

PHOTOGRAPHY 64 / AN INVITATIONAL EXHIBITION

AN EXHIBITION OF PHOTOGRAPHY CO-SPONSORED BY THE NEW YORK STATE EXPOSITION AND THE GEORGE EASTMAN HOUSE

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PREFACE

Photography 64 is the direct outgrowth of the photography exhibition held at last year's New York State Exposition. More than mere sequence is involved: the present exhibition is integrally related to its predecessor, its content having been chosen by last year's participants.

Those who enjoyed *Photography 63*, here at the Exposition or later at the George Eastman House, are aware that it is a showing of work by gifted young photographers who were nominated by a committee of noted editors, photographers and museum directors. Those who have not seen it may have the opportunity to do so, as *Photography 63* tours the United States this year and next.

Now these young photographers have themselves become nominators, selecting the twenty-five leaders in their field who have made active contributions to the photographic medium from 1900 to the present. Their judgments were based on the influence and significance of the work of these established photographers.

Photography 64 owes its being in large part to the enthusiastic reception given last year's exhibition by Exposition-goers, particularly young people. Thus encouraged, the George Eastman House of Photography in Rochester and the New York State Exposition undertook to co-sponsor an equally deserving and inspiring exhibition for 1964. Again, the highest standards of professionalism have been imposed by Nathan Lyons, Assistant Director of the George Eastman House and the exhibition's director, with whom we have now had the good fortune to work in preparing both exhibitions.

Harold L. Creal, Director
New York State Exposition

The George Eastman House is proud to continue its collaboration with the New York State Exposition with this second exhibition of photography.

Last year's exhibition, *Photography 63*, consisted of the work of photographers under the age of forty, nominated by an international panel of experts. Its success led to an invitation from the New York State Exposition to organize the present exhibition, which consists of work by twenty-five established photographers nominated by the *Photography 63* exhibitors as photographers for whom they have the most respect, and who have influenced them.

This exhibition, therefore, supplements *Photography 63*, to give a broad survey of contemporary photography.

A selection of photographs from both *Photography 63* and *Photography 64* has been purchased by the Eastman Kodak Company for presentation to the permanent collection of the George Eastman House. These photographs will be exhibited at the Kodak Pavilion of the New York World's Fair, and then circulated to museums and galleries in Europe and America. In addition, many of the photographs in the current exhibition will be included in *Twentieth Century American Photographers*, to be held during the Fifteenth Anniversary Year of the George Eastman House.

To the New York State Exposition, which has not only given us the opportunity to present this exhibition of photography to a vast public, but has also made possible the publication of this catalogue, we are greatly indebted.

Beaumont Newhall, Director
The George Eastman House

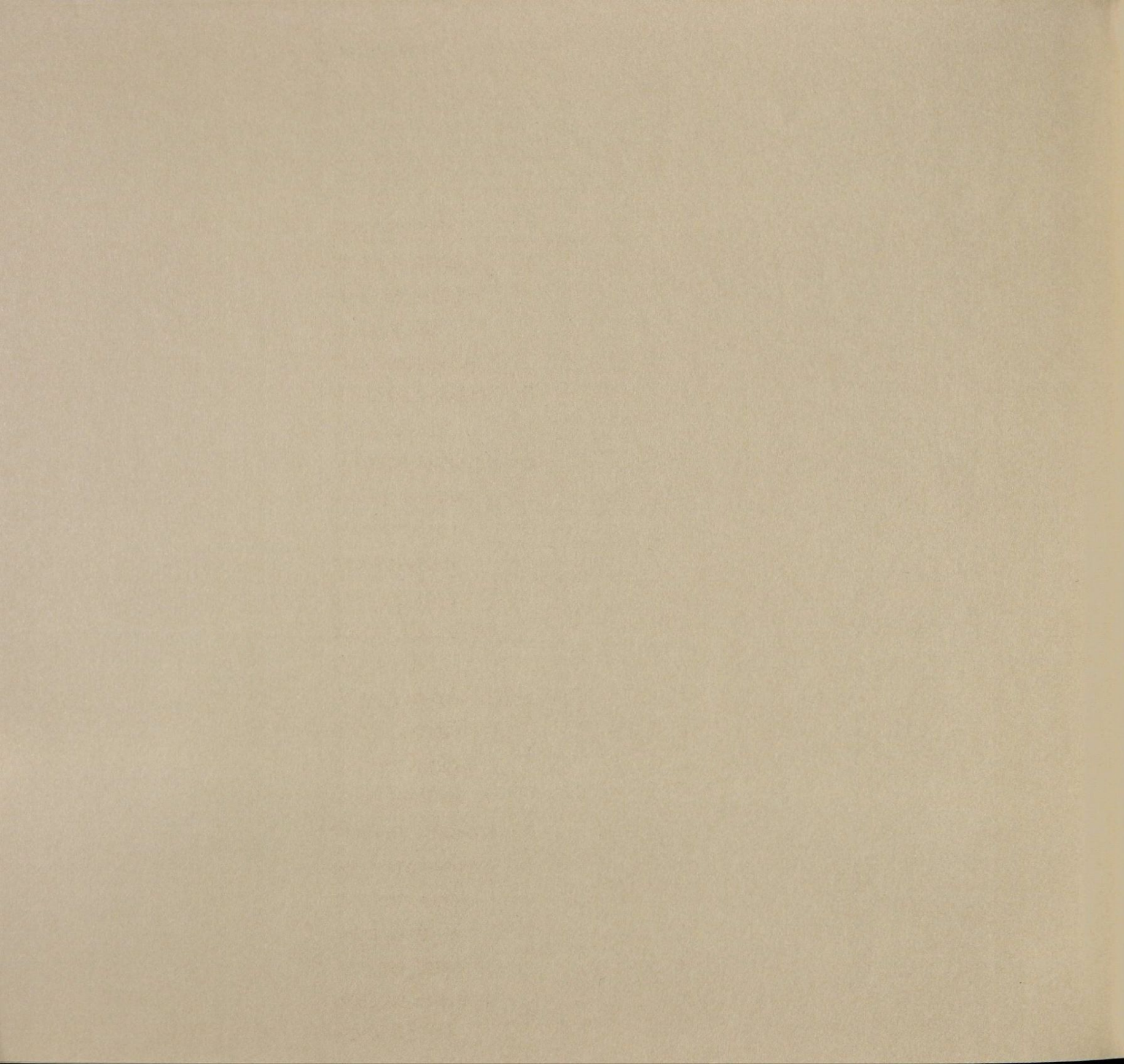
FOREWORD

That simple, uncomplicated moment of just "experiencing a picture" is much more complex than we realize. The photographic image has become an integral part of a system of communication which we have grown to accept without question. If we try to imagine the cumulative effect these images have upon our society, in terms of persuasion, or of conditioning our response to the world around us, we would immediately understand the need to reassess the role of the "visual" in our lives. An entire society can be conditioned visually to accept predetermined values. Witness the conscious application of visual propaganda by the Axis powers prior to the Second World War. The application of these devices in advertising to motivate the consumer to select a specific product is a conditioning to which we have all succumbed at one time or another. This constant recurrence of images, many of which we accept unconsciously, has had an even greater effect upon what we tend to accept consciously as the picture experience itself.

Today we should realize how the photographic image may be altered, and how photography can be used to explore a number of points of view about a given object or event. When photography was first introduced, its obvious authenticity provoked an overwhelming response. The world was caught up in an era of picture taking. One could provide his own picture experiences, something which in the past had been done for him by others. The satisfaction of taking pictures tended to make us look at the photographs of others just as we looked at our own; accepting the picture without considering its underlying significance. Whatever the reason for taking a photograph, it exists as the result of isolating a specific moment of time. Certainly for the vast majority who use photography with casual interest, the moment selected on this basis will reflect that interest.

However, as you consider and experience the work of the photographers in this exhibition—photographers who over a period of time have presented in a body of work their view of the world, their view of that which is significant—consider the cumulative value of the work of each. It is a value not dependent upon one specific photograph, but upon a body of work. This exhibition recognizes this achievement and affirms the existence of photographers as image makers.

Nathan Lyons
Director of the Exhibition



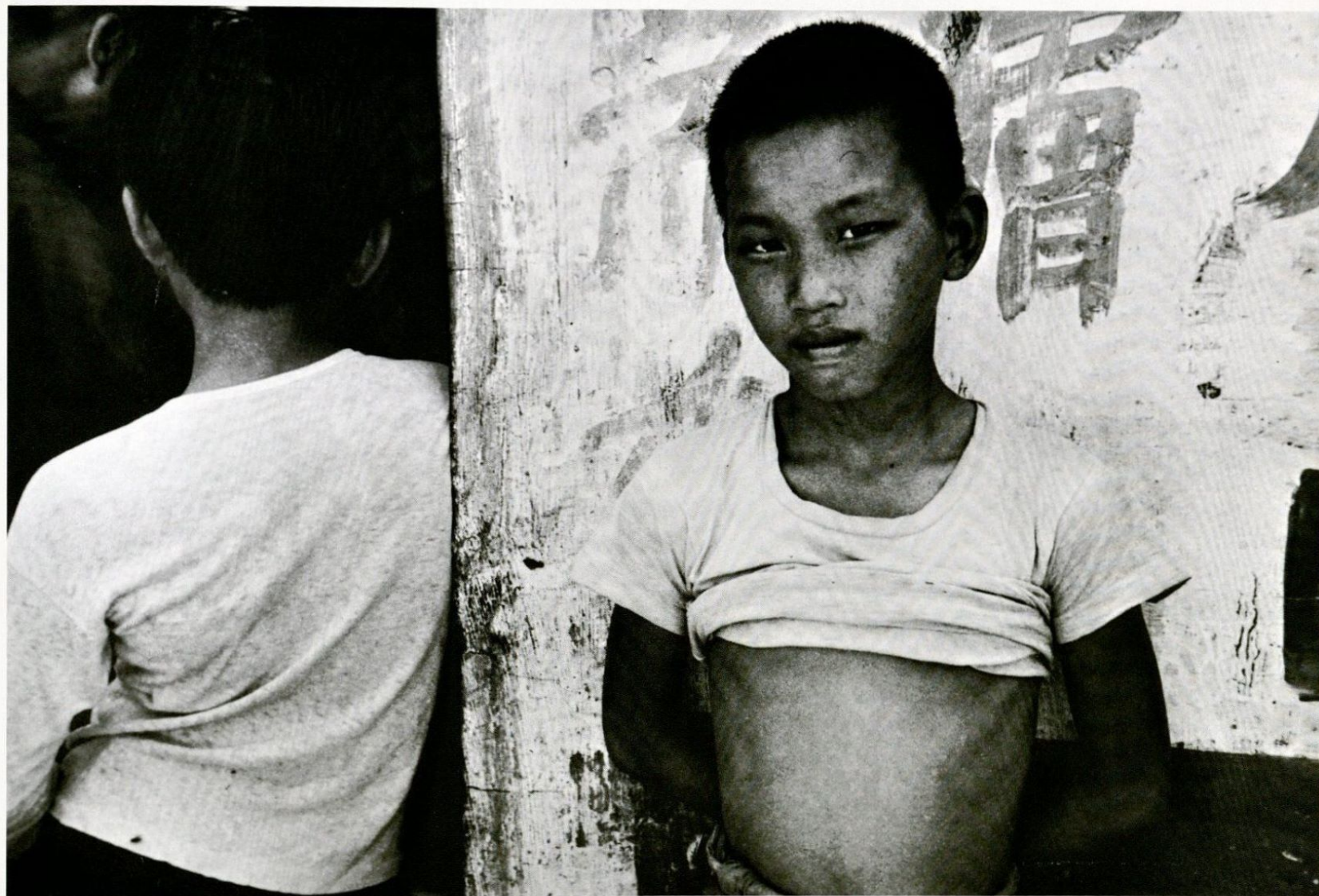
ANSEL ADAMS
EUGÈNE ATGET
WERNER BISCHOF
BILL BRANDT
WYNN BULLOCK
HARRY CALLAHAN
ROBERT CAPA
HENRI CARTIER-BRESSON
WALKER EVANS
ROBERT FRANK
ERNST HAAS
LEWIS W. HINE
DOROTHEA LANGE
MAN RAY
LÁSZLÓ MOHOLY-NAGY
IRVING PENN
AARON SISKIND
W. EUGENE SMITH
FREDERICK SOMMER
EDWARD STEICHEN
ALFRED STIEGLITZ
PAUL STRAND
BRETT WESTON
EDWARD WESTON
MINOR WHITE

PHOTOGRAPHY 64 / PHOTOGRAPHS



Ansel Adams





Werner Bischof

◀ Eugène Atget





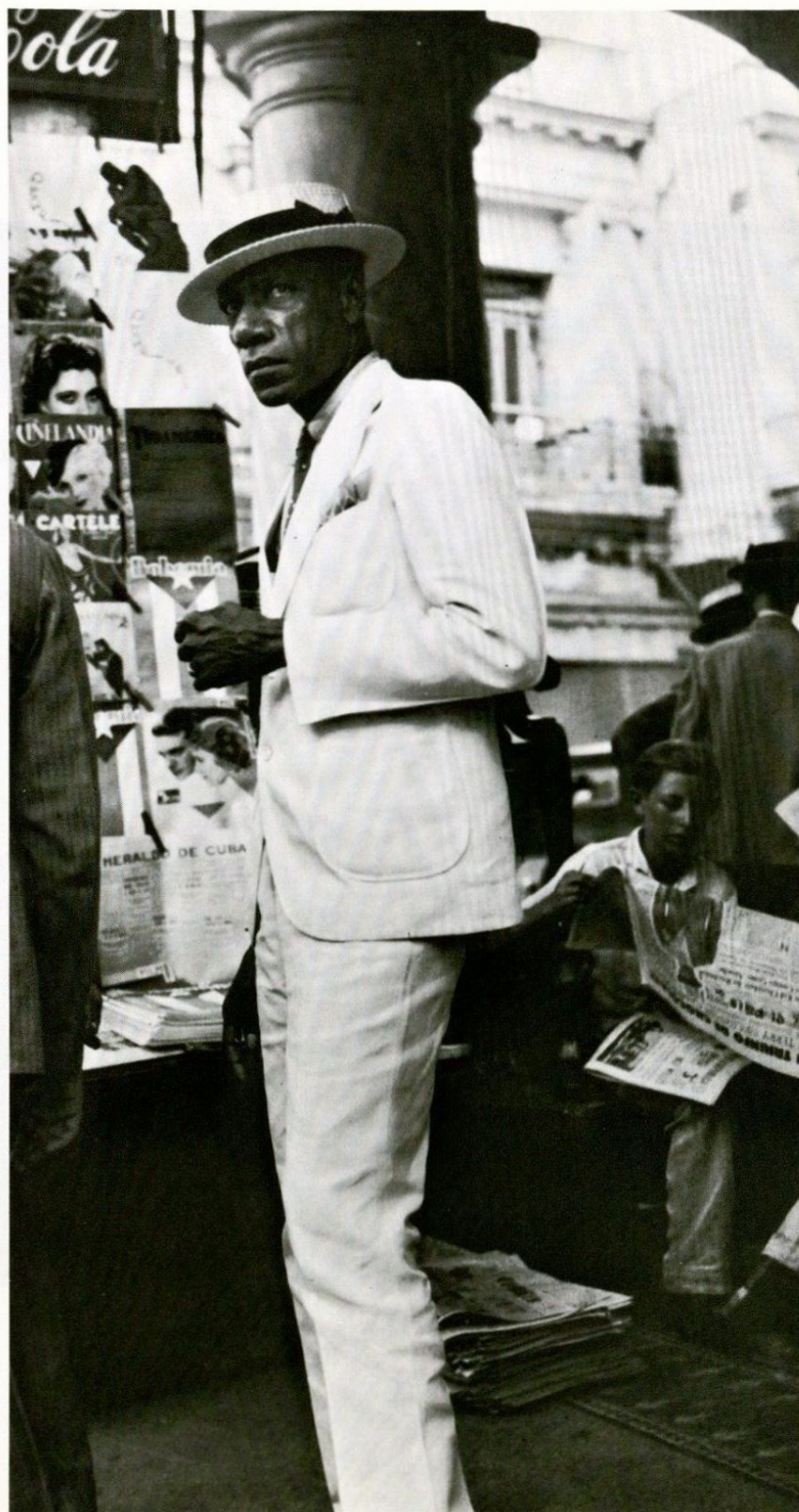
Wynn Bullock





Robert Capa





Walker Evans

◀ Henri Cartier-Bresson





Ernst Haas

◁ Robert Frank





Dorothea Lange

< Lewis W. Hine





László Moholy-Nagy

◁ Man Ray





Aaron Siskind

◁ Irving Penn





Frederick Sommer

◁ W. Eugene Smith





Alfred Stieglitz

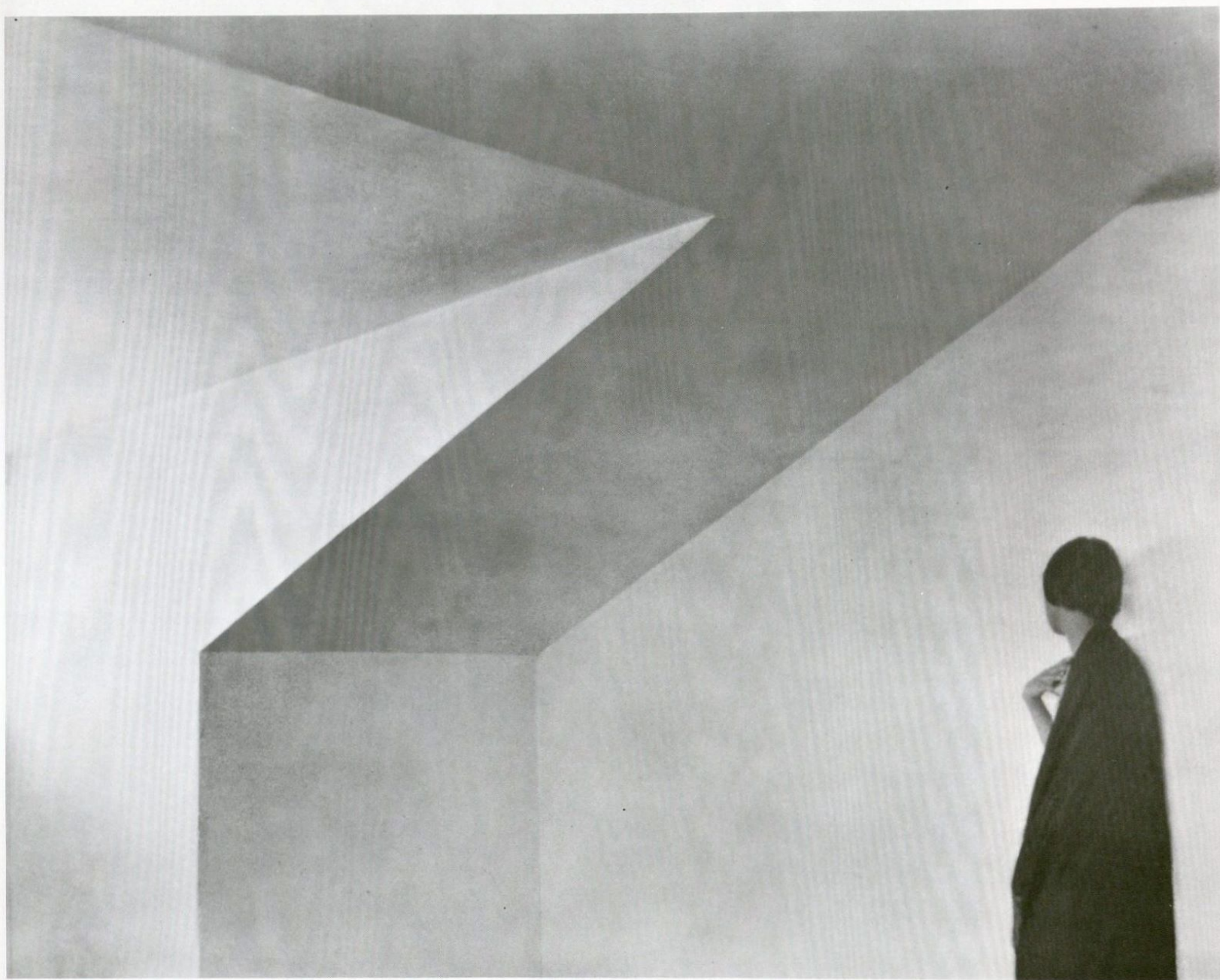
◁ Edward Steichen





Brett Weston

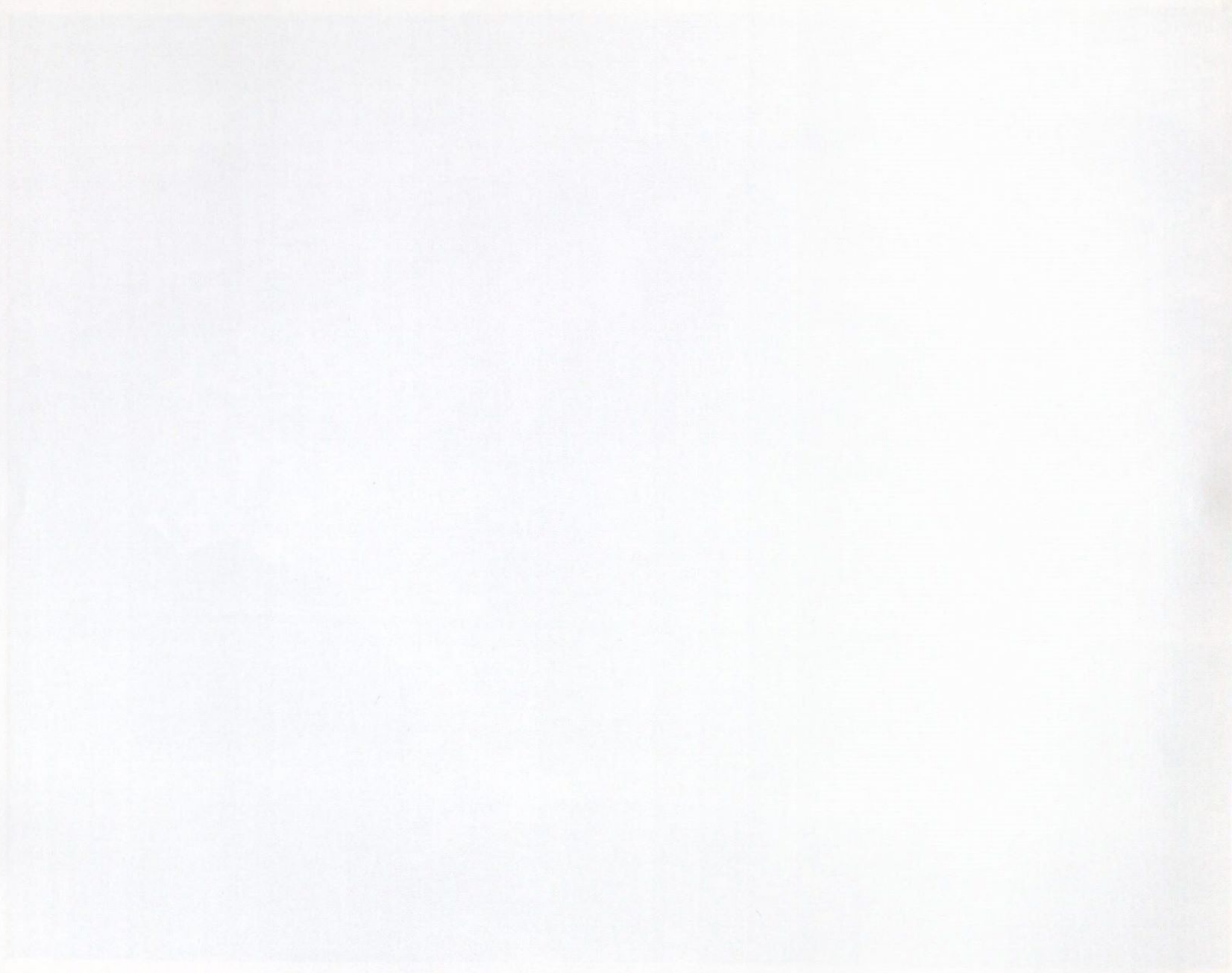
< Paul Strand





Minor White

◁ Edward Weston



PHOTOGRAPHY 64 / BIOGRAPHIES

ANSEL ADAMS

Winter Story, Yosemite Valley. ca. 1937. GEH

North Coast Redwoods. 1960. GEH

Leaf Pattern, Alaska. 1942. GEH

Clouds Above Golden Canyon, Death Valley. 1942. GEH.

- Fog Near Cascade Pass, Northern Cascades, Washington. 1958. GEH

Born San Francisco, California, 1902. Trained as concert pianist. First visited Yosemite Valley, California, 1916, returning often to photograph. First portfolio, *Parmelian Prints of the High Sierras*, published 1927. To Jasper National Park 1928 as official photographer for Sierra Club; beginning of long association. In 1929 decided to become full-time photographer. With Willard Van Dyke, founded Group f/64, dedicated to exploring potentials of straight photography, 1931. One-man exhibition, American Place, 1936. First technical book, *Making a Photograph*, 1935. Directed exhibition, "A Pageant of Photography," Golden Gate Exposition, 1940. Helped establish Department of Photography, Museum of Modern Art, 1940; served as its Vice-Chairman. Photographed Japanese-Americans at Manzanar relocation camp, 1944; published as *Born Free and Equal*. Founded the first Department of Photography at California School of Fine Arts, 1946. Guggenheim Fellow, 1946 (renewed 1948, 1958). Began "Basic Photo Book Series," 1948. Since 1949, consultant to Polaroid Corporation. Since 1955, yearly workshops in Yosemite Valley. Collaborated with Nancy Newhall on exhibitions "This Is the American Earth," 1955, "A Nation of Nations," 1957, for United States Information Agency. Awarded honorary degree of D.F.A. by University of California, 1961. Address, Route 1, Box 181, Carmel, California. Published: *Taos Pueblo*, (12 original prints; text by Mary Austin) San Francisco, 1930; *Sierra Nevada: The John Muir Trail*, Berkeley, 1938; *My Camera in Yosemite Valley*, Boston and Yosemite National Park, 1949; *My Camera in the National Parks*, Boston and Yosemite National Park, 1950 [revised and reprinted as *These We Inherit*, 1962]; *Death Valley*, (text by Nancy Newhall) San Francisco, 1954; *Mission San Xavier del Bac*, (text by Nancy Newhall) San Francisco, 1954; *Yosemite Valley*, (edited by Nancy Newhall) San Francisco, 1959; *This is the American Earth*, (with Nancy Newhall) San Francisco, 1960. Bibliography: M. H. deYoung Memorial Museum, *Ansel Adams: Photographs 1923-1963*, (exhibition catalogue; essay by Nancy Newhall, biographical data and selected bibliography) San Francisco, 1963; Nancy Newhall, *Ansel Adams: Vol. 1, The Eloquent Light*, San Francisco, 1963.

EUGÈNE ATGET

Les Bords de Marne au Perreux. ca. 1910. GEH

Rue du Petit. ca. 1910. GEH

Maison Close. ca. 1921. GEH

Paris Shop Front: H. Cousin. ca. 1910. GEH

- Corsets, Paris. ca. 1910. GEH

Born Jean-Eugène-Auguste Atget, Libourne near Bordeaux, France, 1857; orphaned, raised by uncle in Bordeaux. Shipped as cabin boy and sailor before turning to stage in provinces, Paris suburbs. At forty, 1897, turned first to painting and then photography, photographing ancient mansions, churches, shopfronts, small tradesmen, streets, vehicles, courtyards, interiors, gardens, trees, as "documents for artists." After First World War, Commission des Monuments Historiques bought photographs relating to history of Paris, especially of monuments destroyed or damaged by bombings. Atget's aesthetic significance scarcely realized until discovered by Man Ray and recognized by the Surrealists. Died August, 1927; most negatives and prints rescued from obscurity and probable destruction by Berenice Abbott. Published: *Atget, photographe de Paris*, (French preface by Pierre MacOrlan) New York, n.d. (ca. 1930); *Saint Germain des Prés 1900 vu par Atget*, (with biographical essay by Yvan Christ) Paris, 1951; *20 Photographs by Eugène Atget*, (a portfolio of twenty original prints made by Berenice Abbott from Atget's negatives, with an introduction) New York, 1956; *A Vision of Paris*, (photographs of Eugène Atget and words of Marcel Proust; edited and introduced by Arthur D. Trottenberg) New York, 1963. Bibliography: Berenice Abbott, "Eugène Atget," *Creative Art*, 5:3 (1929); —, "Eugène Atget; Forerunner of Modern Photography," *U. S. Camera*, 1:12 and 13 (1940); Leslie Katz, "The Art of Eugène Atget," *Arts Magazine*, 36:8/9 (1962); Jean Leroy, "Who Was Eugène Atget?" *Camera*, (monograph issue) 41:12 (1962); Beaumont and Nancy Newhall, "Eugène Atget," *Masters of Photography*, New York, 1958; Ferdinand Reyher, "Atget," *Photo Notes*, (Fall 1948); Paul Rosenfeld, "Paris, the Artist," (review of *Atget, photographe de Paris*) *The New Republic* 65:843 (1931); Minor White, "Eugène Atget," *Image*, 5:4 (1956).

WERNER BISCHOF

Shinto Priests Crossing Courtyard, Meiji Temple, Tokyo. 1952. *Magnum*

Children of Hiroshima Cheer Their Emperor. 1951. *Magnum*

Indian Dancer, Bombay. 1951. *Magnum*

Easter Mass, Pisac, Peru. 1954. *Magnum*

- Aberdeen, near Hong Kong. 1952. *Magnum*

Born Zurich, Switzerland, 1916; college in Schiers, Switzerland, 1931. Studied photography under Hans Finsler, School for Arts and Crafts, Zurich, 1932-36. After brief military service, free-lanced as photographer and graphic designer, worked with Graphis Editions, Zurich. In 1939, free-lanced again; for a time was in Paris painting. Brief military service at start of Second World War. Staff member, *Du*, 1942; toured Europe on assignments for *Du*, *Life* and Swiss Relief Information Service. In England for *Picture Post* and *Observer*, 1949; joined *Magnum Photos*. Covered stories, Italy, France, Iceland, 1950; India (famine), Japan, 1951; Korea (war orphans), Japan, Hong Kong, Indochina (civil war), 1952. To United States, 1953. To Mexico, Panama, Chile, Peru, 1954; killed in automobile accident in the Andes, May 16, 1954. Retrospective exhibition, "A Photographer's Odyssey," Zurich, 1957; later toured United States and other countries. *Published: Incas to Indians*, (with additional photographs by Robert Frank and Pierre Verger, introduction by Manuel Tuñón de Lara) Paris, 1956; *Japan*, (text by Robert Guillain) New York, 1954 [subsequent edition with biography and chronology by John G. Morris, New York, 1961]; *Werner Bischof: Querschnitt*, (texts by Henri Cartier-Bresson, Manuel Gasser, John G. Morris, Charles Rosner and Claude Roy) Zurich, 1961 [also issued as *The World of Werner Bischof*, catalogue of traveling exhibition in United States]. *Bibliography*: Manuel Gasser, "Werner Bischof's Photographic Works," *Camera*, 36:9 (1957); Jacquelyn Judge and Margot Shore, "Werner Bischof," *Modern Photography*, 19:2 (1955); Walter Laubli "The Academy of Swiss Photographers," *Camera*, 30:3 (1951); Scheidegger, "Magnum Photos, Inc.: 6 World-renowned Camera Reporters," *Camera*, 32:10 (1953).

BILL BRANDT

Lord Macdonald's Forest, Skye. 1947. *GEH*

Untitled. August 1951. Plate 11 from *Perspective of Nudes*. 1961. *GEH*

Suburbs. 1933 *GEH*

Parlour Maids, London. 1932. *GEH*

- London Child. July 1955. *GEH*

Born London, England, 1905; essentially self-taught in photography; some early instruction in Swiss portrait studio. Worked, 1929-30, Paris studio of photographer Man Ray; briefly operated portrait studio in Paris. Influenced by work of Atget, Brassai, Cartier-Bresson; turned to reportage while retaining interest in Surrealist theories. To England, 1931; began career as free-lance photojournalist. Studies of industrial towns, English Midlands and North made during depression. Series on bomb damage and London's improvised shelters during 1940-41 blitz. Following war, photographed historical literary sites for National Building Records. Known for his treatment of landscape and portraits, and more recently for imaginative studies of human form. Address: 58 Hillfields Court, Belsize Avenue, London, N.W. 3, England. *Published: The English at Home*, London, 1936; *A Night in London*, London, 1938; *Camera in London*, (commentary by Norah Wilson) London, 1948; *Literary Britain*, (introduction by John Hayward) London, 1951; *Perspective of Nudes*, (preface by Lawrence Durrell, introduction by Chapman Mortimer) London, New York, Paris, 1961; "Bill Brandt Today . . . and Yesterday," (with statements of friends and colleagues) *Photography* 14:6 (1959); "Notes on Perspective of Nudes," *Camera* 40:4 (1961). *Bibliography*: Robert Doty, "The Photography of Bill Brandt," *Infinity*, 12:1 (1964); L. A. Mannheim, "Bill Brandt, London," *Camera* 28:4 (1949); Jonathan Tichenor, "Bill Brandt," *U. S. Camera* 1950.

WYNN BULLOCK

- Navigation Without Numbers. 1957. *Lent by Alice Andrews*

Untitled. 1951. *GEH*

Untitled. 1955. *GEH*

The Pilings. 1958. *P*

Tide Pool, Point Lobos. 1957. *P*

Born Chicago, 1902. To California at age of five. Pursued musical education in Berlin, Milan and Paris after having attended Columbia University and the University of West Virginia. In Europe became interested in the visual arts, particularly photography. Returned to United States, 1929; went into real estate business. In 1937 decided on photography as career; studied at Art Center School, Los Angeles, and under Edward Kaminski. During war produced illustrated instruction manuals for Armed Forces. Since 1949 principal interest creative, inspired by work of L. Moholy-Nagy, Alfred Stieglitz and Edward Weston. Holds various patents for his scientific work. Became head of Photography Department, San Francisco State College, 1959. Address: 155 Mar Vista Drive, Monterey, California. *Published*: "The Four Dimensions in Photography," *Three Photographers*, (exhibition catalogue) Kalamazoo Art Center, Kalamazoo, 1961; "Space and Time," *Photography* (London), 17:9 (1962); "Time's Vital Relationship to Photography," *Contemporary Photography*, 1:1 (1960). *Bibliography*: Nat Herz, "Wynn Bullock: A Critical Appreciation," *Infinity* 10:9 (1961); Lew Parrella, "Wynn Bullock," *U. S. Camera* 1956; Jonathan Williams, "Three Phantasts: Laughlin, Sommer, Bullock," *Aperture* 9:3 (1961).

HARRY CALLAHAN

- Multiple Exposure, Tree, Chicago. 1956. P
New York. 1962. P
- Aix-en-Provence, France. 1958. P
- Bob Fine. ca. 1952. P
- Eleanor and Barbara, Chicago. 1954. P

Born Detroit, Michigan, 1912; studied engineering, Michigan State, two years. Began photographing 1938; worked as processor, photo lab, General Motors, 1944-1945. Strongly impressed by Ansel Adams, whose lectures he attended, 1941, and by life and work of Alfred Stieglitz. Met Moholy-Nagy, 1946; began teaching at Institute of Design. Became head photography department, 1949. Taught, Black Mountain College, Summer, 1951. One-man exhibition, Kansas City Art Institute, 1956. Received Graham Foundation award, 1956; took year's leave to photograph, France, 1957. One-man exhibition, George Eastman House, 1958. Became Associate Professor, Rhode Island School of Design, 1961; appointed Professor, 1964. Participated in numerous exhibitions, including two-man exhibition with Aaron Siskind, American Cultural Center, Paris, 1957; with Robert Frank, Museum of Modern Art, 1962. Address: 153 Benefit Street, Providence, Rhode Island. *Published: On My Eyes*, (photographs by Harry Callahan and poetry by Larry Eigner) Highlands, North Carolina, 1960; *The Multiple Image*, (introduction by Jonathan Williams) Chicago, 1961; *Photographs: Harry Callahan*, (introduction by Hugo Weber) Santa Barbara, 1964; "An Adventure in Photography," *Minicam Photography*, 9:6 (1946); *Learning Photography at the Institute of Design*, (with Aaron Siskind) *Aperture*, 4:4 (1956). *Bibliography: "Creative Photography—1956,"* (with statement) *U. S. Camera* 1957; Robert Creeley, "Harry Callahan: A Note," *Black Mountain Review*, No. 7 (1957); David Ebin, "Harry Callahan: Conventional Subjects Become Extraordinary Photographs," *Modern Photography*, 21:2 (1957); Willy Rotzler, "Harry M. Callahan: 7 Farbaufnahmen," *Du*, 22:251 (1962); Edward Steichen, "In and Out of Focus," *U. S. Camera* 1949; Minor White, "The Photographs of Harry Callahan," (review of George Eastman House exhibition) *Aperture*, 6:2 (1958).

ROBERT CAPA

- Woman of Naples. 1943. *Magnum*
- Death of a Loyalist Soldier. 1936. *Magnum*
- D-Day, Normandy Beachhead. 1944. *Magnum*
- France, Following the Liberation of Paris. 1944. *Magnum*
- Verdun. 1937. *Magnum*
- All photographs from *Images of War*, 1964

Born André Friedman, Budapest, Hungary, 1913. At eighteen, left for Berlin, began photographic career as darkroom assistant with local picture agency. With coming to power of National Socialism, moved from Berlin to Paris; struggled to establish reputation as photojournalist. To Spain, 1936, photographed Spanish Civil War. Covered Japanese invasion of China. Trip to United States followed; 1941, left to photograph war in Europe as correspondent for *Life* and other magazines. With Henri Cartier-Bresson, George Rodger and David Seymour, founded Magnum Photos, international co-operative photographic agency, 1947. Same year traveled to Russia with John Steinbeck, resulting in book, *A Russian Journal*, along with several photographic essays. Photographed Israeli struggle for independence, 1949. On May 25, 1954, while photographing Indo-China war, a post he volunteered to take while visiting Tokyo, Capa was killed by a land-mine near Doai Than, North Vietnam. Retrospective exhibition of his photographs entitled "War Photographs," opened, New York, 1960; subsequently circulated throughout the world. *Published: Death in the Making*, (photographs by Robert Capa and Gerda Taro, captions by Robert Capa, preface by Jay Allen) New York, 1938; *The Battle of Waterloo Road*, (with Diana Forbes-Robertson) New York, 1941; *Slightly Out of Focus*, New York, 1947; *A Russian Journal*, (with John Steinbeck) New York, 1948; *Report on Israel*, (with Irwin Shaw) New York, 1950; *Images of War*, (appreciation by John Steinbeck [reprinted from *Popular Photography*, 35:3 (1954)] concluding chapter, "He Said: 'This is Going to be a Beautiful War,'" by John Mecklin [reprinted from *Life*, 36:23 (1954)] New York, 1964. *Bibliography: Scheidegger*, *Magnum Photos, Inc.: 6 World Renowned Camera Reporters*, (with portfolio) *Camera*, 32:10 (1953); Jozefa Stuart, "That's How It Was," *Infinity*, 9:5 (1960).

HENRI CARTIER-BRESSON

- Madrid, Spain. 1933. *MOMA*
- Cuauhctemocztin Street, Mexico City, 1934. *MOMA*
- Cordoba. 1933. *MOMA*
- Hyères, France. 1932. *MOMA*
- Callejon of the Valencia Arena. 1933. *MOMA*

Born Chanteloup, France, 1908; early interest cinema and photography. At twenty studied painting with André Lhote, also literature courses and painting at Cambridge, England. Influenced by Man Ray and Atget; began photographing seriously, 1930. With Leica camera, traveled Europe, exhibited Madrid, Mexico City (with Manuel Alvarez Bravo), New York (with Walker Evans). Returned to France, 1936; worked with Jean Renoir on films. 1937, documentary film on medical aid, Spanish Civil War. Began reportage for periodicals and newspapers. Drafted, outbreak of Second World War; captured in 1940. Third attempt to escape from German war-prison successful. 1943, began organizing French Underground photographic units to document German occupation and retreat. Made film "Le Retour" for U.S. Office of War Information, 1945. Following one-man exhibition at Museum of Modern Art, 1946, spent year traveling and photographing United States. With Robert Capa, George Rodger, David Seymour, founded Magnum Photos, 1947, (international co-operative photographic agency). Years 1948-50 spent in Far East. Retrospective exhibition, Pavillon de Marsan at Louvre, Paris, 1957, shown: Europe, Japan, United States. Address: 31 rue de Lisbonne, Paris, France. *Published: The Decisive Moment*, New York, Paris, 1952; *Les Danses à Bali*, (text by Antonin Artaud, commentaries by Beryl de Zoete) Paris, 1954; *The Europeans*, New York, Paris, 1955; *The People of Moscow*, London, New York, Paris, 1955; *From One China to the Other* (text by Han Suyin) New York, 1956 (French edition with text by J. P. Sartre, 1954); *The Photographs of Henri Cartier-Bresson*, (essays by Lincoln Kirstein and Beaumont Newhall) New York, 1947 [new edition with different selection of plates and new essays by Kirstein and Newhall, *Photographs by Cartier-Bresson*, New York, 1963]; "The Moment of Truth," *Camera*, 33:4 (1954); "Cartier-Bresson on the Art of Photography," (interview edited by Yvonne Baby) *Harper's Magazine*, 223:1338 (1961). *Bibliography: Judith Holden*, "The Disciplines of Henri Cartier-Bresson," *Infinity*, 10:2 (1961); Lucien Lorelle, "Du Salon National à l'Exposition de Cartier-Bresson," *Le Photographe*, 5:851 (1955).

WALKER EVANS

- Birmingham Houses. 1937. *GEH*
 Selma, Alabama, Storefronts. 1936. *P*
 • Citizen in Downtown Havana. 1932. *GEH*
 Untitled. 1931. *GEH*
 Havana Policeman. 1932. *GEH*

Born St. Louis, Missouri, 1903. Educated at Phillips Academy, Andover, and Williams College. To Paris in late 20's; became acquainted with potentials of photography, studied work of Atget and Nadar. Began, 1930, series of photographs of indigenous Victorian architecture, primarily in New England. These exhibited, Museum of Modern Art, 1934. To Cuba, 1932; published portfolio of twenty-eight photographs in Carlton Beals' *The Crime of Cuba*, 1933. Made five hundred negatives and several sets of prints of African Negro Art for distribution by General Education Board to colleges and libraries, 1935. Joined Resettlement Administration (later Farm Security Administration) as photographer under Roy Stryker, 1935. One-man exhibition, Museum of Modern Art, 1938, accompanied by his book, *American Photographs*. Guggenheim Fellow, 1940. After the war joined *Fortune* magazine as an associate editor, a position he holds at present. Appointed Professor of Graphic Design at Yale University, 1964. Address: 124 East 85th Street, New York, New York. *Published: The Bridge*, (by Hart Crane) Paris, 1930; *The Crime of Cuba*, (by Carleton Beals) Philadelphia, 1933; *American Photographs*, (with essay by Lincoln Kirstein) New York, 1938 [reprinted 1962]; *Let Us Now Praise Famous Men*, (with James Agee) Boston, 1941 [new edition with 62 photographs and foreword by Walker Evans, 1960]; *African Folktales and Sculpture*, (by J. J. Sweeney and P. Radin with photographs by Walker Evans originally commissioned by the General Education Board, 1935) New York, 1952. *Bibliography: Robert J. Doherty, Jr., "USA FSA, Farm Security Administration Photographs of the Depression Era," Camera*, 41:10 (1962); George P. Elliott, "Things of This World," (review of *American Photographs*) *Commentary*, 34:6, (1962); Beaumont and Nancy Newhall, "Walker Evans," *Masters of Photography*, New York, 1958; James Thrall Soby, "Walker Evans," *Saturday Review of Literature*, 39:7 (1956).

ROBERT FRANK

- Hoboken. 1955. *MOMA*
 St. Petersburg. 1957. *MOMA*
 Reno. 1956. *MOMA*
 Coney Island. 1958. *MOMA*
 Los Angeles. 1956. *MOMA*

Born Zurich, Switzerland, 1924. Turned to photography, 1942; apprenticeship with Hermann Eidenbenz in Basel and Michael Wolgensinger in Zurich. Still photographer for motion picture company, Zurich. To United States, 1947; fashion photographs for *Harper's Bazaar*; encouraged by Alexey Brodovitch. South America for six months, late 1948; traveled in Peru and Bolivia. Photographs from trip first published, *Neuf*, 1952; later in book form with additional photographs by Werner Bischof and Pierre Verger. Free-lance reportage, photographs for *Fortune*, *Junior Bazaar*, *Life*, *Look*, *McCalls*. England, France, Spain, Wales in 1949; photographed Welsh miners, London business people and the city. Returned, New York, early 1951; free-lanced again with some advertising photographs, particularly for *The New York Times*. Met Edward Steichen, accompanied him to Europe for collection trip leading to exhibition "Post-War European Photographers," 1953. First European photographer to receive Guggenheim Fellowship, 1955. Photographed throughout United States, 1955-56. Subsequent publication of this work in book, *Les Américains*. Began film making, 1958. *Pull My Daisy*, co-produced and filmed with painter Alfred Leslie, narrated by Jack Kerouac, 1959. *The Sin of Jesus*, story by Isaac Babel, 1960. To Europe briefly, 1961. *OK End Here*, based on original story by Margaret Maggid, 1963. Address: 184 Sixth Avenue, New York, New York. *Published: Les Américains*, (text by Alain Bosquet) Paris, 1958 [New York edition, *The Americans* (text by Jack Kerouac) 1959]; *Incas to Indians* (with additional photographs by Werner Bischof and Pierre Verger; introduction by Manuel Tuñón de Lara) Paris, 1956; *Pull My Daisy*, (with Jack Kerouac and Alfred Leslie) New York, 1961. *Bibliography: Edna Bennett, "Black and White Are The Colors of Robert Frank,"* (with portfolio) *Aperture*, 9:1 (1961); Walker Evans, "Robert Frank," (with portfolio and statement), *U. S. Camera* 1958; Willy Rotzler, "Der Photograph Robert Frank," (with portfolio), *Du*, 22:251 (1962); Gotthard Schuh, "A Letter Addressed to Robert Frank," (with portfolio), *Camera*, 36:8 (1957).

ERNST HAAS

- Priest in Positano. 1953. *Magnum*
 Flower Pot, Vienna. 1945. *Magnum*
 Homecoming Prisoners of War, Vienna. 1946. *Magnum*
 Beach Runners. ca. 1958. *MOMA*
 Third Avenue at 38th Street. 1952. *MOMA*

Born Vienna, 1921. Pursued varied studies in medicine, dramatics and the arts. Studied photography at Graphische Lehr- und Versuchsanstalt, Vienna; left without completing program. Studied independently, early interest in European and American pictorialists. In 1946, Werner Bischof's work suggested a new direction; soon had regular assignments for American sponsored magazine *Heute*. 1949, joined Magnum Photos in Paris, following widespread publication of photo-essay on homecoming of Austrian prisoners of war. 1951, to United States and began concentration on color photography. First major color essay, "New York," appeared in *Life*, 1953; additional essays on "Paris," 1955; "Venice," 1956, and "Color in Motion," 1956. Has traveled widely producing photo-essays for international publications. Covered Indochina war, 1953; Bandung Conference, 1955. Designed exhibition, "The World as Seen by Magnum Photographers," which toured Japan, then opened, Smithsonian Institution, 1960. 1962, one-man exhibition, Museum of Modern Art. Produced and appeared in three-part television program, "The Art of Seeing," 1962. Address: Magnum Photos, Inc., 15 West 47th Street, New York, New York. *Published: "Haas on Color Photography," 1957 Popular Photography Color Annual; "... This New Hieroglyphic Language of Light and Time," Popular Photography*, 51:1 (1962). *Bibliography: Robert d'Hooghe, "Journalism and the Abstract; the Photographer Ernst Haas," Leica Fotografie*, 5:1 (1957); R. E. Martinez, "Colours," (with portfolio) *Camera*, 39:7 (1960); Bob Schwalberg, "Ernst Haas—Adventures in Seeing," (with portfolio) *Popular Photography*, 36:4 (1955).

LEWIS W. HINE

- Russian Steelworkers, Homestead, Pennsylvania. 1909. GEH
- Italian from Albania. 1904. GEH
- Group of Coal Breaker Boys. ca. 1911. GEH
- Cotton Mills, Child Worker. 1909. GEH
- Little Orphan Annie, Near Pittsburgh. 1908. GEH

Born Oshkosh, Wisconsin, 1874. After teaching at state normal school, first encountered social reform movements while attending University of Chicago about 1898. When former Principal and friend, Frank A. Manny, became Principal of Ethical Culture School in New York, 1901, joined him on faculty. Studied sociology at Columbia University and New York University. About 1905, after using photography as teaching aid, began first documentary series on immigrants at Ellis Island. Resigned from teaching, 1908; joined staff of *Charities and the Commons* (later *The Survey*) to spur reforms through photographic surveys of social conditions. Became photographer for National Child Labor Committee. Pictures used to dramatize tragedy of child labor. Sent by American Red Cross to Europe to record its war work. Later in Balkans, recorded effects of war upon people. This experience strengthened resolve to use camera for positive interpretation of dignity of labor. His book, *Men at Work* (1932) included documentation of construction of Empire State Building. 1933, documented TVA project; for Red Cross, state and federal agencies covered emergency relief, rural nursing, other health programs. Became chief photographer for National Research Project of WPA, 1936. Retrospective exhibition, Riverside Museum, New York, 1939. Died, Hastings-on-Hudson, 1940. Published: *Men at Work: Photographic Studies of Modern Men and Machines*, New York, 1932; *Through the Threads: An Interpretation of the Creation of Beautiful Fabrics*, New York, 1933. Bibliography: Robert Doty, "The Interpretative Photography of Lewis Hine," *Image*, 6:5 (1957); Lewis W. Hine Memorial Collection Committee [Photo League], *Lewis W. Hine 1874-1940*, (two portfolios of original prints made from Hine's negatives; introductions by Maryn Olden [Ausubel]) New York, 1942 and 1946; Beaumont Newhall, "Lewis W. Hine," *Magazine of Art*, 31:11 (1938); Elizabeth McCausland, "Boswell of Ellis Island," *U. S. Camera*, 1:2 (1939); Robert W. Marks, "Portrait of Lewis Hine," *Coronet*, 5:4 (1939); Riverside Museum, *Lewis W. Hine Retrospective Exhibition: Documentary Photographs, 1905-1938*, (exhibition catalogue with introduction by Elizabeth McCausland) New York, 1939.

DOROTHEA LANGE

- End of an Era. ca. 1938. GEH
- Street Demonstration, Corner of Jackson & Montgomery Streets, San Francisco. ca. 1930. P
- White Angel Bread Line, San Francisco. 1932. GEH
- Venezuela. 1961. P
- Delta Plantation, Mississippi. 1936. GEH

Born Hoboken, New Jersey, 1895. Studied photography, Columbia University under Clarence H. White; worked briefly for Arnold Genthe; opened portrait studio, San Francisco, 1916. Began photographing the jobless during depression. Met Paul Taylor, University of California economics professor, who had been engaged by State of California to report on migrant labor, 1935; became his research assistant, functioning as photographer. Joined Rural Resettlement Administration (later Farm Security Administration) as photographer under Roy Stryker, 1935. Guggenheim Fellow, 1941; resigned fellowship after Pearl Harbor to photograph internment of Japanese-Americans. During war continued to photograph, working with Ansel Adams and several government agencies. Covered initial United Nations Conference, San Francisco, became ill before completion of project. Health restored 1951; again began to photograph, since then has produced several photo-essays including "The Mormon Villages," 1954, "The Public Defender," 1955, "Death of a Valley," with Pirkle Jones, 1956-57; 1958 Asian portfolio published in 1964 *Photography Annual* as "Remembrance of Asia." To Venezuela in 1961 and Egypt in 1963. Recently has conducted seminars and workshops at San Francisco Art Institute. Address: 1163 Euclid Avenue, Berkeley, California. Published: *An American Exodus: A Record of Human Erosion*, (with Paul Schuster Taylor) New York, 1939; "Photographing the Familiar," (with Daniel Dixon) *Aperture*, 1:2 (1952); "The Assignment I'll Never Forget: Migrant Mother," *Popular Photography*, 46:2 (1960). Bibliography: Daniel Dixon, "Dorothea Lange," *Modern Photography*, 16:12 (1952); Robert H. Doherty, Jr., "USA FSA: Farm Security Administration Photographs of the Depression Era," *Camera*, 41:10 (1962); Nat Herz, "Dorothea Lange in Perspective: A Reappraisal of the FSA and an Interview," *Infinity*, 12:4 (1963); Pare Lorentz, "Dorothea Lange, Camera with a Purpose," *U. S. Camera* 1941; Beaumont and Nancy Newhall, "Dorothea Lange," *Masters of Photography*, New York, 1958; Willard Van Dyke, "The Photographs of Dorothea Lange, a Critical Analysis," *Camera Craft*, 41:10 (1934).

MAN RAY

- James Joyce. 1922. MOMA
- Kiki. ca. 1925. MOMA
- Sleeping Woman. Solarization. 1929. MOMA
- The Woman with the Long Hair. 1929. MOMA
- Rayograph. 1950. GEH

Born Philadelphia, Pennsylvania, 1890; settled with family in New York, 1897. Completed formal education, high school, 1909; courses in architectural drawing and engineering. Began variety of jobs in layout, lettering, typography; painting and drawing independently. Studied drawing informally, Freer Center, New York. Met Alfred Stieglitz, became frequent visitor at "291," 1910. First exhibition, paintings, 1912. First one-man exhibition, paintings, Daniel Gallery, New York, 1915; met Marcel Duchamp; began work in collage, constructions and photography. Participated in quasi-Dadaist group in New York with Duchamp, Francis Picabia, and others, 1916-17. To Paris, 1921; first "Rayograph." Member of Paris Dadaist group. Professional photographer; fashion illustration, and portraiture, 1921-ca. 1950. First Paris exhibition of paintings and photographs, Librairie Six, 1922. Filmed: "Le Retour de la Raison," 1923, "Emak Bakia," 1926, "L'Etoile de Mer," 1926, "Le Mystères du Château de Dé," 1929. Member of Surrealist group, 1924; first exhibition *Galerie Surréaliste*, 1926. Began solarization techniques, 1929. To New York, for photographic commission, 1936. Returned to United States, 1940; active as painter-photographer, exhibited and lectured, California, 1940-50. Returned to Paris. Concentrates on painting; continued personal photographic work. Exhibition, "L'Oeuvre Photographique," Bibliothèque Nationale, Paris, 1962. Address: 2 bis rue Ferou, Paris, France. Published: *Souvenirs de Kiki* (photographs by Man Ray and others) Paris, 1929; *Photographs by Man Ray 1920-1934*, Hartford, Connecticut, 1934; *Facile*, (with Paul Eluard) Paris, 1935; *La Photographie n'est pas l'art*, (preface by André Breton) Paris, 1937. *Alphabet for Adults*, Beverly Hills, 1948; *Portraits*, (introduction by L. Fritz Gruber, comments by Man Ray), Gütersloh, 1963; *Self Portrait*, Boston, 1963; "Sur le réalisme photographique," *Cahiers d'Art*, 10:5/6 (1935); "Is Photography Necessary?" *Modern Photography*, 21:11 (1957); "The Age of Light," *Camera*, (monograph issue) 30:10 (1960). Bibliography: Bibliothèque Nationale, *Man Ray: l'oeuvre photographique*, (exhibition catalogue with introduction by Jean Adhémar) Paris, 1962.

LÁSZLÓ MOHOLY-NAGY

Self Portrait, Fotogram. 1925. GEH

Sailing. 1926. GEH

On a Finnish Trawler, Superimposition. 1921. GEH

•Portrait of Ellen Frank. 1929. GEH

Das Weltgebäude [The structure of the world]. Photomontage. 1927. GEH

Born Barsebarsod, Hungary, 1895; law studies interrupted by service in Hungarian army, First World War. During recovery from wounds, 1917, began drawing; joined "MA" group in Budapest; helps found review "Jelenkor." Following year, left army and finished law studies; began painting, studying old masters. Increasingly sympathetic to work of German Expressionists and Russian avant-garde; went first to Vienna, then Berlin; first exhibition held, 1921. First photograms, 1922. Joined Bauhaus, Weimar (later Dessau), 1923; head of metal workshop, later head of preparatory course. Collaborated with Bauhaus faculty on murals, ballet and stage design, light and color experiments, typography and layout. With Walter Gropius planned, edited, designed fourteen "Bauhaus Bücher," including two of his own books stating visual and pedagogical creed. Resigned from Bauhaus, 1928. Collaborator on Deutsche Werkbund exhibition "Film und Foto," Stuttgart, 1929. Stage designer, Berlin, continued film experiments, photograms and sound-film combinations including "Light Display, Black, White and Grey," 1931. London 1935, after year in Paris and Amsterdam; created effects for H. G. Wells' film "Things to Come." One-man photographic exhibition Delphic Studios, New York, 1931. Exhibition, Royal Photographic Society, London, 1936. 1937, became first director of New Bauhaus, Chicago, later Institute of Design, (now part of Illinois Institute of Technology). Died 1946. Published: *Horizont*, Vienna, 1921; *Buch Neuer Künstler*, (with L. Kassák) Vienna, 1922; *Die Bühne in Bauhaus*, (with O. Schlemmer) Munich, 1925; *Malerei, Photographie, Film*, Munich, 1925; *Von Material zu Architektur*, Munich, 1928 [revised English edition, *The New Vision*, New York, 1930; revised and enlarged, 1946]; *60 Fotos*, (edited by Franz Roh) Berlin, 1930; *Vision in Motion*, Chicago, 1947. Bibliography: F. Kalivoda, "L. Moholy-Nagy," *Telehor* (monograph issue, text by Moholy-Nagy and others); S. Moholy-Nagy, *Moholy-Nagy's Experiment in Totality*, New York, 1950; Beaumont Newhall, "The Photographs of Moholy-Nagy," *Kenyon Review*, 3:3 (1941).

IRVING PENN

W. Somerset Maugham. 1962. P

Rowboat on Seine. 1951. P

•Navy, London. 1950. P

Ballet Theatre Group, New York. 1947. P

Seated Nude, New York. 1950. P

All photographs courtesy of Condé Nast Publications.

Born Plainfield, New Jersey, 1917. Studied with Alexey Brodovitch before becoming art director for Saks Fifth Avenue, New York, and the *Junior League Magazine*. In 1943, after a year of painting in Mexico, joined the staff of *Vogue*. Began to photograph covers for the magazine and series "portraits with symbols," 1944. Joined American Field Service near end of 1944; traveled to India and Italy. Returned to Condé Nast Publications; photographed personalities; also traveled (China, India, Peru, and Turkey). Invited to participate in Museum of Modern Art symposium, "What Is Modern Photography?," 1950. Opened own studio, 1953; first advertising assignment. One-man exhibition, Alexandre Iolas Gallery, New York, 1960. Address: 179 East 70th Street, New York, New York. Published: *Moments Preserved: Eight Essays in Photographs and Words*, New York, 1960 (French, German, and Italian editions also); "Some Notes on Magazine Photography," (with Jonathan Tichenor) *Graphis*, 6:33 (1950); *Bibliography*: Willard Clark, "A Look at Irving Penn," *Camera* 35, 2:2 (1958); "Irving Penn, 26 Photographs," *Camera*, 39:11 (1960); "Masters of Color," 1956 *Color Photography Annual*; "Penn," (with portfolio and statement) *The Art and Technique of Color Photography*, New York, 1951; Jonathan Tichenor, "Irving Penn and Thirty-Six of his Photographs of Women," *U. S. Camera* 1951.

AARON SISKIND

From the series, "Pleasures & Terrors of Levitation." 1957. P

Chicago. 1957. P

•Harlan, Kentucky. 1951 P

Gloucester, Massachusetts. 1944. P

Martha's Vineyard. 1954. P

Born New York City, 1903. Studied, College of City of New York; taught English in N.Y.C. public schools, 1926-49. Began photographing, 1932; first alone, then with several younger photographers whom he trained. Together produced New York documentary studies, including "Dead End: The Bowery," "Harlem Document," "Park Avenue: A Study by Contrasts," and "Portrait of a Tenement." This work widely exhibited and reproduced. Late 30's, worked independently, completed three architectural studies: "The End of the Civic Repertory Theatre," "Tabernacle City" (the community of Martha's Vineyard Camp Meeting Association), and "Old Houses of Bucks County." Gloucester, Massachusetts, 1942; after photographing series of still-lives of rope, fish heads and other commonplace objects, subject matter as such ceased to be of primary importance. Photography Instructor, Trenton Junior College, New Jersey, 1949-1951. 1950, participated in symposium, "What is Modern Photography?" Museum of Modern Art. Instructor, Black Mountain College, summer 1951. Invited to teach photography at Institute of Design, Chicago, 1951; now head of Photography Department. There directed advanced students in development of definitive study of architecture of Adler and Sullivan. Prepared and participated in traveling exhibition "Abstract Photography," 1957, for United States Department of State. Founder and co-director of the Press of the Institute of Design; co-editor of *Choice* (semi-annual poetry-photography magazine). Associated with New York's Egan Gallery since inception, 1946. Founding member, Society for Photographic Education, 1963. Published: *Aaron Siskind: Photographs*, (introduction by Harold Rosenberg) New York, 1959; "The Drama of Objects," *Minicam Photography*, 8:9 (1945); "The Essential Photographic Act . . .," *Art News*, 54:8 (1955). Bibliography: "Aaron Siskind: Humanity in Abstraction," (transcribed interview) *Metronome*, 78:1 (1961); "The Experience of Photographs," (five photographs by Siskind discussed by various persons) *Aperture*, 5:3 (1957); Thomas B. Hess, "The Walls—Aaron Siskind's Photography: A Cross Section," *Portfolio*, No. 7, (1963); F. Neugass, "Aaron Siskind," *Camera*, 34:1 (1955); Georgine Oeri.

W. EUGENE SMITH

- Dr. Albert Schweitzer, Aspen, Colorado. 1949. GEH
- Young Woman's Work. 1950. GEH
- Pittsburgh Steel Worker. 1957. MOMA
- Girl Doing Dishes. n.d. MOMA
- Death in a Spanish Village. 1950. GEH

Born Wichita, Kansas, 1918. News photographer at fifteen; 1936, photographic scholarship to Notre Dame University; left early in 1937. Photographer for *Newsweek*, 1937-38. Joined Black Star Agency, did first stories for *American Magazine*, *Colliers*, *Harper's Bazaar*, and *Life*. Retainer contract with *Life*, 1939-41. War correspondent for *Popular Photography* and other Ziff-Davis publications, 1942-44; for *Life*, 1944-45. Covered thirteen invasions, made twenty-three combat air missions, was wounded at Okinawa, 1945. Returned to photojournalism, and to *Life*, 1947; produced a number of photo-essays including "Country Doctor," 1948, "Spanish Village," 1951, "Man of Mercy," (Albert Schweitzer in Africa) 1954. Resigned from *Life* and joined Magnum Photos, 1955. Began photo-essay, "Pittsburgh" which was completed with assistance of two Guggenheim Fellowships, 1956 and 1957. Commissioned to photograph in color, contemporary American architecture by American Institute of Architects, 1956. Resigned from Magnum Photos to help found George Orick, Inc. Appeared with Dan Weiner on television program, "The Press and the People," produced nationally by WGBH-TV, Boston, 1959. Commissioned by Japanese industrial firm, Hitachi, Ltd., to photograph its operations, 1961; again contributed to *Life* with Hitachi photo-essay, "Colossus of the Orient," 1963. Address: 821 Avenue of the Americas, New York, New York. Published: "Photographic Journalism," *Photo Notes*, (June 1948) [reprinted in 1953 *Universal Photo Almanac*]; "Pittsburgh," 1959 *Photography Annual*; "W. Eugene Smith Talks About Lighting," *Popular Photography*, 39:5 (1956); "The Walk to Paradise Garden," *Gentry*, No. 22 (1957). Bibliography: Jacquelyn Judge, "W. Eugene Smith's Spain," *Modern Photography*, 15:12, (1951); Emily A. Mack, "The Myth Named Smith," *Camera* 35, 4:1 (1960); Peter Martin, "The Kid Who Lives Photography," *Popular Photography*, 13:1 (1943); Fritz Neugass, "W. Eugene Smith," *Camera*, 31:6/7 (1952); "Photographs and Truth," (with statement) *Infinity*, 7:4 (1958); Bill Pierce, "W. Eugene Smith Teaches Photographic Responsibility," *Popular Photography*, 49:5 (1951); John R. Whiting, "Camera on a Carrier," *Popular Photography*, 14:6 (1944).

FREDERICK SOMMER

- Max Ernst. 1946. MOMA
- The Thief Greater Than His Loot. 1955. MOMA
- Arizona Landscape. 1943. MOMA
- Lee Nevin. 1963. MOMA
- From the series, "Configurations on Black." 1957. MOMA

Born Angri, Italy, 1905; to Rio de Janeiro, 1913. To United States, 1925. Received Master's degree in landscape architecture from Cornell University, 1927. Practiced landscape architecture and city planning in Rio de Janeiro, 1927-30. In France, Italy and Switzerland, studied art and architecture, 1930-31; to United States and Arizona, 1931. Interest in photography heightened after meetings with Alfred Stieglitz, Edward Weston, 1935-36; two years later made first 8" x 10" photographs. 1940, in New York; met Charles Sheeler. 1941, met Max Ernst. 1944, again in New York. First one-man exhibition, 1946, Santa Barbara Museum of Art; followed with showings, often of paintings, drawings and photographs, Institute of Design, Chicago, Museum of Modern Art in the 50's. 1951, participated in conference on photography, Aspen, Colorado. Visiting lecturer, Institute of Design, 1957-58, again briefly in 1963; traveled in Europe for three months, 1960. Address: Box 262, Prescott, Arizona. Published: *Frederick Sommer: 1939-1962 Photographs*, Rochester, 1963 [originally published as monograph issue, *Aperture*, 10:4 (1962)]. Bibliography: "Collages of Found Objects," *Aperture*, 4:3 (1956); Jonathan Williams, "The Eyes of 3 Phantasts: Laughlin, Sommer, Bullock," *Aperture*, 9:3 (1961).

EDWARD STEICHEN

- Time Space Continuum. ca. 1920. MOMA
- My Little Sister with the Rose-covered Hat. Milwaukee. 1899. Platinum print. MOMA
- Three Pears and an Apple. ca. 1921. MOMA
- The Maypole. New York. 1932. MOMA
- Steeplechase Day, Paris: After the Races. 1905. Photogravure. GEH

Born Luxembourg, 1879; family settled in United States, 1881. First exhibited photographs, Second Philadelphia Salon, 1899. Participated in exhibition, "The New School of American Photography," Royal Photographic Society, London, 1900. First one-man exhibition, La Maison des Artistes, Paris, 1901, including paintings as well as photographs. In 1905 collaborated with Stieglitz in establishing "The Little Galleries of the Photo-Secession," (later known as "291") New York. Until First World War assisted in gathering work by modern European artists for exhibitions in the gallery. Joined U. S. Army, 1917; became Commander, Photographic Division, Air Service, Army Expeditionary Forces; retired, 1919, with rank of Lieutenant Colonel. Gave up painting to concentrate on photography. 1923-1938, maintained studio, New York City, advertising and illustration; also chief photographer for Condé Nast Publications. Organized, with Edward Weston, American section of Deutsche Werkbund exhibition, "Film und Foto," Stuttgart, 1929. One-man exhibition, Baltimore Museum of Art, 1938. Joined U.S. Naval Reserve, 1942; Commanding Officer, Naval Aviation Photographic Unit; retired with rank of Captain, 1946. Directed exhibition, "Road to Victory," 1942, and "Power in the Pacific," 1945, for Museum of Modern Art. Appointed Director, Department of Photography, Museum of Modern Art, 1947; organized numerous exhibitions, notably "The Family of Man," 1955. Retrospective exhibition, Museum of Modern Art, 1961. Retired, Museum of Modern Art, 1962. Received Presidential Medal of Freedom, 1963. Address: Topstone Road, West Redding, Connecticut. Published: *The Steichen Book*, New York, 1906; *Walden or Life in the Woods*, (by Henry David Thoreau) Boston, 1936; *The Blue Ghost*, New York, 1947; *The Family of Man*, (prologue by Carl Sandburg) New York, 1955; *A Life in Photography*, New York, 1963. Bibliography: R. E. Martinez, "Edward Steichen," (with portfolio) *Camera*, 40:12 (1961); Museum of Modern Art, *Steichen the Photographer*, (exhibition catalogue; biographical data by Grace M. Mayer, bibliography) New York, 1961; Beaumont and Nancy Newhall, "Edward Steichen," *Masters of Photography*, New York, 1958.

ALFRED STIEGLITZ

Untitled. 1918. GEH

Untitled. ca. 1922. GEH

Equivalent. 1930. GEH

- Portrait of Rebecca Strand. 1922. GEH

Clouds, Music No. 1. 1922. GEH

Born Hoboken, New Jersey, 1864; studied photography with H. W. Vogel, Berlin Polytechnic, 1882-1890; first photographs, 1883. First prize for photographs awarded by P. H. Emerson, *Amateur Photographer* (London) competition, 1887. Returned to New York, 1890; photo-engraving business, 1890-1895. Joined Society of Amateur Photographers of New York, 1891; began to further cause of creative photography. Editor, *American Amateur Photographer*, 1893-1896; *Camera Notes* (organ of The Camera Club of N. Y.), 1897-1902. One man exhibition, Camera Club, N. Y., 1899. Organized exhibition of pictorial photography at National Arts Club, N. Y., 1902, of group he named "The Photo-Secession." Edited and published quarterly *Camera Work*, 1903-1917. Opened, with E. J. Steichen, "The Little Galleries of the Photo-Secession" (also known as "291"), 1905; showed work of modern European and American painters, sculptors as well as photographers, 1907. Organized International Exhibition of Pictorial Photography, Albright Art Gallery, Buffalo, N. Y., with other members of Photo-Secession, 1910. One-man exhibition at "291," 1913. "291" closed, 1917. Married Georgia O'Keeffe, 1924. Director, "Intimate Gallery," 1925-1929; "An American Place," 1930-1946. Last one-man exhibition, 1934; last photographs, 1937. Died, New York, 1946. Published: *Picturesque Bits of New York and Other Studies*, (Introduction by Walter E. Woodbury) New York, 1898; *Anderson Galleries*, New York, catalogues of three exhibitions of his own photographs, (with statements by him) 1921, 1923, 1924. Bibliography: Waldo Frank and others, editors, *America and Alfred Stieglitz: A Collective Portrait*, New York, 1934; National Gallery of Art, *Exhibition of Photographs by Alfred Stieglitz*, (catalogue with biographical essay by Doris Bry; chronology, bibliography) Washington, 1958; Dorothy Norman, editor, *Stieglitz Memorial Portfolio*, New York, 1947; —, *Alfred Stieglitz: Introduction to an American Seer*, New York, 1960 [originally published as monograph issue, *Aperture*, 8:1 (1960)]; Paul Strand, "Stieglitz: An Appraisal," *Popular Photography*, 21:1 (1947).

PAUL STRAND

Young Seamstress, Luzzara, Italy. 1953. GEH

Church, Vermont. 1944. GEH

- Susan Thompson, Cape Split, Maine. 1946. GEH

Cristo With Thorns, Mexico. 1933. GEH

Photograph—New York. 1915. Photogravure. GEH

Born New York City, 1890. Studied photography under Lewis W. Hine at Ethical Culture School. Through Hine met Alfred Stieglitz, who first encouraged him to consider photography seriously, later gave him his first one-man exhibition at "291," 1916. First photographs published *Camera Work*. X-ray technician with Army during First World War, later cameraman with group making medical films. With Charles Sheeler, made the film "Mannahatta," with text from Walt Whitman. Nova Scotia, 1919; made first landscapes. 1922, freelance motion picture cameraman, continued still photography, Colorado, New Mexico and Maine. Stieglitz exhibited work second time, Intimate Gallery, 1929. 1930 to 1932, photographed architecture, landscapes, portraits in New Mexico. Appointed chief of photography and cinematography, Mexico's Department of Fine Arts, 1933; photographed "Redes," released in United States as "The Wave." Trip to Moscow, 1935; on return, associate cameraman U.S. documentary film, "The Plow that Broke the Plains," directed by Pare Lorentz. Through 40's produced several films, notably "Native Land." 1943-44, returned to still photography. 1945, retrospective exhibition at Museum of Modern Art. 1946-47, collaborated with Nancy Newhall on book *Time in New England*. Since 1948 has lived in France. Made excursions to Italy, the Outer Hebrides, Yugoslavia, Egypt, Morocco, Ghana, photographing for publication in books. Address: Orgeval, S/O, France. Published: *Mexico*, (twenty photogravures, foreword by Leo Hurwitz) New York, 1940; *La France de profil*, (with Claude Ray) Lausanne, 1952; *Un Paese*, (text by Cesare Zavattini) Milan, 1955; *Tir A' Mhurain: Outer Hebrides*, (with text by Basil Davidson) London, 1962; "Photography," *Camera Work*, No. 49/50, (1917); "The Art Motive in Photography," *British Journal of Photography*, 70:3309 (1923); "Photography to Me," *Minicam Photography*, 8:8 (1945). Bibliography: Elizabeth McCausland, "Paul Strand," *U. S. Camera*, 1:8 (1940); Beaumont and Nancy Newhall, "Paul Strand," *Masters of Photography*, New York, 1958; Nancy Newhall, *Paul Strand: Photographs 1915-1945*, New York, 1945.

BRETT WESTON

Untitled. 1962. GEH

Church, Brooklyn Outskirts. 1945. GEH

Baja California, Mexico. 1964. P

Untitled. 1954. GEH

- Glass. 1955. GEH

Born Los Angeles, California, 1911, second son of photographer Edward Weston. Began apprenticeship with father in Mexico, 1925. Later they shared portrait studios in San Francisco, Carmel, Santa Monica. Contributed, *Deutsche Werkbund* exhibition "Film und Foto," Stuttgart, 1929. First major one-man exhibition, M. H. deYoung Museum, San Francisco, 1932. While operating studio in Los Angeles, became supervisor of photographic section, Federal Arts Project; trained, criticised, and supervised work of twenty photographers. For Douglas and North American Aircraft Corporations made photographs for use in public relations and Armed Service handbooks, 1941-43. Served U.S. Army Signal Corps, 1943-1946; Awarded Post Service Guggenheim Fellowship, 1945; in spring of 1947, photographed through the Southwest and East Coast. Since then has traveled widely, including trip to Europe, 1961. Has published four portfolios of original photographs: notably *White Sands*, 1949 (biographical introduction, N. Newhall) and *New York*, 1952. Address: Route 1, Box 85, Carmel, California. Published: *Brett Weston: Photographs*, (by Merle Armitage) New York, 1956. Bibliography: "Brett Weston . . .," (portfolio) *Aperture*, 7:4 (1959); F. H. Halliday, "Brett Weston, Photographer," *Camera Craft*, 47:3 (1940); Nancy Newhall, "Brett Weston," (with portfolio) *Photography* (London), 16:6 (1961); Lew Parrella, "Brett Weston," (with portfolio) *U.S. Camera* 1956; Dody Warren, "Brett Weston: Photographer," *American Photography*, 46:9 (1952).

EDWARD WESTON

Kelp, Point Lobos. 1940. GEH

Guadalupe Marín de Rivera, Mexico, 1924. GEH

Cabbage Leaf. 1931. GEH

Neil, Nude. 1925. Platinum print. GEH

• Attic. 1921. Platinum print. GEH

Born Highland Park, Illinois, 1886. Made first photographs, 1902. To California, 1906. Attended Illinois College of Photography, 1908; opened own portrait studio in Tropic, California, 1911. 1914-17, commercial and pictorial awards and honors, many one-man exhibitions. 1919-21, experimented with abstract motifs. Met Stieglitz, Strand, Sheeler in New York, 1922. To Mexico in 1923, opened portrait studio with Tina Mbdotti; met Rivera, Siqueiros, Orozco, Charlot. Settled in Carmel, California, 1929; studio, with son Brett. Contributed foreword, and with Steichen, organized American section of Deutsche Werkbund exhibition "Film und Foto," Stuttgart, 1929. 1932, member Group f/64. 1937, first photographer awarded Guggenheim Fellowship (extended, 1938); traveled through California and western states making some 1500 negatives. Trip through southern and eastern states to photograph for special edition of Whitman's *Leaves of Grass* terminated by war; returned to Carmel. Major retrospective exhibition, Museum of Modern Art, 1946. Stricken with Parkinson's Disease, 1948; made last photographs at Point Lobos. With aid of son Brett, issued *Fiftieth Anniversary Portfolio*, 1952. Died on New Year's Day, 1958, at home, Wildcat Hill, Carmel, California. Published: *Photography*, (pamphlet) Pasadena, 1934; *California and the West*, (with Charis Wilson Weston) New York, 1940; *The Cats of Wildcat Hill*, (with Charis Wilson Weston) New York, 1947; *My Camera on Point Lobos*, Boston and Yosemite National Park, California, 1950; *The Daybooks of Edward Weston, Volume I: Mexico* (edited by Nancy Newhall) Rochester, 1962; "Photography—Not Pictorial," *Camera Craft*, 37:7 (1930); "Photographic Art," *Encyclopaedia Britannica*, editions 1941-1954; "Seeing Photographically," *The Complete Photographer*, 9:49 (1943). Bibliography: Merle Armitage, ed., *Edward Weston*, (with essays by Merle Armitage, Jean Charlot, Arthur Miller, Lincoln Steffens and statement by Edward Weston) New York, 1932; —, *Fifty Photographs: Edward Weston*, New York, 1947.

MINOR WHITE

Untitled. From the sequence, "Intimations of Disaster." 1950. P

Untitled. From the sequence, "Song Without Words." 1948. P

• Sun, Rock, and Surf. 1947. P

Untitled. 1960. GEH

Untitled. From "Sequence 8." 1950. GEH

Born Minneapolis, Minnesota, 1908. Graduated, University of Minnesota, 1933; major in botany, minor in English. Began graduate work in botany; did not complete studies, turned instead to odd jobs and writing poetry. Developed initial understanding of photography from making microscope slides in college. 1938, to Portland, Oregon; WPA Project Photographer. Appointed Director, La Grande Art Center, 1940; began teaching photography. Drafted, 1941, served in South Pacific. Discharged, 1945; attended Columbia University, took courses in art history. Thesis under Meyer Schapiro on application of Wölfflin's aesthetic concepts to photography. Served as trainee under Beaumont Newhall at Museum of Modern Art. In this same year met Harry Callahan, Alfred Stieglitz, Paul Strand, Brett and Edward Weston. In 1946 began teaching at California School of Fine Arts, San Francisco; December, first of several extended visits with Edward Weston at Point Lobos. Following year began to produce series of original print portfolios entitled, "sequences," which presently number seventeen. Since 1952, editor and publisher of *Aperture* magazine. Moved to Rochester, New York, 1953; became assistant to curator of George Eastman House and editor of *Image* until 1957. Appointed lecturer, Rochester Institute of Technology, 1955. Teaching activity includes private and group workshops conducted throughout United States. Retrospective exhibition entitled, "Sequence 13: Return to the Bud," was organized by him at George Eastman House, 1959. 1963, founding member, Society for Photographic Education. Address: 72 North Union Street, Rochester, N. Y. Published: *Zone System Manual*, New York, 1963; "When is Photography Creative?" *American Photography*, 37:1 (1943); "Happenstance and How it Involves the Photographer," *Photography* (London), 11:10 (1956); "Lyrical and Accurate: A New Definition of the Characteristics of Pure Photography," *Image*, 5:8 (1956); "On the Strength of a Mirage," *Art in America*, 46:1 (1958); "Equivalence: The Perennial Trend," *PSA Journal*, 29:7 (1963). Bibliography: "Minor White," *Camera*, (monograph issue with autobiographical text) 38:8 (1959).

