

Jessie Tarbox Beals

American, born Canada. 1870–1942

Untitled 1908

Platinum print

Exhibition Title
2022 Helen Kornblum

White labels

Dana Ostrander

Amanda Ross-Ho

American, born 1975

Invisible Ink 2010

Two chromogenic prints

Hear from the artist about the many layers that went into making this work. Enter the number on moma.org/audio.



336

English Only

Louise Lawler

American, born 1947

Sappho and Patriarch 1984

Silver dye bleach print

Lorna Simpson

American, born 1960

Details 1996

Twenty-one photogravures

Silvia Kolbowski

Argentine, born 1953

Model Pleasure III 1983

Eight gelatin silver prints and four chromogenic color prints, originally in black artist frames

Acquired through the generosity of Helen Kornblum in honor of Roxana Marcoci and Committee on Photography Fund, 2014

Exhibition Title
2022 Helen Kornblum

White labels

Dana Ostrander

Ruth Orkin

American, 1921–1985

American Girl in Italy 1951

Gelatin silver print

Laurie Simmons

American, born 1949

Three Red Petit-Fours 1990

Chromogenic print

Ruth Orkin

American, 1921–1985

Jimmy the Storyteller 1947

Six gelatin silver prints

Frances Benjamin Johnston

American, 1864–1952

Penmanship Class 1899

Platinum print

Exhibition Title
2022 Helen Kornblum

White labels

Dana Ostrander

Jeanne Dunning

American, born 1960

Leaking 1994

Two silver dye bleach prints (diptych)

Sharon Lockhart

American, born 1964

Untitled 2010

Chromogenic print

Josephine Pryde

British, born 1967

Far Horizons Draw No Nearer IV 2002

Gelatin silver print

Lola Álvarez Bravo

Mexican, 1907–1993

Frida Kahlo c. 1945

Gelatin silver print

Exhibition Title
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Dana Ostrander

Carrie Mae Weems

American, born 1953

**Untitled (Woman and daughter with
makeup)**, from **The Kitchen Table Series**
1990

Gelatin silver print

Hear from the artist about the intertwined themes of race, love, and power in her Kitchen Table Series. Enter the number on moma.org/audio.



338

English Only

Catherine Opie

American, born 1961

Angela Scheirl 1993

Chromogenic print

Exhibition Title
2022 Helen Kornblum

White labels

Dana Ostrander

Tracey Moffatt

Australian, born 1960

Up in the Sky 1997

Offset lithograph

Candida Höfer

German, born 1944

Deutsche Bucherei Leipzig IX (German National Library in Leipzig IX) 1997

Chromogenic print

In this work Lawler set her viewfinder on two sculptures in a darkened gallery at the Wadsworth Atheneum in Hartford, Connecticut. In the resulting image a towering Sappho is overshadowed both literally and figuratively by the stern and spotlighted bust of a male elder in the background. Through her careful framing, Lawler reveals how museum display can reinforce inequalities, even inadvertently, and invites us to reevaluate the art institution as a space in which identities and gender roles are in play—a space of ongoing ideological construction.

Susan Meiselas

American, born 1948

TOP:

**Traditional Mask Used in the Popular
Insurrection, Monimbo, Nicaragua 1978**

BOTTOM:

**A Funeral Procession in Jinotepe for
Assassinated Student Leaders.
Demonstrators Carry a Photograph of
Arlen Siu, an FSLN Guerrilla Fighter Killed in
the Mountains Three Years Earlier 1978**

Chromogenic prints

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Dana Ostrander

Cara Romero

Native American (Chemehuevi), born 1977

Wakeah, from the series **First American Girl**
2018

Inkjet print

Join the artist in looking closely at this
photograph and its message of
empowerment. Enter the number on
moma.org/audio.



337

English Only

Exhibition Title
2022 Helen Kornblum

White labels

Dana Ostrander

Hulleah J. Tsinhnahjinnie

Native American (Seminole-Muscogee-Diné
[Navajo]), born 1954

Vanna Brown, Azteca Style 1990

Photocollage, printed 2021

Discover how this artwork holds a mirror up
to society. Enter the number on
moma.org/audio.



334

English Only

Barbara Probst

German, born 1964

**Exposure #78, NYC, Collister and Hubert
St., 06.22.10, 7:56 p.m.** 2010

Two inkjet prints (diptych)

Learn more from the artist about the
relationship between these two images. Enter
the number on moma.org/audio.



339

English Only

Meridel Rubenstein

American, born 1948

TOP:

Fatman with Edith 1993

Helen Kornblum explores the ways war and weaponry inform this photo. Enter the number on moma.org/audio.

BOTTOM:

Penitente 1982

Palladium prints



340

English Only

“Dance photography,” German photographer Rudolph wrote in 1929, is “the representation of the movement of the dancer in picture form, that means the dancer dances during the shooting.” To capture the spirit of dance in a still frame, she contended, the photographer must imagine herself as the performer, anticipating the flow of motion. Rudolph and other interwar photographers sought inventive ways to picture the freedom of moving bodies and affirm the expressive agency of women. Through engaging with dance as a reflection of society and culture, these photographs advance different utopian and progressive models of community.

In the 1980s and early 1990s, many artists explored the interrelated histories of colonialism and patriarchy in Latin America. Through what she called “emotive anthropology,” Yampolsky engaged directly with the lives of Indigenous Mazahua women in the State of Mexico rather than simply snapping photographs; similarly, Garduño’s intimate portraiture meditates on the adaptations of ancient cultural rituals in contemporary life, with the figures of women of Indigenous heritage at the center. Ritual was central to Mendieta’s practice, too: she incorporated Mesoamerican goddess archetypes into photographically documented performances that she described as “a dialogue between the landscape and the female body.”

To create the works in her Exposures series, Probst used radio-wave transmission to simultaneously release the shutters of multiple cameras and thus capture a single scene from different distances and perspectives. The resulting images challenge the idea that a photograph presents an objective view of reality. “The substance of the series,” Probst has said, “exists not in the individual image, but rather in the interrelations between the images. . . . The viewer is invited to travel through the space they mark out, to take on different points of view and to see [themselves] looking.”

Throughout the twentieth century, photographers transformed perceptions of the natural world through different kinds of photographic technology and techniques. Cunningham, Noskowiak, and Lavenson, all members of the California-based Group f/64, used stark lighting and close-up framing to render the patterns and textures of botanical forms. Bernhard photographed seashells, discovering, as she put it, “forms so complex and weird as to exceed human imagination,” while Morgan superimposed images to suggest what she called the “invisible urges” underlying the life cycles of plants.

Opie has noted of her intimate portraits that “even though I don’t believe that there is a true essence of a person, I do believe there is something that they see within themselves that I end up capturing.” Here, Angela Scheirl, a filmmaker and part of Opie’s LGBTQ community, sports a navy blue suit and short hair and has a commanding gaze. Scheirl eventually took the first name Hans, leaving the work’s title outdated but also emphasizing the flexibility of gender expression and its mutability over time. Unlike a traditional portrait, which fixes or freezes identity, this is a portrait of becoming.

In this image, one of twenty in Weems's Kitchen Table Series, the artist sits at the head of a table, applying makeup with the help of a small vanity mirror. Next to her, a young girl looking at her own reflection puts on lipstick in a parallel gesture. The tender scene illustrates one of the ways in which gender is learned and performed, while also celebrating the private subjectivity, beauty, and inner lives of Black women. Asked why she appears as a protagonist in her work, Weems responded, "I use myself simply as a vehicle for approaching the question of power."

Romero's First American Girl series—whose title nods to the popular doll brand—counters overgeneralized pop-culture representations of Native Americans with authentic detail. *Wakeah* shows Wakeah Jhane, a Comanche-Blackfoot-Kiowa ledger artist and dancer, wearing buckskin dance regalia that asserts the specificity of her Native culture, the artistry of regional handicraft traditions, and the creative power of Native women. The image's diorama-style arrangement evokes the ways in which photography has presented Indigenous people as anthropological specimens. Romero, a citizen of the Chemehuevi Indian Tribe, shows the vibrancy of contemporary Indigenous lives, in contrast to the colonial narratives that have become all too familiar.

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White labels

Dana Ostrander

What appears to be a serene domestic interior—the artist’s niece working on a jigsaw puzzle— contains allusions to darker histories. Hanging on the wall is a colonial-era map of the Maine coastline, and the puzzle reproduces a painting by Winslow Homer, whose iconic seascapes portrayed New England as an idyllic land “discovered” by hardy explorers. Homer’s work did not acknowledge the deadly wars fought over the territory, nor the near annihilation of the Wabanaki people, the region’s Indigenous inhabitants. With these subtle and uneasy cues, Lockhart demonstrates the ways in which the comforts of home can be built on unseen histories of territorial expansion and forced relocation.

“It was a beautiful day when I decided that I would take responsibility to reinterpret images of Native peoples,” Tsinhnahjinnie, a Seminole-Muscogee-Diné (Navajo) artist, has said. In *Vanna Brown, Azteca Style*, she has wittily recast *Wheel of Fortune* game-show star Vanna White as an Indigenous woman, a satirical choice that highlights the invisibility of Native Americans in the mass media and the stereotypes that are routinely employed when they do appear. In contradicting these fictions, which are rooted in America’s colonial history, her work claims visual sovereignty and self-determination for Indigenous people—the right to decide how they are represented.

Contemporary photographers seeking to record political and economic hardships often found a model in documentary photographs from the 1930s and '40s. When Noggle organized her groundbreaking exhibition *Women of Photography* in 1975, she selected Dorr's Depression-era photographs for inclusion. Noggle's staged portraits of retired women Air Force pilots, made during the 1980s, were likely inspired by Dorr's intimate, carefully composed portraits of friends (on view in the vitrine). Similarly, Mark's images of impoverished youth, such as Tiny, a homeless sex worker in Seattle, are patterned on Bourke-White's powerful yet sensitive images of disenfranchised workers.

Meiselas's photographs reveal a nation in turmoil. Taken in Nicaragua in 1978, shortly before the revolt of the socialist Sandinista National Liberation Front (FSLN) ended the brutal forty-year authoritarian rule of the Somoza family, they trace the evolution of a popular resistance among student groups and indigenous communities. Meiselas, one of the few photojournalists documenting the conflict, mostly used color film for these images. She later reflected that "the vibrancy and optimism of the resistance, as well as the physical feel of the place, came through better in color."

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Dana Ostrander

Germaine Krull

Dutch, born Germany. 1897–1985

Photographs in “**Nudisme**,” special issue,
Jazz: L’actualité intellectuelle (1931)

Editor: Carlo Rim

Publisher: Louis Querelle, Paris

Gift of Helen Kornblum in honor of Roxana
Marcoci, 2020. The Museum of Modern Art
Library, New York

Silvia Kolbowski

Argentine, born 1953

Photographs in **Difference: On
Representation and Sexuality**, by Kate
Linker 1984

Publisher: The New Museum of
Contemporary Art, New York

The Museum of Modern Art Library, New York

Meridel Rubenstein

American, born 1948

Ellen Zweig

American, born 1947

Critical Mass 1993

Publisher: The Museum of Fine Arts, Museum
of New Mexico

The Museum of Modern Art Library, New York

Laura Gilpin

American, 1881–1979

The Enduring Navaho 1968

Publisher: University of Texas Press, Austin

The Museum of Modern Art Library, New York

Exhibition Title
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White labels

Dana Ostrander

Susan Meiselas

American, born 1948

Nicaragua, June 1978–July 1979 1981

Publisher: Pantheon Books, New York

The Museum of Modern Art Library, New York

Nell Dorr

American, 1893–1988

Mother and Child 1954

Publisher: Harper & Brothers, New York
and London

The Museum of Modern Art Library, New York

Margaret Bourke-White

American, 1904–1971

You Have Seen Their Faces, with text by
Erskine Caldwell 1937

Publisher: Modern Age Books, New York

The Museum of Modern Art Library, New York

Ruth Orkin

American, 1921–1985

Jimmy Tells About Kitty and the King
photographs in **LIFE**, vol. 31, no. 22
(November 26, 1951)

Publisher: Time, Inc., New York

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Marcoci, 2020. The Museum of Modern Art
Library, New York

Exhibition Title
2022 Helen Kornblum

White labels

Dana Ostrander

Imogen Cunningham

American, 1883–1976

Photograph in **Catalogue for the Cornish School** c. 1935

Publisher: The Cornish School, Seattle

Gift of Helen Kornblum in honor of Roxana Marcoci, 2020. The Museum of Modern Art Library, New York

Mariana Yampolsky

Mexican, born United States. 1925–2002

Mazahua 1993

Publisher: Instituto Mexiquense de Cultura,
Gobierno del Estado de México, Toluca

The Museum of Modern Art Library, New York

Susan Meiselas

American, born 1948

Carnival Strippers 1976

Publisher: Farrar, Straus and Giroux,
New York

The Museum of Modern Art Library, New York

Hear an excerpt from *Carnival Strippers*.
Enter the number on moma.org/audio.



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English Only

Imogen Cunningham

American, 1883–1976

Three Harps 1935
Gelatin silver print

Exhibition Title
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White labels

Dana Ostrander

Lotte Jacobi

American, born Germany. 1896–1990

Ursula Johanna Richter

German, 1886–1946

Charlotte Rudolph

German, 1896–1983

Photographs in **Der künstlerische Tanz (The Artistic Dance)** c. 1934

Publisher: Haus Neuerburg GmbH, Merzig, Germany

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Susan Meiselas

American, born 1948

Tentful of Marks, Tunbridge, Vermont, from the series **Carnival Strippers** 1974
Gelatin silver print, printed c. 2000

The artist reflects on the intersections of feminism, performance, and personal identity. Enter the number on moma.org/audio.



335

English Only

Laura Gilpin

American, 1881–1979

Navajo Weaver 1933
Platinum print

Yva (Else Ernestine Neuländer)

German, 1900–1942

Photographs in **Gebrauchsgraphik: Monatschrift zur Förderung künstlerischer Reklame (International Advertising Art: Monthly Magazine for Promoting Art in Advertising)**, vol. 8, no. 11 (November 1931)

Editor: H. K. Frenzel

Publisher: Phönix Illustrationsdruck und Verlag, Berlin

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Exhibition Title
2022 Helen Kornblum

White labels

Dana Ostrander

Ruth Bernhard

American, born Germany. 1905–2006

Photographs in **The Studio**, vol. 137, no. 674 (May 1949)

Publisher: National Magazine Co., London

The Museum of Modern Art Library, New York

Margaret Watkins

Canadian, 1884–1969

Untitled (Still Life with Mirrors and Windows, NYC) 1927

Gelatin silver print

Margaret Watkins

Canadian, 1884–1969

Photographs in **House & Garden**, vol. 52, no. 3 (September 1927)

Publisher: Condé Nast Publications, New York

Imogen Cunningham

American, 1883–1976

Photograph in **Catalogue for the Cornish School** c. 1935

Publisher: The Cornish School, Seattle

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Dana Ostrander

Photojournalism provided a vital source of income for women photographers who worked in a documentary mode. In 1937 Bourke-White, a staff photographer for publications *Fortune* and *LIFE*, made a visual survey of rural communities in the Depression-era American South. Orkin's series on a young storyteller named Jimmy brought her national attention. After appearing in *Look* and *LIFE* magazines, it was selected for inclusion in MoMA's 1955 exhibition *The Family of Man*. Contemporary photographers such as Meiselas, a member of the Magnum Photos cooperative, have expanded the possibilities of photojournalism through personal investment in the communities and events they document.

By the 1930s, the nature of women's work had been shifting for decades, from domestic to commercial labor. Gilpin's images of Diné (Navajo) women weaving textiles for the tourist market were made at a time when professional employment in photography had only recently been opened to women. Some women started businesses during the 1940s, including Edith Warner, shown in Rubenstein's contemporary photographs, who ran a tearoom in New Mexico for both Indigenous clientele and the scientists developing the atom bomb nearby. In many affluent families, however, childcare remained a woman's primary responsibility, as is depicted in *Mother and Child*, Dorr's book of portraits.

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Dana Ostrander

In the rapidly transforming publishing ecosystem of the 1920s and '30s, modernist photographers portrayed the female figure in new and different ways. Krull's nudes and hand studies, reproduced in *Jazz* magazine, frame poses and gestures as a kind of performance. Rudolph's and Jacobi's pictures of the dancer Greta Palucca, widely circulated in magazines and books, capture a sense of physical freedom. Cunningham conveyed the visual rhythm of a harpist's strumming hands through triple exposure. Bernhard transformed seashells into anatomical forms through diffuse, ethereal lighting effects. Techniques such as fragmentation, movement, light, and collage, made nontraditional representations of femininity possible.

Between the World Wars, photographers created new consumer desires through images for the illustrated press, such as Yva's alluring fashion studies that modeled the edgy modern sensibility of the New Woman. The media's use of the female figure was also serious subject for critique. In a 1930 counter-memoir, Cahun explored modes of self-presentation that defied the mass media's typical depiction of women as figures merely meant to catch the eye of male viewers. In the 1970s and 1980s, Conceptual artists such as Silvia Kolbowski continued to challenge the clichés of "ideal," pleasure-producing femininity, combining, as Cahun did, image and text.

Claude Cahun (Lucy Schwob)

French, 1894–1954

Marcel Moore (Suzanne Malherbe)

French, 1892–1972

Aveux non avenues (Disavowels or Cancelled Confessions) 1930

Illustrated book with photogravures

Publisher: Éditions du Carrefour, Paris

The Museum of Modern Art Library, New York

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Dana Ostrander

Ruth Bernhard

American, born Germany. 1905–2006

Photographs in **The Studio**, vol. 137, no. 674
(May 1949)

Publisher: National Magazine Co., London

The Museum of Modern Art Library, New York