

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

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PHOTOGRAPHY AS PRINTMAKING, a survey of the more than a century-old tradition of the fine and often unique photographic print, will be on view at The Museum of Modern Art from March 19 through May 26. Over seventy works by about fifty-five photographers, from 1842 to the present, demonstrate the unique characteristics and expressive potentials of various techniques used by the photographer to produce an image. They reveal the continuing interrelationship of technique to photographic aesthetics, from the daguerreotype to contemporary work, to which over half the exhibition is devoted.

PHOTOGRAPHY AS PRINTMAKING challenges the traditional critical separation between "straight photography," which seeks to mirror external reality by extending the viewer illusionistically into the picture space, and the aesthetic that emphasizes the distinctive surface quality of the print itself in order to evoke an emotional response to the image, sometimes by dispensing with the camera-made image altogether.

"The approach to photography as printmaking seeks to make the medium visible, whereas the so-called 'straight' approach seeks to make it invisible," states Peter C. Bunnell, Director of the exhibition and Curatorial Associate in the Department of Photography. The former approach, as the exhibition reveals, has been extremely fruitful for today's young artists. Whether he works with paper, metal or plastic, whether he makes a unique original image or many prints from a negative, whether he works in the more traditional techniques or with synthetics or combinations of techniques, the photographer is involved in printmaking.

"By pointing out which technique has been utilized by each artist, it is hoped that the exhibition will provide a sense of the immense variety of photographic media that is available to him," states Mr. Bunnell. "It is also intended to show

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how the artist has been moved by his own inner compulsion to select a technique, integrate its expressive potential with his initial vision, and extend it through his final presentation."

The photographer has enlarged his view of himself as craftsman and observer, incorporating methods such as lithography and serigraphy, which had previously belonged to traditional printmaking. At the same time, many graphic artists are today discovering the potential of photographic techniques and images, integrating them within the tradition of the handmade art object. The tremendous interest in mixed media grows out of this breaking down of the classical distinctions between photography and printmaking.

Among those working with recent innovations is Charles Arnold, Jr., whose untitled still life creates a rich and tactile pigment image on the paper surface by means of xerography, a new electronic technique that also includes direct camera photographs in which the selenium plate is placed in the camera itself. Naomi Savage employs photo-etch techniques on a copper plate that is the finished work in itself. Several photographers in the exhibition use the photoserigraph or silk-screen. The possible variations may be seen in the work of Bruce Katsiff, in which broad, flat areas of color are transferred to a polished aluminum surface, or in Bert Stern's Contact Sheet -- Marilyn Monroe (1968), where layers of colors produce a subtle range of contrasts and tones.

The concern for the photographic print in addition to the subject matter has been a vital part of the history of photography from its inception. Many leaders of the medium have often manipulated the traditional straightforward techniques to create a mood or a response that goes beyond the depiction of the seen object, such as Stieglitz and Edward Weston with palladium and platinum prints and Eugène Atget with Aristotype paper and gold chloride toning.

There are rich historical precedents for the use of techniques to achieve expressive ends. H.P. Robinson, working in the 1860's, made combination prints with painted additions, re-photographing the composite image, as did László Moholy-Nagy

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some sixty years later. Moholy-Nagy's work may also be compared with that of Sir Edward Blount, a photographer active in the 1870's, whose work is shown at the Museum for the first time. Man Ray explored the camera-less image in his photogram of the 1920's, in which the image is made by placing objects directly on light-sensitive paper, as did Robert Hunt with his so-called "photogenic drawing" of 1842. Jerry Uelsmann uses a photomontage technique which in part derives from these same 19th-century figures.

When the printmaking thesis is applied to the work of such "straightforward" photographers as the daguerreotypist William Porter, or Julia Margaret Cameron, Clarence H. White and P.H. Emerson, among others, the intent of interpretive printmaking, as well as superb craftsmanship, is evident.

PHOTOGRAPHY AS PRINTMAKING presents many works never previously exhibited and includes outstanding loans from the Gernsheim Collection of the Humanities Research Center at the University of Texas at Austin, The Metropolitan Museum of Art, the George Eastman House, Rochester, and several private collectors. After its New York showing, PHOTOGRAPHY AS PRINTMAKING will be circulated throughout the United States and Canada under the auspices of the Museum's Department of Circulating Exhibitions

Photographs and additional information available from Elizabeth Shaw, Director, Department of Public Information, and Patricia B. Kaplan, Associate, Press Services The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. 245-3200.

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PHOTOGRAPHY AS PRINTMAKING

March 19 - May 26, 1968

Wall Label

The universally held characterization of the photographer is that he is an observer, that he possesses a vision. In addition to this tenet there is also the less realized fact that the photographer is also a printmaker - whether working with paper, metal or plastic, whether in terms of the unique original image or in multiples, whether through customary direct techniques, or synthetics, or combinations. Not all of the photographers who possess vision impart equal sensitivity in printmaking.

The analogy might be drawn that on the one hand there is an aesthetic which states that the photograph mirrors or imitates a kind of exterior reality. Here the straightforward image is to be interpreted illusionistically through the picture plane. On the other hand there is an aesthetic which emphasizes the picture itself, which has as its corollary the idea that what we feel about the world around what it can mean to us is more meaningful than its description. This is where, often having moved from a direct technique to a partially created or wholly cameraless image, the goal of the artist is to make of the picture itself an object so distinct as to be the extension of the image - toward the imagined or unseen. To put it another way, this approach seeks to make the medium visible whereas the former seeks to make it invisible.

It may be seen, however, that when the printmaking thesis is taken as the basis for an exhibition such as this, various images will contain the qualities of superb, straightforward craftsmanship and the intent of interpretative printmaking. Such is the case in the work by the daguerreotypist William Porter, or Julia Margaret Cameron, Clarence H. White and Edward Weston among others, which many will sense here in a new light.

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For many years critics and scholars have been labeling the techniques differing from the straightforward as "experimental." This is to admit an interpretative bias which assumes that in the creation of a photographic image other than the imitative, a fully realized work is generally not obtained. To the degree that Man Ray, H. P. Robinson, Naomi Savage or Jerry Uelsmann are photographers experimenting, one could also say that Emerson or Stieglitz in their manipulation of platinum or palladium, and Eugène Atget in his use of Aristotype paper and gold chloride toning are also experimentalists. Conversely, these same non-imitative approaches have also been labeled as "creative," implying the equally narrow view that straight photography is not. The premise of this exhibition is that such concepts are outdated and restrictive if not false in light of the sophisticated directions of photographic activity today, where the embracement of mixed-media mutants has made for increased complexity, and where our concept of reality is not so much based on the veracity of retinal perception as on psychic vision.

Through the inclusion of several nineteenth century works it is hoped the viewer will realize (1) that the medium can be seen as exemplifying concurrently all of the philosophical directions referred to here, and (2) that stylistic analyses of the medium have often tended to emphasize a few or even one aesthetic at various times; such as the literal description of the daguerreotype as the "mirror with a memory" by Oliver Wendell Holmes in the last century, and a generation ago one such as László Moholy-Nagy's assertion that the photogram "is the most completely dematerialized medium which the new vision commands."

By pointing out what technique has been utilized by each artist it is hoped that the exhibition will provide a sense of the immense variety of photographic media which have been available to him, and some of those currently being used with renewed and especial vigor. But this is not only an exposition of processes. It is also intended to show how the artist has been moved by his own inner compulsion to select a technique, integrate its expressive potential with his initial vision and extend it through his final presentation.

Peter C. Bunnell

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Checklist

ANNAN, Thomas. British, 1829-1887

1. Professor Harry Rainy, The University of Glasgow, 1866. Carbon print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

ARNOLD, Charles A., Jr. American, born 1922.

2. Untitled, 1966. Direct camera xerograph (Xerox print) on paper. Lent by the artist.

ATGET, Eugène. French, 1856-1927.

3. Parc de Sceaux. c. 1910. Aristotype print and gold chloride toning. The Museum of Modern Art, Edward Steichen Fund. 147.50.
4. St. Cloud. c. 1910. Aristotype print and gold chloride toning. The Museum of Modern Art, Edward Steichen Fund. 133.50.

BLOUNT, Sir Edward. British, 1809-195.

5. Untitled. c.1873. Collage with silver chloride prints with ink, paint and watercolor additions. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

BRASSAÏ. French, born Hungary 1899.

6. Jeune Fille Revante. 1935. Enlarged cliché-verre on finished negative, toned silver chlorobromide print. From the Portfolio Transmutations, 1967. Lent by The Arno Press.

BUTLER, Owen. American, born 1938.

7. The CBS Building, New York. 1966. Kodalithpaper monoprint. Lent by the artist.

CAMERON, Julia Margaret. British, 1815-1879.

8. Untitled. c.1867. Contact silver chloride print. The Museum of Modern Art, gift of Shirley C. Burden.

COBURN, Alvin Langdon. British, born United States 1882-1966.

9. Clarence H. White. 1912. Hand photogravure. Lent by Peter C. Bunnell.
10. Mark Twain. 1908. Hand photogravure. Lent by Peter C. Bunnell.

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COLESCOTT, Warrington. American, born 1921.

11. The Great Society: Military Life. 1966. Etching and aquatint on cut plates utilizing photomechanical halftones printed in intaglio and a makeready mat printed in relief. Lent by The Associated American Artists.

CORDIER, Pierre. Belgian, born 1933.

12. Chimigramme 24/1/66. 1966. Chimigramme, unique cameraless image by the localized action of light, developer and fixing agent. The Museum of Modern Art. s.c.

DOREN, Arnold. American, born 1935.

13. Elizabeth. 1966. Direct silver chlorobromide paper negative. Lent by the artist.
14. Equivalent Number Three. 1961. Direct silver chlorobromide paper negative. Lent by the artist.

DURIEUX, Caroline. American, born 1896.

15. Frail Banner. 1961. Cliché-verre, stripping film and dye toners. The Museum of Modern Art. Gift of Herbert Kerkow, Inc. 404.61.

EVANS, Frederick H. British, 1852-1943.

16. A Glade in New Forest. 1891. Platinotype print. The Museum of Modern Art. 2620.67.

FALLER, Richard. American, born 1941.

17. Untitled. 1966. Silver chlorobromide print. Lent by the artist.

FALLON, James. American, born 1946.

18. Untitled. 1968. Xerograph (Xerox print) on acetate and paper collage. Lent by the artist.
19. Untitled. 1968. Xerograph (Xerox print) on silk. Lent by the photographer.

FRANK, Robert. American, born Switzerland 1924.

20. Composite for First Feature. 1967. Composite silver bromide print. The Museum of Modern Art.

FREED, Arthur. American, born 1936.

21. Paul. 1966. Kodalithpaper monoprint. Lent by the artist.

FRITH, Francis. British, 1822-1898.

22. The Great Pyramid and Sphinx. 1858. Contact silver chloride print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

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GRANIRER, Martus. American, born 1933.

23. Towel. 1965. Silver chlorobromide print. Lent by the artist.

HEINECKEN, Robert. American, born 1931.

24. Costumes of a Woman. 1966. Film and paper collage. Lent by the artist.

25. Five Figures. 1968. Film, print and plastic assemblage. Lent by the artist.

HENNEBERG, Hugo. Austrian, 1863-1918.

26. Wein RUm Frühlingslandschaft. 1901. Gum-pigment (bichromate) print. Lent by The Metropolitan Museum of Art, gift of Alfred Stieglitz, 1933.

HILL, David Octavius. British, 1802-1870.
and

ADAMSON, Robert. British, 1821-1848.

27. Six Ministers of the Free Church of Scotland. 1846. Contact calotype print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

HUNT, Robert. British, 1807-1877.

28. Photogenic Drawing. c.1842. Monoprint on toned paper sensitized with a combination of unknown iron salts. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

HYDE, Scott. American, born 1926.

29. Fruit. 1967. Variant gum-bichromate process on vinyl. Lent by the artist.

30. Untitled. 1968. Variant gum-bichromate process on vinyl. Lent by the artist.

KATSIFF, Bruce. American, born 1945.

31. Untitled. 1967. Photoserigraph on polished aluminum. Lent by the photographer.

KEITH, Thomas. British, 1827-1895.

32. Foulis Monument (1633), Greyfriars Churchyard, Edinburgh. 1855. Contact calotype print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

33. Foulis Monument (1633), Greyfriars Churchyard, Edinburgh. 1855. Contact gum platinum print by Alvin Langdon Coburn from original waxed paper negative, 1905. Lent by Peter C. Bunnell.

LEBEGUE, René. French, active about 1900.

34. Figure Study. c.1900. Gum-pigment print. Lent by The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949.

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LERNER, Norman. American, born 1927.

35. Figure Imprint Number 1. 1967. Silver bromide monoprint. The Museum of Modern Art, gift of the artist. 2628.67.

MACPHERSON, Robert. British, 1811-1872.

36. Villa d'Este, Tivoli. c.1857. Contact silver chloride print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

MAN RAY. American, born 1890.

37. Rayograph. c.1936. Photogram, silver chloride print. The Museum of Modern Art. 252.37.

METZ, Gary. American, born 1941.

and

MOORE, John. American, born 1946.

38. Untitled. 1967. From the portfolio Song of the Shirt. Photo-offset lithographic print. The Museum of Modern Art, Benjamin Zeller Memorial Fund.

METZKER, Ray K. American, born 1931.

39. Figures. 1967. Collage, silver bromide prints. Lent by the artist.

MOHOLY-NAGY, László. American, born Hungary 1895-1946.

40. Look Before You Leap. c.1926. Combination photograph, silver bromide print with painted additions. The Museum of Modern Art. 498.39.

NADAR. French, 1820-1910.

41. Champfleury. c.1855. Woodburytype print. The Museum of Modern Art. 32.64.

PENN, Irving. American, born 1917.

42. Nude. 1960. Silver chlorobromide print, local chemical bleach, toned. The Museum of Modern Art. 543.61.

PONTI, Carlo. Italian.

43. The Doge's Palace, Venice. c.1860. Contact silver chloride print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

44. Piazza di S. Marco, Venice. c.1860. Contact silver chloride print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

PORTER, William Southgate. American, 1822-1889.

45. Sculpture. c.1848. Half plate daguerreotype. Lent by Peter C. Bunnell.

ROBINSON, Henry Peach. British, 1830-1901.

46. The Lady of Shalott. 1961. Combination photograph, silver chloride print from two negatives with painted additions. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

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ROBINSON, Henry Peach (cont'd)

47. Study for "Autumn". c.1863. Silver chloride print with pencil and water-color additions. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.
48. Untitled. c.1860. Combination photograph with painted additions, re-photographed, silver albumen print. Gernsheim Collection, Humanities Research Center, The University of Texas at Austin.

SAVAGE, Naomi. American, born 1927.

49. Emmeshed Man. 1966. Photoengraved, silver-plated copper plate with painted additions. Lent by the artist.
50. Eye of Peacock Feather. 1967. Photoengraved, silver-plated copper plate. Lent by the artist.
51. Portrait. 1965. Silver bromide print and chemical dye toners. Lent by the artist.
52. Profile. 1966. Photoetching printed by intaglio. Lent by the artist.
53. Upper Torso. 1968. Film and paper collage. Lent by the artist.

SCHAD, Christian. German, born 1894.

54. Schadograph. 1918. Photogram, aristotype print and gold chloride toning. The Museum of Modern Art. 287.37.

SISKIND, Aaron. American, born 1903.

55. Chicago. 1952. Silver chlorobromide print. The Museum of Modern Art, gift of Edwin A. Bergman. 247.64.

STEICHEN, Edward. American, born Luxembourg 1879.

56. The Flatiron Building. 1905. Platinum and ferroprussiate print on colored paper. Lent by The Metropolitan Museum of Art, gift of Alfred Stieglitz, 1933.
57. Portrait. 1904. Triple gum-pigment print showing applications. Lent by The Metropolitan Museum of Art, gift of Alfred Stieglitz, 1933.

STERN, Bert. American, born 1929.

58. Contact Sheet - Marilyn Monroe. 1962. Multiple photoserigraph print (1968). Lent by the artist.
59. Linear-electronic Portrait. 1967. Video tape photograph, multiple photoserigraph print. Lent by the artist.

STIEGLITZ, Alfred. American, 1864-1946.

60. Georgia O'Keeffe's Hands. 1918. Solarized palladium print. The Museum of Modern Art, extended loan from Georgia O'Keeffe.

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STRAND, Paul. American, born 1890.

- 61. Near Saltillo, Mexico. 1932. Head photogravure (1940). The Museum of Modern Art. 231.41.1.

TESKE, Edmund. American, born 1911.

- 62. Woman of Flame. 1944. Solarized silver print and chemical staining. The Museum of Modern Art. 508.60.

TULCHIN, Eugene. American, born 1934.

- 63. Untitled. 1966. Photoserigraph, porcelain on steel. Lent by the artist.

UELSMANN, Jerry N. American, born 1934.

- 64. Sky House. 1967. Photomontage, silver chlorobromide print. Lent by the artist.
- 65. Small Woods Where I Met Myself. 1967. Photomontage, silver chlorobromide print. The Museum of Modern Art.

WADDEN, Douglas. American, born 1946.

- 66. Untitled. 1967. Photoserigraph. Lent by the artist.

WESTON, Edward. American, 1886-1958.

- 67. Nude. 1925. Platinum print. The Museum of Modern Art, gift of David H. McAlpin. 407.56.
- 68. Nude. 1925. Contact silver chloride print (1955). Lent by The George Eastman House.
- 69. Shell and Rock. 1931. Contact silver chloride print. The Museum of Modern Art, gift of Merle Armitage. 231.35.

WHITE, Clarence H. American, 1871-1925.

- 70. Spring. 1898. Platinum print. The Museum of Modern Art, gift of Mrs. Mervyn Palmer. 568.67.
- 71. Untitled. c.1898. Cyanotype print or ferroprussiate print. Lent by Peter C. Bunnell.

WHITE, Minor. American, born 1908.

- 72. Untitled. 1959. Silver chlorobromide print. Lent by Peter C. Bunnell.

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MATERIALS, PROCESSES AND TECHNIQUES REPRESENTED IN THE EXHIBITION

Albumen Print

Aristotype Print (collodio-chloride or Gellatino-chloride Print out Paper)

Assemblage: film, paper and plastic

Calotype

Calotype or Dry Paper Negative

Carbon Print

Chemical Bleaches

Chemical Stainers

Chemical Toners and Dyes

Chimigramme (Cameraless Monoprint by action of light, developer and fixing agent)

Cliché-verre: finished negatives and transparent gelatine medium

Collage: photographs, photographs and drawings, film and paper

Combination Prints with painted, watercolor, pencil, ink (or all) additions

Composite Print

Cyanotype

Daguerreotype

Ferric Salt Print (Iron Salts)

Ferroprussiate Print

Gelatine Glass Negative

Gum-bichromate

Gum-bichromate (Contemporary Variant on Vinyl)

Gum-pigment

Gum-platinum

Hand Photogravure

Kodalithpaper Monoprint

Palladium Print

Photoetching (Inkless, printed by intaglio on paper)

Photoetched Copper Plate (As Finished Object), also with painted additions

Photogram (also "Shadograph" and "Rayograph")

Photo-mechanical halftone (Printed in relief and intaglio on paper)

Photomontage

Photo-offset Lithography

Photoserigraph (Silkscreen) Monochromatic color on paper, metal and porcelain

Photoserigraph: Multiple color on paper

Platinotype Print

Platinum Print

Platinum and Ferroprussiate Print Combination

Silver Bromide Enlarging Paper (Contemporary)

Silver Chloride Contact Paper (Nineteenth Century, sometimes with Albumen Medium)

Silver Chloride Contact Paper (Contemporary)

Silver Chlorobromide Enlarging Paper (Contemporary)

Silver Chlorobromide Paper Negative Monoprint

Solarization (Palladium Print, Modern Silver Print, Negative Material)

Video Tape Photograph printed in multiple color photoserigraph

Waxed Paper Negative

Woodburytype Print

Xerograph (Xerox)