

National Gallery of Art

NEWS RELEASE

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"PHOTOGRAPHS FROM THE COLLECTION"

AT THE NATIONAL GALLERY OF ART, APRIL 25 - JULY 5, 1999

WASHINGTON, D.C. - Recent acquisitions of photography by celebrated artists of the nineteenth and twentieth centuries will be on view, many for the first time, in the exhibition Photographs from the Collection at the National Gallery of Art, East Building, April 25 through July 5, 1999. Approximately seventy works reveal the remarkable ability of gifted artists such as William Henry Fox Talbot, Julia Margaret Cameron, Eugène Atget, Charles Sheeler, André Kertész, and others to transform the recognizable, known, and commonplace into something new and unfamiliar.

The exhibition is organized by the National Gallery of Art.

The exhibition is made possible by The Circle of the National Gallery of Art.

"Since 1983 the National Gallery has presented a series of monographic exhibitions honoring the work of some of America's most celebrated photographers. We are extremely grateful to The Circle for making possible this current exhibition of recent acquisitions, which features some of the most eloquent images the medium has ever seen," said Earl A. Powell III, director, National Gallery of Art.

Other nineteenth-century photographers represented in the exhibition include

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Eugène Cuvelier, Franc Chauvassaignes, Dr. Hugh Welch Diamond, Robert Howlett, Charles-Victor Hugo with Auguste Vacquerie, Gustave Le Gray, John Moran, Nadar, and Carleton E. Watkins. There are also works by twentieth-century photographers Berenice Abbott, Robert Adams, Ilse Bing, Bill Brandt, Harry Callahan, Roy DeCarava, Robert Frank, László Moholy-Nagy, August Sander, David Smith, Frederick Sommer, Alfred Stieglitz, Paul Strand, and Edward Weston.

The exhibition is arranged chronologically with the first room devoted to nineteenth-century portraits and landscapes; the second room featuring the 1910s, 1920s, and 1930s; and the third gallery showing twentieth-century and contemporary works.

The exhibition has been organized by Sarah Greenough, curator of photographs, National Gallery of Art.

HISTORY OF THE GALLERY'S PHOTOGRAPHY COLLECTION

Today the National Gallery's collection of approximately 2,500 photographs encompasses the history of the medium from its beginnings in 1839, concentrating on the finest examples by masters of this medium. In 1949, artist Georgia O'Keeffe donated the key set of 1,270 photographs made by her husband Alfred Stieglitz, who had died three years previously. O'Keeffe gave the Gallery 330 more photographic masterpieces in 1980, making the Gallery's Alfred Stieglitz Collection of 1,600 photographs the most complete and finest holding of his work in existence.

Between 1990 and 1994 the Gallery began to expand its photography collection

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by acquiring the work of key photographers in depth. Since then, significant gifts of outstanding photographs by Walker Evans, Paul Strand, and Robert Frank have been added to the collection. In 1995 the first nineteenth-century works were added to the collection as well as additional twentieth-century masterpieces. Over the past four years more than 250 photographs have been acquired, including works by more than twenty-five artists not previously represented in the collection.

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215, or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the National Gallery of Art's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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National Gallery of Art

Washington, D.C.

NATIONAL GALLERY OF ART

Photographs from the Collection

Checklist

April 25–July 5, 1999

- Black & White Prints available
- Color Transparencies available

Room 1

1. William Henry Fox Talbot
British, 1800–1877
An Ancient Door in Magdalen College, Oxford, 1843
salted paper print from paper negative
18.8 x 22.7 cm (7 3/8 x 8 15/16)
National Gallery of Art, Anonymous Gift, 1997
2. William Henry Fox Talbot
British, 1800–1877
The Boulevards of Paris, 1843
salted paper print from paper negative
16.6 x 17.1 cm (6 9/16 x 6 3/4)
National Gallery of Art, New Century Fund, 1997
3. William Henry Fox Talbot
 British, 1800–1877
Orléans Cathedral, 1843
salted paper print from paper negative
18.6 x 23.1 cm (7 5/16 x 9 1/8)
National Gallery of Art, Gift of The Howard Gilman Foundation and Anonymous Gift, 1998
4. Eugène Cuvelier
 French, c. 1830–1900
 Forest Scene, early 1860s
salted paper print from paper negative
19.3 x 25.7 cm (7 5/8 x 10 1/8)
National Gallery of Art, Patrons' Permanent Fund, 1995

5. Gustave Le Gray
 French, 1820–1882
 Beech Tree, Forest of Fontainebleau, c. 1856
albumen print from collodion negative
31.8 x 41.4 cm (12 3/4 x 16 1/4)
National Gallery of Art, Patrons' Permanent Fund, 1995
6. Eugène Atget
 French, 1857–1927
 Corot's Pond, Ville-d'Avray, 1900–1910
arrowroot print
16.3 x 22.2 cm (6 7/16 x 8 3/4)
National Gallery of Art, Patrons' Permanent Fund, 1995
7. Eugène Atget
French, 1857–1927
Trianon, Pavillon Français, 1923–1924
albumen print
17.6 x 21.6 cm (6 15/16 x 8 1/2)
National Gallery of Art, Patrons' Permanent Fund, 1995
8. Charles-Victor Hugo with Auguste Vacquerie
French, 1826–1871; French, 1819–1895
Auguste Vacquerie at a Window, Marine Terrace, c. 1853
salted paper print from waxed-paper negative
9.2 x 7.6 cm (3 5/8 x 3)
National Gallery of Art, Anonymous Gift, 1998
9. Robert Howlett
British, 1831–1858
John Dryden, 1856
albumen print from collodion negative
21.2 x 16.7 cm (8 3/8 x 6 9/16)
National Gallery of Art, Anonymous Gift, 1997
10. Dr. Hugh Welch Diamond
British, 1809–1886
Woman Holding a Dead Bird, Surrey County Asylum, c. 1855
albumen print from collodion negative
15.8 x 12.1 cm (6 1/4 x 4 3/4)
National Gallery of Art, Patrons' Permanent Fund, 1995

11. Julia Margaret Cameron
British, 1815–1879
The Mountain Nymph, Sweet Liberty, 1866
albumen print from collodion negative
36.1 x 26.7 cm (14 3/16 x 10 1/2)
National Gallery of Art, New Century Fund, 1997
12. Julia Margaret Cameron
British, 1815–1879
Julia Jackson, 1867
albumen print from collodion negative
35.3 x 27.1 cm (13 5/8 x 11 1/2)
National Gallery of Art, Patrons' Permanent Fund, 1995
13. Nadar
French, 1820–1910
Honoré Daumier, 1856–1858
salted paper print from collodion negative
24.4 x 17.9 cm (9 5/8 x 7 1/16)
National Gallery of Art, Patrons' Permanent Fund, 1995
14. Heinrich Kühn
German, 1866–1944
Alfred Stieglitz, 1907
platinum print with mercury
28.2 x 22.7 cm (11 5/16 x 8 15/16)
National Gallery of Art, Gift in Memory of Harry H. Lunn, Jr. from his Friends, 1999
15. John Moran
American, 1831–1903
 The Wissahickon Creek near Philadelphia, c. 1865
albumen print
26.7 x 34.9 cm (10 1/2 x 13 3/4)
National Gallery of Art, Anonymous Gift, 1999
16. Carleton E. Watkins
American, 1829–1916
Cape Horn, Columbia River, Oregon, 1867
albumen print from collodion negative
50.1 x 38.1 cm (19 3/4 x 15)
National Gallery of Art, Patrons' Permanent Fund, 1995

17. Carleton E. Watkins
American, 1829–1916
Cape Horn, Columbia River, 1867
albumen print from collodion negative
41.2 x 52.5 cm (16 1/4 x 20 11/16)
National Gallery of Art, Gift (Partial and Promised) of Mary and David Robinson, 1995

Room 2

18. André Kertész
American, born Hungary, 1894–1985
A Castle's Ground, France, 1926
gelatin silver print
4.9 x 11.6 cm (1 15/16 x 4 9/16)
National Gallery of Art, Gift of The André and Elizabeth Kertész Foundation, 1997
© The André and Elizabeth Kertész Foundation
19. Eugène Atget
 French, 1857–1927
 The Steps at Saint-Cloud, 1906
albumen print
22 x 17.9 cm (8 11/16 x 7 1/16)
National Gallery of Art, Anonymous Gift, 1998
20. Ilse Bing
American, born Germany, 1899–1998
Pont des Arts, Paris, 1931
gelatin silver print
28.1 x 22.2 cm (11 1/16 x 8 3/4)
National Gallery of Art, Gift of Marvin Breckinridge Patterson, 1998
21. Ilse Bing
 American, born Germany, 1899–1998
Eiffel Tower, Paris, 1931
gelatin silver print
22.3 x 28.2 cm (8 3/4 x 11 1/8)
National Gallery of Art, Gift of The Circle of the National Gallery of Art, 1999

22. André Kertész
 American, born Hungary, 1894–1985
 Shadows of the Eiffel Tower, 1929
gelatin silver print
19.6 x 22.4 cm (7 11/16 x 8 13/16)
National Gallery of Art, Gift of The André and Elizabeth Kertész Foundation, 1996
© The André and Elizabeth Kertész Foundation
23. Ilse Bing
American, born Germany, 1899–1998
"It Was So Windy in the Eiffel Tower," Paris, 1931
gelatin silver print
22.1 x 28.1 cm (8 11/16 x 11 1/16)
National Gallery of Art, Gift of Marvin Breckinridge Patterson, 1998
24. André Kertész
 American, born Hungary, 1894–1985
Clock of the Académie Française, Paris, 1929–1932
gelatin silver print
17.2 x 23.5 cm (6 3/4 x 9 1/4)
National Gallery of Art, Gift of The Howard Gilman Foundation and The André and Elizabeth Kertész Foundation, 1996
© The André and Elizabeth Kertész Foundation
25. André Kertész
American, born Hungary, 1894–1985
Elizabeth and I, 1931
gelatin silver print
23.8 x 17.9 cm (9 3/8 x 7 1/16)
National Gallery of Art, Gift of The André and Elizabeth Kertész Foundation, 1998
© The André and Elizabeth Kertész Foundation
26. Brassai
French, born Transylvania, 1899–1984
Couple at the Four Seasons Ball, Lappe Street, Paris, c. 1932
gelatin silver print
29.7 x 23.4 cm (11 11/16 x 9 3/16)
National Gallery of Art, Gift of the Collectors Committee, 1998
Photograph by Brassai © Gilberte Brassai

27. Bill Brandt
British, born Germany, 1904–1983
Street Scene, London, 1936
gelatin silver print
22.8 x 19.5 cm (9 x 7 11/16)
National Gallery of Art, Gift of the Collectors Committee, 1996
28. László Moholy–Nagy
American, born Hungary, 1895–1946
Untitled (Positive), c. 1922–1924
gelatin silver print from photogram negative
23.7 x 17.8 cm (9 5/16 x 7)
National Gallery of Art, Gift of The Circle of the National Gallery of Art, 1999
29. David Smith
American, 1906–1965
Untitled, c. 1932–1935
gelatin silver print
18.1 x 18.1 cm (7 1/8 x 7 1/8)
National Gallery of Art, Gift of the Collectors Committee, 1998
30. Charles Sheeler
American, 1883–1965
Doylestown House—Stairway with Chair, 1917
gelatin silver print
23.5 x 16.9 cm (9 1/4 x 6 5/8)
National Gallery of Art, Gift of The Brown Foundation, Inc., Houston, 1998
31. Charles Sheeler
American, 1883–1965
Doylestown House—Stairwell, 1917
gelatin silver print
24.5 x 16.9 cm (9 5/8 x 6 5/8)
National Gallery of Art, New Century Fund, 1998
32. Charles Sheeler
American, 1883–1965
Side of White Barn, 1917
gelatin silver print
19.5 x 24.3 cm (7 11/16 x 9 9/16)
National Gallery of Art, New Century Fund, 1998

33. Charles Sheeler
 American, 1883–1965
Doylestown House—The Stove, 1917
gelatin silver print
23.7 x 17 cm (9 5/16 x 6 11/16)
National Gallery of Art, Pepita Milmore Memorial Fund, 1998
34. Paul Strand
American, 1890–1976
Hacienda, near Taos, New Mexico, 1930
platinum print
24.3 x 19.3 cm (9 9/16 x 7 9/16)
National Gallery of Art, Southwestern Bell Corporation Paul Strand Collection, 1991
© Aperture Foundation, Inc.
35. Berenice Abbott
 American, 1898–1991
Vanderbilt Avenue from East 46th Street, 1935
gelatin silver print
23.7 x 16.5 cm (9 5/16 x 6 1/2)
National Gallery of Art, Gift of Marvin Breckinridge Patterson and Anonymous Gift, 1998
36. Alfred Stieglitz
American, 1864–1946
From An American Place Looking S.W., 1932
gelatin silver print
24.3 x 19.1 cm (9 9/16 x 7 1/2)
National Gallery of Art, Alfred Stieglitz Collection, 1949
37. André Kertész
American, born Hungary, 1894–1985
Skywriting, New York, 1938
gelatin silver print
Promised Gift of The André and Elizabeth Kertész Foundation
© The André and Elizabeth Kertész Foundation
38. Franc Chauvassaignes
 French, active 1850s
 Nude, c. 1856
albumen print from collodion negative
22.2 x 13.3 cm (8 3/4 x 5 1/4)
National Gallery of Art, Anonymous Gift, 1999

39. Alfred Stieglitz
American, 1864–1946
Georgia O'Keeffe: A Portrait—Torso, 1918
combination palladium and platinum print with gold
23.9 x 19.3 cm (9 3/8 x 7 5/8)
National Gallery of Art, Alfred Stieglitz Collection, 1980

40. Alfred Stieglitz
American, 1864–1946
Georgia O'Keeffe: A Portrait, 1918
gelatin silver print
22.9 x 15.4 cm (9 x 6 1/16)
National Gallery of Art, Alfred Stieglitz Collection, 1980

Room 3

41. Paul Strand
American, 1890–1976
Rebecca, 1922
platinum print
24.4 x 19.4 cm (9 5/8 x 7 5/8)
National Gallery of Art, Southwestern Bell Corporation Paul Strand Collection, 1991
©Aperture Foundation, Inc.

42. Harry Callahan
American, 1912–1999
Eleanor, Chicago, 1947
gelatin silver print
11 x 8.2 cm (4 5/16 x 3 1/4)
National Gallery of Art, Gift of The Herbert and Nannette Rothschild Memorial Fund in
memory of Judith Rothschild, 1995
© The Estate of Harry Callahan

43. Alfred Stieglitz
American, 1864–1946
Georgia O'Keeffe: A Portrait—Hands and Face, 1918
platinum print
11.8 x 9.6 cm (4 5/8 x 3 3/4)
National Gallery of Art, Alfred Stieglitz Collection, 1980

44. Imogen Cunningham
American, 1883–1976
Gertrude Gerrish, late 1920s
gelatin silver print
21 x 16.6 cm (8 1/4 x 6 9/16)
National Gallery of Art, Gift of The André and Elizabeth Kertész Foundation, 1996
45. Roy DeCarava
American, born 1919
Man Lying Down, Subway Steps, 1965
gelatin silver print
33.2 x 25.2 cm (13 1/16 x 9 15/16)
National Gallery of Art, Fund for Living Photographers, 1999
© Roy DeCarava
46. Roy DeCarava
American, born 1919
Car Behind Building, 1953
gelatin silver print
33.2 x 22 cm (13 1/16 x 8 11/16)
National Gallery of Art, Fund for Living Photographers, 1999
© Roy DeCarava
47. Roy DeCarava
American, born 1919
Hallway, 1953
gelatin silver print
32.9 x 21.8 cm (12 15/16 x 8 9/16)
Gift of The Roy and Sherry DeCarava Foundation
© Roy DeCarava
48. Robert Frank
American, born Switzerland, 1924
Paris, 1951–1952
gelatin silver print
23.1 x 33.7 cm (9 1/8 x 13 1/4)
Promised Gift of Jane P. Watkins
© Robert Frank

49. Robert Frank
American, born Switzerland, 1924
Paris, 1949
gelatin silver print
33.9 x 24.9 cm (13 3/8 x 9 13/16)
Promised Gift of Jane P. Watkins
© Robert Frank
50. Robert Frank
American, born Switzerland, 1924
Paris, 1951–1952
gelatin silver print
22.4 x 33.8 cm (9 5/8 x 13 5/16)
Promised Gift of Jane P. Watkins
© Robert Frank
51. Robert Frank
American, born Switzerland, 1924
Pour la Fille, 1980
gelatin silver print
41 x 50.8 (16 1/8 x 20)
National Gallery of Art, Robert Frank Collection, Gift of the Collector's Committee, 1993
© Robert Frank
52. Paul Strand
American, 1890–1976
Woods, Maine, 1927
platinum print
24.5 x 19.1 cm (9 5/8 x 7 1/2)
National Gallery of Art, Southwestern Bell Corporation Paul Strand Collection, 1991
© Aperture Foundation, Inc.
53. Paul Strand
American, 1890–1976
Loch, South Uist, Hebrides, 1954
gelatin silver print
11.6 x 14.8 cm (4 9/16 x 5 13/16)
National Gallery of Art, Southwestern Bell Corporation Paul Strand Collection, 1991
© Aperture Foundation, Inc.

54. Harry Callahan
American, born 1912–1999
Multiple Exposure Trees, Detroit, c. 1942
gelatin silver print
8.4 x 11.3 cm (3 5/16 x 4 7/16)
National Gallery of Art, Gift of the Collectors Committee, 1991
© The Estate of Harry Callahan
55. August Sander
German, 1876–1964
Untitled—Forest Scene, c. 1930–1940
gelatin silver print
23 x 16.8 cm (9 1/16 x 6 5/8)
National Gallery of Art, Gift of Kent and Marcia Minichiello, 1997
56. Frederick Sommer
American, 1905–1999
Taylor, Arizona, 1945
gelatin silver print
19.2 x 24.2 cm (7 9/16 x 9 1/2)
National Gallery of Art, Gift of Frederick Sommer, 1995
© The Estate of Frederick Sommer
57. Alfred Stieglitz
American, 1864–1946
Door to Kitchen, 1934
gelatin silver print
24.1 x 18.8 cm (9 1/2 x 7 3/8)
National Gallery of Art, Alfred Stieglitz Collection, 1949
58. Edward Weston
American, 1886–1958
Dunes, Oceano, 1936
gelatin silver print
19.4 x 24.3 cm (7 5/8 x 9 9/16)
National Gallery of Art, Private Collection, Gift (Partial and Promised), in Honor of the 50th
Anniversary of the National Gallery of Art, 1991
© Center for Creative Photography, Tuscon

59. Paul Strand
American, 1890–1976
Near Rinconada, New Mexico, 1932
platinum print
19.1 x 24.2 cm (7 1/2 x 9 1/2)
National Gallery of Art, Southwestern Bell Corporation Paul Strand Collection, 1991
© Aperture Foundation, Inc.
60. Robert Adams
American, born 1937
Apple Road, West of Lyons, Colorado, 1980
gelatin silver print
37.8 x 47.3 cm (14 7/8 x 18 5/8)
National Gallery of Art, Gift of the Collectors Committee, 1996
© Robert Adams
61. Alfred Stieglitz
American, 1864–1946
Moon, c. 1926
gelatin silver print
19.2 x 24.1 cm (7 1/2 x 9 1/2)
National Gallery of Art, Alfred Stieglitz Collection, 1949
62. Robert Frank
American, born Switzerland, 1924
Hold Still–Keep Going, 1989
gelatin silver print with acrylic paint
50.3 x 40.3 cm (19 13/16 x 15 7/8)
National Gallery of Art, Robert Frank Collection, Gift of the Collectors Committee, 1992
© Robert Frank
63. Robert Frank
American, born Switzerland, 1924
End of Dream, 1992
gelatin silver prints with internal dye diffusion–transfer (Polaroid) prints and enamel paint
49.7 x 121.4 cm (19 9/16 x 47 13/16)
National Gallery of Art, Robert Frank Collection, Gift of Robert Frank, 1996
© Robert Frank

National Gallery of Art

Washington, D.C.

Updates to the Checklist

NATIONAL GALLERY OF ART

Photographs from the Collection

April 25–July 5, 1999

Change in credit line:

14. Heinrich Kühn
German, 1866–1944
Alfred Stieglitz, 1907
platinum print with mercury
28.2 x 22.7 cm (11 5/16 x 8 15/16)
National Gallery of Art, Gift in Memory of Harry H. Lunn Jr. from His Friends and Family,
1999

Change in title:

45. Roy DeCarava
American, born 1919
Man lying down, subway station, 1965
gelatin silver print
33.2 x 25.2 cm (13 1/16 x 9 15/16)
National Gallery of Art, Fund for Living Photographers, 1999
© Roy DeCarava
46. Roy DeCarava
American, born 1919
Car behind building, 1953
gelatin silver print
33.2 x 22 cm (13 1/16 x 8 11/16)
National Gallery of Art, Fund for Living Photographers, 1999
© Roy DeCarava

PHOTOGRAPHS *from the* COLLECTION

National Gallery of Art • 25 April through 5 July 1999

PHOTOGRAPHIC PROCESSES

Since the discovery of photography in 1839, the practitioners of the new art form invented and experimented with many processes and techniques. The descriptions listed here are a selection of the processes displayed in this exhibition.

Paper negatives were made of fine writing paper sensitized with silver salts, exposed in a camera, developed, and fixed (stabilized). Invented by William Henry Fox Talbot, paper negatives were used exclusively until the late 1840s. A paper negative could be used for the printing of a positive **salted paper print** by placing it on top of a sheet of paper sensitized with silver salts and exposing it to sunlight. Papers could be sized with starches such as **arrowroot** to enhance the appearance. Salted paper prints are characterized by a matte surface and a soft, atmospheric quality resulting from the texture of the paper negative. Because of their increased translucency, **waxed-paper negatives**, especially popular in Britain and France, allowed for finer detail.

Early glass negatives or **collodion negatives** were hand-coated with a thin film of collodion (guncotton dissolved in ether and alcohol), then sensitized with silver salts. The plates were exposed while still wet and developed immediately. Popular throughout the 1850s, collodion negatives almost entirely replaced paper negatives by 1860. Glass negatives were ideal for printing **albumen prints**, the most common photographic print process from the mid-1850s through the 1880s. Invented by Louis Désiré Blanquart-Evrard, albumen prints were made using paper coated with a layer of silver salts suspended in egg white and then exposed to sunlight through a negative. Albumen prints are characterized by their smooth, glossy surface and fine detail. Most albumen prints were toned with a solution containing gold chloride, which changed the image hue from reddish-brown to a rich purple.

The **platinum process** is based on the light-sensitive characteristics of iron salts, which react with platinum salts to form platinum metal. While in many other kinds of photographic prints the metal image rests within a binder on the surface of a coated paper, here it is absorbed into the fibers. Thus the image takes on the texture of the paper and is softer in appearance and less detailed than a photographic print on a coated paper. Prized for its rich blacks and delicate tonal range, platinum is usually charcoal in hue, although the hue may be changed by varying the temperature of the developing solution or by using toners such as mercury or gold. Invented and patented by Richard Willis in 1873, the platinum process was popular from the late 1880s through World War I, when it became economically impractical to manufacture the paper commercially. The **palladium process** is identical to platinum except that salts of palladium are substituted for salts of platinum to form the final palladium image. In general, palladium prints are warmer and more sepia in hue than platinum. Introduced in 1916 as a cheaper substitute for platinum, palladium paper was commercially manufactured until the 1920s.

A **gelatin silver print** is a black-and-white photograph in which the image, consisting of silver metal, is suspended in a gelatin layer. To make a modern gelatin silver print, light-sensitive silver salts are mixed in gelatin and applied to a piece of paper that has been coated with a layer of white pigment also mixed with gelatin (the "baryta layer"). The baryta layer gives the print a smooth, reflective surface and brilliant highlights. The paper is exposed to light through a negative and then "developed out," or made visible, in a chemical reducing solution. This basic chemical process, introduced by Talbot in 1840, has been in use for the last 150 years; since World War I it has been the primary method of printing black-and-white photographs.