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 (more)
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 silenium 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.

(more)
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.

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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.
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 print itself, which has as its corollary the idea that what we feel about the world and 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.
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
PHOTOGRAPHY AS PRINTMAKING

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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.


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.

BRASSAI. French, born Hungary 1899.

BUTLER, Owen. American, born 1938.

CAMERON, Julia Margaret. British, 1815-1879.


(more)


DURIEUX, Caroline. American, born 1896.


EVANS, Frederick H. British, 1852-1943.


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


FRANK, Robert. American, born Switzerland 1924.


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

(more)
GRANIRER, Martus. American, born 1933.


HEINECKEN, Robert. American, born 1931.


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


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.


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.


KATSIFF, Bruce. American, born 1945.


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


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.


METZ, Gary. American, born 1941.

and


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 1951.

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


NADAR. French, 1820-1910.

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


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.**


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.**

(more)
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.


SCHAD, Christian. German, born 1894.


SISKIND, Aaron. American, born 1903.


STERN, Bert. American, born 1929.


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STRAND, Paul. American, born 1890.


UELSMANN, Jerry N. American, born 1934.


WHITE, Clarence H. American, 1871-1925.


71. Untitled. c.1898. Cyanotype print or ferroprussiate print. Lent by Peter C. Bunnell.

WHITE, Minor. American, born 1908.


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MATERIALS, PROCESSES AND TECHNIQUES REPRESENTED IN THE EXHIBITION

Albumen Print

Aristotype Print (collodio-chloride or Gelatinochrome 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)