

Seen Together  
*Acquisitions in  
Photography*

JANUARY 26 TO MAY 26, 2024

LARGE PRINT LABELS

The  
Morgan  
Library &  
Museum

**George P. Hall & Son**

**Act. New York, 1886–1914**

***Lower Manhattan from the Brooklyn Bridge, ca. 1905***

**Gelatin silver print**

**Purchased on the Photography Collectors Committee Fund;**

**2022.181**

# ABSTRACTION

**Carl Van Vechten**

**American, 1880–1964**

***Sagrada Família, Barcelona, 1935***

**Gelatin silver print**

**Purchased as the gift of Kasper; 2014.11**

When Carl Van Vechten, an energetic American proponent of modernism, visited Barcelona in 1935, he found the building site of the Sagrada Família basilica of Antonio Gaudí (1852–1926) unchanged since the architect's death. Its complicated interior stonework stood exposed to sunlight. Van Vechten's photograph is abstract in a modernist artist's sense of the word: like a Cubist painting, it is composed of details that challenge any attempt to read the whole in terms of inhabitable Euclidean space.

**Mary Ellen Bartley**

**American, b. 1959**

***Untitled 48*, 2009, from the series *Paperbacks***

**Pigment print**

**Gift of Michael Koch and Andrew Kohler; 2023.94**

In proposing a visual pun between stacked books and horizontal strokes of creamy pigment, Mary Ellen Bartley marries realism to abstraction, as the artist Giorgio Morandi (1890–1964) did in his elemental tabletop still-life paintings. The severely limited subject matter in Bartley’s *Paperbacks* series allows the eye to focus on formal relationships among light, shadow, and a facet of books—the unbound edges of their pages—that rarely draws attention.

**Chargesheimer (Karl Heinz Hargesheimer)**

**German, 1924–1972**

***Untitled*, ca. 1955**

**Gelatin silver print**

**Purchased as the gift of Elaine Goldman, Richard and Ronnie Grosbard, and Richard L. Menschel; 2021.138**

The artist used neither camera nor film to produce this work. In the darkroom, he laid down a sheet of photographic printing paper and poured or brushed developing chemicals onto it. The nonobjective formal language of Chargesheimer's "chemigram" puts it at home among the abstract Action paintings of its day, even if on material grounds it belongs to the world of photography.

# VIEW AND LANDSCAPE

**Robert Macpherson**

**Scottish, act. Italy, 1814–1872**

***View over Rome, Taking in the Vatican, from Monte Pincio,*  
1863 or earlier**

***View of the Piazza del Popolo, the Flaminio Obelisk flanked by  
Santa Maria in Montesanto and Santa Maria dei Miracoli,*  
1863 or earlier**

**Albumen prints from glass negatives, mounted to an  
album leaf**

**Purchased on the Photography Collectors Committee Fund;  
2023.55**

The two sides of this album leaf showcase distinct approaches to representing the Eternal City. Robert Macpherson's view from the top of Monte Pincio makes a romantic appeal to the eye, as he frames the distant dome of Saint Peter's amid masses of foliage and the broad curving basin of a fountain. The second image, captured nearby in the piazza at the base of the hill, is more occupied with conveying information. Raking sunlight picks out the obelisk's hieroglyphs and the Latin inscription on its base, which details the history of its movement. The tripod's placement slightly to one side of the monument permits a

glimpse down the Via del Corso, between near-symmetrical churches. Only the ghostly trace of a cart reveals that the piazza was alive with modern-day Romans as Macpherson worked—a fact all but erased by his lengthy exposure.

**Eugène Cuvelier**

**French, 1837–1900**

***Franchard, forêt de Fontainebleau, 1863***

**Salted paper prints from waxed paper negatives**

**Frame by John Chandler Bancroft (1835–1901)**

**Purchased on the Photography Collectors Committee Fund;  
2023.56**

In the 1850s and 1860s, Eugène Cuvelier was one of the most accomplished photographers of the forest of Fontainebleau, located south of Paris. His panoramic diptych portrays the Franchard, a picturesque rocky area (and a source for Paris's paving stones, a pile of which appear near the seam between the two prints). Over forty of Cuvelier's paper-negative landscapes were acquired in the 1860s by John Chandler Bancroft, an American businessman, painter, and aspiring woodworker. Together, Cuvelier's photograph and Bancroft's handmade frame form a hybrid object: sophisticated French plein air landscape meets the rusticity that would be valued by artisans of the American Arts & Crafts movement.

**Carleton Watkins**

**American, 1829–1916**

***View from the Property of Ira Cook, San Rafael,  
California, 1878–81***

**Albumen print**

**Purchased as the gift of friends in honor of Michael R.  
Bloomberg; 2023.60**

Placing his mammoth-plate camera in an elevated position, Carleton Watkins managed at once to showcase the panoramic vista from a Marin County property and to provide viewers with a map of the estate's newly planted grounds. In the early 1860s, Watkins gained a reputation as the most artful photographer of Yosemite Valley and other scenes of western wilderness. After bankruptcy forced him to surrender his original stock of negatives, he rallied to relaunch his career in the late 1870s, often filling commissions for Californians of extraordinary newfound wealth.

# KALEIDOSCOPE EYES

**Weegee (Arthur Fellig)**

**American, b. Austria-Hungary (now Ukraine), 1899–1968**

***Distortion, 51st Street and Broadway, 1950s***

**Gelatin silver print**

**Gift of Michael Rips; 2019.277**

**Joe Rudko**

**American, b. 1990**

***Stage, 2017***

**Collage of twelve disassembled gelatin silver prints**

**Purchased as the gift of Richard and Ronay Menschel in**

**memory of James M. Smith; 2022.136**

Weegee outfitted a darkroom enlarger with a novelty lens, through which he projected an ordinary negative of a Manhattan street sign onto printing paper. Joe Rudko's process began when he found twelve photographs of a group of performers onstage before a drop curtain. He cut each print into a grid and then systematically assembled the squares into a new composite whole. The resulting collage matches the proportions of the original prints, at twelve times the scale.

**Irving Penn**

**American, 1917–2009**

***Miyake Fashion, White and Black*, 1990 (negative),  
1992 (print)**

**Gelatin silver print, mounted to board**

***View of Fez*, 1951 (negative), 1951–53 (print)**

**Gelatin silver print**

***Food Still Life with Snails*, 1989 (negative), 1992 (print)**

**Dye transfer print, hinged to board**

**Purchased on the Charina Endowment Fund; 2020.23;  
.21; .24**

A fashion magazine is charged with persuading readers that any subject worthy of coverage in its pages is spectacular, enigmatic, and (in some way) beautiful. Irving Penn, whose photographs appeared in *Vogue* magazine for sixty-six years, had a genius for devising a new style suited to every genre of imagery he tackled. Each of Penn's photographs intimates that the universe of *Vogue*—full of exotic travel, cutting-edge couture, and haute cuisine—transcends the bounds of familiar experience.

**Peter Hujar**

**American, 1934–1987**

***Group with Eleanor Ward at the Stable Gallery, 1967***

**Gelatin silver print**

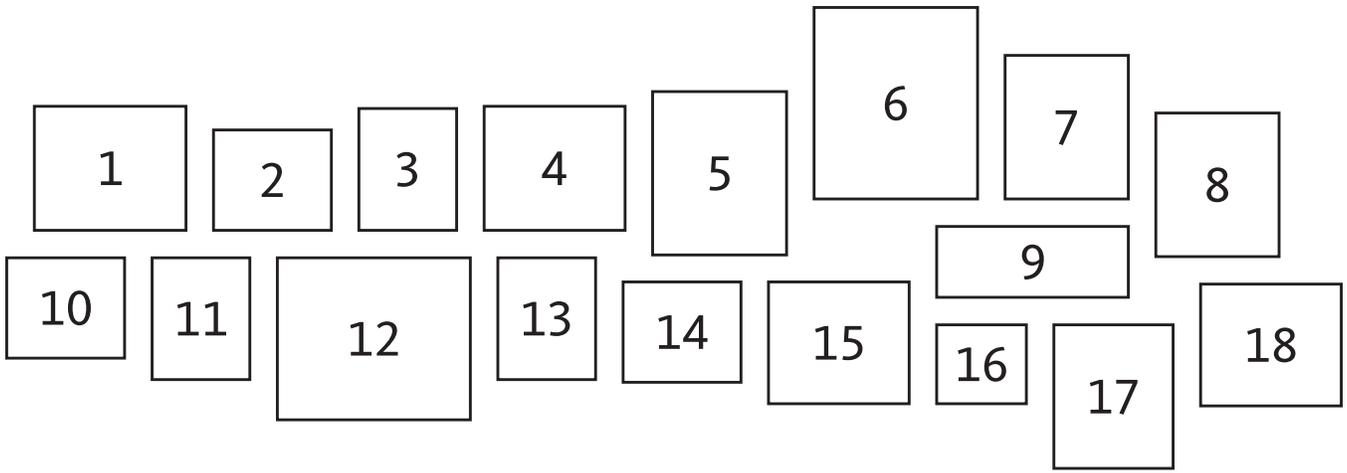
**Gift of Stephen Koch; 2020.102**

Peter Hujar's study of art dealer Eleanor Ward, surrounded by her gallery staff and roster of young artists, catalogues the mishaps to which portraiture is prone. The sitters (including Hujar's former romantic partner Joseph Raffael, standing third from left) variously scowl, grimace, chuckle, turn aside, blink, or stare off-camera. This is among Hujar's earliest engagements with group portraiture. Traditionally considered a low-status genre of photography, group portraits would become for Hujar a means to plumb the collective personalities of the self-selected cliques in Manhattan culture that he called "tribes." The inspiration for this irreverent image might have been Irving Penn's stately 1958 portrait of Museum of Modern Art curator Dorothy Miller seated among the New York School painters whom she had brought to prominence.



Irving Penn, *Eight American Artists and Dorothy Miller of MoMA*,  
New York, 1958. © The Irving Penn Foundation.

# PORTRAIT OF THE ARTIST



1 Artist **Yayoi Kusama** (b. 1929) looks into the first of her Infinity Mirror Rooms to feature electric lights, Castellane Gallery, New York, March 29, 1966

Photograph by Peter Moore (British, act. New York, 1932–1993)

Purchased on the Photography Collectors Committee Fund; 2023.63

2 Poet **Marianne Moore** (1887–1972) throws the ball onto the field at a baseball game between the New York Yankees and the California Suns, ca. 1970

Photographer unidentified

Purchased as the gift of Christopher Scholz; 2017.371

3 Dancer **Edna Guy** (1907–1982) in costume as “A Figure from Angkor Wat,” New York, ca. 1931

Photograph by Soichi Sunami (American, b. Japan, 1885–1971)

Purchased as the gift of Douglas Troob; 2018.130

4 Artist **David Hockney** (b. 1937) in the Royal Palace, Udaipur, Rajasthan, India, 1977

Photograph by John Kasmin (British, b. 1934)

Gift of Judith Goldman; 2023.129

5 *Self 6* (1975), from a series of sewn photographic self-portraits by artist **Annegret Soltau** (German, b. 1946)

Gelatin silver print with black thread

Purchased on the Charina Endowment Fund; 2023.98

6 Composer and musician **Moondog** (Louis Thomas Hardin, 1916–1999) walking past Bryant Park, New York, ca. 1950

Photographer unidentified

Purchased on the Charina Endowment Fund; 2018.13

7 Contact sheet of a roll of exposures of actor **Marilyn Monroe** (1926–1962) posing for the cover of the April 7, 1952, issue of *Life* magazine

Photographs by Philippe Halsman (American, b. Russian Empire [now Latvia]), 1906–1979)

Purchased on the Photography Collectors Committee Fund; 2022.45

8 Artist **Jackson Pollock** (1912–1956) paints *Autumn Rhythm*, Springs, New York, 1950

Photograph by Hans Namuth (American, b. Germany, 1915–1990)

Purchased on the Photography Collectors Committee Fund; 2023.61

9 *Muybridge in a War-Torn Landscape* (2003), a collage incorporating a self-portrait by photographer **Eadweard Muybridge** (1830–1904)

Polaroid photographs and collage by John O'Reilly (American, 1930–2021)

Gift of John Pijewski; 2023.140

10 Photographer and impresario **Alfred Stieglitz** (1864–1946) on a cot in the back room of his gallery *An American Place*, New York, 1946

Photograph by Henri Cartier-Bresson (French, 1908–2004)

Gift of Peter C. Bunnell; 2021.85

11 Artist **Yoko Ono** (b. 1933) poses for the poster for her American debut at Carnegie Recital Hall, New York, 1961

Photographer unidentified

Purchased on the Charina Endowment Fund; 2023.3

12 Sculptor **Alberto Giacometti** (1901–1966) in his Paris studio, 1965

Photograph by Herbert Matter (Swiss, 1907–1984)

Purchased on the Charina Endowment Fund; 2021.2

13 Self-portrait by photographer **Ralph Eugene Meatyard** (American, 1925–1972), n.d.

Purchased on the Photography Collectors Committee Fund;  
2022.175

14 Director **Pier Paolo Pasolini** (1922–1975) on set during the filming of *Il vangelo secondo Matteo* (The Gospel of Matthew), 1964

Photograph by Angelo Novi (Italian, 1930–1987)

Gift of Peter J. Cohen; 2021.126

15 Writer **Jack Kerouac** (1922–1969) listens to himself on the radio, New York, 1959

Photograph by John Cohen (American, 1932–2019)

Purchased as the gift of Nancy and Burton Staniar; 2016.28

16 Artists **George Tooker** (1920–2011) and **Paul Cadmus** (1904–1999) at Palisades Park, New Jersey, 1947

Photograph by Jared French (American, 1905–1988)

Purchased on the Photography Collectors Committee Fund;  
2022.170

17 Artist **Marcel Duchamp** (1887–1968) in his studio on Fourteenth Street, New York, 1945

Photograph by Percy Rainford (American, b. Jamaica, 1901–1976)

Purchased on the Charina Endowment Fund; 2015.50

18 Artist **Saul Steinberg** (1914–1999) in the backyard of his house on East Seventy-First Street, New York, 1949

Photograph by Karl Bissinger (American, 1914–2008)

Purchased on the Photography Collectors Committee Fund; 2022.171

Unless otherwise noted, all photographs on this wall are gelatin silver prints.

# BODY OF THE ARTIST

**Dennis Oppenheim**

**American, 1938–2011**

***Reading Position for Second Degree Burn, 1970***

**Chromogenic print**

**Gift of Amy V. Oppenheim in honor of Dennis Oppenheim;  
2023.4**

**Paul Mpagi Sepuya**

**American, b. 1982**

***Mirror Study (Q5A3505), 2016***

**Pigment print**

**Gift of Michael Koch and Andrew Kohler; 2023.128**

For his pioneering piece of body art, Dennis Oppenheim lay shirtless for several hours on the beach and used his skin as the medium for a sun print. The before-and-after shots that he made have a pedestrian, matter-of-fact style that prevents them from upstaging the main event: his sunburn.

In Paul Mpagi Sepuya's *Mirror Study* series, made nearly half a century later, the photograph itself is the point. Sepuya employs the simplest of tools and props—as well as his nude body and that of a model—to conjure a seemingly impossible space in which selfhood, otherness, and identity are far from settled matters of fact.

**Alfred Gescheidt**

**American, 1926–2012**

***Street Corner, 1949***

**Maquette of thirty-eight gelatin silver prints**

**Purchased on the Photography Collectors Committee Fund;  
2017.294**

**Martine Syms**

**American, b. 1988**

***New Guards, 2014***

**Artist's book**

**Purchased on the Photography Acquisition Fund; 2014.80**

**Unidentified artist**

***Albumn de la Shirley Temple [sic], 1930s***

**Album of collages with colored pencil**

**Gift of Peter J. Cohen; 2022.183**

From its earliest days photography was described as “mechanical” in nature. In hindsight, however—and in contrast to digital, screen-based media—analog photography clearly belongs among manual, paper-based crafts that include drawing and book arts.

*Street Corner* is the handmade rough draft for a street photography book that was never published. The photographs, glued together back-to-back and spiral bound, portray scenes that Alfred Gescheidt encountered during lunchtime visits to the intersection below his studio in downtown Los Angeles.

The spreads in Martine Syms's *New Guards* are facsimiles of those in a found copy of *The Black Panthers: Photographs by Stephen Shames* (1966–73, published 2006). Severe damage to the original pages had left some images illegible and had intermixed parts of others, evoking the effects of passing years on memories, communities, and political causes.

Nothing is known about the maker of the scrapbook *Albumn de la Shirley Temple*, which came to light recently in Mexico City. Each page features a cutout fan-magazine photograph of the titular child screen star, embellished with color pencils in styles that recall the Art Deco designs of 1930s movie palaces.

## **Unidentified photographers**

**Snapshots of people in their workplaces, 1920s–70s**

**Commercially processed gelatin silver prints and  
chromogenic prints**

**Gift of Peter J. Cohen; 2023.97:1–30**

For centuries printmakers and illustrators have found a rich subject in studies of the *petits métiers*, or “small trades.” Nineteenth-century studio photographers similarly made occupational portraits, in which patrons posed with tools ranging from a telescope to an anvil. With the marketing of handheld, film-loaded cameras in the 1890s, ordinary citizens became authors of their own picture stories. But the snapshot record favors domestic keynotes such as birthdays and holidays; images documenting the daily world of work are relatively rare. In these thirty examples, laborers of many varieties pause to contribute their likeness to the history of everyday life.

**Eleanor Antin**

**American, b. 1935**

***100 Boots*, 1971–73**

**Photolithographic postcards after photographs by  
Philip Steinmetz (1944–2013)**

**Forty-three cards with postmark, eight unmailed cards**

**Gift of Marco Nocella; 2022.184:1–51**

The fifty-one postcards of Eleanor Antin's *100 Boots* stage a picaresque narrative in which the protagonists make their way from California to New York and finally march into the Museum of Modern Art. Without giving advance notice, Antin began sequentially mailing the postcards, one scene at a time, to approximately one thousand people and institutions. Few recipients saved the first few cards, making complete sets difficult to assemble. Many cards in this set were addressed to William Wilson (1932–2016), a prolific theorist and proponent of mail art. Postal distribution allowed Antin to circumvent the conventional art world and disseminate her work to a large, and ultimately influential, audience.