THE PORTRAIT IN AMERICA
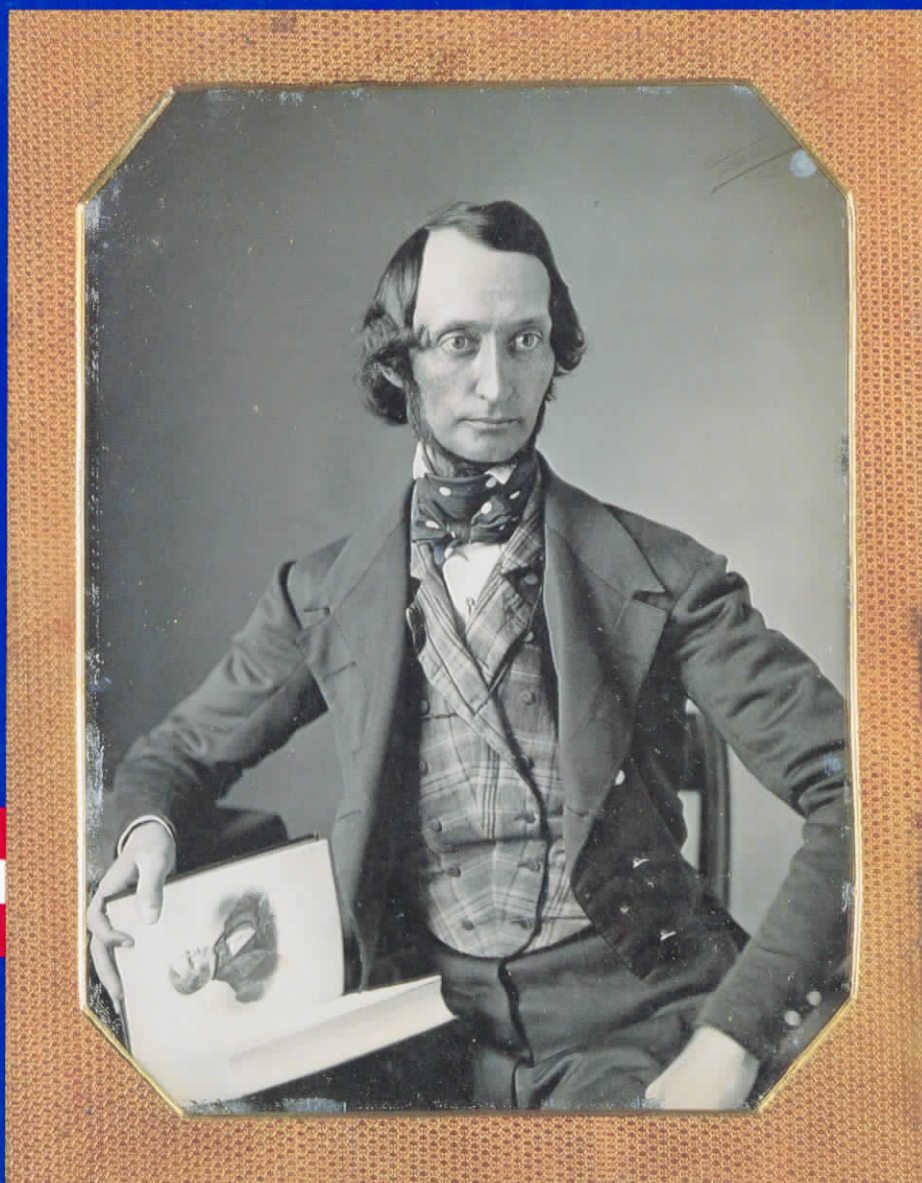
THE PORTRAIT
IN AMERiCA

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BROOKS JOHNSON

THE CHRYSLER MUSEUM

JANUARY 26 – APRIL 8, 1990

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Front cover:
William Langenheim
Frederick Langenheim
Man Holding Book with Portrait of Henry Clay, ca. 1848
Daguerreotype, half plate, 5½" x 4½"

Frontispiece:
Unknown American
Silhouette, ca. 1853
Daguerreotype, sixth plate, 3¼" x 2¾"

Back cover:
Burk Uzzle
Daytona Beach, Florida, March 1971
Gelatin-silver print, 18⅜" x 14¼"

The invention of photography revolutionized the art of portraiture. This catalogue and concurrent exhibition follows the evolution of the photographic portrait from its inception in 1839 to the present. The works in this survey are drawn primarily from The Chrysler Museum's permanent collection. Thus we are pleased to publish this compilation of our photographic collecting efforts over the past ten years.

There are several individuals who have generously loaned objects from their personal collections to complete this survey. We are grateful to Robert and Joyce Menschel, New York City; Matthew R. Isenburg, Hadlyme, Connecticut; Robert Lisle, Timonium, Maryland and Dennis Waters, Exeter, New Hampshire. Lenders residing in Virginia include Jordan Patkin, Charlottesville; Gordon Brandon Regan, Gordonsville; Reid Diggs, Jr., Machipongo; T. Lane and Martha Stokes, Norfolk and George and Christina Kemp, Norfolk.

This exhibition was conceived and executed by our Curator of Photography, Brooks Johnson. He has been assisted by many other Chrysler Museum staff members throughout the project. I thank all of them for the various roles they have played,

especially Ronald Crusan, Photography Intern and Georgia Lasko, Curatorial Assistant. Other members of the curatorial staff to be thanked include Roger Clisby, Deputy Director; Scott Wolff, Photographer; Catherine Jordan, Registrar; Irene Roughton, Associate Registrar; Pat Sisk, Slide Librarian; Jefferson Harrison, Curator of European Art; Nick Clark, Curator of American Art; Trinkett Clark, Curator of Twentieth Century Art and Shirley W. Beafore, Assistant to the Director. Thanks also to the Art Handlers who prepared the art for exhibition: Willis Potter, Susan Christian, Bernie Jacobs and Steve Riffee. Preparing the galleries for exhibition was the task of Jim Armbruster, Shop Foreman and his crew: Stephen Leickert, Stewart Howard, Eric Seglem, Sergio Escalante and Ricardo Lawrence. Thanks to the public relations staff Robin Maurice, Deanna Keim and Molly McCarthy. Our librarians, Stephanie Bagley and Charlotte Blount, were invaluable during the research phase of the exhibition. And finally, thanks to former staff members Paula Morrison and Thomas V. Moore.

Robert Frankel
Director, The Chrysler Museum

THINK OF THE SOUL

Think of the Soul;
I Swear to you that body of yours gives proportions
to your Soul somehow to live in other spheres;
I do not know how, but I know it is so.
Think of loving and being loved;
I swear to you, whoever you are, you can interfuse
yourself with such things that everybody that sees
you shall look longingly upon you.
Think of the past;
I warn you that in a little while others will find their
past in you and your times.

Walt Whitman, from *Leaves of Grass*

When Whitman chanted this verse in 1856, he could easily have been moralizing to a nation of souls infatuated with a desire to achieve immortality on earth by having their portrait made. Photography, invented only 17 years earlier, offered to immortalize anyone who could spare a dollar for the cost of a daguerreotype. Immortality, a privilege formerly reserved for the wealthy and powerful, could now be had by the working class. Quickly, easily, cheaply, and more accurately than any painting, photography could capture the human form. Never before in the history of the world had so many individuals been able to attain everlasting life by preserving their likeness.

A good portrait is a search for the soul of the sitter. Some portraits are more successful than others because they reveal something about the personality of the individual. They tell us something about who that person is aside from what their physical characteristics are. A painted portrait gives the artist's interpretation of what the individual looks like. A photograph also gives the artist's rendering, but because of its inherent realism it gives something more. Because it provides the facts, it can have far greater significance than simply as a portrait of the individual. Photography abstracts time and the physical world and reduces it to a two-dimensional surface. One photograph contains a multitude of facts that can give information not only about the individual but about the time in which he or she lived. This is the magic of photography.

Photography has frequently been termed a democratic medium because almost anyone with relatively little training can make a successful photograph. It is noteworthy that the development of photography paralleled another democratic innovation, the United States of America. Founded in equality and freedom of the individual, this new republic chose a democratic system as its form of government. Striving for the perfect society, Americans adopted the classical ideal from the ancient Greeks. This classicism was seen in every aspect of the pre-Civil War existence, ranging from architecture and art to everyday utilitarian objects. The period between the American Revolution and the Civil War was a time of great idealism in America, and photography was present to record the faces of its citizens.

Everyone, from the wealthy down to those who could barely afford the cost, flocked to have a likeness made by the new magical process. From the stylish photographs made in the major cities of Philadelphia, New York and Boston to the simple portraits made by itinerant daguerreotypists travelling throughout small town America, the photographic portrait permeated mid-nineteenth century society. Many of the names of those in the images are unknown to us today, but perhaps that is for the good. They become everyman and everywoman of America. Consider the portrait of an unknown man illustrated on page 14. He is a powerfully built man probably dressed in his best attire. His hair is matted and the top of his forehead is a lighter shade than the rest of his face because of the hat he wears while out in the sun. He has probably just removed his head gear to have his likeness made. For some reason he has chosen not to include it in the image. His stubby fingers show signs of dirt, and he has calluses on his knuckles. The nail on his ring finger has been wrenched off, no doubt, through some work-related accident. His elliptical face, with small mouth tightly pursed, projects his determination. While one may believe that he went home each night to read Plato, another viewer might think his evening hours were spent easing the pain of a rugged life by becoming rip-roaring drunk. However his free time was spent, he was a living, breathing man. He left his legacy not on a small metallic plate but in the country that America has become.

This catalogue and coincident exhibition surveys the history of photographic portraiture in America. It begins with the earliest daguerreotypes and continues through the most recent computer-generated images. The daguerreotype, announced in 1839, was the first commercially successful photographic process. Likewise, the autochrome, patented in 1907, was the first widely used color process. The more recent fiber-based images employ various processes. These include photographs made with the common gelatin-silver process to computerized and color-copier images.

Since its inception, photography has challenged the traditional methods of art making, forcing the artist to continually adapt. Nowhere has this been more evident than in portraiture. During much of the nineteenth century, the level of the painted portrait in America was what we now call primitive or naive. Indeed, the very few accomplished painters in America often moved to Europe where their

talents were more appreciated (and richly rewarded) than they were in this country. Samuel Morse, best known as the inventor of the electromagnetic telegraph, was a painter by preference. Morse frequently bemoaned how difficult it was for the painter in America to make a living from his art. While on a visit to Paris during the winter of 1839, Morse learned of the new daguerreotype process. He returned and taught many of the earliest and, as it turned out, best daguerreotypists in America. Thus, Samuel Morse was instrumental in beginning the American photographic revolution.

Invented in France by Louis Jacques Mandé Daguerre (1787-1851) and Joseph Nicephore Niépce (1765-1833), the daguerreotype was the first commercially successful photographic system. It was a direct positive image on a copper sheet coated with a light sensitive silver halide. The daguerreotype was naturally suited for the business of portraiture and many miniature painters were soon out of work. America quickly became a leader in photographic portraiture. Americans made both technical and artistic improvements in the medium. Before long, daguerreotypists in other countries advertised that they used the American method.

In Europe the positive/negative calotype process was favored over the daguerreotype because it looked like traditional art. The calotype produced a soft, painterly image on paper, whereas the daguerreotype yielded a sharp image on a mirror-like metal plate. However, in America, since the practitioners did not expect the new medium to look like existing art, they were not hindered by preconceptions about what the photograph should look like. Thus they boldly used the process to its fullest potential. Because of this, it is surprising to see the number of daguerreotypes that bear a striking resemblance to contemporary photographs.

By the early 1840s the daguerreotype was an ever-present part of the American experience. Although the daguerreian era lasted only 20 years, it was a pinnacle of achievement in portraiture. Many daguerreian images are of a very high quality and are considered as among the best of formal portraiture. Some of the leading daguerreian studio portraiture was executed by Jeremiah Gurney in New York and the team of Albert Sands Southworth and Josiah Johnson Hawes in Boston. Both studios catered primarily to a wealthy upper class clientele and specialized in large size plates. The portrait by Southworth and Hawes (page 21) depicts the wife of Josiah Hawes, who was also the sister of Albert Southworth.

Many of the poses and contrivances originally developed for painting were conveyed into the photographic image. A good example is the act of

including an object such as another portrait in the painting. Along with seeing the physical attributes of the sitter, we learn something more by the additional object included. These devices effectively communicate the interests of the sitter. This contrivance is seen in the very earliest daguerreotypes such as the Langenheim Brothers' *Man Holding Book with Portrait of Henry Clay*, (front cover) to the most recent Sal Lopes' *Jim with Portrait of His Brother* (page 74) at the Vietnam Veterans Memorial.

By having himself daguerreotyped with a portrait of the "Great Peacemaker," the unknown man in the Langenheim image has made a political statement. Formally posed, he is expressing his affinity for the man who held the Union together during turbulent times. The Sal Lopes image of Jim holding a portrait of his dead brother at "the Wall" sends a very different kind of message. The photograph and medals he holds communicates to us that his brother was a Vietnam war hero. Although he is proud, his grief is overwhelming. This seemingly informal image, although just as tightly composed as the Langenheim, is a far more emotional portrait than that of the dignified man in the daguerreotype. Both of these images provide a likeness of the sitter but they also give us information about the concerns of their time.

American painters did not hesitate to use the daguerreotype as an aid. Erastus Salisbury Field, a New England naive painter, made daguerreotypes and then used them to make his paintings. Even the accomplished Thomas Sully used daguerreotypes to make some of his paintings. Sully's price for a head portrait from life was $80 while one from a daguerreotype was $100.[1] A good example of a daguerreotype being used as an aid to a painter can be found on page 22. Written on the inside of the case for this portrait of an *Unknown Woman* is a description of the woman's hair, eye and dress colors. It is noted that her complexion was fair and she is wearing gild jewelry. Also written is "hav life size," probably indicating the size of the painting.

In America, the individuals who took up the new process of daguerreotypy came from various professions. Mathew Brady, for example, was a miniature casemaker, while Jeremiah Gurney was a jeweler. Some, such as Marcus A. Root, Samuel Broadbent and George Cook had painting backgrounds. Root studied painting with Thomas Sully in 1835. His image of a cherub-like little girl (page 13) is typical of his exquisite portraiture. Broadbent was associated with the gallery of Samuel Morse until the 1840s when he began to travel throughout the South making daguerreotypes. His beautifully posed and exquisitely hand-tinted daguerreotypes are among the most painterly of the period. George Cook began daguerreotypy in the early 1840s. For a

time, he was an itinerant daguerreotypist travelling throughout the South. In 1849 he opened a gallery in Charleston, South Carolina, where he made the portrait of a black woman in this catalogue (page 15). In 1851, leaving his son in charge of the Charleston studio, Cook went to New York to operate the gallery of Mathew Brady. While acting as the chief operator for Brady, Cook opened his own studio in New York. The Cook entrepreneurial scenario is fairly typical of how daguerreotypists operated. It was a business and, with something as new and marvelous as having one's image enchantingly preserved, it was quite a lucrative enterprise.

One of the most extraordinary entrepreneurs of the daguerreian era was Jesse Whitehurst. He is represented in this catalogue by a stereo daguerreotype. The two slightly different images, viewed through the attached lenses, produce a three-dimensional effect. Whitehurst opened his first gallery in Norfolk in 1843 and went on to open galleries throughout Virginia and in Baltimore, Washington and New York City. He was one of the most successful daguerreotypists of the era. Although he operated more than a half-dozen galleries at one time, he was able to maintain a consistently high quality of craftsmanship. To entice people to have their portrait made, Whitehurst, in 1854, operated a $50,000 lottery. That must have been a tremendous amount of money for the mid-nineteenth century working person. The only things it could be compared to today is winning the Publishers' Clearing House sweepstakes or a state lottery. Imagine Jesse Whitehurst as a nineteenth-century Ed McMahon standing outside his daguerrian saloon barking, "You've got to enter to win."

Because of his documentation of the Civil War, Mathew Brady is perhaps the most well-known of the nineteenth-century photographers. Brady opened a New York City gallery around 1843 and soon began to employ operators who did the actual photographing of the subjects. One of those was Luther Boswell. The portrait of Jenny Lind, "the Swedish Nightingale," although posed by Brady, was actually made by Luther Boswell. The catalogue also includes a self-portrait of Boswell beside his wife (page 19). In this animated portrait, Boswell's hand looks as though it has just reached out to uncap the lens. It is also unusual in that Boswell is posed in his shirt sleeves, probably his working attire. This portrait is accompanied by a letter from Mrs. Boswell stating that Jenny Lind liked the portrait so much that she gave the Boswells two tickets to her concert. Mrs. Boswell also wrote that when Lind sang *Home Sweet Home*, "there was hardly a dry eye in the audience."

For many, the major failing of photography was its lack of color. Although color could be applied

with a brush, it was not quite the same as a full natural color image. The artist Asher B. Durand remarked, "Reproduce, by means of light, the beautiful colored image on the ground glass of your camera, and you will be ahead of all the painters."[2] It was this comment that prompted Levi L. Hill to begin his investigations into producing a color daguerreotype. Hill, a Baptist minister, was successful in this endeavor in 1850. Although he named them Heliochromes, they soon became known as Hillotypes. Hill was very secretive with his process and it was eventually branded as a hoax. However, current research suggests that Hill was actually able to make color daguerreotypes. For some unknown reason he was unable to continue to replicate the process. The portrait of a man attributed to Hill in this exhibition may in fact be a Hillotype.

It was not until 1907 that the first commercially viable color photographic system made its debut. It was named the autochrome by its inventors, Auguste and Louis Lumière of Lyon, France. The autochrome consisted of a positive color image on a glass plate. It resembled a color slide or transparency which must be viewed through transmitted light. The optimum viewing method for the autochrome was with a diascope, a device that used a mirror to reflect light through the transparent plate.

Although the daguerreotype was wildly successful in America, the calotype (a negative/positive photographic process) was favored in Europe. Because of his skill at using the negative/positive process, Alexander Gardner, a Scotsman, was brought to America by Mathew Brady. He came in the 1850s to operate Brady's Washington gallery. Brady's gallery soon began to offer large paper prints, which he called imperial portraits. The large size and the richness of the salt print created a beautiful combination of scale and technique more akin to what one would expect in a painted portrait. However, it was not the imperial print that caused the demise of the daguerreotype, but rather, the introduction of less expensive methods of photography such as tintypes, ambrotypes, carte de visites, and later, cabinet cards.

The ambrotype, invented in 1851, actually bears little resemblance to the daguerreotype except for the manner of presentation. Lacking the brilliant luster and tonal range of a daguerreotype, the ambrotype was actually a negative image on glass. Because of a solid black backing, the negative appeared as a positive. Frequently hand-tinted and relatively inexpensive, ambrotypes were produced in large quantities.

Similarly the tintype or ferrotype, patented in 1856, was a photographic image on a sheet of black

japanned iron. It was a relatively sturdy process and cheap to produce. The vast majority of these images were fairly mundane portraits of long forgotten people. However, the portrait of Henry Wadsworth Longfellow (page 27) is an unusually strong character study.

The carte de visite, invented in France in the 1860s, was an albumen print mounted on a card about the size of a calling card. Cartes de visite were immensely popular with people collecting images of loved ones or famous personalities both past and current. Brady, for instance, photographed some of his early daguerreotypes of presidents and other notables and sold multiple copies in the carte de visite format. A later and larger variant of the carte de visite was the cabinet card. This size was better suited to photographing groups of people.

With the onset of the Civil War, ambrotypes, tintypes and cartes de visite were purchased by hordes of soldiers anxious to send home photographic mementoes. Although ambrotypes were rarely made by the mid-1860s, tintypes, cartes de visite and cabinet cards were produced into the twentieth century.

Near the end of the nineteenth century a curious quirk occurred in the development of portraiture. Highly influenced by European painting, some photographers began to incorporate a softer more painterly approach. Less concerned with documentation, these individuals were more interested in interpretation. They composed allegorical images and made photographs that looked like paintings. They were, in a self-conscious fashion, attempting to make the photograph a work of art. They theorized that by making images that imitated painting, photography would be considered an art rather than simply a mechanical process. Frequently the surface of the print or even the original negative was manipulated. Frank Eugene's portrait of Alfred Stieglitz (page 36) is a prime example of this type of hand-working. This style of photography, led by Alfred Stieglitz, was called photo-secessionist.

These photographers adopted various recognized styles of art. For example, Joseph T. Keiley was known for his Japonism. Sadikichi Hartmann, reviewing a show of Keiley's work in 1900, wrote that he "represents the Japanese phase in photography....His blurred effects, his losing detail here and discarding it entirely there, and yet suggesting it frequently by an entirely empty place — you see a line and yet it is not there — are truly Japanese."[3]

From 1903 to 1917 Alfred Stieglitz published *Camera Work* in New York City. The original intent of this journal was to serve as the mouthpiece of the photo-secession and to make more widely avail-

able the work of the artists in his circle. Each issue was essentially a monograph of an individual artist. To make the photographic reproductions as true to the originals as possible, Stieglitz used the photogravure process. This was a photomechanical process that used a copper plate chemically etched to correspond to the tonalities of the original photograph. The plate was placed on a printing press, inked and then printed onto fine Japanese tissue paper. The finished gravures were mounted by hand in the books.

Gertrude Käsebier, George Seeley and Clarence White were among those featured in *Camera Work*. However, the most frequently published artist was Edward Steichen. A founding member of the photo-secession, Steichen became well-known for his portraits of artists and celebrities. By the 1920s he was doing a large amount of commercial work for magazines such as *Vogue* and *Vanity Fair*. His portrait of J. P. Morgan (page 31) was made on the same day that he photographed Eleonora Duse.[4] Some time later Duse would be photographed by another pictorialist, Arnold Genthe. Genthe made his living as a portrait photographer first in San Francisco and after 1911 in New York. By the time he made the portrait of Duse (page 30), portraits of dancers had become a specialty for him.

The last issue of *Camera Work*, published in 1917, featured the work of Paul Strand. He reacted to the soft-focus work of the photo-secessionists by returning to a more straightforward approach. Although not a member, Strand's work was in keeping with the credo of the f/64 Group. Among those comprising the f/64 Group were Edward Weston, Ansel Adams and Imogen Cunningham. F/64 is the smallest aperture on the camera; it gives the greatest depth of field (the area in focus). The group pledged allegiance to the sharp, well-focused image. The quality of the print was also of concern. The ideal print, on a glossy paper, had a tonal range from totally black to stark white. The approach was a direct unmanipulated statement about the object or person in front of the lens. In effect, they returned to an earlier style similar to that used during the first twenty years of photography. This style became a major force in all of American photography. The f/64 Group's approach is still a very strong influence on much of the work being done today.

The Great Depression of the 1930s ushered in a school of socially conscious photography that documented the economic devastation in the United States. The work of these photographers was patterned after the work of Lewis Hine. Earlier in the century, Hine made many photographs of children working long hours in unsafe conditions in the nation's factories and fields. As a direct result of

Hine's portraits, the child labor laws were enacted in this country.

Photography was naturally suited to accurately record the problems of the country during the Depression. The United States government used photographs extensively in its various New Deal agencies. However, none used photographs as effectively as the Farm Security Administration. Created to assist primarily in rural areas, the FSA used photographs to show how severe the depression was and, then, to show how the government programs were helping people. During its eight-year lifetime, the FSA employed some very talented artists to photograph the American people. Among them were Walker Evans, Dorothea Lange, Arthur Rothstein, and later, Gordon Parks. The style of photography used by the FSA became known as documentary. These portraits were direct and truthful but clearly intended to affect the viewer's perception of an event. A good example can be seen in Dorothea Lange's *Migrant Mother* (page 42). The lines in the woman's face and her haggard expression exemplify what the Depression meant to many people. This image of the mother with her children has become not only a portrait of the individual but an icon of the American Depression.

The documentary approach, the development of picture magazines and the public's thirst for information led into a period in which photo-journalism became a prevalent force in photography and portraiture. LIFE was founded in 1936 as the first photo-story magazine in this country. Because it was so successful, LOOK and others followed shortly thereafter. It was more than a decade before the advent of television, and the magazines filled a need in supplying information. This created a new forum for the work of photographers. Margaret Bourke-White, Philippe Halsman, Richard Avedon, Irving Penn and W. Eugene Smith were among those who worked extensively for the magazines. In the 1940s and 1950s it was the work of W. Eugene Smith that defined the look of LIFE magazine. His compassionate approach to the subject never fails to elicit a response from the viewer. What is even more remarkable about these magazine photographers is the way that their work is able to transcend its original purpose. At the time they were created, photographs for the pages of magazines were not intended to be shown on museum walls. Their purpose was to provide information and to do it in a compelling manner. Now, years after their creation, they are regarded as works of art.

An intriguing comparison can be made between many of the portraits in this catalogue and the religious paintings of an earlier time. Many paintings were commissioned by the church to commu-

nicate the stories of the Bible. Because most people were illiterate, pictures told the tales in the best method available at the time. Although based on stories found in the Bible, the artist was limited in his fabrication of the painting only by his imagination. These informational religious paintings are now collected, not so much for their stories, but for the beauty of the images and the way that each artist interpreted the subject. The same could be said of photography. The primary difference is that, because of the realistic nature inherent in the photograph, it holds a relevance greater than just as an artwork. The symbolism of Dorothea Lange's *Migrant Mother*, has already been discussed. Additionally it immediately reminds one of the many Madonna and Child images painted and sculptured throughout the ages. W. Eugene Smith's *Waiting for Survivors: The Andrea Doria Sinking* (page 50) is a beautifully compelling portrait. Aside from the tragedy the image records, consider the graceful gesture and thoughtful eyes of the nun. Her delicate fingers gently touch her lips. Overall, the play of black and white areas create a harmonious composition. Long after the names of even the survivors have been forgotten, this image will be remembered for its eloquence.

While some photographs are made with the intention of reaching a wide audience others are made as more personal records. Yet both types of portraits have certain qualities about them that transcend those initial intentions. The early work of Emmet Gowin, done in a high-quality snapshot style, was of his family and friends. But, because of the way he approached the subject and the manner that the final image was realized, the image takes on a beauty and symbolism that applies to all families. These individuals become icons of the family unit.

Another kind of personal portraiture that has come to symbolize something entirely different can be found in the work of Larry Clark. Photographing his friends' journey, from a world typical of the all-American teen-ager into the dark world of drug abuse, Clark recorded a transition not only among his circle but among the culture at large. What was merely a personal record has come to represent the subculture of America in the 1960s.

The ambiguous work of Cindy Sherman is portraiture of a different kind altogether. Although she makes self-portraits, the images are not about the individual pictured. In her *Untitled Film Still* (page 58), she plays the role of an imaginary film star. The aging vamp with enormous legs in this sterile environment has only her cigarette and a portrait of an old man on the wall for companionship. Or, is she the center of attention by a roomful of admirers who have not been included in the pic-

ture? The meaning of this image is dependent entirely upon one's point of view.

Two diametrically opposed types of portraits can be seen in the work of Chuck Close (page 69) and Andy Warhol (page 68). Chuck Close is probably best known as one of the leaders of the photo-realism school of painting. However, he is also an accomplished photographer and uses photography in making his enormous photo-realistic paintings. Indeed, it has been suggested that his paintings are actually portraits of photographs rather than of individuals.

Although the Close photograph is an intermediary step to becoming a painting, it has an integrity of its own. Close starts with a straight photograph of a person usually known only to the artist. He draws a grid over the entire photograph. The use of the grid is a technique that has been used by artists for centuries to transfer small drawings into large paintings. The grid placed over the face breaks the features down into clinical squares which, when reproduced block by block, accurately convey the information from a small to a large format.

Chuck Close began to use this technique in the 1960s at just about the same time that we began receiving satellite photographs of other planets and the moon. Those photographs, transmitted back to earth as bits of information, were reassembled by computers through the use of the grid. We have become so accustomed to seeing those photographs through the ever-present grid that we accept it as a part of the presentation. In today's culture the grid conveys a subconscious message. As we are now living in what has frequently been termed "the information age," the portraiture of Chuck Close does indeed reflect our society.

Warhol takes a photograph of a celebrity, like Marilyn Monroe, and generalizes the image. Unlike Close, Warhol gives less information about the personality because he is only interested in the popular perception of Marilyn. Through the repetition of multiple prints and large areas of form and color, the well-known individual becomes trivialized. The glitziness of the star is emphasized through the use of bold colors. Although the final format of this image is a serigraph, it is included here because it is a photographically derived image.

New technologies have influenced the methodology for making art. The computer-generated portraits of Nancy Burson combine the features of two or more individuals into one "personality." The photographic images of the subjects are translated into bits of information, which can then be shuffled and combined as the artist desires. Sharon Garrison uses a color copier to create images in a

technological fashion that would have been impossible ten years ago. Along with a photograph of a person, Garrison places objects that have some significance to the individual on the copier. Through non-traditional means, she creates a traditional image where the sitter is posed with objects meaningful to him or her.

The medium of photography has made portraiture accessible for everyone. However, it was the Polaroid process that delivered the miracle of instant results. Introduced in 1947, Polaroid is well-known for its ability to provide a finished portrait in seconds. The Polaroid process has also been used by some artists, most notably Lucas Samaras and Susan Unterberg. Samaras is known for his manipulations of the soft surface of the polaroid print. Unterberg uses a large Polaroid camera yielding a print measuring 20 by 24 inches. Her diptych in this catalogue is from her *Father/Son* series (page 71). Working in the studio, she places a father with his sons in a sterile environment. Because there are no other points of reference for them, they must relate to each other in the group portrait. Her photographs reveal similarities and differences between the father and the sons that may or may not be apparent to the sitters in the everyday course of their relationship.

The history of the photographic portrait in America began with a straightforward truthful representation of the individual. The needs and desires of the changing culture have caused twists and adaptations in how the medium has been employed. Photography has co-opted, not only the contrivances of painting, but its function in society. This has compelled artists to explore new roles for their media. But forcing other media to adapt has been only a part of photography's legacy. It has continued to challenge its own past and has evolved into the most vital art form of the twentieth century. In 150 years there have been tremendous technological advances that have expanded the image-making possibilities for the artist. However, with the technological advances sure to come in the twenty-first century, how long will it remain that the artist's search for the soul will be confined only to the bodily proportions?

1. Harold Pfister, *Facing the Light*, (Washington, D. C., Smithsonian Institution Press, 1978), 55.

2. Levi L. Hill, *A Treatise on Helichromy*, (New York, Robinson and Caswell, 1856), 14.

3. Weston J. Naef, *The Collection of Alfred Stieglitz*, (New York, The Metropolitan Museum of Art/The Viking Press, 1978), 80.

4. Ibid., 442.

CHECKLIST OF THE EXHIBITION

Ansel Adams
American, 1902–1984
Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Monument, Arizona, 1937
Gelatin-silver print
7½" x 10½"
Promised Gift of Dr. and Mrs. T. Lane Stokes

Rufus Anson
American, active New York City, 1851–1867
Sarah C. Wright at 13 Years Old, ca. 1858
Daguerreotype
Sixth plate, 3¼" x 2¾"
Museum Purchase, 88.164

Diane Arbus
American, 1923–1971
A Very Thin Man, 1961
Gelatin-silver print
14" x 11"
Museum Purchase with funds provided by Joyce and Robert Menschel, 80.222

Richard Avedon
American, 1923–
Henry Miller, Writer, Pacific Palisades, California, 1968
Gelatin-silver print
34" x 34¼"
Museum Purchase with assistance from the National Endowment for the Arts, 89.91

Abraham Bogardus
American, 1822–1908
Unknown Woman, ca. 1850
Daguerreotype
Sixth plate, 3¼" x 2¾"
Lent by Jordan Patkin

Luther Boswell
American, (dates unknown)
Luther Boswell and Wife, 1852
Daguerreotype
Sixth plate, 3¼" x 2¾"
Museum Purchase, 89.76

Margaret Bourke-White
American, 1904–1971
Sharecropper's Home, 1937
Gelatin-silver print
6½" x 4¾"
Lent by Joyce and Robert Menschel

Isaac D. Boyce
American, active Norfolk, Virginia, 1882–1892
Sailor, 1880s
Albumen print
7" x 3½"
Gift of Dennis Waters, 89.71

Two Men, 1880s
Tintype
4½" x 3"
Lent by Mrs. G. A. Mazzarella, L9.46.11

Mathew B. Brady
American, 1823–1896
and **Luther Boswell**
Jenny Lind, 1852
Daguerreotype
Sixth plate, 3¼" x 2¾"
Museum Purchase with assistance from Kathryn K. Porter and Charles and Judy Hudson, 89.75

Mathew B. Brady Studio
Portrait of a Woman, ca. 1856
Ambrotype in double-view case
Three-quarter plate, 7" x 5¾"
Lent by Robert Lisle

President John Q. Adams, ca. 1843/1860s
From a daguerreotype by Southworth and Hawes
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

President James Buchanan, ca. 1860
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

President James K. Polk, ca. 1849/1860s
From a daguerreotype probably by Brady
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

Mathew B. Brady Studio (possibly **Alexander Gardner**)
Major Henry Tyler, USMC, ca. 1859
Salt print
11½" x 9¾"
Museum Purchase, 88.109

Samuel Broadbent
American, 1810–1880
Mother and Child, ca. 1845
Daguerreotype
Quarter plate, 4¼" x 3¼"
Lent by George and Christina Kemp

Nancy Burson (with **David Kramlich**)
American, 1948–
Robb/Johnson, [Charles Robb and Lyndon Baines Johnson], 1986
Gelatin-silver print
9½" x 7⅜"
Museum Purchase, 86.321

Harry Callahan
American, 1912–
Eleanor, ca. 1947
Gelatin-silver print
4⁹⁄₁₆" x 3¼"
Museum Purchase, 82.106

Larry Clark
American, 1943–
Tulsa, 1960s
Gelatin-silver print

8¼" x 12½"
Gift of Robert W. Pleasant, 86.386.21

Tulsa, 1960s
Gelatin-silver print
8¼" x 12½"
Gift of Robert W. Pleasant, 86.386.16

Chuck Close
American, 1940–
Gwynne, 1980
Gelatin-silver print, ink, and tape
30" x 20"
Museum Purchase with assistance from the National Endowment for the Arts, 89.100

Alvin Langdon Coburn
American, 1882–1966
A Portrait Study, from *Camera Work*, Number 6, April 1904
Photogravure
7" x 5¾"
Museum Purchase, 89.107.2

George Smith Cook
American, 1882–1902
Black Nanny, Charleston, 1849/50
Daguerreotype
Sixth plate, 3¼" x 2¾"
Lent by George and Christina Kemp

John Coplans
British, 1920–
Portrait of a Woman, 1979
Gelatin-silver print
16" x 20"
Gift of Bonni Benrubi, 84.419

Imogen Cunningham
American, 1883–1976
75 Cents a Day in Virginia, 1934
Gelatin-silver print
7" x 5½"
Museum Purchase, 89.84

Bruce Davidson
American, 1933–
Untitled from the *West Virginia* series, 1964
Gelatin-silver print
6⅛" x 6"
Gift of Mr. and Mrs. William L. Tazewell, 82.100.5

William Eggleston
American, 1939–
Sumner, Mississippi, ca. 1972
Dye-transfer print
24¾" x 18½"
Museum Purchase with assistance from the National Endowment for the Arts, 89.88

Frank Eugene
German (born U.S.A.), 1865–1936
Mr. Alfred Stieglitz, 1907, from *Camera Work*, Number 25, January 1909
Photogravure
6½" x 4⅜"
Museum Purchase, 84.73.2

Walker Evans
American, 1903–1975
Tenant Farmer's Wife, 1936
Gelatin-silver print
9¼" x 7½"
Lent by Joyce and Robert Menschel

Robert Frank
Swiss, 1924–
Funeral, St. Helena, South Carolina,
    1955/56
Gelatin-silver print
7⅜" x 11½"
Museum Purchase, 82.18

Lee Friedlander
American, 1934–
Galax, Virginia, 1962
Gelatin-silver print
11" x 14"
Museum Purchase, 85.47

New Orleans, 1968
Gelatin-silver print
11" x 14"
Museum Purchase, 85.48

Alexander Gardner
American (b. Scotland),
    1821–1882
*Payne, alias Wood, alias Hall, Arrested
    as one of the Associates of Booth in
    the Conspiracy*, 1865
Albumen print
3⅛" x 2⅛"
Museum Purchase, 87.461

Sharon Garrison
American, 1953–
Melissa, from the Prized Possessions
    series, 1987
Electrostatic print
8¼" x 11"
Gift of the Artist, 87.320

Arnold Genthe
American (b. Germany),
    1896–1942
Eleonora Duse, ca. 1926
Gelatin-silver print
6½" x 6"
Lent by Joyce and Robert Menschel

Emmet Gowin
American, 1941–
Nancy, Danville, Virginia, 1969
Gelatin-silver print
5¼" x 7"
Museum Purchase with funds made avail-
    able by the Virginia Commission for
    the Arts, 81.66

David Graham
American, 1952–
Water Aerobics, Yuma, Arizona, 1987
Ektacolor print
20" x 24"
Museum Purchase with assistance
    from the National Endowment
    for the Arts, 89.85

*Hawaiian Photos, Atlantic City,
    New Jersey*, 1980

Ektacolor print
20" x 24"
Gift of the Artist and the Laurence Miller
    Gallery, 89.81

Jeremiah Gurney
American, 1812–after 1886
Unknown Woman, ca. 1855
Daguerreotype
Half plate, 5½" x 4½"
Lent by Gordon Brandon Regan

Bishop Hawkes, 1870
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

Clara Louise Kellog, 1870s
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

Fernando Wood, 1870s
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

Philippe Halsman
American (b. Latvia), 1906–1979
Albert Einstein, 1948
Gelatin-silver print
20" x 16"
Gift of Joyce and Robert Menschel, 89.94

Lewis W. Hine
American, 1874–1940
*Young Spinner in a Carolina Cotton
    Mill*, 1908
Gelatin-silver print
5" x 7"
Museum Purchase, 79.155

Levi L. Hill (Attributed)
American, 1816–1865
Unknown Man Holding a Book,
    ca. 1850
Hillotype?
Sixth plate, 3¼" x 2¾"
Lent by Jordan Patkin

Silas A. Holmes
American, active New York
    City, 1850s
Portrait of a Man, 1852
Ambrotype
7¼" x 5⅛"
Anonymous Donor, 0.3122

Martin Johnson
American, 1951–
Ti Ecaf series, #1, 1987
Electrostatic print
10⅞" x 8"
Gift of the Artist, 87.323

Mary Motley Kalergis
American, 1951–
Dagmar Kuttner, East Germany, 1987
Gelatin-silver print
20" x 24"
Museum Purchase with assistance
    from the National Endowment
    for the Arts, 89.68

Gertrude Käsebier
American, 1852–1934
*Mrs. Philip Lydig, from Camera Work,
    Number 10, April 1905*
Photogravure
8" x 5¾"
Museum Purchase, 89.111.3

Joseph T. Keiley
American, 1869–1914
Portrait–Miss de C., 1902, from
    *Camera Work, Number 17,
    January 1907*
Photogravure
4¾" x 6¼"
Museum Purchase, 84.74.3

Dorothea Lange
American, 1895–1965
Migrant Mother, 1936
Gelatin-silver print
9¼" x 7"
Lent by Joyce and Robert Menschel

William Langenheim
American (b. Germany),
    1807–1874

Frederick Langenheim
American (b. Germany),
    1812–1879
*Man Holding Book with Portrait of
    Henry Clay*, ca. 1848
Daguerreotype
Half plate, 5½" x 4½"
Museum Purchase, 89.77

Little Boy with Huge Hat, ca. 1850
Daguerreotype
Quarter plate, 4¼" x 3¼"
Museum Purchase, 88.149

Helen Levitt
American, 1918–
New York, ca. 1942
Gelatin-silver print
11" x 14"
Museum Purchase with assistance
    from the National Endowment
    for the Arts, 89.89

Sal Lopes
American, 1943–
*Jim with Portrait of His Brother, at the
    Vietnam Veterans Memorial,
    November 1986*
Cibachrome print
12" x 18"
Museum Purchase, 87.347

Sally Mann
American, 1952–
*Jessie and the Deer, from the Family
    Pictures series*, 1985
Gelatin-silver print
20" x 24"
Museum Purchase, 87.329

Robert Mapplethorpe
American, 1946–1989
Patti Smith (neckbrace), New
    York, 1977
Gelatin-silver print

16" x 20"
Gift of the Artist, 78.418a

Ralph Eugene Meatyard
American, 1925–1972
Occasion for Diriment, 1962
Gelatin-silver print
7½" x 7½"
Museum Purchase, 83.614

Ray K. Metzker
American, 1931–
Wildwood, 1975
Gelatin-silver print
8" x 10"
Museum Purchase, 85.110

Lisette Model
American (b. Austria), 1906–1983
*Skeleton Man, 42nd Street Flea Circus,
    ca. 1942*
Gelatin-silver print
10" x 13⅞"
Museum Purchase, 84.33

Cindy Neuschwander
American, 1952–
Self-Portrait–January 1986
Gelatin-silver print and acrylic
12" x 10½"
Gift of The Photography Alliance of The
    Chrysler Museum, 86.314

Arnold Newman
American, 1918–
Portrait of Piet Mondrian, 1942
Gelatin-silver print
12¾" x 7½"
Gift of Helen Levitt, 85.142

Milton Avery, 1960
Gelatin-silver print
7¾" x 9½"
Gift of Walter P. Chrysler, Jr., 71.2207.4

Anne Noggle
American, 1922–
*One of Us, from the Recent Follies
    series*, 1985
Gelatin-silver print
16¾" x 22½"
Museum Purchase, 87.330

Gordon Parks
American, 1913–
Roy Stryker, 1946
Gelatin-silver print
26⅛" x 19½"
Museum Purchase, 85.68

Irving Penn
American, 1917–
Tree Pruner, New York, 1951
Platinum-palladium print
19" x 14"
Museum Purchase with assistance
    from the National Endowment
    for the Arts, 89.98

Ferdinand Pettrich
German, 1798–1872
Andrew Jackson, ca. 1835
Marble
25"

Gift of James H. Ricau and Museum
    Purchase, 86.458

John Plumbe, Jr.
American (b. Wales), 1809–1857
Unknown Girl, 1841
Daguerreotype
Sixth plate, 3¼" x 2¾"
Lent by Dennis Waters

Marcus A. Root
American, 1811–1888
Unknown Girl, ca. 1854
Daguerreotype
Sixth plate, 3¼" x 2¾"
Lent by Jordan Patkin

Arthur Rothstein
American, 1915–1985
*Postmaster Brown at Old Rag,
    Shenandoah National Park*, 1935
Gelatin-silver print
8" x 10"
Museum Purchase, 86.197

Lucas Samaras
American (b. Greece), 1936
*Photo-transformation,
    November 1, 1973*
Polaroid print
3" x 3"
Lent by Joyce and Robert Menschel

Napoleon Sarony
American (b. Canada), 1821–1896
P. T. Barnum, 1870s
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

Cyrus W. Field, 1870s
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

Edwin Forrest, 1870s
Albumen print
5" x 2⅜"
Lent by Reid Diggs, Jr.

George H. Seeley
American, 1880–1955
*The Firefly, from Camera Work,
    Number 20, October 1907*
Photogravure
8" x 6¼"
Museum Purchase, 89.120.1

Cindy Sherman
American, 1954–
Untitled Film Still, 1978
Gelatin-silver print
35½" x 27¾"
Museum Purchase with assistance
    from the National Endowment
    for the Arts, 89.99

William Shew
American, 1820–1903
Little Boy with Buggy Whip, ca. 1855
Daguerreotype
Quarter plate, 3¼" x 4¼"
Museum Purchase, 88.159

W. Eugene Smith
American, 1918–1978
*Waiting for Survivors: The Andrea
    Doria Sinking*, 1956
Gelatin-silver print
8⅜" x 13⅜"
Lent by Joyce and Robert Menschel

Southworth and Hawes
Albert Sands Southworth,
    American, 1811–1894
Josiah Johnson Hawes,
    American, 1808–1901
Nancy Southworth Hawes, ca. 1850
Daguerreotype
Whole plate, 8½" x 6½"
Lent by Matthew R. Isenburg

Southworth and Hawes
    (Attributed)
Woman, ca. 1855
Daguerreotype
Sixth plate, 3¼" x 2¾"
Museum Purchase, 88.196

Michael Spano
American, 1949–
Between Bars, 1986
Gelatin-silver print
36" x 27"
Museum Purchase with assistance
    from the National Endowment
    for the Arts, 89.87

Edward Steichen
American (b. Luxembourg),
    1879–1973
J. P. Morgan, 1903
Gelatin-silver print
16½" x 13½"
Gift of Walter P. Chrysler, Jr., 71.2207.41

Alfred Stieglitz
American, 1864–1946
S. R., 1904, from *Camera Work,
    Number 41, January 1913*
Photogravure
8⅛" x 5½"
Museum Purchase, 89.140.9

Paul Strand
American, 1890–1976
*Untitled, New York, from Camera
    Work, Number 49/50, June 1917*
Photogravure
8¾" x 6½"
Museum Purchase, 89.147.3

George A. Tice
American, 1938–
Barber Joe [and Artie Van Blarcum],
    1977
Gelatin-silver print
13⅜" x 9"
Gift of George A. Tice, 89.34

James Dean Room, 1985
Gelatin-silver print
11" x 14"
Museum Purchase with assistance
    from the National Endowment
    for the Arts, 88.242

High School Yearbook, 1987
Gelatin-silver print
11" x 14"
Museum Purchase with assistance
from the National Endowment
for the Arts, 88.240

Doris Ulmann
American, 1882–1934
Untitled, late 1920s
Platinum print
8" x 7"
Museum Purchase, 84.176

Unknown American
Silhouette, ca. 1853
Daguerreotype
Sixth plate, 3¼" x 2¾"
Museum Purchase, 89.78

Unknown American
Profile of an Unknown Man, 1839/40
Daguerreotype
Sixth plate, 3¼" x 2¾"
Lent by Dennis Waters

Unknown American
Unknown Man, ca. 1850
Daguerreotype
Sixth plate, 3¼" x 2¾"
Promised Gift of George and
Christina Kemp

Unknown American
*Man with Backdrop of the Charleston
Citadel*, ca. 1849
Daguerreotype
Sixth plate, 3¼" x 2¾"
Museum Purchase, 89.79

Unknown American
Double Portrait of a Woman, ca. 1850
Daguerreotypes mounted in an
early three-quarter plate case
Two ninth plates, each 1⅝" x 1¼"
Museum Purchase, 88.203

Unknown American
Mother, Father, and Three Daughters,
ca. 1855
Four daguerreotypes in gold-
filled locket
Each 1½" diameter
Museum Purchase, 88.205

Unknown American
Arthur Holland, postmortem, ca. 1855
Daguerreotype
Sixth plate, 2¾" x 3¼"
Museum Purchase, 88.174

Unknown American
Woman, ca. 1855
Daguerreotype
Sixth plate, 2¾" x 3¼"
Museum Purchase, 88.176

Unknown American
Henry Wadsworth Longfellow, ca. 1880
Tintype
Whole plate, 8½" x 6½"
Lent by Robert Lisle

Unknown American
*Elizabeth Darlington Newcomer,
Charleston, South Carolina*,
ca. 1910
Autochrome with diascope
3¾" x 3"
Gift of W. P. Chilton, 88.102

Unknown American
William Joseph Seaward, ca. 1801
Oil on ivory
5" x 4"
Gift of Mrs. Blanche White Jordan, 68.89.1

Unknown American
George Washington, ca. 1835
Oil on canvas
30" x 24⅞"
Gift of Walter P. Chrysler, Jr., 71.780

Susan Unterberg
American, 1941–
Father/Son series, 1989
Two Polaroid prints
Each 24" x 20"
Museum Purchase with assistance
from the National Endowment
for the Arts, 89.90

Burk Uzzle
American, 1938–
Daytona Beach, Florida, March 1971
Gelatin-silver print
18⅜" x 14¼"
Museum Purchase, 86.200

James Van Der Zee
American, 1886–1983
*Schoolteachers, Miss Holmes and Harry
McGill, Virginia*, 1907
Gelatin-silver print
3½" x 5¼"
Museum Purchase, 88.66

Thomas V. Walter
American, active Norfolk, Virginia,
1867–1886
Survivors of the Merrimac, 1870
Albumen print
4½" x 6"
Gift of Mrs. William J. Agnes Walters
Quinby, 0.887

Andy Warhol
American, 1930–1987
Marilyn, 1967
Serigraph
36" x 36"
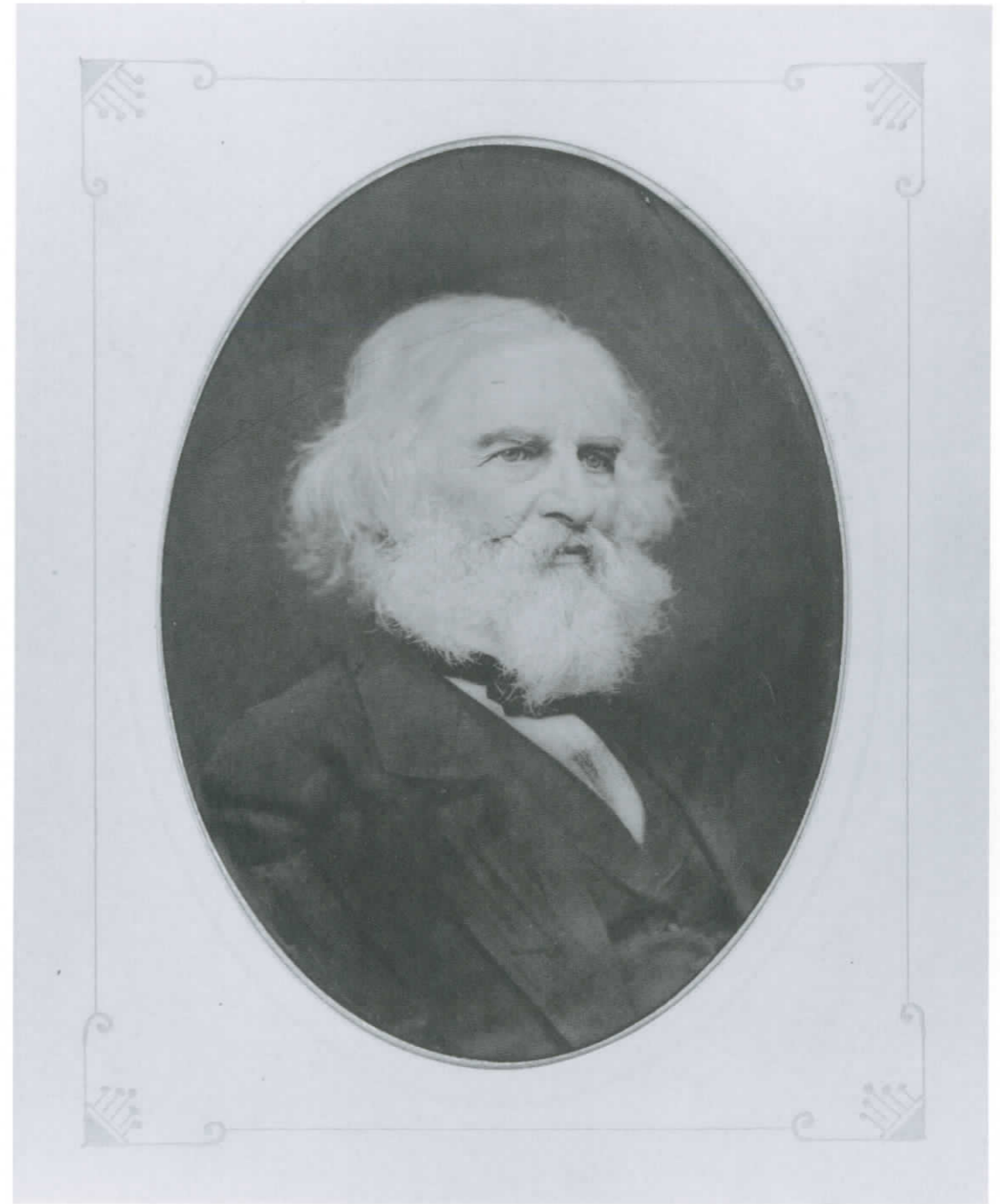Gift of Walter P. Chrysler, Jr., 71.2170

Weegee (Arthur Fellig)
American (b. Austria-Hungary),
1899–1968
*The Critic, Opening Night of the
Metropolitan*, 1943
Gelatin-silver print
7½" x 9¼"
Lent by Joyce and Robert Menschel

William Wegman
American, 1942–

Man Ray, 1979
Gelatin-silver print and ink
13⅛" x 10⅛"
Museum Purchase, 82.108

Edward Weston
American, 1886–1958
Ann, 1948
Gelatin-silver print
7½" x 9½"
Gift of Martha S. Iredell, 82.9

Clarence H. White
American, 1871–1925
Lady in Black with Statuette, from
Camera Work, Number 23,
July 1908
Photogravure
7⅝" x 5⅜"
Museum Purchase, 84.73.4

Jesse H. Whitehurst
American, 1820/21–1875
Seated Man, ca. 1855
Mascher stereo daguerreotype
Quarter plate, 3¼" x 4¼"
Museum Purchase with funds provided by
George and Christina Kemp, 89.80

*Woman Wearing Glasses, Holding
Daguerreotype*, ca. 1849
Daguerreotype
Sixth plate, 3¼" x 2¾"
Museum Purchase, 89.83

Confederate Soldier, ca. 1863
From a daguerreotype by an
unknown American
Ambrotype
Sixth plate, 3¼" x 2¾"
Gift of Carroll H. Walker, 89.2

Winter and Pond
Lloyd V. Winter, American,
1866–1945
Percy Pond, American, ?–1943
*Indian Dancers at Potlatch, Chilkat,
Alaska*, ca. 1895
Albumen print
4¼" x 7¼"
Anonymous Donor, 0.709

Philippe Halsman
American (b. Latvia), 1906–1979
Albert Einstein, 1947
Gelatin-silver print
20" x 16"
Gift of Joyce and Robert Menschel, 89.94

Philippe Halsman
American (b. Latvia), 1906–1979
Albert Einstein, 1954
Gelatin-silver print
20" x 16"
Gift of Joyce and Robert Menschel, 89.94

Unknown American, *Profile of an Unknown Man*, 1839/40
Daguerreotype, sixth plate, 3¼" x 2¾"

Samuel Broadbent, *Mother and Child,* ca. 1845
Daguerreotype, quarter plate, 4¼" x 3¼"

Marcus A. Root, *Unknown Girl,* ca. 1854
Daguerreotype, sixth plate, 3¼" x 2¾"

Unknown American, *Unknown Man,* ca. 1850
Daguerreotype, sixth plate, 3¼" x 2¾"

George Smith Cook, *Black Nanny, Charleston,* 1849/50
Daguerreotype, sixth plate, 3¼" x 2¾"

William Shew, *Little Boy with Buggy Whip,* ca. 1855
Daguerreotype, quarter plate, 3¼″ x 4¼″

Rufus Anson, *Sarah C. Wright at 13 Years Old,* ca. 1858
Daguerreotype, sixth plate, 3¼″ x 2¾″

Mathew B. Brady and **Luther Boswell,** *Jenny Lind,* 1852
Daguerreotype, sixth plate, 3¼″ x 2¾″

18

Luther Boswell, *Luther Boswell and Wife,* 1852
Daguerreotype, sixth plate, 3¼″ x 2¾″

19

Jeremiah Gurney, *Unknown Woman,* ca. 1855
Daguerreotype, half plate, 5½" x 4½"

Southworth and Hawes, *Nancy Southworth Hawes,* ca. 1850
Daguerreotype, whole plate, 8½" x 6½"

Unknown American, *Woman,* ca. 1855
Daguerreotype, sixth plate, 2¾″ x 3¼″

Unknown American, *Arthur Holland,* postmortem, ca. 1855
Daguerreotype, sixth plate, 2¾″ x 3¼″

Unknown American, *Double Portrait of a Woman,* ca. 1850
Daguerreotypes mounted in an early three-quarter plate case
Two ninth plates, each 1⅜" x 1¼"
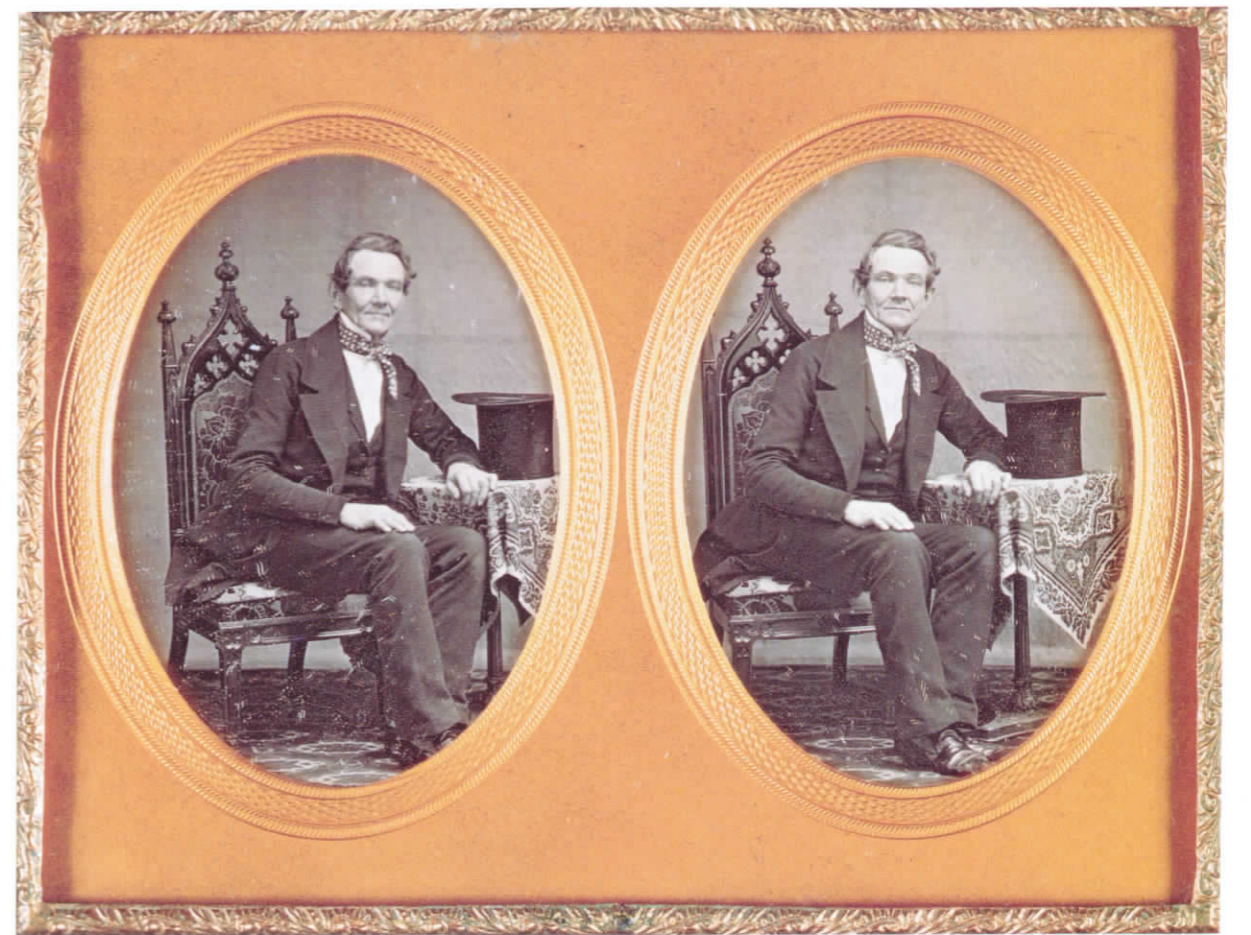
Jesse H. Whitehurst, *Seated Man,* ca. 1855
Mascher stereo daguerreotype, quarter plate, 3¼" x 4¼"

Jesse H. Whitehurst, *Confederate Soldier,* ca. 1863
From a daguerreotype by an unknown American
Ambrotype, sixth plate, 3¼" x 2¾"

26

Unknown American, *Henry Wadsworth Longfellow,* ca. 1880
Tintype, whole plate, 8½" x 6½"

27

Mathew B. Brady Studio (possibly **Alexander Gardner**)
Major Henry Tyler, USMC, ca. 1859
Salt print, 11½" x 9¾"

28

Alexander Gardner
Payne, alias Wood, alias Hall, Arrested as one of the Associates of Booth in the Conspiracy, 1865
Albumen print, 3⅛" x 2⅛"

29

Arnold Genthe, *Eleonora Duse,* ca. 1926
Gelatin-silver print, 6½″ x 6″
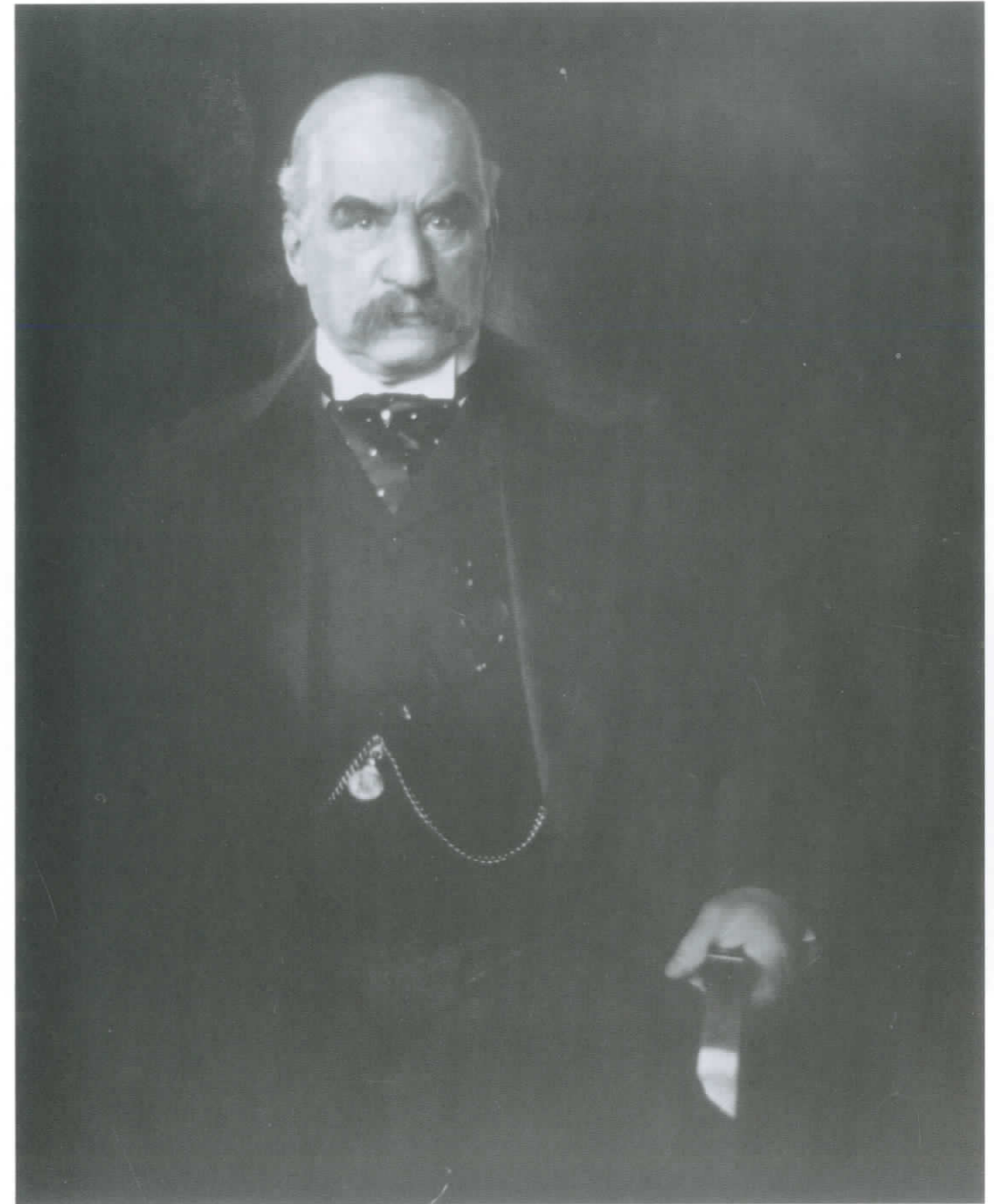
Edward Steichen, *J. P. Morgan,* 1903
Gelatin-silver print, 16½″ x 13½″

Clarence H. White, *Lady in Black with Statuette*
from *Camera Work*, Number 23, July 1908
Photogravure, 7⅝″ x 5⅜″

Joseph T. Keiley, *Portrait—Miss de C.*, 1902
from *Camera Work*, Number 17, January 1907
Photogravure, 4¾″ x 6¼″

Gertrude Käsebier, *Mrs. Philip Lydig*
from *Camera Work*, Number 10, April 1905
Photogravure, 8″ x 5¾″

34

George H. Seeley, *The Firefly*
from *Camera Work*, Number 20, October 1907
Photogravure, 8″ x 6¼″

35
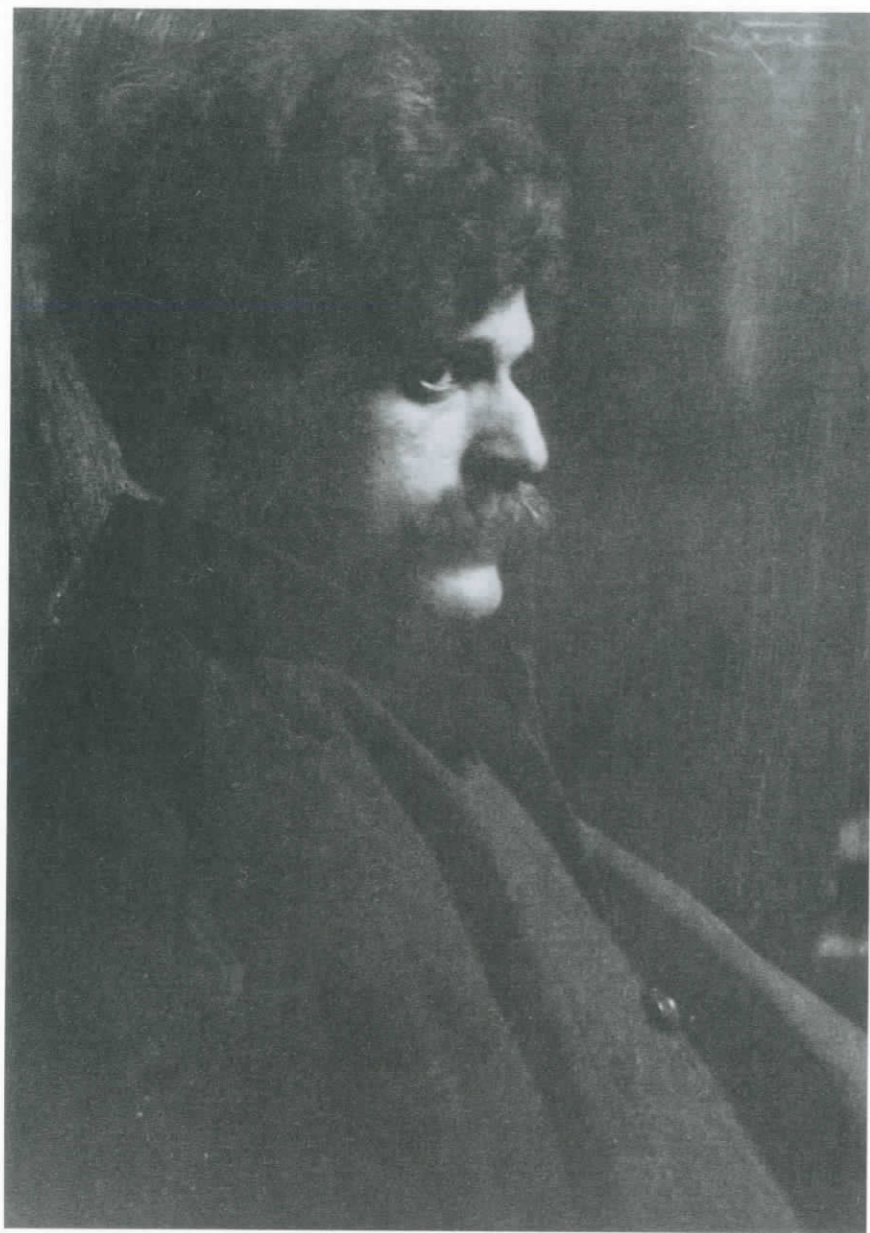
Frank Eugene, *Mr. Alfred Stieglitz*, 1907
from *Camera Work*, Number 25, January 1909
Photogravure, 6½" x 4⅜"

36

Alfred Stieglitz, *S. R.*, 1904
from *Camera Work*, Number 41, January 1913
Photogravure, 8⅛" x 5½"

37
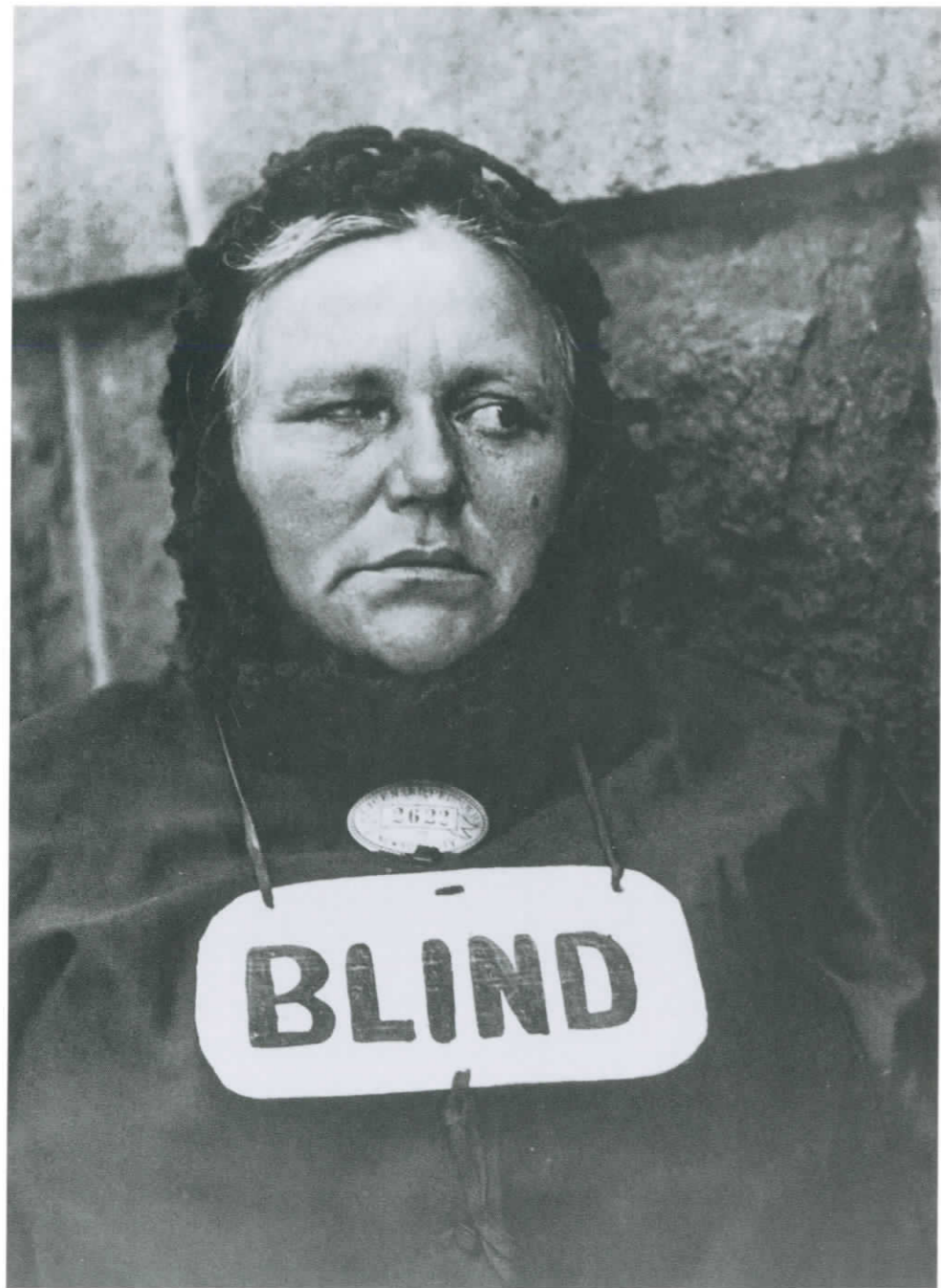
Paul Strand, *Untitled*, New York
from *Camera Work*, Number 49/50, June 1917
Photogravure, 8¾" x 6½"

38

Ansel Adams, *Georgia O'Keeffe and Orville Cox,*
Canyon de Chelly National Monument, Arizona, 1937
Gelatin-silver print, 7½" x 10½"

39

Imogen Cunningham, *75 Cents a Day in Virginia,* 1934
Gelatin-silver print, 7″ x 5½″
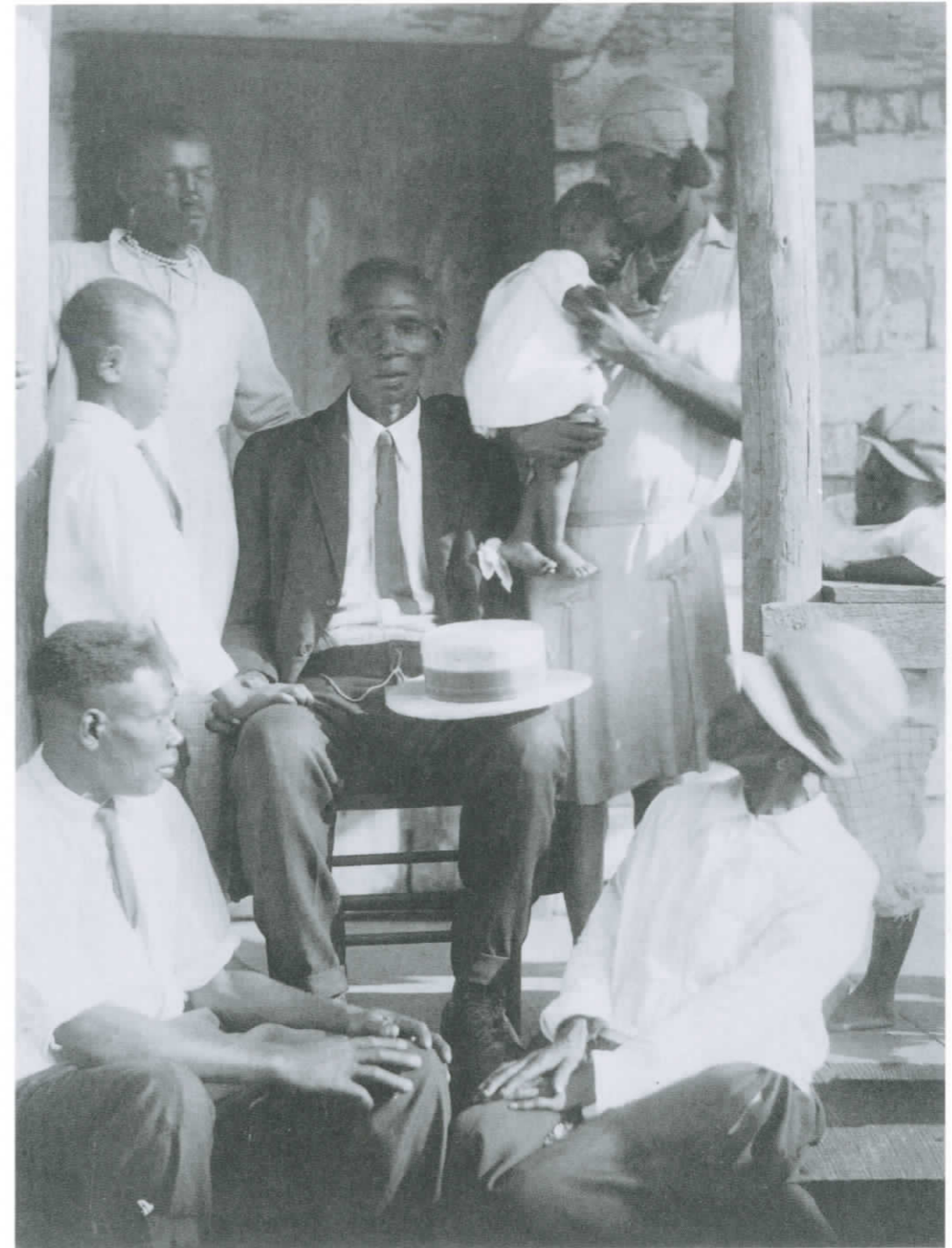
Doris Ulmann, *Untitled,* late 1920s
Platinum print, 8″ x 7″
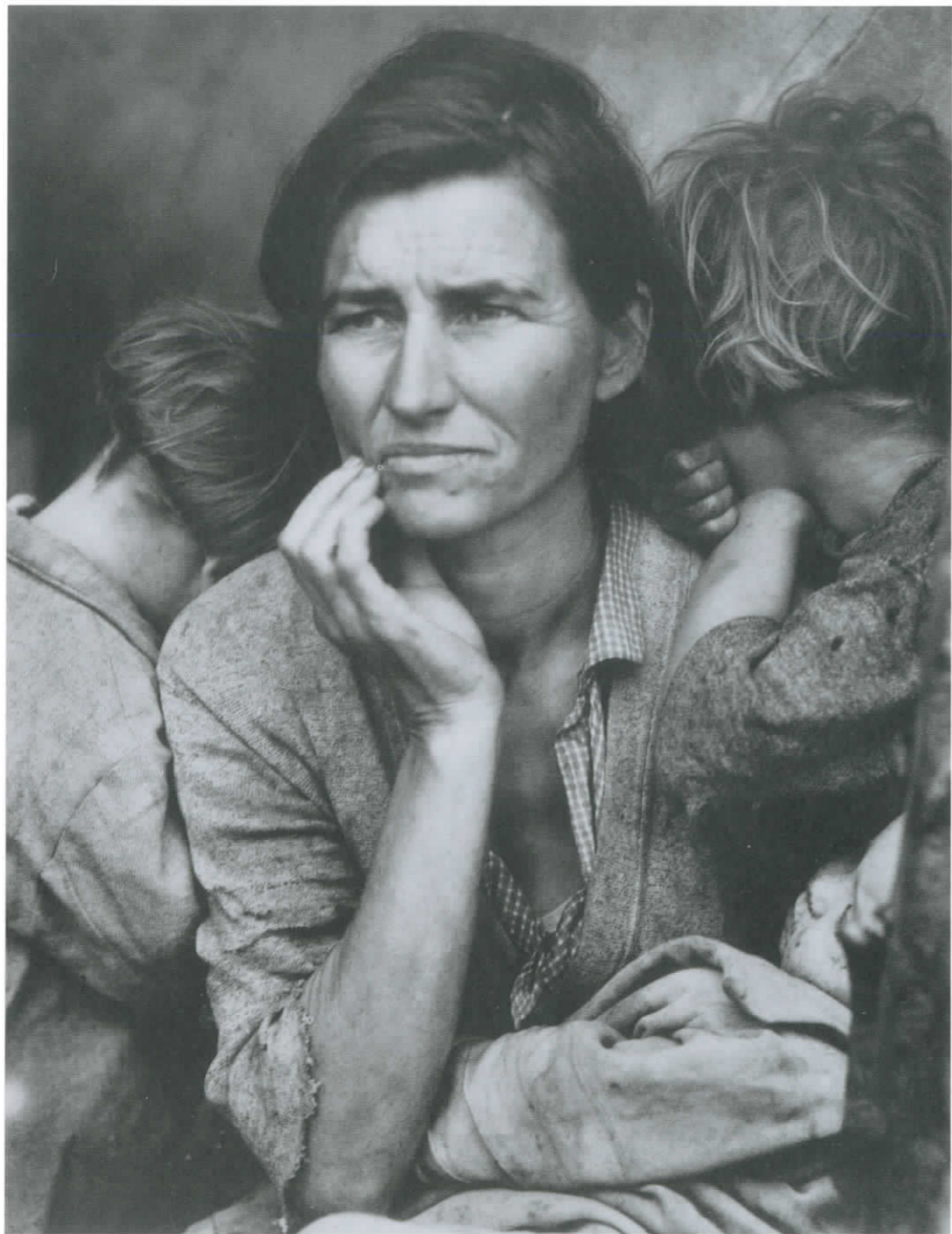
Dorothea Lange, *Migrant Mother,* 1936
Gelatin-silver print, 9¼" x 7"
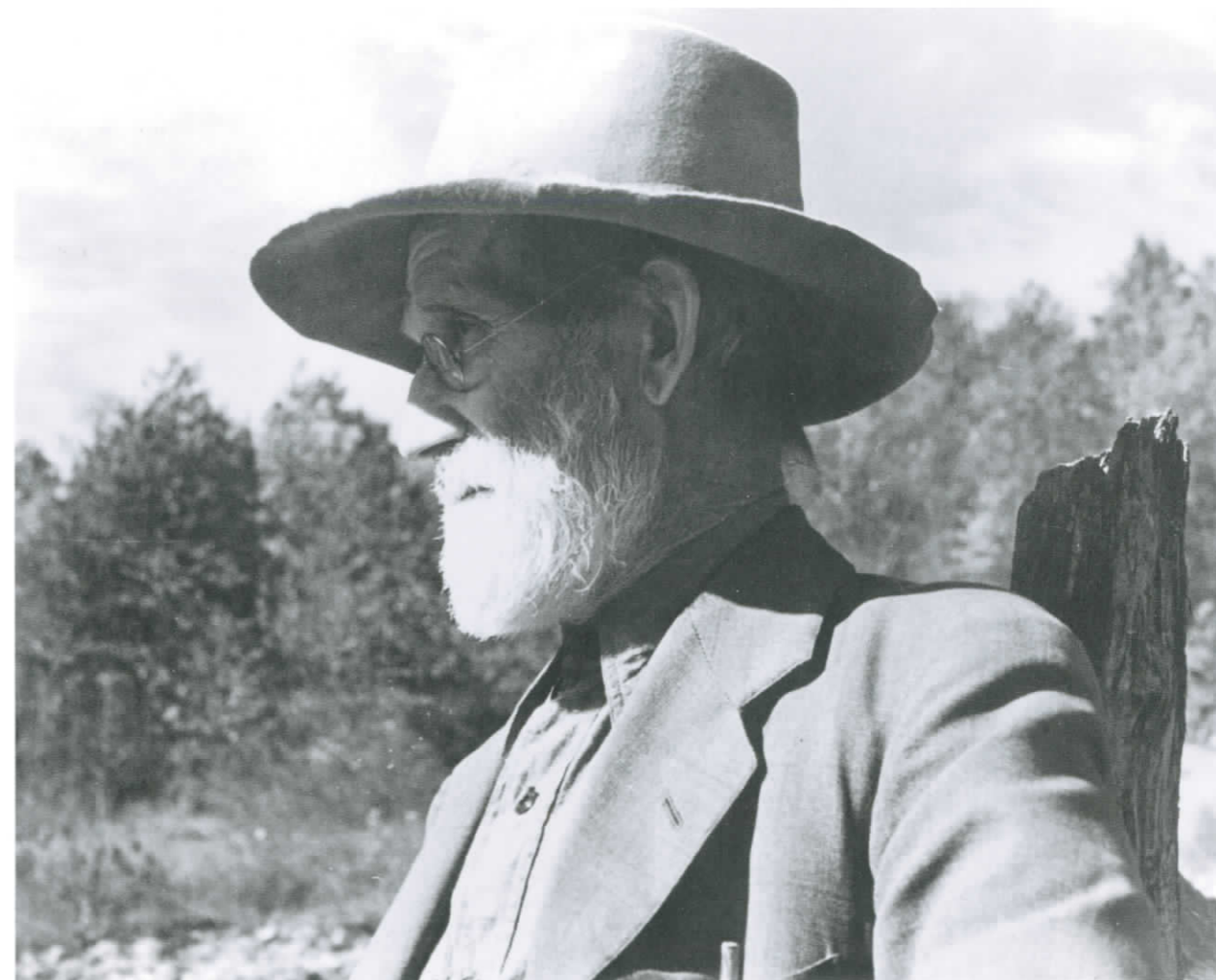
Arthur Rothstein
Postmaster Brown at Old Rag, Shenandoah National Park, 1935
Gelatin-silver print, 8" x 10"

Margaret Bourke-White, *Sharecropper's Home*, 1937
Gelatin-silver print, 6½" x 4¾"

Helen Levitt, *New York*, ca. 1942
Gelatin-silver print, 11" x 14"
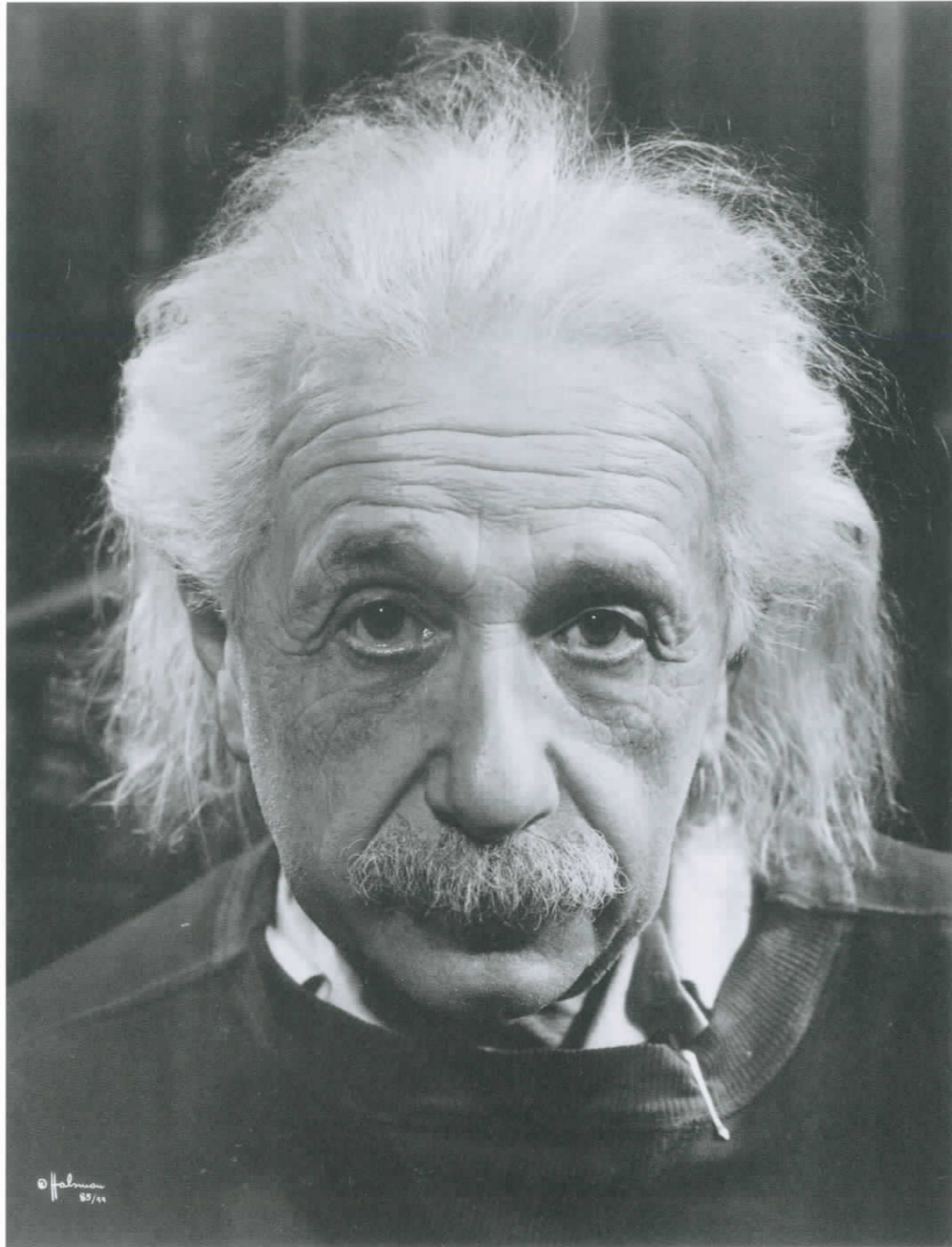
Philippe Halsman, *Albert Einstein,* 1948
Gelatin-silver print, 20" x 16"
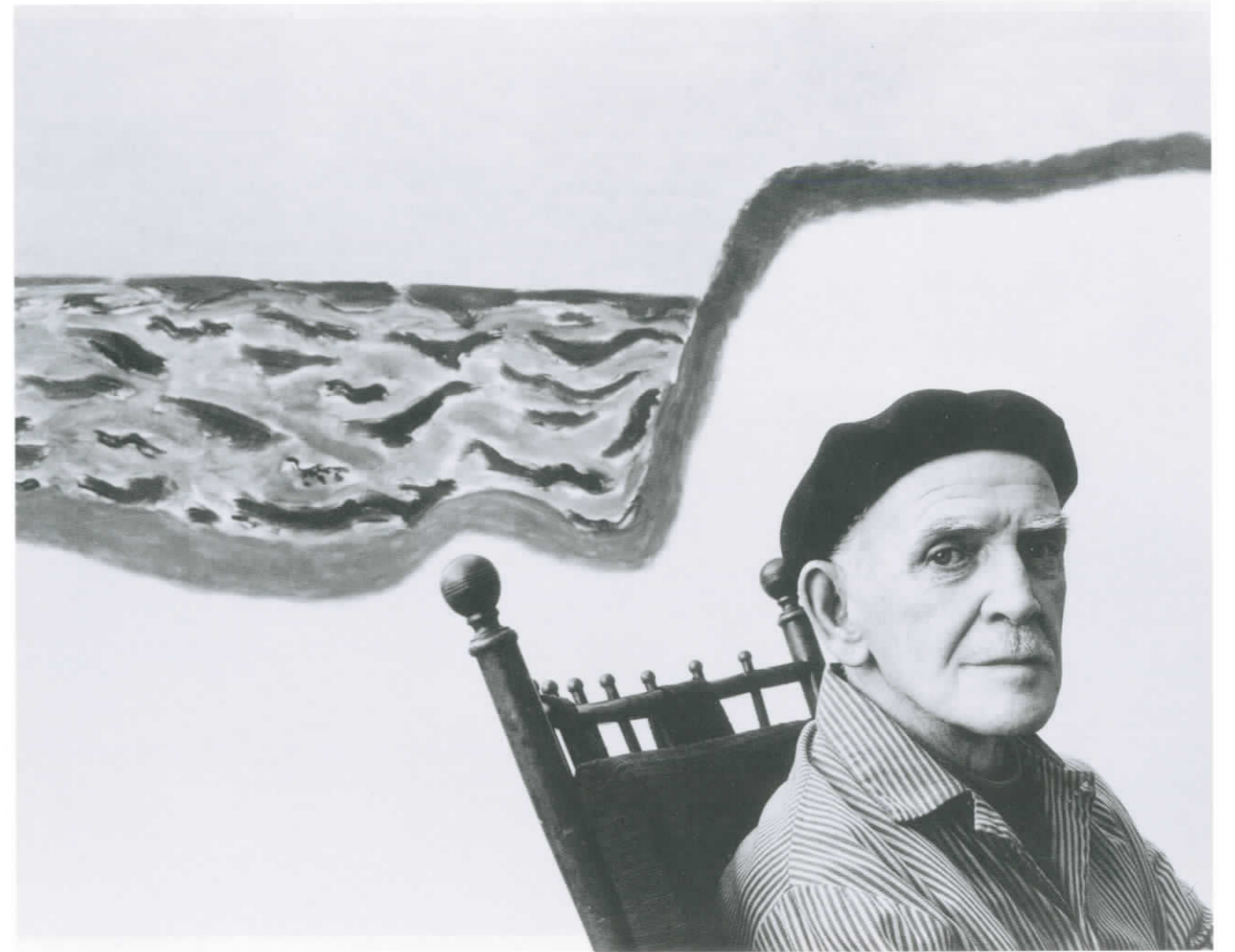
Arnold Newman, *Portrait of Piet Mondrian,* 1942
Gelatin-silver print, 12¾" x 7½"

Edward Weston, *Ann*, 1948
Gelatin-silver print, 7½″ x 9½″

Harry Callahan, *Eleanor*, ca. 1947
Gelatin-silver print, 4⁹⁄₁₆″ x 3¼″
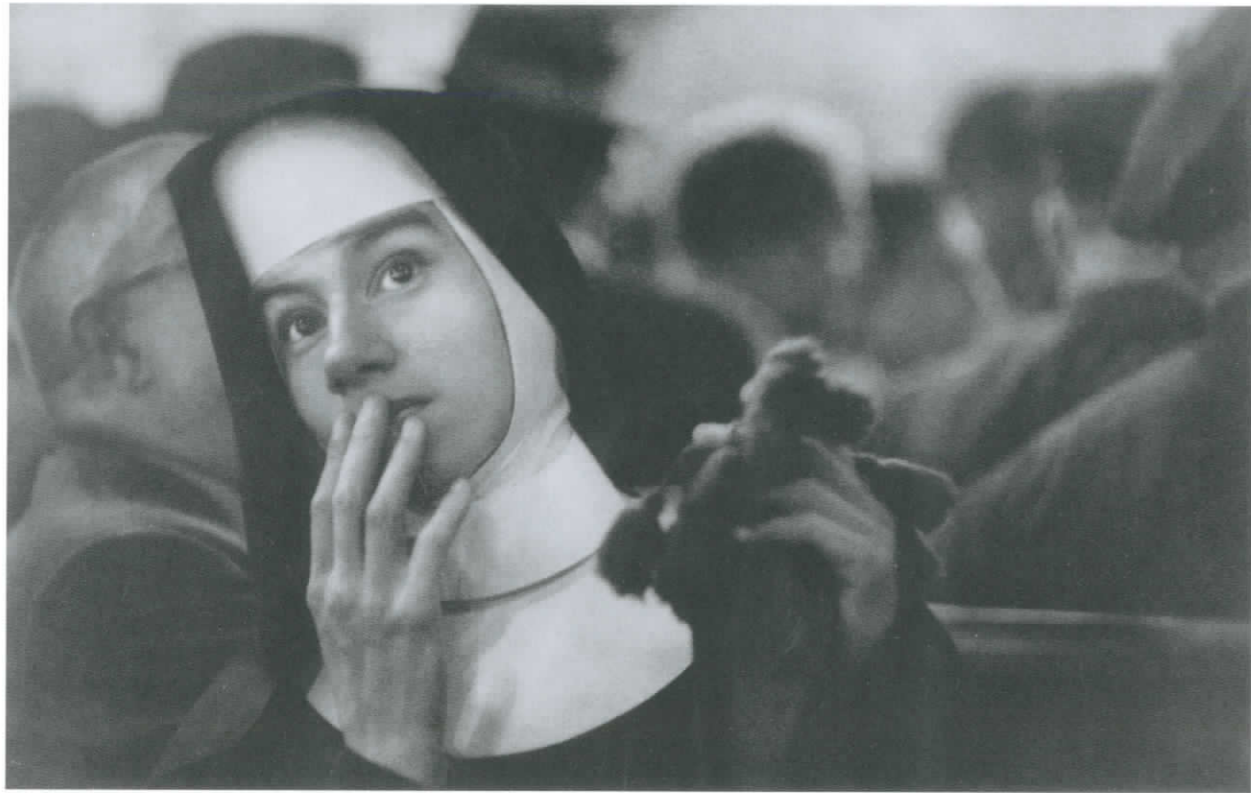
W. Eugene Smith, *Waiting for Survivors: The Andrea Doria Sinking*, 1956
Gelatin-silver print, 8⅜″ x 13⅜″

Robert Frank, *Funeral, St. Helena, South Carolina*, 1955/56
Gelatin-silver print, 7⅝″ x 11½″

Lisette Model, *Skeleton Man, 42nd Street Flea Circus,* ca. 1942
Gelatin-silver print, 10" x 13⅞"

Diane Arbus, *A Very Thin Man,* 1961
Gelatin-silver print, 14" x 11"

Irving Penn, *Tree Pruner, New York*, 1951
Platinum-palladium print, 19" x 14"

George A. Tice, *Barber Joe [and Artie Van Blarcum]*, 1977
Gelatin-silver print, 13⅜" x 9"

Emmet Gowin, *Nancy, Danville, Virginia, 1969*
Gelatin-silver print, 5¼" x 7"

Robert Mapplethorpe, *Patti Smith (neckbrace), New York, 1977*
Gelatin-silver print, 16" x 20"

Cindy Sherman, *Untitled Film Still*, 1978
Gelatin-silver print, 35½" x 27¾"

John Coplans, *Portrait of a Woman*, 1979
Gelatin-silver print, 16" x 20"

William Wegman, *Man Ray,* 1979
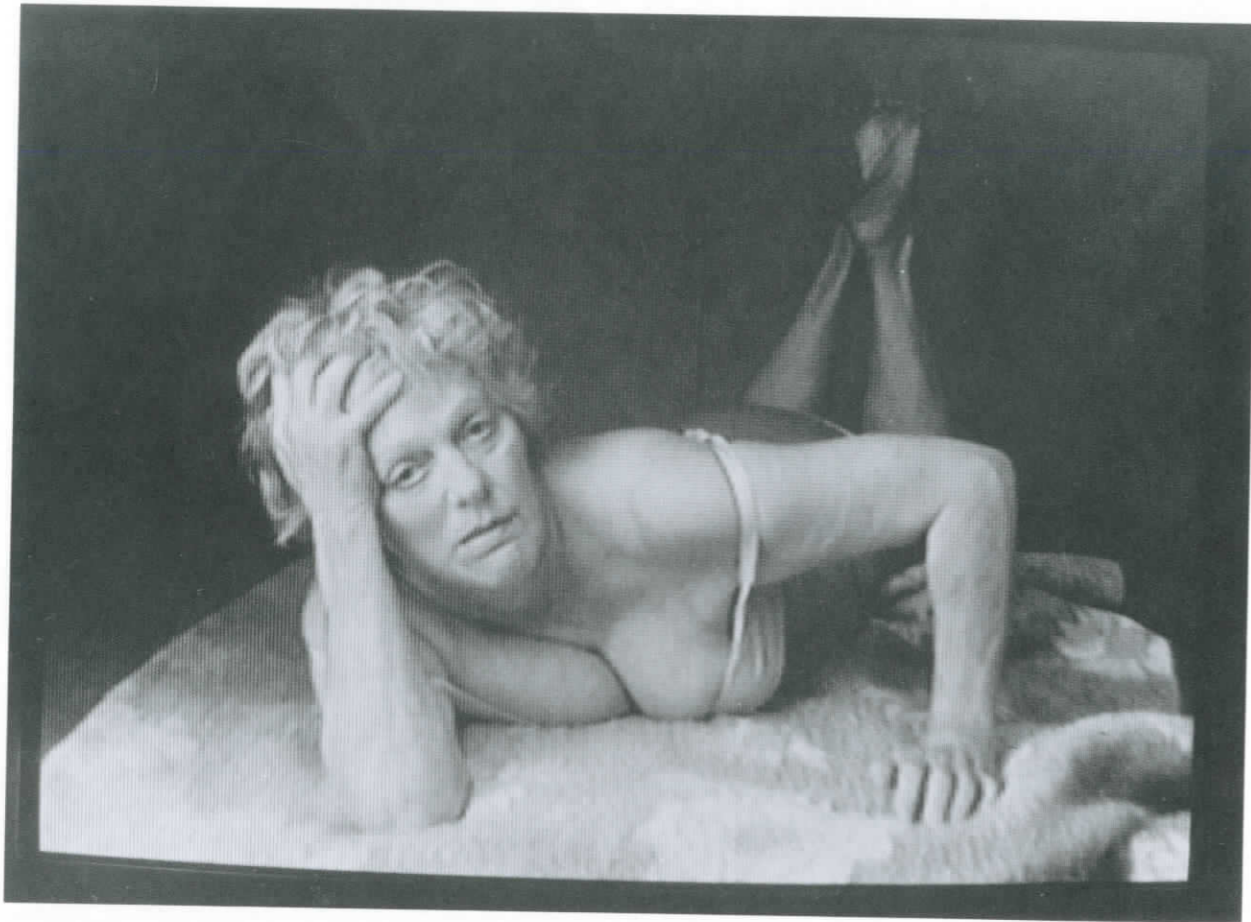Gelatin-silver print and ink, 13⅛" x 10⅛"
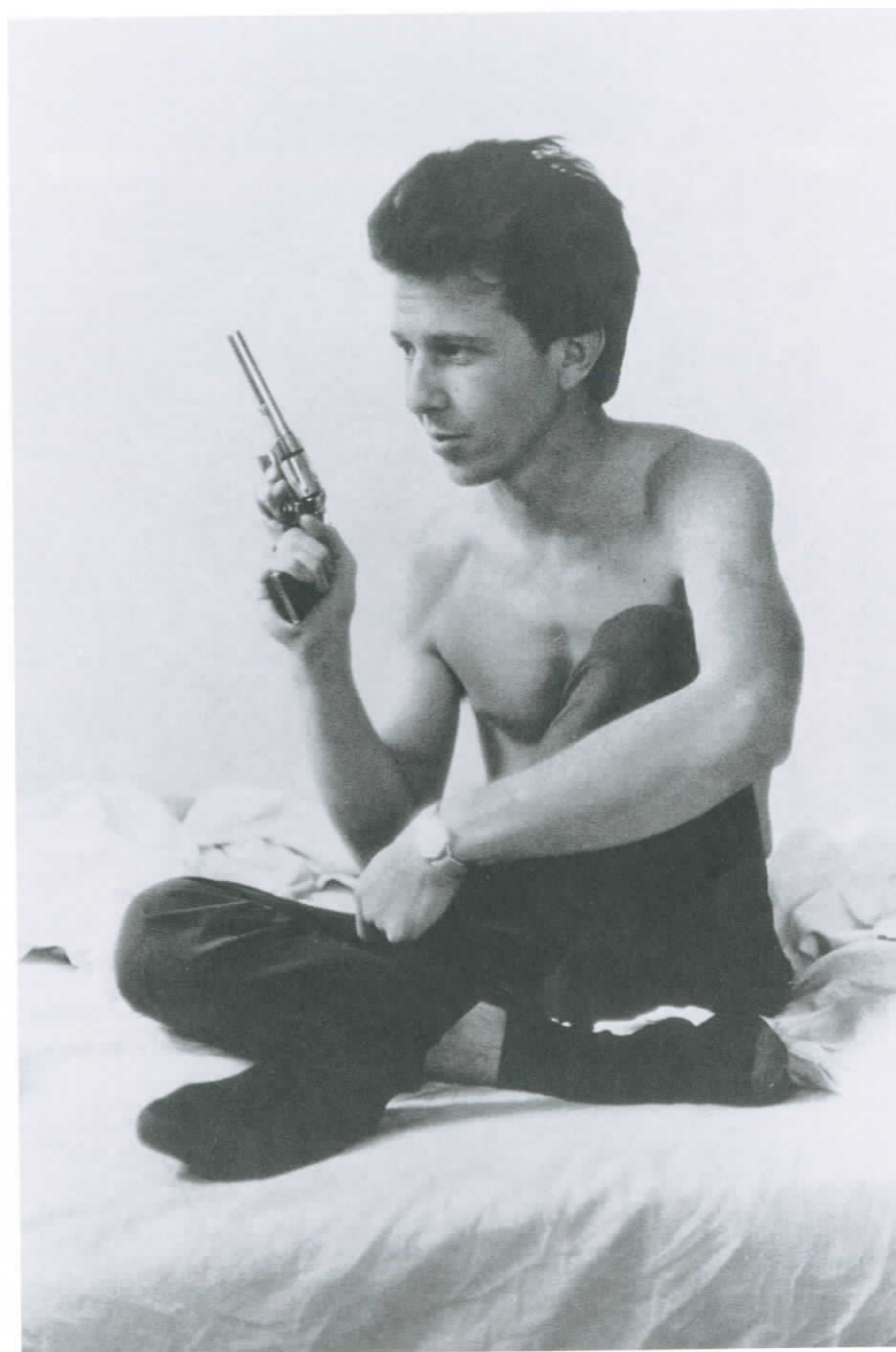
Larry Clark, *Tulsa,* 1960s
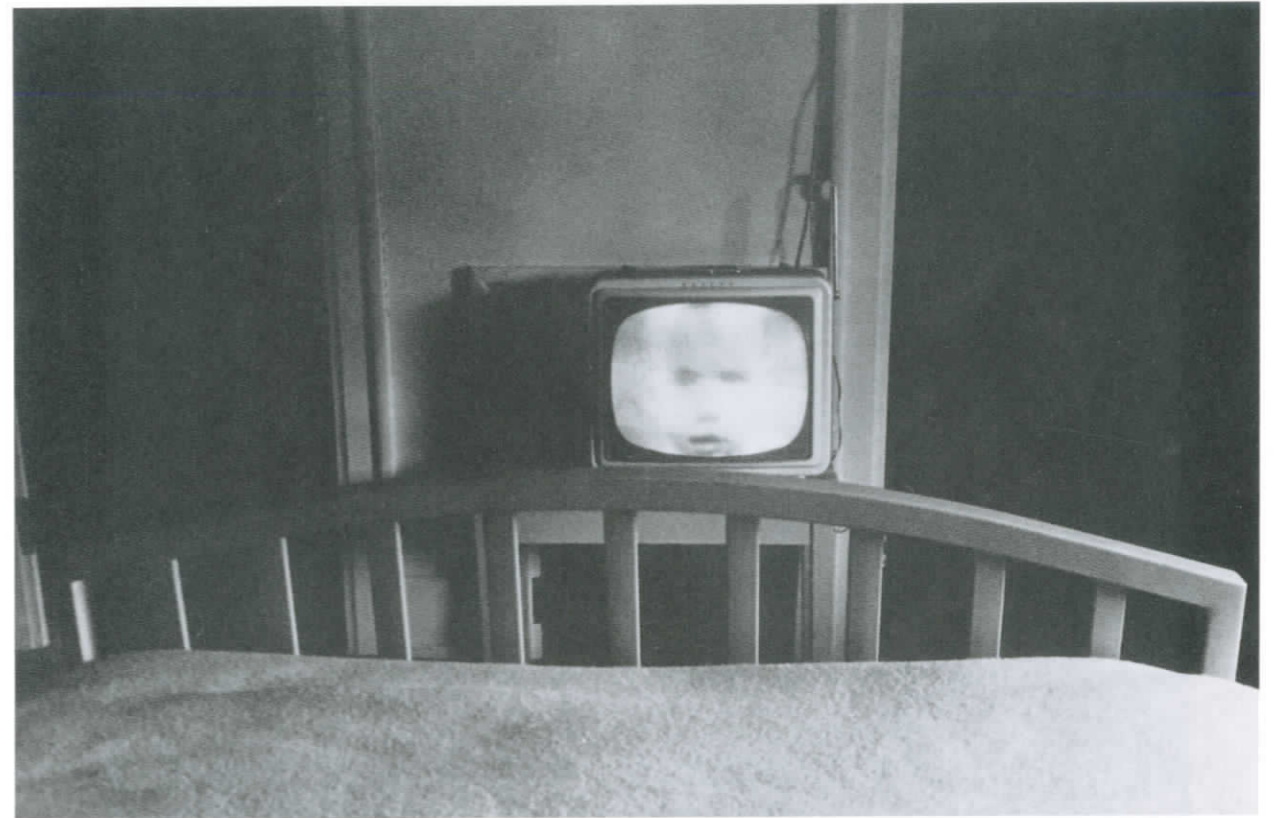Gelatin-silver print, 8¼" x 12½"

Cindy Neuschwander, *Self-Portrait—January* 1986
Gelatin-silver print and acrylic, 12" x 10½"

Sally Mann, *Jessie and the Deer*, from the *Family Pictures* series, 1985
Gelatin-silver print, 20" x 24"

Anne Noggle, *One of Us,* from the *Recent Follies* series, 1985
Gelatin-silver print, 16¾" x 22½"

Lee Friedlander, *Galax, Virginia,* 1962
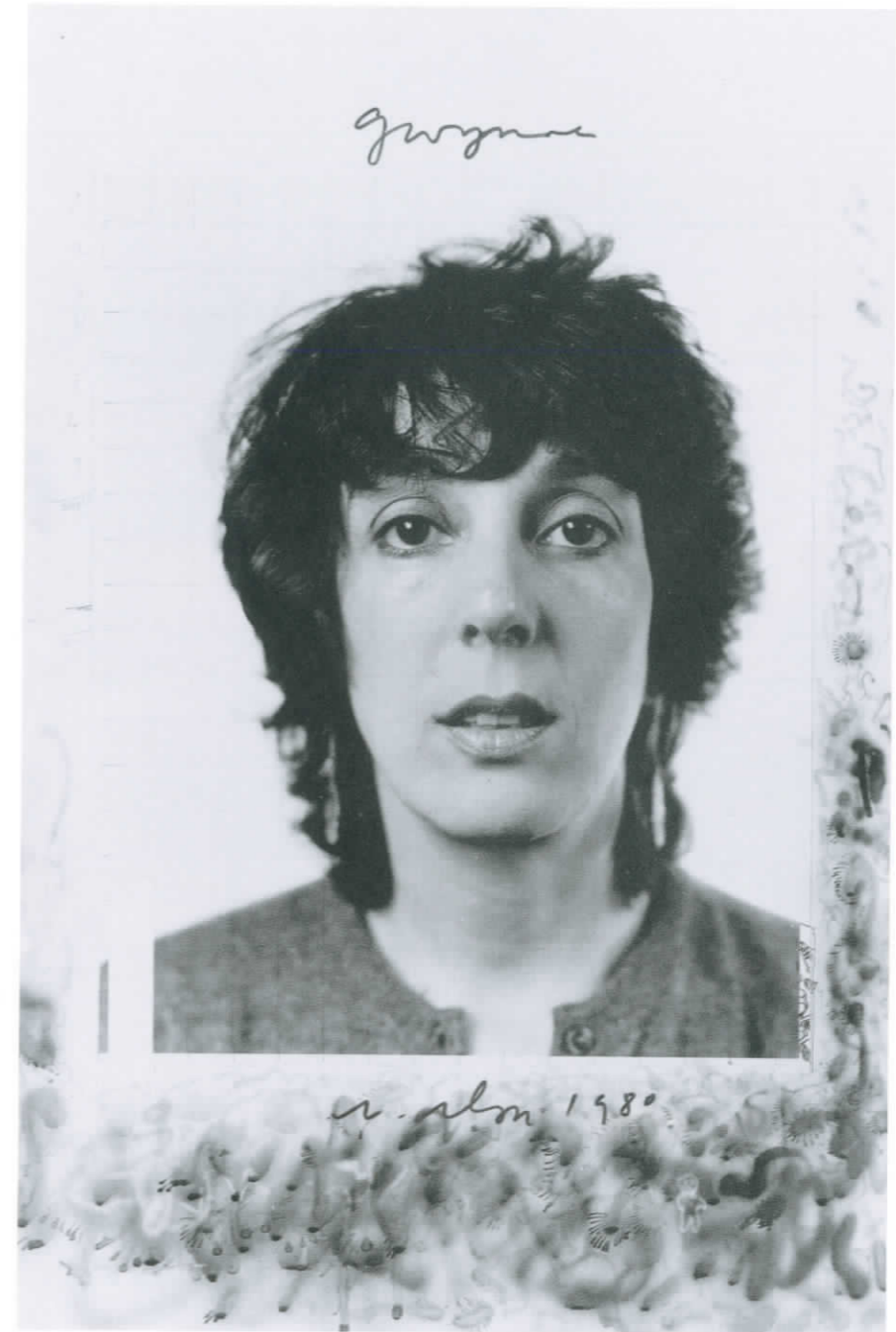Gelatin-silver print, 11" x 14"

Mary Motley Kalergis, *Dagmar Kuttner, East Germany,* 1987
Gelatin-silver print, 20" x 24"

Michael Spano, *Between Bars,* 1986
Gelatin-silver print, 36" x 27"

Andy Warhol, *Marilyn,* 1957
Serigraph, 36″ x 36″

Chuck Close, *Gwynne,* 1980
Gelatin-silver print, ink, and tape, 30″ x 20″

William Eggleston, *Sumner, Mississippi*, ca. 1972
Dye-transfer print. 24¾" x 18½"

Susan Unterberg, *Father/Son* series, 1989
Two Polaroid prints. Each 24" x 20"

Sharon Garrison, *Melissa*, from the *Prized Possessions* series, 1987
Electrostatic print, 8¼" x 11"

David Graham, *Water Aerobics*, Yuma, Arizona, 1987
Ektacolor print, 20" x 24"

Sal Lopes, *Jim with Portrait of His Brother,*
at the Vietnam Veterans Memorial, November 1986
Cibachrome print, 12" x 18"