



Twentieth-Century Master American Photographs

This exhibition was organized by Kathleen Monaghan, Branch Director,  
Whitney Museum of American Art at Equitable Center.

Exhibition Itinerary

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Paul Outerbridge

*Marmon Crankshaft, 1923*

Back cover:

Robert Frank

*Charlie Mingus, n.d.*

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# Twentieth-Century Master American Photographs

The cultural image of America—its social spirit and physical vision of itself—has been shaped largely through the lens of the camera. With unprecedented creative freedom, many early photographers recorded the grandeur and scale of the landscape, tracing the monumental and epic history of the country. At the same time, others made images that catalogued the banality of our day-to-day existence. The parallel but vastly different sensibilities of documentation laid the foundations for the diversity of twentieth-century American photography.

Although the photographic process was discovered in France in 1839, restrictive patent fees limited its use in Europe. In the United States the situation was very different. With no financial or legal constraints, Americans enthusiastically embraced and developed the fledgling art form. The impetus to investigate, to document, to catalogue, and to record was irresistible. While fascinated with the romance and magic of an intriguing technical process, Americans were equally interested in how photographs could help us define our national image. Innovation followed invention so that the limits both of aesthetics and technology were constantly challenged.

New myths and traditions were created spontaneously by early American photographers. The Civil War and the movement westward engendered new ideas and ideals for which the camera was the most eminently

suitable diarist. The unexplored territories of the West became part of this growing-up process—the vast landscape provided the opportunity for the perfect synthesis of scientific observation and artistic sensitivity. Pioneer photographers made laborious and extensive trips, taking pictures of the great American landscape, the Indians, and each other. Photographs kept the families of America's already transient population intact; tintypes were sent ahead to prospective bridegrooms and others were sent back home to proudly show off a new family.

Through mechanization and technical ingenuity, Americans created easy and inexpensive ways to reproduce these images. Portrait photography, for example, was so popular that by 1853 there were eighty-six portrait studios in New York City, and over three million tintypes were produced in that single year. The young and rapidly growing transient population of America eagerly consumed and cherished these images.

Historical photographs have great value as artifacts, and many of these early images are benchmarks of what would become the “aesthetics” of the medium as it developed from a relatively simple technical tool to a fine art. It is important to remember, however, that in the nineteenth century the photographer's primary goal in producing an image was to record the external world. In the twentieth century, the intellectual and emotional vision of the photographer became a part of the content of a photograph, and it is this personal expression that gives a photograph lasting quality; its power and authority reside in the transformation of an idea or object into a subjective metaphor.

The thirteen artists in this exhibition constitute a small cross-section of master photographers. Through their collected works, it is possible to

trace the history of photography and to follow the cultural patterns of twentieth-century America.

Alfred Stieglitz promoted both European and American modern art and photography through magazine publishing and a succession of New York galleries. In his photographs, Stieglitz was concerned with what was called “pictorialism,” using the camera to explore the visual problems of light and dark that concerned contemporary painting. For example, the optical challenges of dark skies and snow, a frequent subject of French Impressionist painting, is evident in *Winter, Fifth Avenue, New York* (1892). He was obsessed with technique, with making each print as perfect as possible. In later, more abstracted works, like *Equivalent* (c. 1920), Stieglitz’s images are introspective equivalents to his emotions, but are no less pictorial. He also experimented with early color photography and was one of the first to use a hand-held camera.

The influence of Alfred Stieglitz pervades twentieth-century American photography. His circle included John Marin, Marsden Hartley, William Carlos Williams, Gertrude Stein, and Marcel Duchamp, as well as many other painters and writers. In 1902, Stieglitz founded *Camera Work*, a magazine devoted to photography and modern art. During its fifteen-year life, *Camera Work* was the showcase for many photographers, among them, Gertrude Käsebier, Edward Steichen, Clarence White, Alvin Langdon Coburn, Robert Demachy, and Frederick H. Evans.

The last issue of *Camera Work* (June 1917) was devoted entirely to the works of Paul Strand. Strand’s belief in the potential wholesomeness of human endeavor, born of an early association with the New York Ethical Culture Society—an outgrowth of the American Transcendentalist move-

ment—translated in his work into a perfection both of objects and places. Strand's photographs combine poetic expressiveness and the formalism of abstraction with technical perfection. In their interaction of light, form, and surface, they manifest a vision of purity and beauty through an objective treatment of the subjects. Whether portraits, flower studies, architectural views, or machine parts, Strand's photographs unify tone, line, and form while establishing the independent aesthetic integrity of the photograph.

Walker Evans recorded a provincial American landscape as idealized as that of Strand. Evans, however, searched for the special character of American regional culture. Photographing people, storefronts, signs, and billboards, from 42nd Street to rural Alabama, Evans found reason to celebrate everyday experiences in regional America. His photographs appear casual, almost candid, but were in fact carefully arranged and thoughtfully composed.

Dorothea Lange was a portrait photographer who turned to documentary work during the Depression. Like Walker Evans, Lange was hired by the Farm Security Administration in the 1930s and she also worked for the state of California, recording the plight of the migrant worker. Lange's photographs, among them *Migrant Mother, Nipomo, California* (1936), were widely circulated in national magazines. One of the best-known images in American photography, *Migrant Mother* has never lost the power or ability to create empathy for this desperate young family.

Edward Weston was one of the first major American photographers to break completely with pictorialism. Whereas his earlier photographs, such as *Tina in Shadows* (1921) and *The Breast (Tina)* (1922), evoke painterly

expressions, his later work concentrates on literal or “straight” photography. He considered these studies the “quintessence of the thing itself whether it be polished steel or living flesh.” In *Armco Steel, Ohio* (1922) and *Nude* (1927) Weston achieves this “quintessence” through a sharp focus on form, avoiding symbols or poetic gestures.

Aaron Siskind was the first photographer to choose abstract realism as a subject. In abstract realism, the thing depicted is taken directly from reality, but examined with a close-up intensity that reveals the inherent abstract qualities of surface. *Chicago* (1951) details the surface of a building as a textured and gestural plane in a way that parallels Abstract Expressionist painting. Siskind’s preoccupation with abstraction is best described in his own words: “The essentially illustrative nature of most documentary photography, and the worship of the object *per se* in our best nature photography is not enough to satisfy the man of today, compounded as he is of Christ, Freud and Marx. The interior drama is the meaning of the exterior event.”

Hungarian-born André Kertész photographed objects and places to recreate the essence—the sound, smell, color, and feeling—of a particular person or moment. His photographs record a single, ostensibly unposed “moment in time.” Using a small, hand-held camera that enabled him to move freely throughout the city, he captured odd and unexpected experiences. *Doleine, France* (1926–27) and *Paris, Garden of the Tuileries* (c. 1930) exemplify the diverse range of his urban views. Like Strand and Siskind, Kertész was intrigued by pattern, the fall of light, and deep space, whether in interior shots such as *Chez Mondrian* (1926) or in the deceptively simple *Fork, Paris* (1928).

Avant-garde experimentation was central to the photography both of Paul Outerbridge and Man Ray. Man Ray created many photographic images without using a camera, creating a type of print known as a “photo-gram,” although he preferred to call them “rayograms” or “rayographs.” This camera-less technique is achieved by placing objects directly on photographic paper, which is then exposed to light. *Rayograph (Filmstrip/Top)* (1921) demonstrates his interest in Cubism, Futurism, and the collage elements associated with Dada. Man Ray frequently collaborated with Marcel Duchamp, whose sardonic and witty sensibility affected the photographer’s work. *Dust Breeding* (1920) depicts a debris-covered glass painting by Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (Large Glass)* (1915–23). The combination of title and image in Man Ray’s photograph yields a larger metaphor about life, death, and sexuality.

Paul Outerbridge, a commercial photographer, was known for his pioneering efforts in the difficult process of color printing. Outerbridge produced some of his best work while a student at the influential Clarence White School of Photography in New York. In *Saltine Box* (1922) and *H.O. Box* (1922), both formal abstractions, he manipulates the appearance of common consumer products so that they are recognizable only as geometric compositions. Unfortunately much of his work, especially the color photographs of nudes, was considered too bizarre for American taste. Unable to earn a living as a photographer, Outerbridge fell into obscurity and remains relatively unknown.

Like Aaron Siskind, Harry Callahan taught at the Institute of Design in Chicago. He was the first photographer to be included in a Venice Biennale (1978). Callahan’s work centers on individuals, time, the passage



of time, and on nature. “I’m interested in revealing the subject in a new way to intensify it.” His subjects, as in *Eleanor* (1947) and *Chicago* (1949), are often abstracted from readable space. He fills the picture frame with the person or thing depicted so as to pare away unnecessary information. The results, as Jonathan Greene wrote, “have about them the sustained inevitability of remembered experience.” It is this intimacy and involvement with the subject that is so compelling in Callahan’s work.

Robert Frank, who came to the United States from Switzerland in 1947, became a part of the New York avant-garde circle, exchanging ideas with Allen Ginsberg, Jack Kerouac, Willem de Kooning, and Franz Kline, among others. In 1955 he began a photographic odyssey of America as seen through European eyes, an odyssey in which American society and culture underwent the most critical visual scrutiny. These images were collected and published, with a foreword by Kerouac, in a controversial book entitled *The Americans* (1959). Although damned by critics as “narrow” and “an attack on the United States,” *The Americans* established the recording of cultural life-styles and social interactions as a photographic genre in the sixties and seventies.

In the tradition of Dorothea Lange, but more in the manner of Robert Frank, Diane Arbus documented a small segment of society. Concentrating on exceptional people, she developed a personal relationship with social, physical, or cultural misfits. The degree to which they came to trust Arbus is evident in the intimacy of her photographs. When, in works like *Christmas, Levittown, Long Island, New York* (1963), she moves her camera beyond the sideshow world, Arbus causes us to question the alleged normalcy of everyday middle-class American life. In this photo-

graph, as in *A family on their lawn one Sunday in Westchester, New York* (1968), suburban life comes off as empty and joyless.

Joel-Peter Witkin's painstakingly composed surreal photographs are related in subject and technique to historical and religious painting. Like a classical painter, Witkin begins by making many drawings. From these studies, he photographs and composes various elements of what will become the final image. The photographic plate is treated like the canvas of a painting—he draws upon it, scrapes it, and otherwise alters the surface. Witkin combines the grotesque, the mythic, the religious, and the irrational. He uses models with exaggerated physical impairments or mutilations, posing them in elaborately constructed, artificial settings which evoke the irrational realm of the suppressed psyche. “The images I’d produce,” Witkin writes, “represent source material of an individual’s rage of confusion and need to find the Self.”

**Kathleen Monaghan**

# Works in the Exhibition

Dimensions are in inches, height precedes width. Sight refers to measurements taken within the frame or mat opening.

## Diane Arbus (1923–1971)

*Christmas, Levittown, Long Island, New York*, 1963  
Gelatin silver print, 12¾ × 17⅞  
Pace/MacGill Gallery, New York

*Russian midget friends in a living room on 100th Street, New York City*, 1963  
Gelatin silver print, 15½ × 14¾  
Pace/MacGill Gallery, New York, and Edwynn Honk Gallery, Chicago

*Teenage couple on Hudson Street, N.Y.C.*, 1963  
Gelatin silver print, 12⅞ × 12  
Pace/MacGill Gallery, New York, and Edwynn Honk Gallery, Chicago

*Waitress, nudist camp, New Jersey*, c. 1963  
Gelatin silver print on postcard paper, 2⅞ × 2¾  
Pace/MacGill Gallery, New York, and Edwynn Honk Gallery, Chicago

*Woman in a bird mask, New York City*, 1967  
Gelatin silver print, 10¼ × 10¼  
Collection of George H. Dalsheimer

*A family on their lawn one Sunday in Westchester, New York*, 1968  
Gelatin silver print, 16½ × 15½  
Collection of George H. Dalsheimer

## Harry Callahan (b. 1912)

*Detroit*, 1942  
Gelatin silver print, 4½ × 3¾  
Collection of the artist; courtesy of Pace/MacGill Gallery, New York

*Detroit*, c. 1942  
Gelatin silver print, 3½ × 4½  
Collection of the artist; courtesy of Pace/MacGill Gallery, New York

*Eleanor*, 1947  
Gelatin silver print, 4½ × 3½  
Collection of the artist; courtesy of Pace/MacGill Gallery, New York

*Eleanor*, 1948  
Gelatin silver print, 8 × 10  
Collection of the artist; courtesy of Pace/MacGill Gallery, New York

*Chicago*, 1949  
Gelatin silver print, 8 × 10  
Collection of the artist; courtesy of Pace/MacGill Gallery, New York

*Chicago*, c. 1949  
Gelatin silver print, 7¼ × 7  
Collection of the artist; courtesy of Pace/MacGill Gallery, New York

*Chicago*, 1950

Gelatin silver print,  $6\frac{1}{4} \times 6$   
Collection of the artist; courtesy of  
Pace/MacGill Gallery, New York

*Chicago*, c. 1950

Gelatin silver print,  $8 \times 10$   
Collection of the artist; courtesy of  
Pace/MacGill Gallery, New York

*Chicago*, 1953

Gelatin silver print,  $8\frac{1}{4} \times 8\frac{1}{4}$   
Collection of the artist; courtesy of  
Pace/MacGill Gallery, New York

*Lake Michigan*, 1953

Gelatin silver print,  $7\frac{1}{2} \times 9\frac{1}{4}$   
Collection of the artist; courtesy of  
Pace/MacGill Gallery, New York

*Skyscraper, Chicago*, 1953

Gelatin silver print,  $8\frac{1}{2} \times 8\frac{3}{4}$   
Collection of the artist; courtesy of  
Pace/MacGill Gallery, New York

*Collages*, c. 1956

Gelatin silver print,  $8 \times 10$   
Collection of the artist; courtesy of  
Pace/MacGill Gallery, New York

*Atlanta*, 1985

Dye transfer print,  $9\frac{1}{8} \times 14\frac{3}{8}$   
Collection of the artist; courtesy of  
Pace/MacGill Gallery, New York

## **Walker Evans (1903–1975)**

*42nd Street, New York*, 1929

Gelatin silver print,  $6\frac{1}{2} \times 8\frac{1}{4}$   
Pace/MacGill Gallery, New York

*Hands of Hart Crane*, 1930

Gelatin silver print,  $5\frac{13}{16} \times 4\frac{3}{4}$   
High Museum of Art, Atlanta;  
Gift of Arnold H. Crane

*New York City*, 1930

Gelatin silver print,  $5\frac{7}{8} \times 8$   
High Museum of Art, Atlanta;  
Gift of Arnold H. Crane

*Bucket Seat Model T, Alabama*, 1936

Gelatin silver print,  $7\frac{1}{4} \times 9\frac{1}{2}$   
Collection of George H. Dalsheimer

*Jennings Carriages*, n.d.

Gelatin silver print,  $7 \times 6$   
High Museum of Art, Atlanta;  
Gift of Arnold H. Crane

## **Robert Frank (b. 1924)**

*London Banker*, 1951

Gelatin silver print,  $13\frac{1}{2} \times 7\frac{1}{2}$   
Collection of George H. Dalsheimer

*City Fathers, Hoboken, New Jersey*,

1955–56, from *The Americans*

Gelatin silver print,  $22 \times 28$   
Private collection; courtesy of  
Manfred Heiting

*Covered Car, Long Beach California*,

1955–56, from *The Americans*

Gelatin silver print,  $9\frac{1}{4} \times 14$   
Pace/MacGill Gallery, New York

*Elevator, Miami Beach*, 1955–56,

from *The Americans*

Gelatin silver print,  $9\frac{1}{4} \times 13\frac{1}{2}$   
Pace/MacGill Gallery, New York

Enlarged contact sheet, 1955–56,  
from *The Americans*  
Gelatin silver print, 20 × 16  
Private collection; courtesy of  
Manfred Heiting

*Political Rally, Chicago*, 1955–56,  
from *The Americans*  
Gelatin silver print, 12<sup>7</sup>/<sub>8</sub> × 8<sup>3</sup>/<sub>8</sub>  
Pace/MacGill Gallery, New York

*Provincetown*, 1970  
Gelatin silver print, 12 × 8  
Collection of George H. Dalsheimer

*Look Out for Hope*, 1979  
Gelatin silver print, 24 × 20  
Collection of George H. Dalsheimer

*Mabou Storm*, 1981  
Gelatin silver print, 12<sup>1</sup>/<sub>2</sub> × 16<sup>3</sup>/<sub>16</sub>  
Pace/MacGill Gallery, New York

*Charlie Mingus*, n.d.  
Gelatin silver print, 13<sup>3</sup>/<sub>8</sub> × 8<sup>3</sup>/<sub>4</sub>  
Pace/MacGill Gallery, New York

## André Kertész (1894–1985)

*Hungary*, 1917  
Gelatin silver print, 2 × 1<sup>1</sup>/<sub>2</sub>  
Collection of George H. Dalsheimer

*Paris*, 1922  
Gelatin silver print, 3 × 3  
Collection of George H. Dalsheimer

*Chez Mondrian*, 1926  
Gelatin silver print, 4<sup>1</sup>/<sub>4</sub> × 3<sup>1</sup>/<sub>2</sub> (image)  
Private collection

*Pipe and Glasses*, 1926  
Gelatin silver print, 3 × 3<sup>1</sup>/<sub>2</sub>  
Private collection

*Doleine, France*, 1926–27  
Gelatin silver print, 6<sup>1</sup>/<sub>2</sub> × 9  
Jedermann Collection, N.A.

*Fork, Paris*, 1928  
Gelatin silver print, 5<sup>3</sup>/<sub>4</sub> × 7<sup>1</sup>/<sub>2</sub>  
Private collection

*Mandolin Player, Paris*, c. 1930  
Gelatin silver print, 8<sup>1</sup>/<sub>2</sub> × 6  
Collection of George H. Dalsheimer

*Paris, Garden of the Tuileries*, c. 1930  
Gelatin silver print, 7 × 9<sup>1</sup>/<sub>4</sub>  
Collection of George H. Dalsheimer

*Distortion (Nude)*, 1933  
Gelatin silver print, 9<sup>1</sup>/<sub>2</sub> × 5<sup>3</sup>/<sub>8</sub>  
Jedermann Collection, N.A.

*Martinique*, 1972  
Gelatin silver print, 16 × 20  
Collection of George H. Dalsheimer

## Dorothea Lange (1895–1965)

*Hopi Indian, New Mexico*, 1925  
Gelatin silver print, 7<sup>1</sup>/<sub>2</sub> × 6<sup>1</sup>/<sub>2</sub>  
High Museum of Art, Atlanta; Gift of  
Georgia-Pacific Corporation

*Migrant Mother, Nipomo, California*, 1936  
Gelatin silver print, 17<sup>3</sup>/<sub>8</sub> × 13<sup>1</sup>/<sub>4</sub>  
Private collection

*The Catholic, Lutheran, and Baptist  
Churches, Great Plains, Dixon,  
South Dakota*, 1938  
Gelatin silver print, 10<sup>1</sup>/<sub>4</sub> × 10<sup>3</sup>/<sub>4</sub>  
The Museum of Fine Arts, Houston;  
Museum purchase with funds provided by  
Mary Lynch Kurtz

*Grayson, San Joaquin Valley, 1938*  
Gelatin silver print,  $8\frac{1}{2} \times 10\frac{3}{4}$   
The Museum of Fine Arts, Houston;  
Museum purchase with funds provided by  
Mary Lynch Kurtz

*Ma Burnham from Conroy, Arkansas, 1938*  
Gelatin silver print,  $9\frac{1}{2} \times 7\frac{3}{4}$   
The Museum of Fine Arts, Houston;  
Museum purchase with funds provided by  
the Polaroid Foundation, Inc.

*First Born, Berkeley, 1952*  
Gelatin silver print,  $19\frac{3}{8} \times 15\frac{1}{2}$   
The Museum of Modern Art, New York;  
Purchase

*Country Road, County Clare, Ireland, 1954*  
Gelatin silver print,  $21\frac{1}{8} \times 16\frac{1}{4}$   
The Museum of Modern Art, New York;  
Purchase

*Vietnam, 1958*  
Gelatin silver print,  $9\frac{3}{8} \times 13\frac{1}{2}$   
The Museum of Modern Art, New York;  
Purchase

## **Paul Outerbridge (1896–1958)**

*Saw and Square, 1921*  
Platinum print,  $4\frac{1}{4} \times 3\frac{3}{8}$   
Collection of George H. Dalsheimer

*Cheeseboard with Cheese, Knife and Two  
Saltines, 1922*  
Platinum print,  $4\frac{1}{2} \times 3\frac{1}{2}$   
High Museum of Art, Atlanta; Gift of  
Georgia-Pacific Corporation

*Collar, 1922*  
Platinum print,  $4\frac{1}{2} \times 3\frac{3}{8}$   
The Museum of Modern Art, New York;  
Gift of the Artist

*H.O. Box, 1922*  
Platinum print,  $4\frac{7}{16} \times 3\frac{3}{4}$   
Laguna Art Museum, Laguna Beach,  
California; Gift of Lois Outerbridge

*Saltine Box, 1922*  
Platinum print,  $3\frac{1}{2} \times 4\frac{1}{2}$   
Collection of George H. Dalsheimer

*Marmon Crankshaft, 1923*  
Gelatin silver print,  $4\frac{1}{2} \times 3\frac{1}{2}$   
Collection of George H. Dalsheimer

*Silk Flowers in a Hoffmann Vase, 1926*  
Platinum print,  $12\frac{5}{8} \times 9\frac{3}{4}$   
High Museum of Art, Atlanta

*Female Torso, 1936*  
Carbro print,  $15\frac{1}{2} \times 11\frac{1}{2}$   
Collection of George H. Dalsheimer

*Riding Boot with Feather, 1936*  
Carbro print,  $14 \times 11$   
Collection of George H. Dalsheimer

## **Man Ray (1890–1976)**

*Dust Breeding, 1920*  
Gelatin silver print,  $2\frac{3}{4} \times 4\frac{1}{4}$   
Private collection

*Moving Sculpture, 1920*  
Gelatin silver print,  $6\frac{1}{4} \times 9$   
Collection of George H. Dalsheimer

*Rayograph (Filmstrip/Top), 1921*  
Gelatin silver print,  $9\frac{1}{4} \times 7$   
Private collection

*Rayogram, Kiki, 1922*  
Gelatin silver print,  $11\frac{1}{4} \times 8\frac{1}{4}$  (sight)  
Jedermann Collection, N.A.

*Kiki and African Mask*, 1924  
Gelatin silver print,  $7\frac{3}{4} \times 10\frac{1}{4}$   
Collection of George H. Dalsheimer

*Rayograph*, 1924  
Gelatin silver print,  $11\frac{1}{2} \times 9$   
Collection of George H. Dalsheimer

*Le Violin d'Ingres*, 1924  
Gelatin silver print,  $7 \times 5$   
Collection of George H. Dalsheimer

*Solarized Male Torso*, 1930  
Gelatin silver print,  $10\frac{3}{4} \times 8\frac{3}{4}$   
Collection of George H. Dalsheimer

*Rayograph with Comb and Reflected Face*,  
c. 1930  
Gelatin silver print,  $9\frac{3}{4} \times 7\frac{1}{2}$   
Collection of George H. Dalsheimer

*Solarized Female Head*, c. 1930  
Gelatin silver print,  $11\frac{1}{4} \times 8\frac{3}{4}$  (sight)  
Private collection

*Glass Tears*, 1930–31  
Gelatin silver print,  $9 \times 11\frac{1}{4}$   
Private collection

*Man with Lightscope*, 1939  
Gelatin silver print,  $11\frac{1}{4} \times 8$   
Collection of George H. Dalsheimer

## **Aaron Siskind (b. 1903)**

*Boots, Martha's Vineyard*, 1943  
Gelatin silver print,  $6 \times 4\frac{1}{2}$   
Collection of George H. Dalsheimer

*Gloucester 12*, 1944  
Gelatin silver print,  $9 \times 7$   
Collection of George H. Dalsheimer

*New York*, 1947  
Gelatin silver print,  $14 \times 11$   
Aaron Siskind Foundation, Greenville, Rhode  
Island; courtesy of Pace/MacGill Gallery,  
New York

*New York*, 1947  
Gelatin silver print,  $10\frac{3}{4} \times 12\frac{3}{8}$   
High Museum of Art, Atlanta; Gift of  
Mr. and Mrs. Robert B. Menschel

*Chicago*, 1951  
Gelatin silver print,  $14 \times 11$   
Aaron Siskind Foundation, Greenville, Rhode  
Island; courtesy of Pace/MacGill Gallery,  
New York

*North Carolina*, 1951  
Gelatin silver print,  $11 \times 14$   
Aaron Siskind Foundation, Greenville, Rhode  
Island; courtesy of Pace/MacGill Gallery,  
New York

*"Cool Man," Chicago*, 1953  
Gelatin silver print,  $14 \times 10\frac{1}{2}$   
Collection of George H. Dalsheimer

*Raices, Teotichucha*, 1955  
Gelatin silver print,  $13 \times 16$   
Collection of George H. Dalsheimer

*Pleasures and Terrors of Levitation #25*,  
1956  
Gelatin silver print,  $11\frac{1}{8} \times 10\frac{1}{2}$   
High Museum of Art, Atlanta; Gift of  
Mr. and Mrs. Robert B. Menschel

*Feet*, 1957  
Gelatin silver print,  $17 \times 14$   
Aaron Siskind Foundation, Greenville, Rhode  
Island; courtesy of Pace/MacGill Gallery,  
New York

*Lithuanian Stove*, 1957  
Gelatin silver print, 10 × 8  
Aaron Siskind Foundation, Greenville, Rhode  
Island; courtesy of Pace/MacGill Gallery,  
New York

### **Alfred Stieglitz (1864–1946)**

*Winter, Fifth Avenue, New York*, 1892  
(print, 1932)  
Gelatin silver print, 2½ × 3½  
Collection of George H. Dalsheimer

*The Steerage*, 1907  
Photogravure, 10½ × 13⅞  
Whitney Museum of American Art,  
New York; Purchase 77.106

*The Steerage*, 1907 (print, 1915)  
Photogravure, 14 × 11  
From the magazine 291, with original signed  
mount and page  
Collection of George H. Dalsheimer

*The Steerage*, 1907 (print, 1931)  
Gelatin silver print, 4½ × 3¾  
Collection of George H. Dalsheimer

*Nora Kaster Joyce*, c. 1916  
Platinum print, 9¾ × 7¾ (sight)  
Private collection

*Equivalent*, c. 1920  
Gelatin silver print, 4½ × 3½  
Collection of George H. Dalsheimer

*Neck (Georgia O'Keeffe)*, 1921  
Gelatin silver print, 9½ × 7½  
Private collection

*Equivalent*, 1923  
Gelatin silver print, 3½ × 4½  
High Museum of Art, Atlanta; Gift of  
Georgia-Pacific Corporation

*Equivalent (Mountains and Sky,  
Lake George)*, 1924  
Gelatin silver print, 9 × 6  
Collection of George H. Dalsheimer

*Chrysler Building*, c. 1930  
Gelatin silver print, 9½ × 7¼  
Collection of George H. Dalsheimer

*Poplars, Lake George*, 1932  
Gelatin silver print, 9½ × 7¼  
Collection of George H. Dalsheimer

### **Paul Strand (1890–1976)**

*Still Life with Matchboxes*, 1915  
Platinum print, 9½ × 13 (image)  
Private collection

*Man, Five Points Square, New York*, 1916  
Satista print, 9⅞ × 10¼ (image)  
Private collection

*Man Looking Up*, 1916  
Satista print, 11½ × 10½  
Collection of George H. Dalsheimer

*Wheels*, c. 1916  
Satista print, 12½ × 10 (image)  
Private collection

*Demolition*, 1917  
Platinum print, 13 × 9½ (image)  
Jedermann Collection, N.A.

*Lathe Head*, 1923  
Gelatin silver print, 9½ × 7½  
Collection of George H. Dalsheimer



*Rebecca*, 1923

Platinum print,  $7\frac{1}{2} \times 9\frac{3}{4}$

Private collection

*Iris*, 1926

Platinum print,  $9\frac{1}{2} \times 7\frac{1}{2}$  (sight)

Jedermann Collection, N.A.

*Red River*, 1930

Platinum print,  $9\frac{1}{2} \times 7\frac{1}{2}$  (sight)

Jedermann Collection, N.A.

*Village, Gaspé*, 1936

Platinum print,  $4\frac{1}{2} \times 5\frac{3}{4}$

Collection of George H. Dalsheimer

## Edward Weston (1886–1958)

*Betty in the Attic*, 1920

Platinum print,  $9\frac{1}{2} \times 7\frac{1}{2}$

Jedermann Collection, N.A.

*Prologue to a Sad Spring*, 1920

Platinum print,  $9 \times 7$

Collection of George H. Dalsheimer

*Japanese Fighting Mask*, 1921

Platinum print,  $9\frac{3}{4} \times 7\frac{1}{2}$

Private collection

*Tina in Shadows*, 1921

Platinum print,  $7\frac{1}{4} \times 9\frac{1}{4}$

Private collection

*Armco Steel, Ohio*, 1922

Platinum print,  $9\frac{1}{4} \times 7\frac{1}{2}$

Private collection

*The Breast (Tina)*, 1922

Platinum print,  $7\frac{1}{2} \times 9\frac{3}{8}$

Private collection

*Tina, Glendale*, 1922

Platinum print,  $7\frac{1}{2} \times 9\frac{1}{2}$

Collection of George H. Dalsheimer

*Tina Reciting Poetry*, 1922

Platinum print,  $9\frac{1}{4} \times 7\frac{1}{2}$

Private collection

*Horizontal Nude*, 1925

Gelatin silver print,  $5 \times 9\frac{1}{4}$

Jedermann Collection, N.A.

*Nude*, 1927

Gelatin silver print,  $9\frac{1}{2} \times 5\frac{3}{4}$

Collection of George H. Dalsheimer

*Potato Cellar*, 1937

Gelatin silver print,  $7\frac{1}{2} \times 9\frac{1}{2}$

Collection of George H. Dalsheimer

## Joel-Peter Witkin (b. 1939)

*I.D. Photograph from Purgatory: Two*

*Women with Stomach Irritations*, 1982

Gelatin silver print,  $28 \times 28$

Collection of Millie and Arnold Glimcher;  
courtesy of Pace/MacGill Gallery, New York

*Woman Masturbating on the Moon*, 1982

Gelatin silver print,  $28 \times 28$

Collection of Anne and Richard Solomon;  
courtesy of Pace/MacGill Gallery, New York

*Art Deco Lamp, New Mexico*, 1986

Gelatin silver print,  $28 \times 28$

Collection of Robert Pearlstein; courtesy of  
Pace/MacGill Gallery, New York

**Whitney Museum of American Art at Equitable Center**  
787 Seventh Avenue  
New York, New York 10019  
(212) 554-1000

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