

Herbert George Ponting

British, 1870–1935

A Grotto in an Iceberg 1911

Carbon print

Edward Steichen

American, born Luxembourg. 1879–1973

Moonrise—Mamaroneck, New York 1904

Gum bichromate over platinum print

Steichen built up this artwork in layers: Beginning with a monochromatic platinum print, he reprinted the image multiple times in different colors—each printing made on top of the previous one—using the gum bichromate process. Three unique versions of *Moonrise* exist; another example is on view in Gallery 504.

Cindy Sherman

American, born 1954

Untitled #325 1996

Chromogenic print

Masks are frequently used props in Sherman's practice, appearing throughout her critiques of female stereotypes and explorations of the grotesque. This extreme close-up of the artist's partially covered face calls to mind a person recovering from an accident or cosmetic surgery.

Shirin Neshat

Iranian-American, born 1957

Untitled from the series **Passage** 2001

Silver dye bleach print

This photograph was made in tandem with Neshat's film, *Passage*, which was shot in Essaouira, Morocco, and follows a burial. Each frame of the film is composed like a photograph, and Neshat recorded its scenes as both moving and still images, allowing her to exhibit the work in either format.

William Wegman

American, born 1943

Family Combinations 1972

Gelatin silver prints

Acquired through the generosity of Robert and Gayle Greenhill, 1994

Across its top row, *Family Combinations* displays portraits of Wegman's father, his mother, and the artist himself. The second row presents every possible combination of any two of these three photographs, printed from pairs of superimposed negatives.

Robert Mapplethorpe

American, 1946–1989

Calla Lily 1986

Gelatin silver print

In his photographs of flowers, Mapplethorpe typically depicted his subjects at peak bloom, immortalizing transient moments of perfection. This image, however, records the transformation of a calla lily as it wilts.

Philip-Lorca diCorcia

American, born 1951

Marilyn; 28 Years Old; Las Vegas, Nevada;

\$30 from the series **Hustlers** 1990–92

Chromogenic print

DiCorcia titled each photograph in his Hustlers series—portraits of sex workers encountered on and around Santa Monica Boulevard in Los Angeles—after the sitter's name, age, place of birth, and the fee they received to be photographed, roughly equivalent to the fee they would have received for sex work.

Tod Papageorge

American, born 1940

Central Park 1989

Gelatin silver print

Of the photographs of Central Park that he made over several decades, Papageorge remarked, “We all carry our imaginary heavens around with us, and it was fortunate (although obviously not an accident) that, in my case, these elysian fields so literally resembled those I encountered in the park.”

Hiro

Japanese, 1930–2021

Apollo-11, 9:32 A.M. 7-16-69, Maiden

Voyage To The Moon July 16, 1969

Dye transfer print

Hiro's employer, *Harper's Bazaar*, was initially reluctant to cover the Apollo 11 launch, as the event lacked a fashion angle. Hiro photographed it on his own initiative, using infrared film and color filters. The resulting image, with its distinctive orange-and-green palette, ultimately appeared in the magazine's September 1969 issue.

Lucas Samaras

American, born Greece. 1936–2024

ABOVE, LEFT TO RIGHT:

AutoPolaroid 1969–71

Color instant print with hand-applied ink

Photo-Transformation February 9, 1974

Photo-Transformation August 17, 1976

Color instant prints

BELOW:

Panorama March 9, 1983

Collage of color instant prints

Gifts of Robert and Gayle Greenhill, 1992

The artist explains how making images of himself was a process of discovery. Scan the QR code below or enter the number on moma.org/audio.



691

English Only

László Moholy-Nagy

American, born Hungary. 1895–1946

ABOVE, LEFT TO RIGHT:

Nonne in Arles (Nun in Arles) c. 1929

Marseille, Rue Canebière 1929

Negativ (Negative) before 1927

Der Abschied (The Farewell) 1924

Gelatin silver prints

BELOW:

Untitled 1925–30, from a 1922 photogram

Gelatin silver prints

Insatiably experimental in his use of photography, Moholy-Nagy explored how the medium could disrupt habits of seeing and reveal “a new hidden world.” The triptych seen here comprises prints derived from the same original photogram, a photograph made without a camera. Each print reverses the tones and orientation of the one beside it.

Irving Penn

American, 1917–2009

Mud Glove, New York 1975

Platinum/palladium print

In Penn's photograph, a humble object—a discarded glove—gains symbolic dimensions thanks to the image's massive scale and the delicacy of its printing. Penn created this work by layering platinum and palladium, a painstaking process that involved several rounds of printing over the course of multiple days.

Frank Hurley

Australian, 1885–1962

The night watchman spins a yarn 1915

Gelatin silver print

During Anglo-Irish explorer Ernest Shackleton's Antarctic expedition aboard the *Endurance*, crew members sometimes made the duties of the night watch—monitoring fires and changing weather conditions—a social activity, as they passed the months with their ship trapped in pack ice in the Weddell Sea.

Karl Blossfeldt

German, 1865–1932

LEFT TO RIGHT:

Fraxinus ornus 1898–1932

Salvia pratensis 1898–1932

Acer pseudoplatanus 1898–1932

Gelatin silver prints

Over three decades, Blossfeldt created a vast number of botanical photographs, using many of them as teaching aids at the applied-arts academy in Berlin where he taught. This trio of images depicts specimens of wild plants—ash, meadow sage, and maple—that can be found in Central Europe.

Man Ray (Emmanuel Radnitzky)

American, 1890–1976

Rayograph 1922

Gelatin silver print

“I have freed myself from the sticky medium of paint and am working directly with light itself,” Man Ray wrote of the cameraless photographs he called “Rayographs.” He began creating these works in 1922 by arranging objects on photographic paper and exposing the paper to light.

Jan Groover

American, 1943–2012

Untitled c. 1979

Chromogenic print

Groover explains how she made art in her kitchen sink. Scan the QR code below or enter the number on moma.org/audio.



695

English Only

Josef Sudek

Czech, 1896–1976

Untitled from the series **Milenci (Lovers)**

1953

Gelatin silver print

During the Nazi occupation of Prague, Sudek mainly worked within the confines of his studio, recording the changing views through his window and composing still lifes from objects in his home. He sustained these practices even after World War II ended, creating photographs like this one.

André Kertész

American, born Hungary. 1894–1985

The Studio Cat 1926–27

Gelatin silver print

For a three-year period in Paris, Kertész printed his images of interiors, artist studios, and portraits on commercially available postcard, or *carte postale*, paper. He valued the material's warm tones, sturdy support, and affordability, and it provided him a practical way to print and share his work.

Manuel Álvarez Bravo

Mexican, 1902–2002

Herramientas (Insectos) (Tools [Insects])

1931

Gelatin silver print

Álvarez Bravo made this photograph at a cement manufacturing plant north of Mexico City. To the photographer, the rows of augers—large screwlike tools used to move loose materials—resembled an army of insects marching in formation.

William Eggleston

American, born 1939

Greenwood, Mississippi 1973

Dye transfer print

“I knew that red was the most difficult color to work with,” said Eggleston. “To work with an entire red surface was a challenge. . . . I don’t know of any totally red pictures, except in advertising. The photograph is still powerful. It shocks you every time.”

Lee Friedlander

American, born 1934

Route 9W, New York 1969

Gelatin silver print

“They began as straight portraits,” Friedlander wrote in the introduction to his 1970 photobook, *Self Portrait*, “but soon I was finding myself at times in the landscape of my photography. I might call myself an intruder.”

Mathew B. Brady (studio of)

Active 1844–c. 1875

**Ulysses S. Grant at Headquarters in
Cold Harbor, Virginia** June 1864

Albumen silver print

One of the United States' most prominent photographic portraitists, Brady gained permission to photograph behind Union Army lines during the Civil War. Most of the images documenting the war that his studio distributed were created by other photographers, whom Brady commissioned; Egbert Guy Fox is believed to have made this picture.

Joel Sternfeld

American, born 1944

The Space Shuttle *Columbia* Lands at Kelly Lackland Air Force Base, San Antonio, Texas

March 1979

Chromogenic print

In March 1979 the *Columbia* traveled from California, where it was constructed, to Florida, where it would launch. Sternfeld's photograph records a refueling stop midway through this transcontinental journey, where approximately two hundred thousand spectators gathered to see the space shuttle orbiter that would become NASA's first to reach space.

Unidentified photographer

**Untitled (First American Air Meet in
Los Angeles) 1910**

Gelatin silver print

When this snapshot was taken, many Americans had never seen an airplane before. The Los Angeles International Air Meet—the first major air show held in the United States—drew at least a quarter-million visitors, in a city with a population only twice that number.

Margaret Bourke-White

American, 1904–1971

United States Airship *Akron* 1931

Gelatin silver print in aluminum frame

Bourke-White's photograph records an awe-inspiring view of the USS *Akron*, built by the Goodyear Zeppelin Corporation, emerging from its hangar. Prints of the image were distributed to high-achieving Goodyear dealers around the country, presented in frames made of duralumin, a lightweight aluminum alloy used for the construction of the airship's girders.

Francis Frith

British, 1822–1898

The Pyramids of Dashoor [Dahshur], from the South West 1858

Albumen silver print

From Frith's portfolio *Egypt, Sinai, and
Jerusalem: A Series of Twenty Photographic
Views* (1860)

The Bent Pyramid, known for its unusual sloping angles, was built around 2600 BCE. Frith photographed it on his second trip to Egypt, during which he captured images of both ancient and modern architecture for a primarily British audience.

John L. Dunmore

American, 1833–1897

George P. Critcherson

American, 1823–1892

Castle Berg in Melville Bay over two hundred feet high. The Figure, which is some seventy-five feet from the Base, gives an object to compare with the Berg. The Ice in the foreground is about eighteen inches in thickness. 1869

Albumen silver print

From William Bradford's book *The Arctic Regions: Illustrated with Photographs Taken on an Art Expedition to Greenland* (1873)

Dunmore and Critcherson created this and other photographs while accompanying American painter William Bradford on one of his many voyages to Greenland. These expeditions were made “solely for the purposes of art,” as Bradford wrote in his 1873 publication, *The Arctic Regions*.

Charles Sheeler

American, 1883–1965

Bucks County Barn with Chickens

c. 1915–17

Gelatin silver print

Sheeler translated many of his photographs, including this one, into paintings. His painting based on *Bucks County Barn with Chickens* is on view in Gallery 519.

Why did Sheeler photograph barns? Scan the QR code below or enter the number on moma.org/audio.



690

English Only

JoAnn Verburg

American, born 1950

Olive Trees in the African Heat 2000

Chromogenic prints

“There’s not just one way to look at things,” says Verburg. To hear more from the artist, scan the QR code below or enter the number on moma.org/audio.



694

English Only

Henrietta Augusta Mostyn

British, 1830–1912

Untitled c. 1854

Salted paper print

Mostyn belonged to England's earliest wave of amateur photographers. Although she only made photographs for a handful of years, she maintained a lifelong interest in art. In 1901 she financed the construction of the Mostyn Art Gallery in Llandudno, Wales, establishing the world's first purpose-built gallery dedicated to women artists.

Imogen Cunningham

American, 1883–1976

The Unmade Bed 1957

Gelatin silver print

Cunningham created this work in response to an assignment photographer Dorothea Lange, her fellow instructor at the California School of Fine Arts, had given her students to photograph something they use every day. Depicting items that come into regular contact with the body—bedsheets and hairpins—Cunningham's image is a self-portrait in absentia.

Alfred Stieglitz

American, 1864–1946

Georgia O’Keeffe—Neck 1921

Gelatin silver print

Stieglitz created more than three hundred photographs of Georgia O’Keeffe—an extended portrait of the American painter that began before the pair’s romantic involvement and lasted twenty years. Reflecting on the pictures, she stated: “It is as if in my one life I have lived many lives.”

Robert Frank

American, born Switzerland. 1924–2019

New York City 1958

Gelatin silver print

Frank often showed the United States as a place of converging realities. In this photograph, a street preacher wields a bible in front of a sign with scripture and an American flag, with a theater marquee in the background. The image later illustrated a story by the journalist Gay Talese titled “42nd Street—How It Got That Way.”

Duane Michals

American, born 1932

Chance Meeting 1970

Gelatin silver prints

Hear how Michals's work explores interior worlds. Scan the QR code below or enter the number on moma.org/audio.



693

English Only

Harry Callahan

American, 1912–1999

New York 1945

Gelatin silver print

Hear from Callahan on what makes photography a unique art form. Scan the QR code below or enter the number on moma.org/audio.



696

English Only

Edward Weston

American, 1886–1958

Dunes, Oceano 1936

Gelatin silver print

A short-lived utopian commune, Moy Mell, occupied the sand dunes outside Oceano, California, during the 1930s. While photographing the dunes, Weston grew acquainted with this community of artists, poets, drifters, and mystics. One of his images of the landscape graced the cover of an issue of Moy Mell's magazine, *Dune Forum*.

Peter Henry Emerson

British, born Cuba. 1856–1936

Gathering Water-Lilies 1886

Platinum print

From Emerson and Thomas Frederick Goodall's book *Life and Landscape on the Norfolk Broads* (1886)

In this bucolic picture, two figures collect flowers as bait for fish traps. A staged photograph, it depicts the fiancée of painter Thomas Frederick Goodall, coauthor of *Life and Landscape on the Norfolk Broads*, and her father.

David Octavius Hill

British, 1802–1870

Robert Adamson

British, 1821–1848

**Newhaven Boy (“King Fisher” or
“His Faither’s Breeks”)** 1843–47

Salted paper print

This image is among more than one hundred photographs that Hill and Adamson created as a study of life in the fishing community of Newhaven, Scotland. The series was begun just a few years after photography’s introduction, and it was one of the earliest to use the medium in a documentary capacity.

Diane Arbus

American, 1923–1971

Jack Dracula, the Marked Man, N.Y.C., 1961

1961

Gelatin silver print

Jack Dracula worked in tattoo parlors across the East Coast and performed at circuses and in sideshows. Arbus photographed him for an article published in a 1961 issue of *Harper's Bazaar* that featured five people with unique dress, lifestyles, or professions—Dracula satisfied all three criteria.

Julia Margaret Cameron

British, born India. 1815–1879

Cyllena Wilson July 1868

Albumen silver print

Photographs of people were Cameron's enduring, nearly exclusive focus. This print of her adopted daughter is annotated "From Life, Freshwater," a phrase that appears on many of the photographs Cameron made in her home studio in the village of Freshwater Bay on the Isle of Wight.

Emmet Gowin

American, born 1941

Edith, Chincoteague, Virginia 1967

Gelatin silver print

Hear from the artist about how he began photographing his wife, Edith. Scan the QR code below or enter the number on moma.org/audio.



692

English Only

William Henry Fox Talbot

British, 1800–1877

The Bust of Patroclus 1844

Salted paper print

Throughout the nineteenth century, plaster casts were used to bring renowned artworks before audiences unable to see the originals in person—a function that photography, which Talbot helped introduce, soon assumed as well. The cast seen in Talbot's photograph duplicates what is likely a Roman copy of an ancient Greek sculpture.

Herbert George Ponting

British, 1870–1935

The Ramparts of Mount Erebus 1911

Gelatin silver print

In his Antarctic travelogue, Ponting described Mount Erebus—the southernmost active volcano on Earth—as a regal being: “Over this formidable rampart there were miles of icy slopes, above which Erebus, the King of the mountains of the South, monarch of all he surveyed, sat enthroned in all his majesty.”