau, 1968).

¹⁴ The phrase “insubstantial action” comes from Birgit Pelzer, “Dissociated Objects: The Statements/Sculptures of Lawrence Weiner*,” trans. John Goodman, *October* 90 (Autumn 1999): 93; Weiner, interview with Jean-Marc Poinot, *Beaux-Arts Magazine* 65 (1988): 33.

¹⁵ The term “living-room war” was coined by Michael J. Arlan. Arlan, “Living-Room War,” *The New Yorker*, October 15, 1966, pp. 200–202.

¹⁶ Rosler, “Place, Position, Power, Politics,” in Carol Becker, ed., *The Subversive Imagination: Artists, Society, and Social Responsibility* (New York: Routledge, 1994), p. 58.

¹⁸ Walker Evans, “Labor Anonymous,” *Fortune* 34, no. 5 (November 1946): 152–53.

¹⁷ In 2011 Sekula made a series of photographic prints, adapted from the original slides produced in 1972.

MISUNDERSTANDINGS
(A THEORY OF PHOTOGRAPHY)
MEL BOCHNER

PHOTOGRAPHS PROVIDE FOR A KIND OF PERCEPTION THAT IS MEDIATED INSTEAD OF DIRECT!!! WHAT MIGHT BE CALLED 'PERCEPTION AT SECOND HAND.'
JAMES J. GIBSON

THE PHOTOGRAPH KEEPS OPEN THE INSTANTS WHICH THE ONRUSH OF TIME CLOSIS UP; IT DESTROYS THE OVERTAKING, THE OVERLAPPING OF TIME.
MAURICE MERLEAU-PONTY

IN MY OPINION, YOU CANNOT SAY YOU HAVE THOROUGHLY SEEN ANYTHING UNTIL YOU HAVE A PHOTOGRAPH OF IT.
EMILE ZOLA

LET US REMEMBER TOO, THAT WE DON'T HAVE TO TRANSLATE SUCH PICTURES INTO REALISTIC ONES IN ORDER TO 'UNDERSTAND' THEM, ANY MORE THAN WE NEED TRANSLATE PHOTOGRAPHS INTO COLORED PICTURES, ALTHOUGH BLACK-AND-WHITE MEN OR PLANTS IN REALITY WOULD STRIKE US AS UNSPEAKABLY STRANGE AND FRIGHTFUL. SUPPOSE WE WERE TO SAY AT THIS POINT: 'SOMETHING IS A PICTURE ONLY IN A PICTURE-LANGUAGE.'
LUDWIG WITTGENSTEIN

I WANT TO REPRODUCE THE OBJECTS AS THEY ARE OR AS THEY WOULD BE EVEN IF I DID NOT EXIST.

TAINÉ

PHOTOGRAPHY IS THE PRODUCT OF COMPLETE ALIENATION.
MARCEL PROUST

I WOULD LIKE TO SEE PHOTOGRAPHY MAKE PEOPLE DESPISE PAINTING UNTIL SOMETHING ELSE WILL MAKE PHOTOGRAPHY UNBEARABLE.
MARCEL DUCHAMP

THE TRUE FUNCTION OF REVOLUTIONARY ART IS THE CRYSTALLIZATION OF PHENOMENA INTO ORGANIZED FORMS.
MAD TSE-TUNG

PHOTOGRAPHY CANNOT RECORD ABSTRACT IDEAS.
ENCYCLOPEDIA BRITANNICA



<

Mel Bochner

American, born 1940

- 52 *Misunderstandings (A theory of photography)*, from the portfolio *Artists & Photographs*. 1970
Eleven offset lithographs
Each: 4 7/8 x 8 in. (12.1 x 20.3 cm)
Envelope: 5 1/8 x 9 in. (15.1 x 22.9 cm)
Publisher: Multiples, Inc., New York, in association with Colorcraft, Inc.
Gift of Kynaston McShine, 1984

Joseph Kosuth

American, born 1945

- 53 *One and Three Chairs*. 1965
Wooden folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair"
Chair: 32 3/4 x 14 1/4 x 20 1/4 in. (82 x 37.8 x 53 cm)
Text panel: 24 x 30 in. (61 x 76.2 cm)
Photographic panel: 36 x 24 1/2 in. (91.5 x 61.1 cm)
Larry Aldrich Foundation Fund, 1970

John Baldessari

American, born 1931



54 *Hands Framing New York Harbor*,
from the project *Pier 18*. 1971
Photograph by Shunk-Kender (Harry Shunk
[German, 1924–2006] and János Kender
[Hungarian, 1937–2009])
Gelatin silver print
7 3/4 × 9 3/8 in. (18.8 × 25.2 cm)
Gift of the Roy Lichtenstein Foundation in honor
of Jennifer Winkworth and Kynaston McShine and
in memory of Harry Shunk and János Kender, 2013

Douglas Huebler

American, 1924–1997



55 *Location Piece #6 (National)*. 1970
Sixteen gelatin silver prints and one chromogenic
color print with captions and text
Overall: 40 × 60 in. (101.6 × 152.4 cm)
Larry Aldrich Foundation Fund, 1971

Abeles, Michele
Too ____ to ____ , 328

Abramović, Marina
Rhythm O, 136

Acconci, Vito
Conversions I: Light, Reflections, Self-Control, 152
Following Piece, 75

Adams, Robert
Berthoud, Colorado, 240
Colorado Springs, Colorado, 15
Denver, Colorado, 224

Ader, Bas Jan
I'm Too Sad to Tell You, 146

Ai Weiwei
Eiffel Tower, 169
Tianamen Square, 170

Anastasi, William
Nine Polaroid Photographs of a Mirror, 67

Antin, Eleanor
100 Boots, 144

Araki, Nobuyoshi
Untitled, 95
Untitled, from *Sentimental Journey*, 94

Arbus, Diane
Identical twins, Roselle, N.J., 1
A Jewish giant at home with his parents in the Bronx, N.Y., 3
Puerto Rican woman with a beauty mark, N.Y.C., 2

Arcangel, Cory
Photoshop CS: 110 by 72 inches, 300 DPI, RGB, square pixels, default gradient "Spectrum," mousedown y=1098 x=1749.9, mouseup y=0 x=4160, 330

Avedon, Richard
Carl Hoefert, unemployed black jack dealer, Reno, Nevada, 217
The Chicago Seven: Lee Weiner, John Froines, Abbie Hoffman, Rennie Davis, Jerry Rubin, Tom Hayden, Dave Dellinger. Chicago, 175

Baldessari, John
Hands Framing New York Harbor, 54
High Flight, 188

Baltz, Lewis
Sign, Gilroy, 16

Barney, Matthew
Cremaster 3: Gary Gilmore, 119

Barney, Tina
Mr. & Mrs. Leo Castelli, 105
Sunday New York Times, 104

Barrada, Yto
Girl with Red Hair, Ferry from Algeciras to Tangier, 254

Barth, Uta
Sundial (2007.13), 311

Bartos, Adam
Agave Plants, Teotihuacan Region, Mexico, 239

Becher, Bernd and Hilla
Water Towers (Wassertürme), 72

Benglis, Lynda
Untitled, 157

Benson, Richard
Apples, 238

Beshty, Walead
Three Color Curl (CMY: Irvine, California, August 19th 2008, Fuji Crystal Archive Type C), 317

Billingham, Richard
Untitled, from *Ray's a Laugh*, 102

Block, Gay
Adele Defarges, France, 266

Blume, Anna and Bernhard
Kitchen Frenzy (Küchenkoller), 114

Bochner, Mel
Misunderstandings (A theory of photography), 52

Boltanski, Christian
The Storehouse (La Grande Réserve), 269

Bony, Oscar
The Working-Class Family (La familia obrera), 143

Brătescu, Geta
Self-Portrait, toward White (Autoportret, către alb), 148
The Studio. Invocation of the Drawing (L'Atelier. Invocarea desenului), 63

Breuer, Marco
Pan (C-223), 306

Broomberg, Adam, and Oliver Chanarin
War Primer 2, 206

Brus, Günter
Self-Painting 1 (Selbstbemalung 1), 137

Burden, Chris
Shoot, 134
Through the Night Softly, 135

Campus, Peter
Burning, 303

Casebere, James
Subdivision with Spotlight, 121

Chanarin, Oliver
See *Broomberg, Adam*

Charlesworth, Sarah
Movie-Television-News-History, June 21, 1979, 185

Clark, Larry
Untitled, from *Tulsa*, 49

Cohen, Mark
Wilkes-Barre, Pennsylvania, 27

Collier, Anne
Book (John Rawlings), 199

Collins, Phil
free fotolab, 285

Conner, Bruce
Angel, 296

Coplans, John
Self-Portrait (Upside Down No. 6), 218

Credwson, Gregory
Untitled, from *Natural Wonder*, 122

Cumming, Robert
Two Double Negatives, 69

Davey, Moyra
The Coffee Shop, The Library, 198

Davidson, Bruce
Untitled, from *East 100th Street*, 17

De Cock, Jan
Denkmal 11, Museum of Modern Art, 11 West 53 Street, New York, 2008. Diptych 23, Module CCCXX, Module CCCXXI, 287

Demand, Thomas
Studio, 190

Deschenes, Liz
Tilt/Swing (360° field of vision, version 1), 314

Dibbets, Jan
Perspective Correction, My Studio 1, 2: Square with 2 Diagonals on Wall, 74

diCorcia, Philip-Lorca
Eddie Anderson; 21 Years Old; Houston, Texas; \$20, 107 New York, 108
Tenille, 106

Dijkstra, Rineke
Almerisa, 260
Odessa, Ukraine, 232

Dimitrijević, Braco
The Casual Passer-by I Met at 4:30 p.m., Berlin, 80

Douglas, Stan
A Luta Continua, 1974, 111
Two Friends, 1975, 112
Historic set for "Der Sandman" at DOKFILM Studios, Potsdam, Babelsberg, December 1994, 113

Ebner, Shannon
USA, 131

Eggleston, William
Greenwood, Mississippi, 19
Memphis, 21
Sumner, Mississippi, Cassidy Bayou in Background, 20

Eliasson, Olafur
Jokla Series, 279

Elk, Ger van
The Co-Founder of the Word O.K., 81

Epstein, Mitch
Ybor City, Florida, 223

Ethridge, Roe
Comme des Garçons Scarf with Glass Plate, 196

Facio, Sara
Untitled, from *Humanario*, 34

Feldmann, Hans-Peter
11 Pictures (11 Bilder), 280

Fink, Larry
Club Cornich, New York City, 39

Fletcher, Harrell
The American War, 271

Frank, Robert
Los Angeles—February 4th—I Wake Up—Turn On TV, 96

Frazier, LaToya Ruby
Mom and Her Boyfriend, Mr. Art, 259

Friedlander, Lee
Aloha, Washington, 173
Colorado, 6
Letters from the People, 7–14

Fowler, Brendan
Spring 2012–Fall 2012 ("Miles" Security Jacket, Chocolate Hat, Stack of Matt's Plates from Party, Andrea's Sweater), 321

Fuss, Adam
Untitled, 301

Garaicoa, Carlos
Untitled (L.A.), 270

Gasparini, Paolo
Bello Monte, Caracas, 28

Gedney, William
Untitled, 18

Ghirri, Luigi
Cardboard Landscapes (Paesaggi di cartone), 174

Gilbert & George
Great Expectations, 147

Gill, Simryn
Forest #15, 130

Gober, Robert
Untitled, 120

Gohlke, Frank
Building in the Shadow of a Grain Elevator, Cashion, Oklahoma, 47

Goldblatt, David
Braiding Hair on Bree Street, Johannesburg, 243
Couple in Their House, Soweto, South Africa, 35
Monument to Karel Landman, Voortrekker leader, unveiled on 16 December 1939, De Kol, Eastern Cape, 242
A new shack under construction, Lenasia Extension 9, Lenasia, Transvaal, 241

Goldin, Nan
The Ballad of Sexual Dependency, 92

Gotovac, Tomislav
Showing "Elle" Magazine (Pokazivanje časopisa "Elle"), 82

Gowin, Emmet
Edith, Danville, Virginia, 36

Graham, Dan
Homes for America, 57

Graham, Paul
DHSS Emergency Centre, Elephant and Castle, South London, 227
New Orleans (Woman Eating), 257

Grannan, Katy
Anonymous, San Francisco, 258

Groover, Jan
Untitled, 123

Gursky, Andreas
Bahrain I, 326
Ratingen Swimming Pool, 236
Toys "R" Us, 237

Hai Bo
They No. 6, 264

Hare, Chauncey
Southern Pacific Station, Oakland, 29

Harris, Lyle Ashton
The Watering Hole I–IX, 204

Harrison, Rachel
Voyage of the Beagle, 283

Heinecken, Robert
Are You Rea #1, 171
The S.S. Copyright Project: "On Photography," 293

Here Is New York: A Democracy of Photographs, 216

Hershman Leeson, Lynn
Roberta's Construction Chart #2 (Suggested Alterations), 158

Hewitt, Leslie
Riffs on Real Time, 200

Horn, Roni
Still Water (The River Thames, for Example), 278

Huebler, Douglas
Location Piece #6 (National), 55

Hujar, Peter
David Wojnarowicz, 98

Ishiuchi, Miyako
Untitled #30, from Yokosuka Story, 48

Iveković, Sanja
Triangle, 88
Vacation on the Island of Silba, September 1969/"Svijet," November 1976, 176

Jürgenssen, Birgit
Woman (Frau), 159

Kasten, Barbara
Construct NYC 17, 313

Katz, Leandro
Lunar Alphabet II and Lunar Sentence II, 70

Kawada, Kikuji
Photographs and Personal Effects from a Kamikaze Commando, 31

Kawara, On
I Got Up . . ., 58

Kelm, Annette
Sale, 327

Killip, Chris
Untitled, from *In Flagrate*, 226

Klauke, Jürgen
Physiognomies (Physiognomien), 154

Klein, Yves
Leap into the Void (Saut dans le vide), 132

Knižák, Milan
The Aktual Walk—Demonstration for All Senses, 141

Kolářová, Běla
Radiogram of Circle, 295

Kolbowski, Silvia
Model Pleasure III, 177

Kosuth, Joseph
One and Three Chairs, 53

Koudelka, Josef
Kendice, 33

Kovanda, Jiří
Contact (Kontakt), 86

Kruger, Barbara
Untitled (You Invest in the Divinity of the Masterpiece), 187

Kusama, Yayoi <p><i>Accumulation of Nets</i> (No. 7), 288 <i>The Anatomic Explosion</i>, New York, 167</p>	McCollum, Allan <p><i>Perpetual Photograph</i> #83A–D, 189</p>	Muñoz, Oscar <p><i>The Game of Probabilities</i> (<i>El juego de las probabilidades</i>), 325</p>	Piper, Adrian <p><i>Food for the Spirit</i>, 150</p>	Ruscha, Ed <p><i>Every Building on the Sunset Strip</i>, 56</p>	Simon, Taryn <p><i>Chapter I, A Living Man Declared Dead and Other Chapters I–XVIII</i>, 262</p>	Thomas, Hank Willis <p><i>Oh Behave: Smooth Exotic Vivid Taste</i>, 1999, 202</p>	Weibel, Peter <p><i>Police Lie</i> (<i>Polizei lügt</i>), 140</p>
Lamelas, David <p><i>Antwerp-Brussels</i> (<i>People and Time</i>), 85</p>	Meckseper, Josephine <p><i>Blow-Up</i> (<i>Michelli, Knee-Highs</i>), 203</p>	Nakahira, Takuma <p>C-084, 281</p>	Polke, Sigmar <p>Untitled, 291 <p>Untitled, 292 <p>Untitled (<i>Mariette Althaus</i>), 290</p></p></p>	Samaras, Lucas <p><i>Auto Polaroid</i>, 162 <p><i>Panorama</i>, 294</p></p>	Simpson, Lorna <p><i>May, June, July, August '57/'09</i> #8, 267</p>	Thomas, Lew <p><i>Grass</i>, 71</p>	Weiner, Lawrence <p><i>Done Without</i>, 84</p>
Lassry, Elad <p><i>Nailpolish</i>, 197</p>	Meiselas, Susan <p><i>Lena on the Bally Box</i>, <i>Essex Junction</i>, Vermont, 30</p>	Nauman, Bruce <p><i>Composite Photo of Two Messes on the Studio Floor</i>, 73 <p><i>Studies for Holograms</i>, 160</p></p>	Pope.L, William <p><i>Foraging</i> (<i>The Air Itself/Dark Version</i>), 165</p>	Sawada, Tomoko <p><i>ID400</i> #101-200, 163</p>	Snow, Michael <p><i>Slidlength</i>, 66</p>	Tillim, Guy <p><i>The statue of Henry Stanley which overlooked Kinshasa in colonial times</i>, 246</p>	Wesely, Michael <p>9 August 2001–2 May 2003 <i>The Museum of Modern Art</i>, New York, 308</p>
Lawler, Louise <p>(<i>Allan McCollum and Other Artists</i>) <p><i>Chartreuse</i>, 184 <p><i>Does Andy Warhol Make You Cry?</i>, 183</p></p></p>	Mendieta, Ana <p><i>Untitled</i> (<i>Facial Cosmetic Variations</i>), 161</p>	The New York Times Collection <p>Eddie Adams/Associated Press, 212 <p>Associated Press, 215 <p>Don Hogan Charles/<i>The New York Times</i>, 210 <p>John Filo/<i>Valley Daily News</i>/Associated Press, 213 <p>Bob Jackson, 209 <p>NASA, 207 <p>Keith Pannel/<i>The Mail on Sunday</i>, 214 <p>William E. Sauro/<i>The New York Times</i>, 211 <p>Abraham Zapruder/<i>Life</i>, 208</p></p></p></p></p></p></p></p></p>	Porter, Liliana <p><i>Untitled</i> (<i>Circle Mural I</i>), 65</p>	Schmidt, Michael <p><i>U-NI-TY</i> (<i>EIN-HEIT</i>), 273 <p>Untitled, from <i>Ceasefire</i> (<i>Waffenruhe</i>), 274, 275</p></p>	Solomon, Rosalind Fox <p><i>Untitled</i>, 37</p>	Tillmans, Wolfgang <p><i>Freischwimmer</i> 199, 315 <p><i>MoMA installation</i> (1986–1998), 101</p></p>	Wessel, Henry, Jr. <p><i>Walapai</i>, Arizona, 24</p>
Lê, An-My <p><i>Offload</i>, <i>LCACs and Tank</i>, California, 245</p>	Metzker, Ray K. <p><i>Trolley Stop</i>, 289</p>	Nixon, Nicholas <p>The Brown Sisters, 219</p>	Prince, Richard <p><i>Entertainers</i>, 178</p>	Schorr, Collier <p><i>Dorothea</i>, 201</p>	Spano, Michael <p><i>Photogram—Michael Spano</i>, 297</p>	Starn, Mike and Doug <p><i>Double Rembrandt with Steps</i>, 299</p>	Wilke, Hannah <p>S.O.S.—<i>Starification Object Series</i>, 153</p>
Leonard, Zoe <p><i>Analogue</i>, 276</p>	Meyerowitz, Joel <p><i>Paris</i>, 26</p>	O'Grady, Lorraine <p><i>Mlle Bourgeoise Noire</i>, 166</p>	Probst, Barbara <p><i>Exposure</i> #31: <i>N.Y.C., 249 W 34th Street, 01.02.05, 4:41 p.m.</i>, 124</p>	Schwarzkogler, Rudolf <p><i>4th Action</i> (<i>4. Aktion</i>), 138</p>	Sternfeld, Joel <p><i>McLean</i>, Virginia, 25 <p><i>Summer Interns</i>, <i>Wall Street</i>, New York, 225</p></p>	Uematsu, Keiji <p><i>Hand Grasp I</i>, 68</p>	Williams, Christopher <p><i>Bergische Bauernscheune, Junkersholz</i> . . . , 192 <p><i>Fig. 2: Loading the film</i> . . . , 193 <p><i>Model #105M-R59C</i> . . . , 191</p></p></p>
Leong, Sze Tsung <p><i>Zhongyuan Liangwan Cheng II, Putuo District</i>, Shanghai, 252</p>	Michals, Duane <p><i>Chance Meeting</i>, 145</p>	Oppenheim, Dennis <p><i>Highway 20</i>, 76</p>	Pryde, Josephine <p><i>It's Not My Body XII</i>, 320</p>	Shahbazi, Shirana <p>[<i>Composition-45-2011</i>], 319</p>	Stezaker, John <p><i>Insert</i>, 172</p>	Verburg, JoAnn <p><i>Secrets: Iraq</i>, 125</p>	Wilson, Fred <p><i>Art in Our Time</i>, 286</p>
Levine, Sherrie <p><i>After Rodchenko 1–12</i>, 186</p>	Mikhailov, Boris <p><i>Untitled</i>, from <i>Case History</i>, 247</p>	Ohara, Ken <p><i>One</i>, 79</p>	Quinlan, Eileen <p><i>Passing Through</i>, 305</p>	Shore, Stephen <p><i>4-Part Variation</i>, 78 <p><i>Trail's End Restaurant</i>, Kanab, Utah, 22 <p><i>Beverly Boulevard and La Brea Avenue</i>, Los Angeles, California, 23</p></p></p>	Struth, Thomas <p><i>Clinton Road</i>, London, 234 <p><i>Grand Street at Crosby Street</i>, New York, 233 <p><i>Pantheon</i>, Rome, 235</p></p></p>	Wall, Jeff <p><i>After "Invisible Man" by Ralph Ellison, the Prologue</i>, 110 <p><i>Milk</i>, 109</p></p>	Winograd, Garry <p><i>Central Park Zoo</i>, New York City, 5 <p><i>World's Fair</i>, New York, 4</p></p>
Levitt, Helen <p><i>New York</i>, 42</p>	Misrach, Richard <p><i>Oakland Fire #12-91</i>, 248</p>	Oppenheim, Lisa <p><i>A Handley Page Halifax of No. 4 Group flies over the suburbs of Caen</i> . . . , 316</p>	Raad, Walid <p><i>My neck is thinner than a hair: Engines</i>, 272</p>	Sherman, Cindy <p><i>Untitled</i> #96, 179 <p><i>Untitled</i> #466, 118 <p><i>Untitled Film Stills</i>, 180–82</p></p></p>	Sugimoto, Hiroshi <p><i>U.A. Walker</i>, New York, 310</p>	Wallace, Ian <p><i>Pan Am Scan</i>, 87</p>	Wojnarowicz, David <p><i>Weight of the Earth, Part I</i>, 277</p>
LeWitt, Sol <p><i>Part of Manhattan with Area between 29 W 57th St., 120 W 57th St., 115 E 86th St. & 308 E 79th St. Cut Out</i> (<i>R746 for Rosa Esman</i>), 59</p>	Monk, Jonathan <p><i>One Moment in Time</i> (<i>Kitchen</i>), 284</p>	Orozco, Gabriel <p>CCCP, 126 <p><i>Horseshit</i>, 127 <p><i>I Love My Job</i>, 129 <p><i>Melon</i>, 128</p></p></p></p>	Rainer, Arnulf <p>Untitled, 149</p>	Sidibé, Malick <p><i>Christmas Eve, Happy Club</i>, 38</p>	Sultan, Larry <p><i>My Mother Posing for Me, Palm Springs</i>, 103</p>	Weems, Carrie Mae <p><i>From Here I Saw What Happened and I Cried</i>, 261</p>	Woodman, Francesca <p><i>Polka Dots</i>, 97</p>
Lutter, Vera <p>333 West 39th Street, XXII: December 9–15, 2011, 307</p>	Morell, Abelardo <p><i>Camera Obscura Image of the Empire State Building in Bedroom</i>, 309</p>	Ostoya, Anna <p><i>Mixed Pseudomorphism of a True/False Cry</i>, 324</p>	Ray, Charles <p><i>Plank Piece I & II</i>, 133</p>	Silveira, Regina <p><i>Enigma 1</i>, 298</p>	Sultan, Larry, and Mike Mandel <p><i>Evidence</i>, 282</p>	Takamatsu, Jirō <p><i>Photograph of Photograph</i>, 62</p>	Wegman, William <p><i>Blondes/Brunettes</i>, 77</p>
Lyon, Danny <p><i>March on Washington</i>, 43</p>	Moriyama, Daidō <p><i>Gambling in the Dressing Room</i>, Tokyo, 50 <p><i>Stray Dog</i>, Misawa, 51</p></p>	Owens, Bill <p><i>We really enjoy getting together with our friends to drink and dance. It's a wild party and we're having a great time</i>, 41</p>	Robertson, Mariah <p>11, 318</p>	Simmons, Laurie <p><i>How We See/Look 1/Daria</i>, 116 <p><i>Walking House</i>, 115</p></p>	Wearing, Gillian <p><i>Self-Portrait at 17 Years Old</i>, 117</p>	Zaatar, Akram <p><i>After They Got the Right to Arms. Fourteen Young Men Posing with Guns</i>, 268</p>	Zhang Dali <p><i>Demolition, Forbidden City, Beijing</i>, 253</p>
Maciunas, George <p>Untitled, 151</p>	Morris, Robert <p>Poster for <i>Robert Morris: Labyrinths—Voice—Blind Time</i>, 156</p>	Papageorge, Tod <p><i>Father and Son</i>, <i>Central Park</i>, 44</p>	Rhode, Robin <p><i>Stone Flag</i>, 168</p>	Ross, Judith Joy <p><i>Portraits at the Vietnam Veterans Memorial, Washington D.C.</i>, 221 <p><i>The Stewart Sisters, H. F. Grebey Junior High School, Hazleton, Pennsylvania</i>, 222</p></p>	Weems, Carrie Mae <p><i>From Here I Saw What Happened and I Cried</i>, 261</p>	Zhang Dali <p><i>Demolition, Forbidden City, Beijing</i>, 253</p>	
Mandel, Mike <p>See Larry Sultan</p>	Morrisroe, Mark <p><i>Untitled</i> (<i>Self-Portrait</i>), 93</p>	Parr, Martin <p><i>Las Vegas</i>, 229 <p><i>New Brighton, Merseyside</i>, 230</p></p>	Rosler, Martha <p><i>Cleaning the Drapes</i>, 89 <p><i>Red Stripe Kitchen</i>, 90</p></p>	Ruff, Thomas <p><i>phg.06</i>, 329 <p><i>Portrait</i>, 231</p></p>	Wegman, William <p><i>Blondes/Brunettes</i>, 77</p>		
Manen, Bertien van <p><i>Munich, Germany</i>, 265</p>	Moutoussamy-Ashe, Jeanne <p><i>Black Man, White Woman, Johannesburg, South Africa</i>, 46</p>	Penn, Irving <p><i>Frozen Foods</i>, New York, 195 <p><i>Mascara Wars</i>, New York, 194</p></p>	Rong Rong <p><i>East Village, Beijing</i>, No. 22, 164</p>	Ruppertsberg, Allen <p><i>Homage to Houdini</i>, 83</p>			
Mann, Sally <p>Untitled, from <i>At Twelve</i>, 220</p>	Muehl, Otto <p><i>Transparent Packing</i> (<i>Klarsichtverpackung</i>), 139</p>	Peress, Gilles <p><i>Falls Road</i>, Belfast, 45 <p><i>The Silence</i>, 263</p></p>					
Mapplethorpe, Robert <p><i>Hermes</i>, 100 <p><i>Self-Portrait</i>, 99</p></p>	Mthethwa, Zwelethu <p>Untitled, from <i>Sugar Cane</i>, 251</p>						
Marclay, Christian <p><i>Allover</i> (<i>Genesis, Travis Tritt, and others</i>), 304</p>	Muholi, Zanele <p><i>Sunday Francis Mdlankomo, Vosloorus, Johannesburg</i>, 255 <p><i>Lynette Mokhooa, KwaThema Community Hall, Springs, Johannesburg</i>, 256</p></p>						
Matta-Clark, Gordon <p><i>Circus–The Caribbean Orange</i>, 61 <p><i>Splitting</i>, 60</p></p>	Muniz, Vik <p><i>Still</i> (<i>after Cindy Sherman</i>), 322</p>						
Maurer, Dóra <p><i>Reversible and Changeable Phases of Movement, Etude No. 4</i>, 64</p>							

Major support for this publication is provided by Anne and Joel Ehrenkranz.

Generous funding is provided by The Robert Mapplethorpe Foundation and by David Dechman and Michel Mercure.

Produced by the Department of Publications
The Museum of Modern Art, New York

Christopher Hudson, Publisher
Chul R. Kim, Associate Publisher
David Frankel, Editorial Director
Marc Sapir, Production Director

Edited by Emily Hall
Designed by Sánchez/Lacasta, project management by María Aguilera Aranaz
Production by Marc Sapir
Duotone separations by Thomas Palmer
Printed and bound by Brizzolis, S.A., Madrid
This book is typeset in Graphik and Chronicle Deck.
The paper is 150 gsm Creator Silk.

Quentin Bajac's essays were translated from the French by Jeanine Herman.

© 2015 The Museum of Modern Art, New York
Certain illustrations are covered by claims to copyright cited on page 367
of this volume.
All rights reserved

Published by The Museum of Modern Art, New York
11 West 53 Street, New York, New York 10019-5497
www.moma.org

Distributed in the United States and Canada by ARTBOOK | D.A.P.
155 Sixth Avenue, New York, New York 10013
www.artbook.com

Distributed outside the United States and Canada by Thames & Hudson Ltd.
181a High Holborn, London, WC1V 7QX
www.thamesandhudson.com

Library of Congress Control Number: 2015941164
ISBN: 978-0-87070-969-2

Printed in Spain

Cover:
John Baldessari
American, born 1931
Hands Framing New York Harbor, from the project *Pier 18*. 1971
Photograph by Shunk-Kender (Harry Shunk and János Kender)
Gelatin silver print, 7 $\frac{3}{8}$ × 9 $\frac{5}{8}$ in. (18.8 × 25.2 cm)
Gift of the Roy Lichtenstein Foundation in honor of Jennifer Winkworth
and Kynaston McShine and in memory of Harry Shunk and János Kender, 2013
See plate 54

Contributors

Quentin Bajac is The Joel and Anne Ehrenkranz Chief Curator of Photography at The Museum of Modern Art, New York.

David Campany is Reader in Photography at the University of Westminster, London, and an artist and writer.

Noam M. Elcott is Associate Professor in the Department of Art History and Archaeology at Columbia University, New York.

Lucy Gallun is Assistant Curator in the Department of Photography at The Museum of Modern Art, New York.

Roxana Marcoci is Senior Curator in the Department of Photography at The Museum of Modern Art, New York.

Sarah Hermanson Meister is Curator in the Department of Photography at The Museum of Modern Art, New York.

Eva Respini is the Barbara Lee Chief Curator at the Institute of Contemporary Art, Boston.

Robert Slifkin is Associate Professor of Fine Arts at the Institute of Fine Arts, New York University.

Photograph Credits

Individual works of art appearing herein may be protected by copyright in the United States of America or elsewhere and may thus not be reproduced in any form without the permission of the copyright owners.

Images in this volume are © 2015 by the artist or the artist's estate unless otherwise noted. Certain credits appear at the request of the artist or artist's representatives.

© 2015 Artists Rights Society (ARS), New York, and as noted: Marina Abramović (VG Bild-Kunst, Bonn), Bruce Conner, Jan Dibbets, Hans-Peter Feldmann, Andreas Gursky (VG Bild-Kunst, Bonn), Roni Horn, Douglas Huebler, Yves Klein (ADAGP Paris), Joseph Kosuth, Sol LeWitt, Gordon Matta-Clark, Robert Morris, Bruce Nauman, Lorraine O'Grady, Sigmar Polke (VG Bild-Kunst, Bonn), Thomas Ruff (VG Bild-Kunst, Bonn), Mike and Doug Starn, VALIE EXPORT (VBK, Austria)

© AP Photo: plates 212, 215

© Estate of Diane Arbus: plates 1–3

© The Richard Avedon Foundation: plates 175, 217

Courtesy Geta Brâtescu, Ivan Gallery, Bucharest, and Galerie Barbara Weiss, Berlin: plate 148

Courtesy Peter Campus and the Cristin Tierney Gallery, New York: plate 303

© Condé Nast Publications, Inc., and The Irving Penn Foundation: plates 194, 195

Courtesy Ronald Feldman Fine Arts, New York: plate 144

Courtesy Fraenkel Gallery, San Francisco, Pace/MacGill Gallery, New York, and Marc Selwyn Fine Art, Los Angeles: plate 248

Courtesy Gagosian Gallery, New York: plates 262, 307

Getty Images: plate 213

Courtesy Laurence Miller Gallery: plate 289

Courtesy Pace Gallery: plate 286

Courtesy Anthony Reynolds Gallery, London: plate 102

Photographs by Shunk-Kender, © J. Paul Getty Trust, The Getty Research Institute, Los Angeles: plates 54, 83, 84, 132, 167

Courtesy Malick Sidibé and Jack Shainman Gallery, New York: plate 38

© 2015 VAGA, New York, New York: plates 69, 322

Courtesy Sara VanDerBeek, Metro Pictures Gallery, New York, and The Approach, London: plate 323

Imaging Services, The Museum of Modern Art, New York: figs. 1–7, plates 1, 3–5, 15, 21, 24, 26, 32, 33, 47, 55, 60, 73, 76, 90, 91, 98, 108, 123, 126, 153, 173, 195, 221, 222, 224, 233, 234, 240, 241, 242, 269, 275, 288, 297, 300, 302; Kelly Benjamin: plate 162; Peter Butler: plates 52, 141, 149, 151; Thomas Griesel: plates 7–11, 14, 42, 45, 53, 57, 58, 62, 64, 65, 71, 72, 75, 77–80, 87, 91, 101–03, 106, 107, 111, 112, 116, 117, 119, 122, 124, 125, 131, 136, 142, 146, 147, 152, 156–58, 160, 164, 175, 178, 189, 196, 197, 204, 217, 218, 225, 227, 229–33, 236, 243, 245, 246, 249–56, 258, 264, 277, 280, 282, 289, 291, 292, 301, 303, 304, 310, 312, 317, 320, 322–24, 201; Robert Kastler: plate 284; Paige Knight: plates 115, 247; Jonathan Muzikar: plates 29, 63, 70, 82, 104, 113, 121, 142, 143, 150, 165, 176, 202, 205, 208, 209, 212, 219, 223, 235, 239, 257, 279, 293, 299, 305, 311, 319, 327; John Wronn: plates 2, 6, 13, 16–23, 25, 27, 28, 30, 34–41, 43, 44, 46, 48, 49, 54, 59, 61, 67–69, 74, 81, 83, 84–86, 89, 90, 93–97, 99, 120, 132–34, 137–39, 145, 148, 154, 155, 159, 161, 163, 167–72, 174, 177, 183–86, 188, 194, 198, 203, 206, 207, 210, 211, 213–16, 220, 228, 238, 259, 260, 263, 265–68, 270–72, 276, 281, 290, 294, 295, 298, 306, 309, 314, 316, 318, 325, 326

Thank you for downloading this preview of *Photography at MoMA: 1960 to Now*. To continue reading, purchase the book by clicking [here](#).

MoMA publications are available to individual customers in several ways.

MoMA Online

www.MoMAStore.org

MoMA Mail Order

Tel. (toll-free): 800 447 6662

Fax: 212 333 1127

MoMA Stores

The MoMA Design and Book Store

11 West 53 Street, New York, NY 10019

Tel.: 212 708 9400

The MoMA Design Store, SoHo

81 Spring Street, New York, NY 10012

Tel.: 646 613 1367

MoMA Books

The Museum of Modern Art, 2nd Floor

Independent, chain, and online bookstores offer MoMA titles worldwide. Contact your favorite bookstore to inquire about new and recent MoMA titles. If the title you are seeking is unavailable, please inform your bookstore that MoMA titles can be ordered from our trade distributors.

Trade Orders

Most MoMA publications are distributed to the trade in the United States and Canada by ARTBOOK | D.A.P. and outside the United States and Canada by Thames & Hudson, Ltd.

Bookstores, book distributors, and libraries should direct all orders, invoice questions, and title, price, and availability inquiries to:

ARTBOOK | D.A.P.

155 Sixth Avenue, 2nd Floor

New York, NY 10013-1507

Tel.: 800 338 2665

www.artbook.com

Thames & Hudson Distributors, Ltd.

Littlehampton Book Services

Faraday Close, Durnington, Worthing

West Sussex, BN13 2RB

Tel.: +44 (0) 1903 828501

www.thamesandhudson.co.uk