

WERNER BISCHOF (Swiss, 1916 - 1954)

Shinto Priests In Snow, Japan. 1951.

"He was a researcher, an innovator and sure seeker after almost scientific perfection with his lenses." U. S. Camera 1955

Purchase, 1958

MATHEW B. BRADY (American, 1823 - 1896)

Ruins of Richmond. 1865

"Brady and his Civil War photographers comment as well as record."

Edward Steichen

Purchase, 1938.

BILL BRANDT (English, born 1906)

Stonehenge Under Snow. 1947

"The essence of Brandt's landscapes is simplification and exclusion."

Tom Hopkinson

Gift of the photographer, 1959.

BRASSAI (Jules Halasz) (French, born Transylvania, 1899)

Un Fort Des Halles (A Strong Man of the Paris Markets)

Roland Penrose wrote of Brassai: "The range of his ability is well matched by the passionate extent of his curiosity."

Anonymous Gift, 1953.

HENRI CARTIER-BRESSON (French, born 1908)

Sunday On The Banks Of The Marne. 1938

"To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression...."

Gift of the photographer.

Henri Cartier-Bresson

WYNN BULLOCK (American, born 1902)

(Untitled) (Erosion). 1959.

Wynn Bullock has been described by Alfred Frankenstein as a "photographic individualist, who is a technical virtuoso of the most brilliant kind..."

Purchase, 1959.

SHIRLEY C. BURDEN (American, born 1908)

(Untitled.) 1952.

Shirley Burden's highly sensitive photography has a quiet quality of apartness.

Grace M. Mayer

Gift of the photographer, 1958.

HARRY CALLAHAN (American, born 1912)

(Untitled) 1954.

"The precision of his pattern and design are an innate, integral part of his photography, and not a thing apart."

Edward Steichen

Gift of the photographer.

JULIA MARGARET CAMERON (English, 1815 - 1879)

Alfred, Lord Tennyson, Freshwater, England. 1865

"Mrs. Cameron's portraits are more than just technical 'close-ups.' Hers was the first camera work that probed deeply under the obvious appearances of the human mask."

Edward Steichen

Gift of Edward Steichen, 1952.

ALVIN LANGDON COBURN (American, 1882)
Vortograph No. 1. About 1917.

"This pattern photographed through a kaleidoscope is the earliest known example of abstract photography." Edward Steichen

Gift of the photographer, 1953.

JAMES E. DAVIS (American, born 1901)

Light Reflection No. 19. 1958

James E. Davis states that his special field of interest in photography is "the abstract experimental color motion-picture film - as a kind of music to be looked at - or an abstract dance form."

Gift of the photographer, 1958.

ROY DECARAVA (American, born 1919)

(Untitled) (Dancer) 1953.

"I think of photography as truth." Roy DeCarava

Purchase, 1958.

ROBERT DOISNEAU (French, born 1912)

Accordeoniste Jouant Dans Un Bistro Du Quartier Des Halles
(Accordian player in a bistro in the area of the Paris Markets)

Doisneau records the quotidian moments that usually go unobserved.

Purchase, 1958.

DR. PETER HENRY EMERSON (English, 1856 - 1936)

Snipe Shooting, East Anglia. 1886

"Art-photography, as championed by Robinson and Rejlander in the late fifties, was flourishing in England when the dry-plate revolution took place. Against the artificiality of these stiffly posed studio scenes and patchwork prints....Peter Henry Emerson protested with a vehemence which shook the photographic world." Beaumont Newhall

Anonymous gift, 1941.

WALKER EVANS (American, born 1903)

(Untitled) (Wooden wall with flatware, mason-jar and gas pail).

"His camera has nailed down incisive images of man's environment -- images that are unrelieved and untouched by any artifice."

Edward Steichen

Purchase, 1956.

ROBERT FRANK (Swiss, 1924)

London. 1952

"Black and white is the vision of hope and despair. That is what I want in my photographs." Robert Frank

Gift of the Photographer, 1958.

WILLIAM A: GRISSBY (American, born 1915)

Grasses No. 2. 1958

Purchase, 1958.

DAVID OCTAVIUS HILL (Scottish, 1802 - 1870) and
ROBERT ADAMSON (Scottish, 1821 - 1848)

Lord Ruthven, Glasgow. About 1845.
(Later print from the original negative)

DAVID OCTAVIUS HILL & ROBERT ADAMSON (continued)

"The two collaborated until 1848, when Adamson died at the age of twenty-seven....The part which Adamson played appears to have been more than that of technician, for on his death Hill ceased to make photographs until he again found a collaborator, and these later pictures do not compare with the work he did with Adamson."
Beaumont Newhall

Gift of Mrs. Bella C. Landauer, 1937.

LEWIS W. HINE (American, 1874 - 1940)

Slavic Group, Ellis Island. 1905

"A sociologist ... he found the camera a powerful tool for research."
Beaumont Newhall

Modern print from the original negative in the collection of George Eastman House.

TAKEICHI HOTTA (Japanese, born 1915)

Fall, 1958.

"Hotta is among the Japanese photographers of today, who have evolved a more distinctly national idiom than that expressed by the camera workers of any other country."
Edward Steichen

Gift of The Nihon Keizai Shimbun, 1958.

LOTTE JACOBI (American, born Germany, 1896)

Abstraction No. 4. About 1945 - 48.

"Lotte Jacobi's particular method enables her to produce unusually precise edges and long-scale, modulated tone gradations without the intervention of a camera."
Edward Steichen

Gift of Mrs. Charles Liebman, 1949.

DOROTHEA LANGE (American, born 1895)

White Angel Breadline, San Francisco. 1933 (Made for the Farm Security Adm.)

"The bitter poignant story of the Depression is concentrated in this one photograph."
Edward Steichen

Gift of Albert M. Bender, 1942.

SEUL LETTER (American, born 1923)

Boy at Confirmation. About 1957.

"Saul Leiter's approach to photography is direct, without any allusion to the literary. He sees, responds and records."
Laurence Siegel

Gift of the photographer, 1958

PAUL MARTIN (English, 1864 - 1942)

The Magazine Seller, Ludgate Circus, London. 1893 - 96.

Historian Helmut Gernsheim refers to Martin as "the first of the 'candid cameramen.'"

Gift of the photographer, 1938.

WAYNE MILLER (American, born 1918)

From his book The World Is Young, New York: Ridge Press, 1958.

Edward Steichen describes The World Is Young as "a beautiful exploration of childhood - a new landmark in photography."

Gift of the photographer, 1958.

LASZLO MOHOLY-NAGY (Hungarian, 1895 - 1946)

Photomontage: The Eternal Feminine. About 1925?

Laszlo Moholy-Nagy (a Hungarian painter and moving spirit in the Bauhaus photography) pioneered in the field of photograms and photomontage, often injecting fantasy, humor and surrealism.

Anonymous gift, 1940.

ARNOLD NEWMAN (American, born 1918)

Igor Stravinsky. 1946.

"A decorative unity is established by a stylized disciplined juxtaposition of the composer and a piano." Edward Steichen

Gift of the photographer, 1953.

MAN RAY (American, born 1890)

Peach. 1931.

"Man Ray's photographic work, which has become a point of orientation and a stimulating force in modern photography, was begun in 1920." Edward Steichen

Gift of James Thrall Soby, 1941.

JACOB A. RIIS (American, born Denmark, 1849 - 1914)

Police Station Lodger, a plank for a bed (a "scrub"). About 1890.
(Taken by flashlight)

Jacob A. Riis, America's first crusading photographer-journalist, used his photographs as ammunition in "The Battle with the Slum."

Modern print from the original negative in the collection of the Museum of the City of New York.

ARTHUR ROTHSTEIN (American, born 1915)

Dust Storm, Oklahoma. April, 1936.
(Made for the Farm Security Administration)

"A truly great documentary photograph achieved through the simple dignity and eloquence of a factual statement." Edward Steichen

Gift of the photographer.

GOTTHARD SCHUH (Swiss, born about 1907)

Javanese Boy Playing With Marble

"Each one photographs only what he sees - and one only sees what reflects one's self." Gotthard Schuh

Gift of the photographer, 1955.

BEN SHAHN (American, born Russia, 1898)

New York. About 1936.
(Made for the Farm Security Administration)

"Shahn consistently uses photographs as points of reassurance, and until recent years himself worked expertly at photography." James Thrall Soby

Gift of the photographer, 1947.

CHARLES SHEELER (American, born 1883)

Stairwell, Williamsburg. 1936.

"Sheeler's photographs have the simple dignity of a hymn." Edward Steichen

Gift of Edward Steichen, 1956.

AARON SISKIND (American, born 1903)

Martha's Vineyard. 1954.

"During the past twelve years my primary concern has been the practice of photography as art...a concentration on the world within the frame of the picture..."
Aaron Siskind

Purchase, 1959.

W. EUGENE SMITH (American, born 1918)

Spain, 1951 (From the series "Spanish Village," Life, April 9, 1951.)

"Eugene Smith has created a new outpost in photographic journalism in this essay - a probing understanding look at the timeless aspect of a small community in Spain, rendered with some of the pictorial splendor of Spanish painting."
Edward Steichen

Purchase, 1958.

FREDERICK SOMMER (American, born Italy, 1906)

(Untitled) (Debris) 1943.

"His work shows a calm, dispassionate approach that might be expected only from a man on another planet using some kind of super micro-telescope - for his work seems to show more detail than the eye can see."
Edward Steichen

Purchase, 1949.

ALFRED STIEGLITZ (American, 1864 - 1946)

Equivalents. 1921 - 1938. (Songs of the Sky)

"I can do nothing because another does it; nothing that is not for me to do because of some deep inner need. I clarify for myself alone. I am interested in putting down an image only of what I have seen, not what it means to me. It is only after I have put down an equivalent of what has moved me, that I can even begin to think about its meaning..."
From a conversation with Alfred Stieglitz - Dorothy Norman

"Beginning in the early twenties, Alfred Stieglitz named his cloud photographs - his Songs of the Sky - Equivalents of his basic philosophy of life. Next he applied the term Equivalent to all of his prints. Ultimately he came to feel that all art is an equivalent of the artist's most profound and moving experience of life - a picture of certain essential relationships of a supreme order, in one form or another..."
Dorothy Norman

Alfred Stieglitz Collection
..., 1949

PAUL STRAND (American, born 1900)

Old Sailor c. 1951

WILLIAM HENRY FOX TALBOT (English, 1800 - 1877)

Wheat.. About 1853.

(Photographic engraving made without a camera - a photo-mechanical process embodying the principle of half-tone printing plates.)

To Talbot belongs the credit of having discovered the negative-positive technique on which all modern photography depends.

Gift of Miss M. T. Talbot, 1938.

ROMAN VISHNIAC (American, born in Russia, 1897)

(Untitled) (Radiolaria)

This scientist-photographer has demonstrated again and again that color photography as an instrument is peerless in scientific work.

Gift of the photographer, 1958.

TODD WEBB (American, born 1905)

Ibiza, Balearic Islands. 1951

Todd Webb documents with devotion and without prejudice or personal comment.

Gift of the photographer, 1958.

EDWARD WESTON (American, 1886 - 1958)

Nude On Sand, No. 1. 1936.

"In Weston's photographs, the texture, the physical quality of things is rendered with the utmost exactness: the rough is rough, the smooth is smooth, flesh is alive, stone is hard....In a word, the beauty which these photographs of Weston's possess is photographic beauty!"

David Alfaro Siqueiros

Gift of David McAlpin, 1956.

CLARENCE H. WHITE (American, 1871 - 1925)

In The Orchard, Newark, Ohio. 1902.

Clarence H. White was one of the members of the Photo-Secession, founded by Alfred Stieglitz, Edward Steichen and others in 1902, "to advance photography as applied to practical expression."

Gift of Mrs. Jane Felix White, 1941.

MINOR WHITE (American, born 1908)

Rochester, New York. 1958.

"About photography as an art medium I feel that it is one of the most difficult, the most subtle and the most unexplored of all."

Minor White

Gift of Shirley C. Burden, 1958.

CEDRIC WRIGHT (American, born 1889)

Sierra Storm, Owens Valley, 1939.

MARGARET BOURKE-WHITE (Life) (American, born 1904)

Exodus, Pakistan. 1947

"Photography is a very subtle thing. You must let the camera take you by the hand, as it were, and lead you into your subject. Then your pictures will shape up as something sensitive and personal...."

Margaret Bourke-White

Gift of Life Magazine, 1959.