1970photo_EntranceTitle_Quote.F1.indd 1

THE 70S

Reimagining Documentary Photography

I love that we are timekeepers; we can capture time and take it away with us. That's as profound as it gets.

1970photo_EntranceTitle_Quote.F1.indd 2

— Shawn Walker

n the 1970s, the United States was rocked by uncertainty — from soaring inflation, energy crises, and the Watergate scandal to protests about the Vietnam War, women's rights, gay liberation, and the environment. This profound upheaval formed the backdrop for a revolution in documentary photography. Activism and growing support of multiculturalism opened the field to underrepresented artists, while aesthetic experimentation fueled the reimagining of what documentary photographs could look like.

What do we mean by "documentary photography"? All photographs are documents of some sort. They record memories, provide evidence, and tell stories. But the term itself dates to the 1930s and traditionally applied to works that represented people, places, and events accurately but sympathetically, with an eye to social change. Widely circulated in popular magazines, such photographs were readily accepted as faithful reproductions of the real world.

Amid the turbulence of the 1970s, artists and critics began to question documentary photography's automatic association with truthfulness and objectivity. Don't all photographers have their own viewpoints? Isn't every photograph in some way manipulated — not just through choices of what falls within or remains outside the frame, but also how it is presented?

The '70s Lens: Reimagining Documentary Photography focuses on this compelling and contested moment of reinvention when the genre's scope expanded to include marginalized voices, experiments in form, and conceptual and performative practices. The many documentary approaches that emerged in this decade reflect a radical shift in American life — and in photography itself.

The exhibition is organized by the National Gallery of Art, Washington.

All works are in the collection of the National Gallery of Art

unless otherwise noted.

The exhibition is made possible through the leadership support of the Trellis Fund.

SEEING COMMUNITY

ocumentary photography in the 1970s became an important outlet for community self-presentation. Spurred by the civil rights movement and a growing recognition of the rich ethnic and cultural diversity within the United States, photographers — especially from Black, Latinx, and LGBTQ+ communities — reclaimed documentary practice to represent the fullness of their lives.

Artists such as Jeanne Moutoussamy-Ashe, Frank Espada, and Nan Goldin rejected documentary photography's historic role as an "unbiased" recorder of poverty and social ills. Instead, they focused their cameras on close-knit communities, often their own, building trusting relationships with the people they photographed. No longer detached observers, the photographers here worked collaboratively with their subjects to challenge preconceived notions of their identities.

EXPERIMENTAL FORMS

Photography assumed a more prominent position in the art world during the 1970s, gaining recognition in museums, galleries, and art schools. This shift opened documentary practice to those who saw it as a vehicle for artistic innovation rather than one limited to recording hardship or promoting social reform. As growing numbers of documentary photographers adopted new and more experimental forms, they created a self-defined fine-art approach that mostly shunned overt political and social messages.

Influenced by the groundbreaking photographs made by Roy DeCarava and Robert Frank beginning in the 1950s, a new generation of documentary photographers used the camera to visualize the world and their singular place in it. Combining clear-eyed observation with individual expression, artists such as Sophie Rivera, Jim Goldberg, and Shawn Walker revealed the complexity of the human condition from a more personal perspective. Their revitalization of portraiture and street photography extended the boundaries of documentary photography.

CONCEPTUAL DOCUMENTS

hecame central to the practice of many conceptual artists in the 1970s. For them, the idea behind an artwork was more important than the finished object. Conceptual art challenges our assumptions about what art can and should be. Photographic documents, serving as the artwork itself or as a means of preserving the artist's ideas, play a vital role in this skeptical undertaking.

With wit and humor, John Baldessari, Robert Cumming, and Thomas Barrow interrogated the conventions behind photography's widely assumed objectivity and truthfulness. The resulting photographs posed as evidence, which the artists then undermined by highlighting the difference between photographic appearance and reality. Others, like Susan Hiller and Dennis Oppenheim, used the camera to record their artmaking process, integrating a sequence of seemingly ordinary photographs with text or a map to address larger social issues about gender and the environment.

PERFORMANCE AND THE CAMERA

performance-based art during the 1970s. Performance artists rejected traditional modes of artmaking by presenting live actions that centered the body as a primary source of meaning and material. Many artists used photography to record their actions — including those who made performances specifically for the camera, thus turning documentation into a new, hybrid art form. Photographs quickly became inseparable from the overall conception of the artwork.

Senga Nengudi, in collaboration with Maren Hassinger, explored the elasticity of the human body through choreographed actions. Ana Mendieta and Francesca Woodman examined their identities through interventions in the environment. David Wojnarowicz, Tseng Kwong Chi, and Marcia Resnick staged journeys and constructed histories that pushed the boundaries between truth and fiction. Through photography, the artists in this room intensified the experience of a single, fleeting moment, enabling it to endure and reach wider audiences.

LIFE IN COLOR

transformed documentary photography. Commercial color processes had existed for more than 50 years, but "serious" photography had always been black and white. The use of monochromatic lights and darks was universally accepted as providing both the most truthful depictions of reality and the weightiness appropriate to socially concerned photography. Color prints, by contrast, were regarded as garish and pedestrian, suitable only for eyecatching advertising and family snapshots.

Color's status changed gradually over the course of the decade, especially in the wake of a 1976 exhibition of mundane yet incisive photographs by William Eggleston at New York's Museum of Modern Art. Viewed as art, color pictures of the everyday held an immediacy and lifelikeness that confounded and fascinated viewers. They offered a new framework for reflecting on the visual complexity of contemporary life.

ALTERNATIVE LANDSCAPES

1970photo_WallText.F4.indd 6

were photographed and understood. With pictures of environmental destruction and suburban sprawl, artists like Robert Adams, Lewis Baltz, and Joe Deal challenged popular ideas of nature as pristine and timeless. Informed by the sweeping 19th-century photographic surveys that mapped the western United States, they argued that the landscape included the built environment and therefore was not separate from ourselves and our daily lives. From grain elevators to roadside motels, these pictures reveal how humans have shaped our surroundings. With an austere outlook and, at times, a subversive wit, the photographers shown here documented a rampant consumer culture and the damage done in the name of progress.

INTIMATE DOCUMENTARY

any photographers in the 1970s turned their cameras on themselves and close family members to analyze the social landscape of domestic spaces. Often informed by second-wave feminism, they prioritized interiors and life at home as topics for artistic examination. The photographs on view bring personal histories into the open, highlighting intersections between public and private spheres. Joanne Leonard has described her narrative-rich scenes of everyday life as "intimate documentary," while Bill Owens keenly observed the rise of suburbia as both a place and a mentality. Concerned that documentary photography was losing its activist force, Martha Rosler and Eleanor Antin engaged with politics—especially the home front during the Vietnam War—more directly.

Anthony Barboza born New Bedford, MA, 1944

New York City, 1970s gelatin silver print

Alfred H. Moses and Fern M. Schad Fund

1970photo_Labels.F12clean2.indd 1 10/7/24 10:31 AM

Anthony Barboza born New Bedford, MA, 1944

New York City, 1970s gelatin silver print

Pepita Milmore Memorial Fund

Anthony Barboza's photography has been integral in shaping the image of Black America. A founding member of the Kamoinge Workshop, a group of Black photographers formed in New York in 1963, Barboza went on to establish a thriving commercial and personal practice focused largely on Black subjects. His affirmative representations of African Americans in daily life — like this photograph of two ultra-stylish men standing in front of a hotel coffee shop in midtown Manhattan — contributed to an empowering narrative for the Black community in the face of inequality and adversity. Describing his approach to making pictures on the street, Barboza commented, "The photograph finds you, you don't find the photograph."

1970photo_Labels.F12clean2.indd 2 10/7/24 10:31 AM

Anthony Barboza born New Bedford, MA, 1944

New York City, 1970s gelatin silver print

Pepita Milmore Memorial Fund

1970photo_Labels.F12clean2.indd 3 10/7/24 10:31 AM

Frank Espada Utuado, Puerto Rico, 1930 – 2014 New York, NY

Manuel Molina, Mushroom Worker, Kennett Square, Pennsylvania, 1981 from the series The Puerto Rican Diaspora Documentary Project gelatin silver print

Pepita Milmore Memorial Fund

1970photo_Labels.F12clean2.indd 4 10/7/24 10:31 AM

Mikki Ferrill born Chicago, IL, 1937

Untitled, 1972

Untitled, 1973 gelatin silver prints

Alfred H. Moses and Fern M. Schad Fund

Valeria "Mikki" Ferrill was part of a network of Black photojournalists working on Chicago's South Side in the 1960s and 1970s. She contributed to publications such as Ebony, Downbeat, and the Chicago Defender while pursuing her own documentary projects focused on everyday life in the community. The woman pictured here lived across the street from Ferrill's family home. Her relaxed pose indicates that she felt comfortable with the photographer. By shooting the scene from above, Ferrill was able to include the family pictures arrayed under the table's glass top. In contrast to this expansive view, the nearby photograph of a debonair man smoking is so tightly cropped that his face and tilted hat fill the frame.

1970photo_Labels.F12clean2.indd 5 10/7/24 10:31 AM

Nan Goldin born Washington, DC, 1953

Christmas at The Other Side, Boston, 1972 gelatin silver print

Patrons' Permanent Fund

Nan Goldin's witty photograph shows her stylishly attired friend Ivy, a drag queen, offering a light to an illustration of a man smoking a cigarette. Goldin made the picture at The Other Side, a Boston gay bar that she and her chosen family frequented. By intimately documenting herself and her queer and transgender friends in photographs — almost like a visual diary — Goldin made this community visible when it largely was not. She likened her pictures to snapshots: "Snapshots are taken out of love and to remember people, places, and shared times. They're creating a history by recording a history."

1970photo_Labels.F12clean2.indd 6 10/7/24 10:31 AM

Peter Hujar Trenton, NJ, 1934 – 1987 New York, NY

Susan Sontag, 1975 gelatin silver print

Stephen G. Stein Employee Benefit Trust

1970photo_Labels.F12clean2.indd 7 10/7/24 10:31 AM

Peter Hujar

Trenton, NJ, 1934 - 1987 New York, NY

John Waters (I), 1975 gelatin silver print

Stephen G. Stein Employee Benefit Trust

Peter Hujar's portrait of John Waters shows the filmmaker lying on a bed, his head turned slightly toward the photographer as if they were in midconversation. Hujar made this portrait and that of critic Susan Sontag (nearby) for his first book, Portraits of Life and Death (1976). It juxtaposed portraits of Hujar's mostly queer friends and acquaintances who shaped New York's downtown art scene in the 1970s with photographs of mummified bodies he had made in the catacombs of Palermo, Italy. That Hujar's subjects appear at ease even while lying down — typically a position of vulnerability — suggests the trust between artist and sitter, and contributes to the portraits' intimate atmosphere.

1970photo_Labels.F12clean2.indd 8 10/7/24 10:31 AM

Jeanne Moutoussamy-Ashe born Chicago, IL, 1951

Maid of Honor with Bride in Slippers, Daufuskie Island, South Carolina

1980, printed 2022 gelatin silver print

Gift of Funds from Diana and Mallory Walker

Between 1977 and 1981, Jeanne Moutoussamy-Ashe made extended visits to Daufuskie Island in South Carolina. The island's relative isolation from the mainland allowed its inhabitants, who descended directly from enslaved people, to keep their distinct Gullah language and culture. Moutoussamy-Ashe's landscapes, still lifes, and portraits convey a holistic impression of the community. She captured residents' dignity and joy — as in this photograph of a bride in fuzzy slippers, sharing a laugh with her maid of honor but she also recorded their uncertainty in the face of development. Daufuskie's permanent Gullah population had dwindled to 85 residents by the time Moutoussamy-Ashe published her photographs as a book in 1982.

1970photo_Labels.F12clean2.indd 9 10/7/24 10:31 AM

Jeanne Moutoussamy-Ashe born Chicago, IL, 1951

Fast Man Giving His Weather Prediction, Daufuskie Island, South Carolina

1979, printed 2007 gelatin silver print

Gift of Funds from Diana and Mallory Walker

1970photo_Labels.F12clean2.indd 10 10/7/24 10:31 AM

Andy Warhol

Pittsburgh, PA, 1928 - 1987 New York, NY

Jackie Curtis, January 1974 dye diffusion transfer print (Polacolor)

Corcoran Collection (Gift of the Andy Warhol Foundation for the Visual Arts, Inc., 2008)

Andy Warhol's Polaroid of his friend Jackie Curtis shows the performer, writer, and singer looking up at the camera. Head atilt, Curtis has smoky eyes and penciled eyebrows, and wears red lipstick and a matching-colored brooch. Curtis was an important figure in New York's counterculture of the 1960s and 1970s — a historic time for the liberation of the LGBTQ+ community. An exemplar of gender fluidity in life and artistic practice, Curtis declared: "I am not a boy, not a girl, I am not gay, not straight, I am not a drag queen, not a transsexual — I am just me, Jackie."

1970photo_Labels.F12clean2.indd 11 10/7/24 10:31 AM

Diane Arbus New York, NY, 1923 – 1971 New York, NY

A young man and his girlfriend with hot dogs in the park, N.Y.C. 1971

1971 gelatin silver print

Corcoran Collection (Gift of Stephen G. Stein, 2011)

Diane Arbus prowled New York's public spaces looking for humor and strangeness in the everyday. Here a young couple walks in Central Park, wearing similar clothes, hairstyles, and dejected expressions. Arbus's carefully composed but disorienting photograph — the subjects are in crisp focus while the background is blurred — compels us to look anew at the familiar. Is this couple unhappy in love or expressing the uncertainty of the times? Arbus made this photograph the year she died. Her influence on documentary photography would continue through the decade.

1970photo_Labels.F12clean2.indd 12 10/7/24 10:31 AM

Roy DeCarava

New York, NY, 1919 - 2009 New York, NY

Boy in Print Shirt, 1978

gelatin silver print

Corcoran Collection (Gift of the American Telephone and Telegraph Company, 1982)

Roy DeCarava's strikingly dark photograph asks the viewer to suspend quick judgment and to contemplate what can barely be seen. A young man, his back to us, is pictured between a car and an ornate iron fence. Light from the right catches the car's antenna, which echoes the reedlike designs on his shirt. A master printer, DeCarava explored Black lives through blackness as subject matter and form.

The first director of the Kamoinge Workshop, a group of Black photographers formed in New York in 1963, DeCarava moved away from traditional social documentary photography in favor of aesthetic and personal expression. He wanted to counter the problem, as he saw it, of Black people "not being portrayed in a serious and artistic way."

1970photo_Labels.F12clean2.indd 13 10/7/24 10:31 AM

Mikki Ferrill born Chicago, IL, 1937

Untitled (Esther Phillips), 1973 gelatin silver print

Alfred H. Moses and Fern M. Schad Fund

1970photo_Labels.F12clean2.indd 14 10/7/24 10:31 AM

Larry Fink New York, NY, 1941 – 2023 Martins Creek, PA

Pat Sabatine and Big Stuff, Martins Creek, Pennsylvania, August 1977

Studio 54, New York City, May 1977

from the series **Social Graces** gelatin silver prints

Gift of Tony Podesta Collection, Washington, DC

1970photo_Labels.F12clean2.indd 15 10/7/24 10:31 AM

Jim Goldberg born New Haven, CT, 1953

Clyde Norbert, 1978 from the series **Rich and Poor** gelatin silver print

Corcoran Collection (Gift of the Artist, 1994)

Framed against a tall window, Clyde Norbert appears slight, flanked by his modest but carefully ordered possessions. The caption in Norbert's own words speaks to his contrasting bold ambition: "I am going to build an empire." In his series *Rich and Poor*, Jim Goldberg made portraits of both wealthy and marginalized San Franciscans where they lived. He radically shifted the relationship between photographer and subject by asking the people he photographed to respond to his pictures by writing directly on them. He believed this collaboration, which he referred to as "total documentation," "would bring an added dimension, a deeper truth" than a photograph alone.

1970photo_Labels.F12clean2.indd 16 10/7/24 10:31 AM

Jim Goldberg born New Haven, CT, 1953

Vickie Figueroa, 1981 from the series Rich and Poor gelatin silver print

Corcoran Collection (Gift of the Artist, 1994)

"My dream was to become a schoolteacher.

Mrs. Stone is rich.

I have talents but not opportunity.

I am used to standing behind

Mrs. Stone.

I have been a servant for 40 years.

Vickie Figueroa."

1970photo_Labels.F12clean2.indd 17 10/7/24 10:31 AM

Anthony Hernandez born Los Angeles, CA, 1947

Washington, DC #3, 1975 gelatin silver print

Corcoran Collection (Museum Purchase, 1976)

1970photo_Labels.F12clean2.indd 18 10/7/24 10:31 AM

Anthony Hernandez born Los Angeles, CA, 1947

Washington, DC #11, 1975 gelatin silver print

Corcoran Collection (Museum Purchase, 1976)

Anthony Hernandez cleverly uses the crook of a woman's raised arm to frame a fruit seller on the street behind her. A Los Angeles – based photographer, Hernandez was invited to Washington, DC, in 1975 to participate in *The Nation's Capital in Photographs*, a bicentennial documentary project organized by the Corcoran Gallery of Art. Ignoring the city's monuments, Hernandez captured life in commercial downtown areas where the architecture and people on the street defined the landscape. This sparsely populated composition evokes urban alienation. Neither figure seems aware of the other, and both look small against the austere modern building and grate-covered sidewalk that fill the background.

1970photo_Labels.F12clean2.indd 19 10/7/24 10:31 AM

Michael Jang born Marysville, CA, 1951

Self-Portrait, Financial District, San Francisco, 1973
gelatin silver print

Charina Endowment Fund

1970photo_Labels.F12clean2.indd 20 10/7/24 10:31 AM

Susan Meiselas born Baltimore, MD, 1948

Tentful of Marks, Tunbridge, Vermont, 1974
from the series **Carnival Strippers**gelatin silver print

Corcoran Collection (Museum Purchase, Photography Acquisition Fund, 2011)

In Tentful of Marks, Susan Meiselas trains her camera from backstage on the legs and high heels of a carnival dancer. The all-male audience the "marks" of the title — are in sharp focus, and they crowd around the small stage, lustfully gawking up at her. Meiselas spent three summers documenting women who performed striptease at small-town carnivals in New England, Pennsylvania, and South Carolina. In addition to making photographs, she recorded audiotapes of conversations with the dancers, giving them agency to describe their experience. Meiselas saw her project as a collaboration. Merging listening and looking, it expanded perspectives on a largely invisible and — from the dancers' perspective misunderstood world.

1970photo_Labels.F12clean2.indd 21 10/7/24 10:31 AM

Susan Meiselas born Baltimore, MD, 1948

Lena on the Bally Box, Essex Junction, Vermont, 1973
from the series **Carnival Strippers**gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

1970photo_Labels.F12clean2.indd 22 10/7/24 10:31 AM

Sophie Rivera

New York, NY, 1938 - 2021 New York, NY

Untitled, 1978 from the series **Nuyorican Portraits** gelatin silver prints

Estate of Martin Hurwitz

Bathed in light against a dark background, each sitter in Sophie Rivera's portrait series of fellow New Yorkers of Puerto Rican descent, known as Nuyoricans, addresses the viewer directly. To find her subjects, Rivera asked passersby in her Harlem neighborhood if they were Puerto Rican. If so, she invited them to her home to have their pictures taken. The mutual trust between artist and subject is reflected in the sitters' grace and dignity.

Rivera, who defined herself as "an artist, Latino, and feminist," sought to make Nuyoricans part of the distinguished history of American portrait photography. As she noted, "I have attempted to integrate my cultural heritage into an artistic continuum."

1970photo_Labels.F12clean2.indd 23 10/7/24 10:31 AM

Shawn Walker born New York, NY, 1940

Untitled (New York City), c. 1980 from the series **Invisible Man** gelatin silver print

Charina Endowment Fund

"I see myself as a fine-arts photographer with a documentary foundation," Shawn Walker has explained. "I look for the truth within the image, the multi-layers of existence and the ironies in our everyday lives." Walker grounded his photographic practice in the Harlem community where he was born and raised. He joined the Kamoinge Workshop and learned from a collective of Black photographers. Inspired by Ralph Ellison's novel *Invisible Man* (1952), Walker created a series of self-portraits that reveal only his silhouette. Here, the photographer pictures his reflection in a window while looking directly at us: "I look into the intersections of dark and light, into the shadows that grow the seeds of existence."

1970photo_Labels.F12clean2.indd 24 10/7/24 10:31 AM

Shawn Walker born New York, NY, 1940

Untitled (Harlem, New York), c. 1980 from the series **Invisible Man** gelatin silver print

Charina Endowment Fund

1970photo_Labels.F12clean2.indd 25 10/7/24 10:31 AM

Garry Winogrand

New York, NY, 1928 – 1984 Tijuana, Mexico

TWA Terminal, 1972 gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

Afraid of flying, Garry Winogrand would arrive at the airport hours early and relieve his anxiety by making photographs. Here a man and woman, at right, appear small and incidental amid the monumental concrete-and-glass architecture of the TWA (Trans World Airlines) terminal at New York's John F. Kennedy Airport.

Similarly, the picture of the Watergate Hotel shows an isolated man and woman against a massive, newly constructed landmark. The photographer may have been attracted to the Watergate complex because it was the site of the break-in at the Democratic National Committee headquarters that led ultimately to President Nixon's resignation in 1974. Winogrand embraced photography's role as witness, noting, "Every time anyone makes a photograph, he or she is functioning as an historian."

1970photo_Labels.F12clean2.indd 26 10/7/24 10:31 AM

Garry Winogrand New York, NY, 1928 – 1984 Tijuana, Mexico

Watergate Hotel, Washington, DC, c. 1975, printed 2012 gelatin silver print

Posthumous print made from original negative on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art, courtesy Center for Creative Photography, The University of Arizona; Gift of the Robert and Mercedes Eichholz Foundation

1970photo_Labels.F12clean2.indd 27 10/7/24 10:31 AM

Jared Bark born Appleton, WI, 1944

Signalling (Locus), 1975 gelatin silver prints

Dorothy and Herbert Vogel Collection

1970photo_Labels.F12clean2.indd 28 10/7/24 10:31 AM

Jared Bark born Appleton, WI, 1944

Untitled (JBARK PB 1116), 1975 gelatin silver prints

Pepita Milmore Memorial Fund

1970photo_Labels.F12clean2.indd 29 10/7/24 10:31 AM

Christo

Gabrovo, Bulgaria, 1935 – 2020 New York, NY

Wolfgang Volz, photographer born Tuttlingen, Germany, 1948

Wrapped Walk Ways, Project for Loose Park, Kansas City, Missouri, 1978 collage with photograph, enamel paint, graphite, wax crayon, ballpoint pen, and tape on paperboard

Dorothy and Herbert Vogel Collection

1970photo_Labels.F12clean2.indd 30 10/7/24 10:31 AM

Robert Cumming

Worcester, MA, 1943 - 2021 Desert Hot Springs, CA

Academic Exercise in Shading in Which the Negative Proved to Be Equally as Correct, 1975 2 gelatin silver prints

Gift of Mary and Dan Solomon and Patrons' Permanent Fund

Robert Cumming's diptych pairing identical negative and positive images of a blackboard was inspired by his many years teaching drawing. While demonstrating shading techniques for his students Cumming realized he was saying, "Notice how this gets darker," as he filled the shadow with bright white chalk. The apparent contradiction in this drawing exercise, where white is used to represent shadow, reminded Cumming of film photography, where a negative is used to make a positive. Playing on this idea, he reversed the usual negative-to-positive process here to make a negative version of the blackboard print from the existing positive. In doing so, the artist underscored the deceptiveness of perception and photography's slippery relationship with reality.

1970photo_Labels.F12clean2.indd 31 10/7/24 10:31 AM

Susan Hiller

Tallahassee, FL, 1940 - 2019 London, England

Ten Months, 1977 – 1979 10 gelatin silver prints and 10 text panels

Gift of the Collectors Committee, Alfred H. Moses and Fern M. Schad Fund, Gregory and Aline Gooding Fund, and David Knaus Fund

In *Ten Months*, feminist artist Susan Hiller makes herself both the subject of her art and the object of her own gaze. Ten framed pictures are each made up of 28 individual photographs — one for each day of the lunar month — that document Hiller's growing belly over the course of her pregnancy. The framed photographs are paired with texts from the artist's journal that refute sentimental notions of pregnancy and instead criticize women's unequal position in society. With the first month positioned high off the floor, and each succeeding one placed slightly below the one before it, *Ten Months* reflects on the physical and psychic weight carried during pregnancy.

1970photo_Labels.F12clean2.indd 32 10/7/24 10:31 AM

Kenneth Josephson born Detroit, MI, 1932

Wyoming, 1971 from the series **History of Photography** gelatin silver print

Patrons' Permanent Fund

1970photo_Labels.F12clean2.indd 33 10/7/24 10:31 AM

Sol LeWitt Hartford, CT, 1928 – 2007 New York, NY

A Circle of Manhattan without a Rectangle, 1978 gelatin silver print

The Dorothy and Herbert Vogel Collection, Ailsa Mellon Bruce Fund, Patrons' Permanent Fund, and Gift of Dorothy and Herbert Vogel

From a circle-shaped aerial photograph of Manhattan, Sol LeWitt carefully excised a rectangle, erasing a swath of midtown between Central Park (the rectangular area to the left) and the East River (to the right). These cutouts were part of a series he called "drawings without drawing," which also included works made from folded or ripped paper. LeWitt was a conceptual artist who sought to subvert traditional modes of artmaking. Here he transforms a commercially made photograph into his own "drawing." LeWitt's work invites us to view the city not as a thriving metropolis but as an abstract pattern of lines and grids.

1970photo_Labels.F12clean2.indd 34 10/7/24 10:31 AM

Dennis Oppenheim

Electric City, WA, 1938 - 2011 New York, NY

Poison, 1977

6 chromogenic prints, 1 printed US Survey Map, and 1 gelatin silver print

Gift of Niles Lathem

Determined to work outside established art institutions, Dennis Oppenheim employed industrial and natural landscapes as his medium. Here he spelled out the word "poison" with red magnesium flares in an area near Minneapolis nestled between a freeway, train tracks, and a park. He then photographed the scene from a helicopter. The letters are enormous relative to the seemingly tiny cars rushing by on the nearby highway. The final presentation consists of six aerial photographs from different angles, a map indicating the precise location, and a text panel with the work's title. The large scale, alarming language, and use of materials associated with emergencies impart an ominous quality common to many of Oppenheim's interventions in the landscape.

1970photo_Labels.F12clean2.indd 35 10/7/24 10:31 AM

John Pfahl New York, NY, 1939 – 2020 Buffalo, NY

Six Oranges, Buffalo, New York, 1975 from the series **Altered Landscape** dye imbibition print

Patrons' Permanent Fund

For the works in his series *Altered Landscape*, John Pfahl playfully juxtaposed the organic and natural with the manipulated and constructed. In this picture, he placed six oranges on a path in the woods. Typically, if the fruits were all the same size they would appear to grow smaller the farther from the camera they were located. Here, however, the artist has reversed that expectation, with the smallest orange sitting nearest the camera and the largest in place at the top of the picture. Through his staging, Pfahl makes the viewer aware of how a camera, by recording three-dimensional space onto a two-dimensional surface, actually produces a distorted view.

1970photo_Labels.F12clean2.indd 36 10/7/24 10:31 AM

Asco, active 1972 – 1987
Harry Gamboa Jr., born Los Angeles, CA, 1951
Glugio "Gronk" Nicandro, born Los Angeles, CA, 1954
Willie F. Herrón III, born Los Angeles, CA, 1951
Patssi Valdez, born Los Angeles, CA, 1951

À La Mode, 1976, printed 2010 from the series No Movies chromogenic print

Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment

Fresh out of high school, Gamboa, Nicandro, Herrón, and Valdez formed the Chicanx artist group Asco in the early 1970s. The name, which means nausea in Spanish, signaled the group's disgust with the social injustices and racial discrimination experienced by their community in East Los Angeles.

Asco's work ranged widely, from publishing journals to crafting performances. For their series *No Movies*, members staged scenarios to promote fake films starring themselves. Documenting their actions was vital to the process. In this photographic still by Gamboa, À La Mode, a glamorous Valdez strikes an alluring pose between two men that suggests a possible love triangle plot. Asco used cinematic tropes to protest the near invisibility — other than negative stereotypes — of Chicanx representation in Hollywood.

1970photo_Labels.F12clean2.indd 37

Blythe Bohnen Evanston, IL, 1940 – 2022 Danvers, MA

Self-Portrait: Triangular Motion, Small, 1974

Self-Portrait: Pivotal Motion from Chin, Large, 1974

from the series **Self-Portraits: Studies in Motion**gelatin silver prints

Gift of Herbert and Paula Molner

Most self-portraits offer some idea of the artist's physical appearance and perhaps psychological state. The focus of Blythe Bohnen's intentionally distorted self-portraits, however, is altogether different. Bohnen was interested in the physical element of artmaking — specifically, the role of her body's movements or gestures in the creative process. Photographs usually capture an instant, but Bohnen instead used exposures of several seconds and the precise, predetermined gestures identified in her titles to distill the essence of motion. The portraits, blurry and disorienting, become more of a performance in time, condensed into a single image.

1970photo_Labels.F12clean2.indd 38 10/7/24 10:31 AM

Tseng Kwong Chi

Hong Kong, 1950 – 1990 New York, NY

New York, New York, 1979, printed 2008 from the series **East Meets West** gelatin silver print

Alfred H. Moses and Fern M. Schad Fund and Gift of Funds from Renee Harbers Liddell

Tseng Kwong Chi leaps into the air in front of the Brooklyn Bridge, mimicking the joy of a first-time visitor to New York. This work is from Tseng's series *East Meets West*, which was inspired in part by the thaw in Chinese – United States relations following President Nixon's visit to Beijing in 1972. A performance artist and photographer, Tseng made self-portraits as his adopted persona, Ambiguous Ambassador, at popular spots across the country. Assuming the guise of a Chinese official, Tseng — wearing what is now called a Mao suit — mischievously exposed cultural biases and notions of "the other" in American society. He made his selfies with a shutter release cable, which is visible in his right hand.

1970photo_Labels.F12clean2.indd 39 10/7/24 10:31 AM

Carolee Schneemann

Philadelphia, PA, 1939 – 2019 New Paltz, NY

Gianfranco Gorgoni, photographer Rome, Italy, 1941 – 2019 New York, NY

Mud Drying — Sun Process, 1975 gelatin silver print

Gift of Eileen and Michael Cohen

Hélio Oiticica

Rio de Janeiro, Brazil, 1937 - 1980 Rio de Janeiro, Brazil

Untitled (Romero Cavalcanti wearing Parangolé Cape 25, New York City, 1972), 1972 gelatin silver print

Gift of Eileen and Michael Cohen in honor of Sarah Greenough

Joan Jonas

born New York, NY, 1936

Gwenn Thomas, photographer born Newport, RI, 1943

Untitled (Joan Jonas Performing "Twilight"), 1975 gelatin silver print

Gift of Eileen and Michael Cohen

1970photo_Labels.F12clean2.indd 40 10/7/24 10:31 AM

Ana Mendieta Havana, Cuba, 1948 – 1985 New York, NY

Untitled, 1977 – 1978 from the **Silueta Series** gelatin silver print

Gift of the Collectors Committee

1970photo_Labels.F12clean2.indd 41 10/7/24 10:31 AM

Ana Mendieta

Havana, Cuba, 1948 - 1985 New York, NY

Untitled, 1979 from the **Silueta Series** gelatin silver print

Gift of the Collectors Committee

In her *Silueta Series*, Cuban American artist
Ana Mendieta used the outline of her body to
carve and shape silhouettes into the land.
Informed by her interest in Afro-Cuban ritual, her
fusion of performance and earthworks explored
spiritual connections between nature and the
female body. Mendieta's exile with her family from
Communist Cuba to the United States in the 1960s
left her with a deep sense of loss. She remarked,
"I have no motherland; I feel a need to join with the
earth." Photography was crucial in documenting
these ephemeral pieces, preserving them before
they were lost to the elements. Hauntingly
beautiful, the pictures enable Mendieta's practice
to be both transitory and enduring.

1970photo_Labels.F12clean2.indd 42 10/7/24 10:31 AM

Francesca Woodman

Denver, CO, 1958 – 1981 New York, NY

Untitled, c. 1977 – 1978, printed 1997 gelatin silver print

Gift of the Heather and Tony Podesta Collection

1970photo_Labels.F12clean2.indd 43 10/7/24 10:31 AM

Francesca Woodman

Denver, CO, 1958 - 1981 New York, NY

House #3, c. 1975 – 1976, printed 1997 – 2004 from the series **House** gelatin silver print

Gift of the Heather and Tony Podesta Collection

At the far end of a decrepit room, the phantomlike figure of the photographer appears to be merging with, or emerging from, the wall. In contrast to the sharply rendered interior, she is an ethereal blur whose face can barely be made out. Both the creator and subject of most of her work, Francesca Woodman staged dreamlike performances that explore self-portraiture, the female body, and architectural space. Although sometimes carefully planned, they more often represented her spontaneous, imaginative responses to an environment. Woodman made this photograph in an abandoned house in Providence when she was in her late teens.

1970photo_Labels.F12clean2.indd 44 10/31 AM

Senga Nengudi born Chicago, IL, 1943

Maren Hassinger born Los Angeles, CA, 1947

Harmon Outlaw, photographer born Los Angeles, CA, 1949

Performance Piece, 1977, printed 2013 gelatin silver prints

Andrew and Denise Saul Fund, Alfred H. Moses and Fern M. Schad Fund, and Gift of Funds from Scott Nathan and Laura DeBonis

Performance Piece documents the creative synergy between Senga Nengudi and Maren Hassinger. Artists with dance backgrounds, both belonged to a mid-1970s Los Angeles collective of Black artists called Studio Z. Nengudi makes sculptures from used pantyhose, which she stretches across walls and the floor. She relates these works — inspired by changes in her own body after childbirth — to the elasticity of the human body and, titling them R.S.V.P., invites others to respond. Here, Hassinger answers the call by weaving her body through the sculpture in a series of choreographed moves. *Performance* Piece is both a record of an ephemeral performance and a visually striking extension of the original installation.

1970photo_Labels.F12clean2.indd 45

Harry Callahan Detroit, MI, 1912 – 1999 Atlanta, GA

Acme Sign Shop, Providence, 1977 dye imbibition print

Corcoran Collection (Gift of Richard W. and Susan R. Gessner, 1980)

1970photo_Labels.F12clean2.indd 46 10/7/24 10:31 AM

William Christenberry

Tuscaloosa, AL, 1936 - 2016 Washington, DC

5¢, Demopolis, Alabama, 1978, printed c. 2000 chromogenic print

Corcoran Collection (Gift of William and Sandra Christenberry, 2002)

With its abundant weeds, decaying brick walls, and fading wall paint, this photograph by William Christenberry evokes the passing of time. While his works rarely depict people, Christenberry told stories by capturing the transformation of spaces and recording their decline, death, and occasional rebirth. Based in Washington, DC, for most of his career, he visited the setting of his childhood and youth in Alabama every year, photographing the aging of places and the changes in the community through time. Christenberry was a pioneer of color photography and played a crucial role in securing its recognition as an artistic medium.

1970photo_Labels.F12clean2.indd 47 10/31 AM

Used Tires, 1973 dye imbibition print

Patrons' Permanent Fund

1970photo_Labels.F12clean2.indd 48 10/7/24 10:31 AM

Greenwood, Mississippi, 1973 dye imbibition print

Corcoran Collection (Gift of the Women's Committee of the Corcoran Gallery of Art, 1976)

William Eggleston has said that he has "a democratic way of looking around," where nothing is more important or less important. For him, everyday subjects are not boring but instead offer visual richness. Here, that richness has a pronounced edge. Eggleston directed his lens up to a red ceiling with a single bare lightbulb at center. We glimpse only the top of a doorframe and a fragment of an explicit poster. The saturated, bloodlike color that dominates the composition is shocking, even menacing. It also challenged Eggleston technically as he developed his skills with dye imbibition printing. Commonly known as dye transfer, the process was labor intensive but allowed for customization and a wide range of colors and tones.

1970photo_Labels.F12clean2.indd 49 10/7/24 10:31 AM

Untitled, c. 1971 – 1973 from the portfolio **Troubled Waters** dye imbibition print

Corcoran Collection (Museum Purchase with the aid of funds from the National Endowment for the Arts, Washington, D.C., a Federal Agency, and The Polaroid Corporation, 1981)

1970photo_Labels.F12clean2.indd 50 10/7/24 10:31 AM

Sumner, Mississippi, Cassidy Bayou in the Background

c. 1972, printed 1986 dye imbibition print

Gift of Stephen G. Stein

1970photo_Labels.F12clean2.indd 51 10/7/24 10:31 AM

Memphis, 1969 – 1970, printed 1980 dye imbibition print

Corcoran Collection (Gift of Mr. Morris R. Garfinkle, 1987)

1970photo_Labels.F12clean2.indd 52 10/7/24 10:31 AM

Mitch Epstein born Holyoke, MA, 1952

Massachusetts Turnpike, 1973, printed 2005 from the series **Recreation** chromogenic print

Gift of Timothy and Suzanne Hyde in Honor of the 25th Anniversary of Photography at the National Gallery of Art

Viewers of a certain age will recognize this setting as the parking lot of a Howard Johnson's restaurant. HoJos, as they were nicknamed, were once ubiquitous along America's highways. The cheery saturated colors belie the scene's subject: a couple having a bad travel day. A man in suit and tie works under the hood of a beat-up Chevy Impala. His partner, wearing a pale pink skirt and top, arms crossed, appears frustrated. The cars zooming by seem to mock their immobility. Part of Mitch Epstein's Recreation series, which documented Americans engaging in leisure activities, the photograph today evokes melancholy and nostalgia. Explaining his early turn to color film, the artist said, "The world is in color, so why not photograph in color?"

1970photo_Labels.F12clean2.indd 53 10/7/24 10:31 AM

John Harding born Washington, DC, 1940

San Francisco, California, June 11, 1980 from the portfolio **Ten Photographs** chromogenic print

Gift of Sandra S. Phillips

1970photo_Labels.F12clean2.indd 54 10/7/24 10:31 AM

Helen Levitt

New York, NY, 1913 - 2009 New York, NY

New York, 1972 dye imbibition print

Patrons' Permanent Fund

Helen Levitt frequently made photographs of children on the streets of New York City, exploring their relationships to the urban setting as they played, imagined, and discovered together. After decades of working in black and white, Levitt became an early advocate of color documentary photography. Color allowed her to tell a fuller story of everyday life. Here, the green of the boy's T-shirt is echoed in the poster and frame behind him. "I thought my photographs would be closer to reality if I got the color of the streets," she said. "Black and white is an abstraction."

1970photo_Labels.F12clean2.indd 55 10/7/24 10:31 AM

Helen Levitt New York, NY, 1913 – 2009 New York, NY

New York, 1972 dye imbibition print

Gift of Marvin Hoshino in memory of Masao W. Hoshino

1970photo_Labels.F12clean2.indd 56 10/7/24 10:31 AM

Joe Maloney born Worcester, MA, 1949

Asbury Park, New Jersey, 1979 dye imbibition print

Gift of Susan and Peter MacGill

1970photo_Labels.F12clean2.indd 57 10/7/24 10:31 AM

Joel Meyerowitz born New York, NY, 1938

5th Avenue and 43rd Street, 1978 chromogenic print

Corcoran Collection (Gift of the American Telephone and Telegraph Company, 1982)

1970photo_Labels.F12clean2.indd 58 10/7/24 10:31 AM

Richard Misrach born Los Angeles, CA, 1949

Hawaii VIII, 1978 from the series **Hawaii** dye imbibition print

Corcoran Collection (Gift of Joshua P. Smith, 1982)

Walking in the dark through dense rainforests in Hawaii, Richard Misrach used a flash to make photographs at random. The resulting chaotic and unplanned compositions are eerily illuminated and disrupt expectations of a beautiful tropical paradise. The burst of unnatural light gives the scene a forensic quality, and the intensified colors make the foliage appear artificial. In this early series, Misrach sought to subvert the conventions of picturesque landscape views. He has since become one of the innovators of large-format color photography, deeply committed to picturing human interventions in the environment.

1970photo_Labels.F12clean2.indd 59 10/7/24 10:31 AM

Stephen Shore born New York, NY, 1947

Holden Street, North Adams, Massachusetts, July 13, 1974
from the series **Uncommon Places**chromogenic print

Diana and Mallory Walker Fund

Stephen Shore's photograph may appear casual, but it is carefully constructed. The vertical of the lamppost draws our attention to the shadowed foreground. Buildings and sidewalks on each side act as perspective lines that meet in the brighter background. Shore was exploring how three-dimensional space is rendered in two dimensions, particularly in a color photograph. He was also examining where a once-powerful New England industrial town abruptly ended and the verdant countryside began. The lack of people, saturated colors, and clarity of detail — made possible by using a large-format 8 × 10 camera — give the picture an air of timelessness but also hyperreality.

1970photo_Labels.F12clean2.indd 60 10/7/24 10:31 AM

John M. Valadez born Los Angeles, CA, 1951

Two Guys, c. 1978, printed 2016

Couple Balam, c. 1978, printed 2016

from the **East Los Angeles Urban Portrait Portfolio**inkjet prints

Smithsonian American Art Museum, Museum purchase through the Smithsonian Latino Initiatives Pool, administered by the Smithsonian Latino Center

Multidisciplinary artist John Valadez has long been committed to depicting the lived experiences of Chicanx Angelenos like himself. Using the camera to record the world around him, Valadez first made photographs principally as source material for his drawings and paintings. In 1978 he exchanged black and white for color film and made a series of powerful full-length portraits. His subjects included people he knew, such as the stylish young couple dressed for a birthday party, as well as people he encountered on the street, like the two men sporting identical clothes. Valadez's aim, he said, was to capture people who weren't being seen — by doing so, he has become a key chronicler of Chicanx identity.

1970photo_Labels.F12clean2.indd 61 10/7/24 10:31 AM

Robert Adams born Orange, NJ, 1937

Interstate 25, Denver, Colorado, 1973, printed 1991 gelatin silver print

The Ahmanson Foundation and Gift of Robert and Kerstin Adams

1970photo_Labels.F12clean2.indd 62 10/7/24 10:31 AM

Robert Adams born Orange, NJ, 1937

North edge of Denver

1973 – 1974, printed 2008 gelatin silver print

Gift of Robert and Kerstin Adams

1970photo_Labels.F12clean2.indd 63 10/7/24 10:31 AM

Lewis Baltz

Newport Beach, CA, 1945 – 2014 Paris, France

Selections from **The Tract Houses**, 1971 gelatin silver prints

Corcoran Collection (Gift of the artist, 1971)

Lewis Baltz's *The Tract Houses* captures the austere geometry of the shoddily built homes that sprang up in California's suburban landscape beginning in the mid-1940s. Straight-edge architectural details, positioned strictly parallel to the picture plane, recall the reductive forms of minimalist art. Entire, recently constructed houses appear forlorn. None of the pictures include shadows, clouds, or people. Baltz's series is a powerful critique of the transformation of the American landscape into an unending terrain of anonymous architecture. At the same time, the exquisitely rendered tones and textured surfaces emphasize the subtle beauty to be found in this bleak environment.

1970photo_Labels.F12clean2.indd 64 10/7/24 10:31 AM

Joe Deal

Topeka, KS, 1947 – 2010 Providence, RI

View, Globe, Arizona, 1977 gelatin silver print

Gift of Dr. Richard A. and Mrs. Alice Thall

1970photo_Labels.F12clean2.indd 65 10/7/24 10:31 AM

Joe Deal

Topeka, KS, 1947 – 2010 Providence, RI

View, Salt Lake City, Utah, 1977 gelatin silver print

Gift of Dr. Richard A. and Mrs. Alice Thall

1970photo_Labels.F12clean2.indd 66 10/7/24 10:31 AM

John Divola born Los Angeles, CA, 1949

Zuma #27, 1978 from the **Zuma Series** chromogenic print

Charina Endowment Fund, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

1970photo_Labels.F12clean2.indd 67 10/7/24 10:31 AM

John Divola born Los Angeles, CA, 1949

Zuma #16, 1977 from the **Zuma Series** chromogenic print

Charina Endowment Fund, in Honor of the 25th Anniversary of Photography at the National Gallery of Art

John Divola repeatedly visited the same abandoned beachfront house at Zuma Beach, Malibu, in 1977 and 1978. Here he mischievously integrated a clichéd view of the natural world framed by two windows and a flash-illuminated interior littered with shattered glass, covered in graffiti. The house's gradual ruination was hastened by the fire department, which used it for drills. But when Divola found that not much had changed between visits, he moved things around, or as seen here, spray-painted the walls. He considered his interventions part of the process of the house's evolution — almost like a collaboration — and described them as visceral rather than intellectual. The photographs document the disintegrative process but are also remnants of it.

1970photo_Labels.F12clean2.indd 68 10/7/24 10:31 AM

Frank Gohlke born Wichita Falls, TX, 1942

Grain Elevator, Stratford, Texas, 1973
gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

When Frank Gohlke moved from New England to Minneapolis in 1971, he became entranced with the "scale, featureless surfaces, and simple repetitive forms" of grain elevators. His aesthetic interest led him to research their history, function, and context, and he spent six years making photographs of the structures, which are emblematic of the Midwest. Many works focus on the geometry of the elevators and emphasize their monumentality. *Grain Elevator, Stratford, Texas* contrasts the verticality of the structure with the horizontal, low-lying landscape that surrounds it. The picture underlines the significance of industrial agriculture to the community as well as its impact on the land.

1970photo_Labels.F12clean2.indd 69 10/7/24 10:31 AM

Frank Gohlke born Wichita Falls, TX, 1942

Grain Elevators, Minneapolis, Series 1: #19, 1973
gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

1970photo_Labels.F12clean2.indd 70 10/7/24 10:31 AM

Frank Gohlke born Wichita Falls, TX, 1942

Grain Elevators, Minneapolis, Series 1: #18, 1972
gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

1970photo_Labels.F12clean2.indd 71 10/7/24 10:31 AM

Frank Gohlke born Wichita Falls, TX, 1942

Grain Elevators, Minneapolis, Series 1: #8, 1973
gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

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1970photo_Labels.F12clean2.indd 72 10:31 AM

Gordon Matta-Clark New York, NY, 1943 – 1978 New York, NY

Conical Intersect, 1975 silver dye bleach print

The Glenstone Foundation, Mitchell P. Rales, Founder

Gordon Matta-Clark sawed an upward conical cut through two adjacent 17th-century houses slated to be demolished for the building of the controversial Centre Pompidou in Paris.

Concerned with the relationship between public and private space, gentrification, urban development, and decay, Matta-Clark made architecture the site and subject of his art. This photomontage, made from four color negatives, records the physical effort and dizzying results of the artist's intervention. Its lack of polish — with the negatives' sprockets visible, their unevenly sized frames arranged asymmetrically, and their edges roughly cut — echoes the havoc of a demolition site.

1970photo_Labels.F12clean2.indd 73 10/7/24 10:31 AM

Henry Wessel

Teaneck, NJ, 1942 – 2018 Point Richmond, CA

Utah, 1974 gelatin silver print

Patrons' Permanent Fund

1970photo_Labels.F12clean2.indd 74 10:31 AM

Henry Wessel

Teaneck, NJ, 1942 – 2018 Point Richmond, CA

Walapai, Arizona, 1971 gelatin silver print

Gift of Mary and Dan Solomon and Patrons' Permanent Fund

1970photo_Labels.F12clean2.indd 75 10/7/24 10:31 AM

Jo Ann Callis born Cincinnati, OH, 1940

Untitled (Jumping Outside), 1975 gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

Jo Ann Callis's provocatively staged scenes are at once poetic and disquieting. Here the artist photographed herself jumping outdoors in front of a house where she was working. Its smooth stucco surface recalls the stark, anonymous tract houses photographed by Lewis Baltz (also on view). Callis's blurred body, however, inserts a mysterious narrative element into the picture. Eerily headless, her dress ethereal, she looks like an apparition.

1970photo_Labels.F12clean2.indd 76 10/7/24 10:31 AM

Lynne Cohen

Racine, WI, 1944 – 2014 Montreal, Canada

Computer School, Pittsburgh, 1980 gelatin silver print

Leslie, Judith, and Gabrielle Schreyer Fund

1970photo_Labels.F12clean2.indd 77 10/7/24 10:31 AM

Lynne Cohen

Racine, WI, 1944 – 2014 Montreal, Canada

Exhibition Hall, 1977 gelatin silver print

Pepita Milmore Memorial Fund

1970photo_Labels.F12clean2.indd 78 10/7/24 10:31 AM

Lynne CohenRacine, WI, 1944 – 2014 Montreal, Canada

Focus Scientific, Place Bell, Ottawa, Canada, c. 1976 gelatin silver print

Pepita Milmore Memorial Fund

A vinyl pintuck chair and a damaged cactus with a bow are the sole occupants of a small room. Corrugated metal walls, which reach neither floor nor ceiling, are decorated with a dizzying optical pattern. Lynne Cohen employed neutral lighting, large depth of field, and balanced composition to photograph odd but compelling interiors. Informed by product photography in mail-order catalogs, her seemingly straightforward documentation of social spaces emptied of people has a disturbing air of unreality — almost like stage sets. The artist's addition of inexpensive Formica frames, which simulate finer materials, playfully adds another layer of artifice to the photographs. In picturing these spaces, Cohen seems to ask: What do these interiors tell us about how we live?

1970photo_Labels.F12clean2.indd 79 10/7/24 10:31 AM

Michael Jang born Marysville, CA, 1951

Study Hall, 1973 gelatin silver print

Charina Endowment Fund

In Study Hall, Michael Jang's extended family sits together on a couch reading comics and a television guide, a messy tray of Kraft Teez Dip and potato chips on the table in front of them. The covers of the decidedly not studious publications block their faces, becoming stand-ins for their portraits. In Aunts and Uncles (nearby), relatives are caught joking around while posing for an official family portrait in silly sunglasses.

Jang's humorous photographs of his Chinese American family and the trappings of their suburban lives offer a refreshing take on the often staid genre of family portraiture. They also debunk the 1970s stereotype — think *The Brady Bunch* — that the "all-American" family could only be white.

1970photo_Labels.F12clean2.indd 80 10/7/24 10:31 AM

Michael Jang born Marysville, CA, 1951

Aunts and Uncles, 1973 gelatin silver print

Charina Endowment Fund

1970photo_Labels.F12clean2.indd 81 10/7/24 10:31 AM

Joanne Leonard born Los Angeles, CA, 1940

Memo Center with Wall Plaque, c. 1975 from the series **Memo Center** gelatin silver print

Gift of the Artist in honor of her daughter, Julia Marjorie Leonard

Dotted curtains, a flowered light switch plate, and a humorous wall plaque add a personal touch to this carefully framed picture of a so-called memo center — an area near a wall phone where notes could be jotted down that was popular in 1970s homes. A practitioner of what she called "intimate documentary," feminist artist Joanne Leonard recorded familiar but often overlooked domestic spaces traditionally associated with women. She explained, "Through my work as an artist I've discovered that the realms of the personal and the public are rarely as separate as I once imagined."

1970photo_Labels.F12clean2.indd 82 10/7/24 10:31 AM

Joanne Leonard born Los Angeles, CA, 1940

Lupe's Kitchen Window, San Leandro, California, c. 1975
from the series **Interiors**gelatin silver print

Gift of the Artist in honor of her daughter, Julia Marjorie Leonard

1970photo_Labels.F12clean2.indd 83 10/7/24 10:31 AM

Joanne Leonard born Los Angeles, CA, 1940

Dining Area and Patterned Wallpaper, Blake Street, Berkeley, California, c. 1977
from the series **Interiors**gelatin silver print

Gift of the Artist in honor of her daughter, Julia Marjorie Leonard

1970photo_Labels.F12clean2.indd 84 10/7/24 10:31 AM

Joanne Leonard born Los Angeles, CA, 1940

Countertop with Electric Coffee Maker, Electric Can Opener, Mix Master, Pound Ridge, New York, 1978 from the series Interiors gelatin silver print

Gift of the Artist in honor of her daughter, Julia Marjorie Leonard

1970photo_Labels.F12clean2.indd 85 10/7/24 10:31 AM

Bill Owens born San Jose, CA, 1938

Ronald Reagan, 1972 from the series **Suburbia** gelatin silver print

Patrons' Permanent Fund

Over the course of a year, Bill Owens made photographs of the housing developments that had recently sprung up outside of Oakland and San Francisco. With an eye to humor, he captured the apparent conformity and materialism of the new suburbs. Here, a home is decorated for Christmas. At center, Nativity figures sit atop a television console showing an old film featuring Ronald Reagan, who had been a movie actor before becoming a politician. Owens also respected the liberation that many suburbanites felt, as well as their determination to build better lives. In his book Suburbia (1972), he included quotations from his subjects describing the opportunities and challenges they faced in their new environments.

1970photo_Labels.F12clean2.indd 86 10/7/24 10:31 AM

Bill Owens born San Jose, CA, 1938

I find a sense of freedom in the suburbs.

1972 from the series **Suburbia** gelatin silver print

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

1970photo_Labels.F12clean2.indd 87 10/7/24 10:31 AM

Nancy Rexroth born Washington, DC, 1946

Streaming Window, Washington, DC, 1972
gold-toned gelatin silver print

Gift of Fern M. Schad

Nancy Rexroth used a plastic toy camera, the Diana, to make this ethereal and oddly angled photograph of a curtained window. Because the Diana was imprecise and produced soft-focus, impressionistic pictures, serious photographers shunned it. Asked what she liked about the camera, Rexroth responded: "It was the dream, the liquid dream of the images that I could make with it. I went somewhere with the camera, into my own private landscape, a real mental spot of needing, of longing." She compiled her Diana photographs of landscapes, portraits, and interiors in a book called *Iowa* — so named because the pictures evoked memories of summers she spent with family in the state during her childhood.

1970photo_Labels.F12clean2.indd 88 10/7/24 10:31 AM

Martha Rosler born New York, NY, 1943

Cleaning the Drapes, 1967 – 1972, printed 2007 from the series

House Beautiful: Bringing the War Home inkjet print

Gift of the Collectors Committee and Pepita Milmore Memorial Fund

Martha Rosler originally distributed photocopies from this series, House Beautiful: Bringing the War Home, as flyers at anti - Vietnam War demonstrations. She made the original photomontages by combining gritty news photographs of fighting in Vietnam with homerelated advertisements culled from glossy women's magazines. Here Rosler paired a woman cleaning patterned drapes with two tired soldiers smoking amid rocks and sandbags. The woman's vacuum wand points to and echoes the soldiers' rifles. The jolting collision of war imagery and affluent domestic space gives visual form to the description of the conflict as "the living room war" — so called because it appeared on television news nightly.

1970photo_Labels.F12clean2.indd 89 10/7/24 10:31 AM

Martha Rosler born New York, NY, 1943

Roadside Ambush, c. 1967 – 1972, printed 2007 from the series
House Beautiful: Bringing the War Home inkjet print

Gift of the Artist and Mitchell-Innes and Nash

1970photo_Labels.F12clean2.indd 90 10/7/24 10:31 AM

Robert Cumming

Worcester, MA, 1943 - 2021 Desert Hot Springs, CA

67-Degree Body Arc Off Circle Center, 1975, printed 2022 inkjet print

Gift of David Knaus

1970photo_Labels.F12clean2.indd 91 10/7/24 10:31 AM

Sophie Rivera

New York, NY, 1938 - 2021 New York, NY

Untitled, 1978, printed 2006 from the series **Nuyorican Portraits** gelatin silver print

Alfred H. Moses and Fern M. Schad Fund

1970photo_Labels.F12clean2.indd 92 10/7/24 10:31 AM

Frank Espada Utuado, Puerto Rico, 1930 – 2014 New York, NY

Daniel and Rafael, Puerto Rico, 1981

Cissy and Raquel, Lanakila Park, Honolulu, Hawaii, 1981

Mother and Daughter, Hartford, Connecticut, 1982

from the series

The Puerto Rican Diaspora

Documentary Project

gelatin silver prints

Pepita Milmore Memorial Fund

An adult daughter rests an arm on her mother's shoulder, emphasizing their closeness. Both look directly into Frank Espada's camera. A community organizer and artist, Espada knew firsthand the joys and challenges Puerto Ricans faced in the United States. In *The Puerto Rican Diaspora Documentary Project*, he photographed the homes, workplaces, and communities of Puerto Ricans across the country. His portraits, like *Mother and Daughter*, picture the diaspora as well as those who returned to Puerto Rico. Espada focused on subjects he considered his personal heroes — people, he said, with "the courage and determination to endure, survive, and eventually to overcome."

1970photo_Labels.F12clean2.indd 93

Anthony Friedkin born Los Angeles, CA, 1949

Young Man, Troupers Hall, Hollywood, 1969

Jean Harlow, Drag Queen Ball, Long Beach, 1971

from the series **The Gay Essay** gelatin silver prints

Gift of Mary and Dan Solomon

In 1969, Anthony Friedkin was only 19 years old when he set out to document the queer communities of San Francisco and Los Angeles. The resulting project, *The Gay Essay*, is an expressive and nuanced portrait. Friedkin charts various facets of the culture, from street life and protests to parades and drag performances. Here, Jean Harlow — after the 1930s actress — strikes a pose, completely filling the frame.

Friedkin's photographs record the beginnings of the gay liberation movement in California. With a respectful intimacy he pictures individuals living true to themselves while defying prevailing social norms.

1970photo_Labels.F12clean2.indd 94 10/7/24 10:31 AM

Sunil Gupta

born New Delhi, India, 1953

Untitled #8, 1976, printed 2023

Untitled #00, 1976

Untitled #22, 1976, printed 2023

from the series **Christopher Street** gelatin silver prints

Alfred H. Moses and Fern M. Schad Fund

Sunil Gupta documented the emergence of a gay public space in New York's Greenwich Village during the 1970s. The India-born Gupta had arrived from his adopted home in Montreal in 1976 to study business, but quickly decided instead to fine-tune his photographic skills. Energized by the overtly gay environment — a result, in part, of LGBTQ+ demonstrations in 1969 known as the Stonewall uprising — he started photographing people on the streets. Not impartial, Gupta was enthralled by those he encountered, including two stylishly dressed men who seem to acknowledge Gupta's camera. In the Christopher Street series, Gupta recorded the then extraordinary act of being openly gay — a practice both political and deeply personal.

Still moved by this project, the artist has recently started making large-scale prints from his original negatives.

970photo_Labels.F12clean2.indd 95

Jeanne Moutoussamy-Ashe born Chicago, IL, 1951

Sam Gadsden, Edisto Island, South Carolina 1977

An Afternoon with Aunt Tootie, Daufuskie Island, South Carolina

1979, printed 2007 gelatin silver prints

Gift of Funds from Diana and Mallory Walker

1970photo_Labels.F12clean2.indd 96 10/7/24 10:31 AM

John Simmons born Chicago, IL, 1950

Will on Chevy, Nashville, Tennessee 1971, printed 2024

White Coat, Nashville, Tennessee 1971, printed 2023

Man with Umbrella, Nashville, Tennessee 1970, printed 2024 gelatin silver prints

Alfred H. Moses and Fern M. Schad Fund

A fashionably dressed older man crosses the street with his umbrella. A young woman turns to look at the camera while holding hands with a man in uniform. These were people John Simmons encountered while studying art at Fisk University in Nashville. Raised on Chicago's South Side, Simmons had first published photographs as a teenager in the African American newspaper *Chicago Defender*. Refuting white-centered media's failure to show positive imagery of the Black experience, Simmons has focused on people enjoying everyday life.

"I always feel like my subject and I were meant to share that moment together," he has said. "So many of the pictures I take, it was like our paths were meant to cross."

1970photo_Labels.F12clean2.indd 97

Lee Friedlander born Aberdeen, WA, 1934

Hillcrest, New York, 1970 gelatin silver print

Patrons' Permanent Fund

Doughboy. Stamford, Connecticut, 1973 gelatin silver print

Robert B. Menschel Fund

Lee Friedlander's layered compositions wittily observe connections between American life and commerce. In this dizzying photograph, Friedlander captures himself, at center, in a sideview mirror while at a filling station. In the reflection behind him we see a strip mall with the stores' signs reversed. Near and far vie for attention and parts of the composition are blocked from our view.

The photograph with a World War I memorial similarly features vertical elements that break up the composition into separate frames. At left, the memorial's soldier with rifle — who appears to be on guard — goes completely unnoticed as pedestrians make their way along a street full of storefronts.

1970photo_Labels.F12clean2.indd 98 10/7/24 10:31 AM

Milton Rogovin

New York, NY, 1909 - 2011 Buffalo, NY

Jimmy Webster with His Father, Verne, 1973

Jimmy Webster, 1985

from the series **Lower West Side** gelatin silver prints

Gift of Pierre Cremieux and Denise Jarvinen

Verne Webster, sitting on his front stoop, looks guardedly at the camera while sheltering his toddler son Jimmy in a protective embrace. This is an early work from Milton Rogovin's 30-year series documenting Buffalo's Lower West Side. The project focused on a six-block neighborhood that was among Buffalo's most diverse and most impoverished. Rogovin asked permission to photograph his subjects, let them choose their poses and settings, and gave them free prints. He returned every decade or so to photograph the same individuals. A nearby picture shows Jimmy 12 years later. Looking back at Rogovin's photographs in 2003, Jimmy Webster said, "Whenever you look at his photographs, you just see people for who they are."

1970photo_Labels.F12clean2.indd 99 10/7/24 10:31 AM

Thomas Barrow

Kansas City, MO, 1938 - 2024 Albuquerque, NM

Dart, 1974, printed 1994 from the series **Cancellations** gelatin silver print

Randi and Bob Fisher Fund

Tucson Palm, 1974 – 1978 from the series **Cancellations** gelatin silver print

Gift of George and Alexandra Stephanopoulos

In *Dart*, Thomas Barrow photographed a huge arrow that appears to have plunged from the threatening clouds above into a parking lot shared by Snappy Photos, a Goodwill drop-off bin, and a K-Mart. The work is part of his series *Cancellations*, documenting the suburban sprawl overtaking much of the United States. Barrow "canceled" his images before printing by slashing the negatives with an icepick. ("Canceling" refers to the practice of defacing a printing plate or negative to ensure no more official prints can be made from it.) This action calls attention to the photograph's surface and its materiality, which in turn emphasize the choices Barrow made in its production.

1970photo_Labels.F12clean2.indd 100 107/24 10:31 AM

Marcia Resnick born New York, NY, 1950

She would demurely sip cherry kool aid from a wine glass and puff on bubble gum cigarettes. 1978

Robert B. Menschel and the Vital Projects Fund

Looking at her books upside down, she exercised both her mind and her body. 1978

Charina Endowment Fund

She always read the endings of books before the beginnings. 1978

Robert B. Menschel and the Vital Projects Fund

from the series **Re-Visions** gelatin silver prints

Hands with polished fingernails hold down the final pages of Charles Dickens's A Tale of Two Cities, the right index finger underscoring the words "The end." The handwritten caption reveals that the reader is not actually finishing the book but starting it. In her series Re-Visions, Marcia Resnick employed staged photographs and text to explore, with humor and irony, memories of her adolescence. In the wake of a traumatic car accident, the artist turned her lens away from documenting the outside world in favor of examining her own life. Using models to reenact an imagined, irreverent youth, Resnick questioned not only gender stereotypes but also the truthfulness of memory and photography's construction of it.

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David Wojnarowicz Red Bank, NJ, 1954 – 1992 New York, NY

Arthur Rimbaud in New York (Coney Island), 1978 – 1979 gelatin silver print

Alfred H. Moses and Fern M. Schad Fund

Arthur Rimbaud in New York (Diner)
1978 – 1979
gelatin silver print

Gift of Funds from Heather Muir Johnson

David Wojnarowicz made a series of pictures featuring friends donning a homemade mask of the 19th-century French poet Arthur Rimbaud. Staged at sites around New York that were significant to the photographer, the surrogate self-portraits explore parallels between Wojnarowicz and Rimbaud — both gay artists who rebelled against the social mores of their times. The historical figure with its unchanging expression appears alone or apart from others, a man eerily out of time. The series also documents many of the then vibrant spaces of gay life shortly before the AIDS epidemic ravaged the city's gay community. Wojnarowicz died from AIDS-related complications at the age of 37.

1970photo_Labels.F12clean2.indd 102 10/7/24 10:31 AM

Steve KahnLos Angeles, CA, 1943 – 2018 Oakland, CA

The Hollywood Suites (Bound Doors) #3, 1976

The Hollywood Suites (Bound Doors) #7, 1976 gelatin silver prints

Gift of Mary and Dan Solomon

Ropes connect the four hinges of a pair of closed doors, looping around the central knob to form a constricting X. Steve Kahn began his Hollywood Suites project by making photographs of professional bondage models in rent-by-the-hour rooms at a run-down building in Hollywood. He soon became interested in the rooms themselves, focusing on architectural features such as doors, curtains, and walls to explore ideas of absence, isolation, and containment. His addition of string, yarn, or tape emphasized a sense of enclosure while creating bold, often geometric designs. With a conceptual interest in iterations and reproductions, Kahn first made instant prints with a Polaroid camera and then rephotographed those prints with film. The resulting photographs appear flat and grainy, blurring details and heightening mood.

1970photo_Labels.F12clean2.indd 103 10/7/24 10:31 AM

John Schott born Howell, MI, 1944

Untitled, 1973

Untitled, 1973

from the series **Route 66 Motels** gelatin silver prints

Anonymous Gift in honor of Sarah Greenough and Andrea Nelson

John Schott spent the summer of 1973 driving from California to the Midwest, and back, along America's storied Route 66. On his travels he made photographs of roadside motels with a large 8×10 view camera that captures incredible detail. Schott explored how the highway and its kitschy vernacular architecture came to define the landscape.

The Wigwam Village Motel pictured here features tepee-like structures sprouting television antennas. One of seven such motels across the country, it speaks to the callous appropriation of Native American heritage and culture to attract visitors. The man who patented the motel design in 1936 disliked the word "tepee" and instead incorrectly called his structures wigwams, the English term for a domed dwelling common to several Native American tribes.

1970photo_Labels.F12clean2.indd 104 10/7/24 10:31 AM

Joan CassisBaltimore, MD, 1952 – 1996 Baltimore, MD

Hampden Neighborhood, Baltimore, Maryland, c. 1972 – 1976 gelatin silver print

Corcoran Collection (Gift of Victoria Cassis in memory of her daughter Joan Cassis, 2001)

Carol in Her Mother's Dress, 1972 – 1974 gelatin silver print

Gift of Victoria Cassis in memory of her daughter Joan Cassis

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Dennis Oppenheim

Electric City, WA, 1938 - 2011 New York, NY

Photographed by Robert R. McElroy
Chicago II 1998 and White Plains NY

Chicago, IL, 1928 – 2012 White Plains, NY

Parallel Stress - A 10 minute performance piece - May 1970. Photos: Robert R. McElroy.
Location: Masonry-block wall and collapsed concrete pier between Brooklyn and Manhattan bridges.
Top photo south. Bottom photo north.,1970
2 gelatin silver prints, graphite, typewritten text on paper

The Dorothy and Herbert Vogel Collection, Promised Gift of Dorothy and Herbert Vogel

For *Parallel Stress*, Dennis Oppenheim suspended himself from two masonry walls on a pier between New York's Brooklyn and Manhattan bridges. He held the pose for 10 minutes, straining to stay horizontal, and documented from two directions — north and south — the moment of his greatest stress. To complete the performance, he assumed the same angle of stress for one hour, this time passively, lying down at an abandoned sump on Long Island (see below).

Oppenheim's body, challenged physically and mentally, is the work's central feature. First gravity molds him into a sculptural form that echoes the nearby bridges, then he is molded by the land. To translate the performance into a final work of art, Oppenheim mounted the documentary photographs on board, attached typed captions, and added his signature.



Dennis Oppenheim,
Documentation of Parallel
Stress. Photo: Robert R.
McElroy. Location: Abandoned
sump. Long Island. Stress
position resumed., 1970,
gelatin silver print, National
Gallery of Art, Gift of Eileen
and Michael Cohen

1970photo_LabelFig.F2.indd 1

Eleanor Antin born New York, NY, 1935

Philip Steinmetz, photographer Des Plaines, IL, 1944 – 2013 La Jolla, CA

100 Boots, 1971 – 1973 51 halftone prints (postcards)

Pepita Milmore Memorial Fund

In this epic visual narrative, black rubber boots stand in for a fictional hero traveling from California to New York City. Eleanor Antin created temporary installations with the boots, had them photographed (by Philip Steinmetz), and made 51 postcards, copies of which she mailed to approximately 1,000 people and institutions involved in the arts. The journey starts at a Bank of America and ends at Central Park — after a visit to the Museum of Modern Art, where the boots and a set of postcards and photographs were later exhibited. Using the postal service, Antin bypassed the traditional gallery system, which had long overlooked women artists. While many of these scenes are humorous, the empty army boots also recall the Vietnam War and the soldiers who did not come home.

1970photo_CaseLabelswide.F2.indd 1 10/7/24 11:13 AM

Ed Ruscha

born Omaha, NE, 1937

Billy Al Bengston

Dodge City, KS, 1934 – 2022 Los Angeles, CA

Business Cards, c. 1968

photobook

National Gallery of Art Library, David K. E. Bruce Fund

1970photo_CaseLabelswide.F2.indd 2 10/7/24 11:13 AM

John Baldessari National City, CA, 1931 – 2020 Los Angeles, CA

Throwing three balls in the air to get a straight line: (best of thirty-six attempts), 1973 color offset photolithographs

National Gallery of Art Library, David K. E. Bruce Fund

West Coast conceptual art has a whimsical air. Artists such as John Baldessari and Ed Ruscha created scenarios that lampoon both the pretense of "high art" and the self-seriousness of conceptual art, particularly as the latter was developing in New York. Beneath the humor, however, their works spoke to more substantive issues like artistic failure and social mores.

In 1973 Baldessari photographed his 36 attempts to throw three balls in the air to form a straight line. He never succeeded but included his 12 best attempts in a portfolio. Ruscha, whose work addresses popular culture and the everyday, collaborated with Billy Al Bengston to produce *Business Cards*. The book documents the two friends meeting at a restaurant in Beverly Hills and exchanging business cards they designed for each other.

1970photo_CaseLabelswide.F2.indd 3 10/7/24 11:13 AM

Larry Sultan

New York, NY, 1946 – 2009 Greenbrae, CA

Mike Mandel

born Los Angeles, CA, 1950

Evidence, 1977

photobook

National Gallery of Art Library, David K. E. Bruce Fund

From 1975 to 1977, Larry Sultan and Mike Mandel visited the photographic archives of over 75 different government agencies, educational institutions, and corporations, mostly on the West Coast. There they found thousands of instructional pictures that documented quality control and other forms of testing. The artists selected and sequenced 59 of these photographs — uncaptioned and organized as double-page spreads — for their book *Evidence*. Removed from their original contexts, the photographs reveal an unsettling world of strange machines, odd objects, and catastrophic events. While at times humorous, the juxtapositions of disorienting scenes are more often troubling. Sultan and Mandel highlighted how a photograph's meaning depends on the context and sequence in which it is seen — and in so doing, questioned how photographs operate as documentary evidence.

1970photo_CaseLabelswide.F2.indd 4 10/7/24 11:13 AM

Mel Bochner born Pittsburgh, PA, 1940

Misunderstandings (A Theory of Photography), 1970 10 offset lithographs on notecards and envelope

Gift of Mary and Dan Solomon

When Mel Bochner started documenting his works of sculpture with a camera, he realized that his practice had "become about photography without [my] wanting it to." He studied the history of the medium and found conflicting ideas about what photography is or should be. By illustrating these "misunderstandings" with quotes from notable figures and sources, Bochner underscored the gap between a photograph itself and what it purports to represent. He even fabricated three of the quotations, further playing on photography's tenuous relationship to truth. The photograph of the artist's hand and forearm is also a misunderstanding: it is much smaller than the actual body part it depicts. It also appears to be a negative of a Polaroid photograph, but Polaroids exist only as positive prints.

1970photo_CaseLabelswide.F2.indd 5