

## **100+ - One Hundred Plus – photos from every year of the MIA – 1915-2015. David Little gallery talk – April 23, 2015**

**Wall Label:** 100+ celebrates the centennial of the MIA with photographs from every year of the museum's life. With more than 12,000 images in the collection of the Department of Photography and New Media, the hard part was choosing just one from each year. Some years were easier than others: 1916 offered just five works to pick from; 1993 had 333. Without a predetermined story to tell, I let the best pictures choose themselves.

Among the usual ways to tell stories in exhibitions – organizing the art by region or time period or individual artists – a photograph a year is hardly a standard narrative hook. Few curators argue for new acquisitions by saying, "We absolutely need a photography form 1963!" But there's something wonderfully idiosyncratic about it – freed from the traditional criteria of photographic history, yet tied to the collecting habits of the MIA.

But what about the plus? The MIA's interest in photography goes back beyond a century, to 1903, before this building – or the MIA itself – even existed. We were known as the Minneapolis Society of Fine Arts then, and held our first photography exhibition in the Minneapolis Public Library at 1834 Emerson Avenue North. A remarkably early date considering it would be nearly 70 years before the MIA established its Department of Photography in 1972.

- David E. Little, Curator and Head, Department of Photography and New Media

### **David:**

12,000 photos in MIA collection. One from every year but 2015. Hope to fill in that piece in a month. Will cover the large blob on the wall.

- Choices work like a Sol LeWitt conceptual piece.
- Didn't choose photos docents/viewers love. Won't see Bernice Abbot or Migrant Mother.
  - Feels that when a photo is well known, we stop really looking at it. Did include some contemporary works that still have a fighting chance of speaking for themselves.
- Discovering new ways of thinking.
  - 68 works that haven't been seen in 15 years.
  - At least 60 not seen in 25 years.
  - 30, as far as can tell, have never been seen
  - Partly this is because for many years there were two one-person shows/year.
  - Also because themes tend to be repeated.
- Photo spread.
  - Didn't want to do chronologically. Early pictures were small and black and white. Later ones in color and very large. Would skew the presentation.
  - Presentation helped by dates in bold - year in which they were shown (mostly)
- Want to create a sense of surprise
- Each gallery/section has a hook:

**Gallery area 1: PORTRAITURE** - Mixes types of people. Mixed times/places/people. All the ways people arrange themselves in front of a camera.

**1930** - William Mortensen, American, 1897-1965, *Caprice Vennois*, c. 1930, bromide print, 84.100.1



- Woman with a mask and big smile.
- Mortensen was influential with a number of contemporary photographers, such as Cindy Sherman.
- Strong theatricality & dramatic. Also, frankly, weirdness.
- Mortensen in the Weinstein show did the famous violinist who was possessed by the devil (Paganini). There were two others of his that I wanted to show – of Lincoln.

**1942**- Arnold Newman, American 1981-2006, *Piet Mondrian*, New York City, Gelatin silver print, 93.74.1



- Beautiful, straight photography of Piet Mondrian in his studio.
- One of the techniques that Newman uses in his portraiture is he tells a story of the sitter in his setting. You here that here. We have this very stark portrait of Mondrian in his studio.

**1973** – Ramon J. Muxter, American 1945-2007, *Mae*, Gelatin silver print, 89.100.33



- Muxter is a local hero of photography who led a rather notorious underground existence in Minneapolis.
- Drank himself to death. He did a whole series of photographs where he would take his pictures with stars.
- It's what you would see today on **FaceBook**. **This 1973** and you see Muxter in this photograph with white sunglasses. **It is a "selfie" back in 1973**. Used camera instead of cell phone

**1945** – August Sander, German 1876-1964, *Young Soldier, Westerwalk*, Gelatin silver print, 77.68.1



- Used photographs to break down different professions.
- Struck by this 1945. He was not a fan of the Nazis. Wouldn't expect him to do Nazis in 1945.
- Ideal background, beautifully framed. Figure at a crossroads (metaphorically & physically)

**David** - Great contrast: Anne W. Brigman's picture – which is all about beauty and. Rokenchenko – which is all about ideology. Brik – one of my favorites.

**1924 – Alexander Rodchenko, Russian, 1891-1956, *Osip Brik*, Gelatin silver print, 93.36.2**



- One of my favorites – Brik was a fascinating character. A really important historical figure. Glass eye. His glasses tell the story. Have a design.
- Part of radical group. Well-known, radical avant-garde figure in Russia. This is the way Rodchenko portrayed him.
- Brik was part of a very brief moment when photography was not just about making beautiful pictures. It was about changing society. For him, the portrait is about ideas. Part of movement: Art of photography not about making beautiful pictures, but a political act. Photography is at the ideological core: If you change photographic content/ideas and you change society.
- Part of really dedicated leftists – not merely fashionably left. Dedicated to changing mores.
- From Brik's PhD Thesis. Wanted to write about sociology of prostitution. Frequented the bars. Hung out with prostitutes, photographing them. Always defended them for free in confrontations with police. Really completely against the mores of Russia.
- Had interesting relationship with Mayakovsky. They basically **shared his wife**. Mayakovsky had a relationship with Brik's wife. They remained friends & family their entire careers & supported each other.

**1915 – Anne W. Brigman, American 1869-1950, *The Shadow on My Door (My Best Self)*, gelatin silver print, 91.128.1**



- The first photography in the exhibition is by Anne Brigman. She comes out of an American style photography that emerged early in the century that tried to create support for photography as an art form. Many women photographers at that time.
- She had support of Alfred Stieglitz. So this work came from *Camera Work*. I love the title – *The Shadow on My Door (My Best Self)*.
- There's this really beautiful, romantic quality of this picture – the way the shadow falls on her face but also on the door she's referring to.
- Self-portrait is all about texture & visual beauty of an image. There's **no revolution going on**. But there's no revolution going on in this picture.
- 
- Stieglitz & Brigman – It really was a sweet relationship. You have to remember, at the time, Stieglitz **WAS** photography, especially at that moment because he had started up *Camera Work*. If you were any kind of photographers, it's not as if you had art dealers or art forum or MoMA or the MIA. There were no photo museums, just his magazine *Camera Work* and camera clubs. That was it. She traveled with her husband to NY in 1910 to see Stieglitz & later in 1920. People would go for him and show him their work. Later in the 1920s she did a book of photos & poems. He allowed her to include his letters to her in it. So it's not a competitive relationship at all.

**1919 – Jessie Tarbox Beals, American (born Canada), 1870-1942, *Pharaoh Character from the Minneapolis Civic Players' Pageant "Swords and Plowshares,"* The Minneapolis Institute of Arts, Gelatin silver print, 92.84.1-**



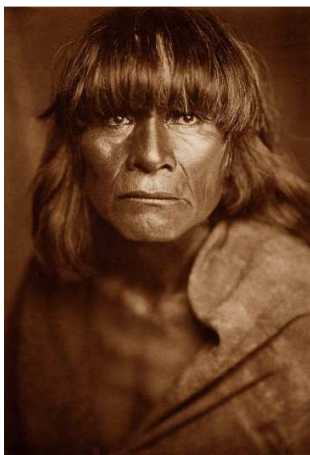
- Beals – she came out to Minneapolis & photographed this character from the Minneapolis civic players at the MIA. There was some sort of pageant going on.
- She was a major photojournalist. She's credited as being the **first female photojournalist** – interesting subject for more research. Might be a fun twist for your talks.
- Unintentional to have a woman to be a woman. Another woman represents 1916. Of the 100+ photos in the exhibition, only 18 are by women. That's close to as many women as we have in our collection. David has made conscientious effort to get more women photographers in the collection – over 50 percent are women.
- Reminder that these early women photographers represent the democratic acceptance of photography. Anyone could get a Brownie camera and take pictures. Your gender didn't matter. It was part of the culture and society.

**1982** – Lee Friedlander, American, born 1934, *Marvin Israel*, Gelatin silver print, 85.91.8



- We have a huge Lee Friedlander collection. This one is very unusual.
- Marvin Israel – important person to represent. He was a designer who came to the MIA to install the Avedon show in the early 1970s. Avedon - arguably the most important at the MIA in terms of photography. I would argue it was the most important show historically in terms of its impact on and understanding of art history.
- Marvin's dealer was here a couple weeks ago. She said, I can't remember what Marvin's dog name was. Sure enough, I got a little note from her: "I found out what Marvin's dog's name was. You're going to laugh. It's *Marvin*."
- Dan Dennehy who works in photography is doing a little story on it. He was telling me the reason we did such a huge show is that Bruce Dayton gave money for major exhibitions. Ted selected Avedon. So he does the show – summer of 1970.

**1921** – Edward S. Curtis, American 1868-1952, *A Hopi Man*, Photogravure on tissue, 2008.50.9



- Never seen from our collection. Not one of famous ones. Not in the Curtis tradition.
- There are 2-3 Curtis photographs that everyone knows. I fight against that by not showing the obvious.
- I have a feeling **that when people know a masterpiece, they can no longer see it. They just see the masterpiece and fall into descriptions that are repeated from childhood.**

There's no interaction. So I tend to stay away from obvious pieces, unless it's a contemporary piece that is still alive and can fight the masterpiece syndrome.

**1937 – Louise Dahl-Wolfe, American 1895-1989, *William Edmundson*, Gelatin Silver print, 2014.23  
new acquisition.**



- Beautiful photo of the sculptor Edmundson. Acquired that last year when Kaywin & I were in Chicago and she saw the Ram. Dahl-Wolfe visited Edmonston's studio. Walker Evans also visited his studio.
- **Lovely man and this look this angel figure. You have this sense that is so hard with any artist.**
- Photo gives a great sense of both his **massiveness and his sweet quality**. Hard to capture.

**2014 – Alec William Soth, American Born 1969, *CR#1*, 2013 (printed 2014), Archival pigment print mounted on Dibond, #2014.130.**



- I'll tell you a little secret about the Alec Soth: This is one I fudged the date on. The date is, in fact, 2013. Here's how I rationalized it. This is photograph on commission from North Carolina that ended up being in a fine art book. Kaywin had seen the book and just loved

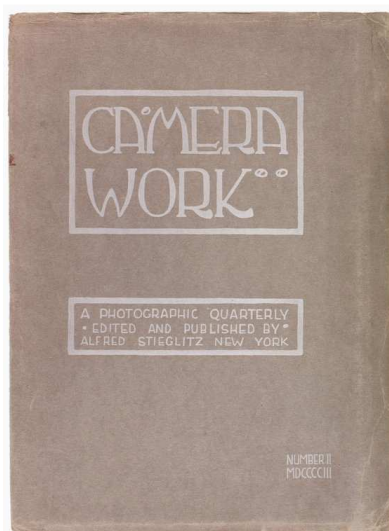
this picture. As you know I just hate baseball. I thought it was a terrific photograph. We talked to Alec in his gallery. Most of the **dates** in the gallery are **when the photograph was taken**. This was one of the exceptions. Asked for him to reproduce it – which he did in 2014. In this case, the date is the date the photo was produced.

- He's in left field – can see from the edge of the picture. Couldn't be center field. I played right field. Playing that position – between being boredom & panic when ball hit to me.
- Joke from the group: Is there a visual pun in this photo: **"A professional who is outstanding in his field?"**
- You talk about landscape and the figure with his back to us. One reason I selected the piece is the upper right hand corner. I love the fact that he does reveal the field. There are still boundaries. There's the slight suggestion of the boundary here that encloses him.
- On a personal level, I love this photograph because I played baseball as a kid. He calls it SF41. He's in left field because the foul line is there to the right. I played on right field. Behind the back stop was a big building and it had all these white windows. So every time someone hit a foul ball you had to watch the ball all the way. I knew I wasn't a baseball player because I would get so bored and halfway fall asleep. This picture reminds me of that.

#### Question about competition between photographers

**David** – The only real competition represented here was between Steiglitz & Steichen, who were friends early on. If you look at *Camera Work* here – I'm showing it for a couple reasons. It's partly historical development of the collection. But the cover [of *Camera Work*] was designed by Steichen. Even though Steiglitz is one the great finders of talent and greatest promoters of all time, Steichen for me **is a genius**. He designed this. How many of us know that he's the leading pictorialist. It's hard to beat Steichen. Then he becomes the leading fashion photographer. THEN he becomes one of the leading curators. He did everything. You wonder how he slept – that he could create so much. He could cross those boundaries between the very insular, closed world that Steiglitz created – the hyper elite world of photographers – and then this public, to encompass the culture.

#### 1915 - Cover of *Camera Work*, Edward Steichen, 20th century, 69.133.2





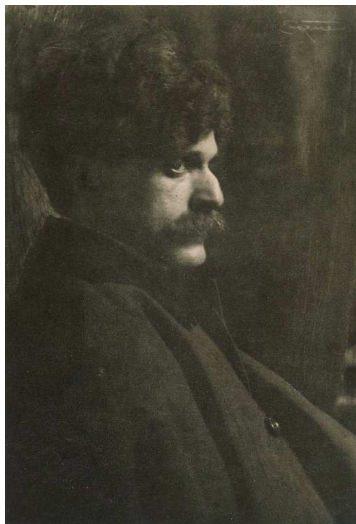
David – This is the first acquisition that Ted makes

- In 1964, MIA bought the first set of Camera Work – it was Ted's first acquisition. Bought it from \$500 from NY book shop. There are 48 issues of *Camera Work* in a full set.
- If you tried to get the full *Camera Work* today, would be really difficult, it's \$50,000. It's a lot more than \$500.
- Then we were really lucky. Four years later, another collector gave us a full set. So that allowed us to take that second set and cut photos out of those to show them and leave the first set intact.
- These are two images from the other set. The first is so fragile that, unless someone is doing really important research, I don't let anyone touch them. They're crumbling. They're really very fragile.

**1903**

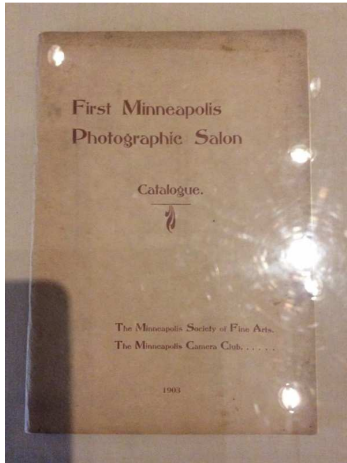
**1900**

**Fran Eugene, Mr. Alfred Stieglitz, 69.133.25.8 Alfred Stieglitz, *Spring Showers*, New York, 69.133.35.16**



**David** - Contents of the vitrine are really important. This is the catalog from the MIA's first photo show in 1903. That was a collaboration with the Minneapolis Public Library. It was undertaken by the Minneapolis Society of Fine Arts. The president of MCAD at that time was on a jury that selected about 299 photographers were chosen.

- The fun connection between Steiglitz, Camera Work and all this is that Steiglitz sent 18 photographs to the shows. These are two of the photographs that actually would have been seen in the exhibition. The accounts are hilarious because apparently of 299 photographs of the amateurs, where do you think everyone spent their time? With the 18 – instead of the 299. This is a little history of the very beginnings of the collection



**Second Gallery area: CHILDHOOD/INNOCENCE:** Time capsule about childhood, of innocence. Photos have a look of the 1950s & 1960s.

**1987** - Sylvia Plachy, American (b. Hungary), born 1943, *Baby Doyle*, Gelatin silver print, 98.143.6



**1967** - Marc Riboud, French, born 1923, *Jan Rose Kasmir Facing the Pentagon and Guns, Washington, 1967*, Gelatin silver print, 2007.86.18



- **David**- Famous picture. Advocacy for peace.

**1966** - Diane Arbus, American, 1923-1971, *Identical Twins, Cathleen (left) and Colleen, Members of a Twin Club in New Jersey, 1966 (printed 1971), Gelatin silver print, 72.109.5*

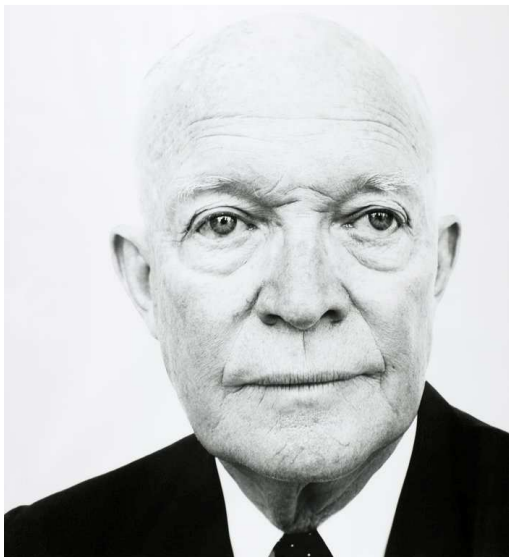


- Part of her famous 'Box in 10' portfolio. We should figure out a way to have you come down. It's really cool. It's this plastic box that she created. Inside the box are 10 photos. You would take one photograph out of the box. It has a little hanging system. Take one, put on top and hang it. It was one piece on top. And it had such a beautiful design. It's her **greatest hits**.
- One of her most iconic images.
- I just love the twins. Take a look at their faces. I guess the question is: How are they NOT twins?
  - One is very open. The other guarded. One smiling. Doesn't want to be there.
  - One forward, one back. One has shoulder behind. Dress askew. One has twinkle. The other sort of sad and sleepy.
- We've all been in photographs of us that we don't like. This is that moment. Arbus is controlling. She has this funny space. She could have cropped above the skirt and they would have looked more beautiful. All Arbus's photos – if they were of you, **you'd want to destroy them**. All have off-kilter quality.
- Cropping below the skirts gives that odd flavor. She wants to show off-kilter.
- No doubt that Soth influenced by Arbus. Students still looking at this work to become great artists. Certain artists speak to the young. I did a talk for the Friends a couple years ago and pointed out that there aren't any art students hanging around studying Picasso, looking for ideas. They're looking studying Duchamp.
- You could spend a lot of time with this work.

**1975** - Mark Cohen, American, born 1943, *Wilkes-Barre, Pennsylvania*, 1975, Gelatin silver print, 76.24.3



**1964** – Richard Avedon, American, 1923-2004, *Dwight David Eisenhower, President of the United States* (From "The Minneapolis Portfolio"), 1964, Gelatin silver print, 81.94.11



- **David** - This piece was done in honor of the Avedon show. It was a fundraiser. Avedon created these prints that were sold.
- There's an element that Eisenhower was at end of his career, but warning about the future – of the danger of military industrial complex to the next generation. The moment where his career was coming to an end.
- This was in the landmark Avedon exhibition at the MIA.

**2012 - Martin Parr, British, Born 1952, *Untitled (Minneapolis, Winter Games, Ice Fishing. Left to right: Tabby Allers, Neil Frandsen, Sammy Diemert, Dan Diemert, Casi Diemert, Gabrielle Diemert, and Joe Johnson, 2012, Pigment Print, 2012.46.4***



- Martin Parr – He came to Minnesota and photographed people. I heard one of you talking to a group of kids about this picture and it was so much fun to hear their ideas. Where are they? One kid said, “Well, of course, they’re ice fishing!”
- This is a family. I love how happy they look. Also they look like the Rockefellers. They’re so proud. And this is just the best place when we can all be together. All the gloves. The Pepsis. I’d love to have this family come to see this. I’m trying to contact them.
- Parr – great guy. Very good about it. Takes names and sends small print to everyone
- Blue scarf on boy – it’s a fluffy girl’s scarf. Someone has foisted it on him
- All of them are presenting themselves the way they want to be seen. Mugging for the camera except the girl – She’s a teenager. She’s a beauty though. She has this quality about her face.
- Dynamics – Who’s the man of the house?
- One guy is the man of the house. I always read this guy as the “friendly uncle.”
- Anna - The scarf is not one that would be worn by a boy. It’s an intensely fluffy girl’s scarf. I’ve knitted that scarf. Someone handed him the scarf and said, “Here, wear this!”
- The way this worked - Parr was here for four days. He was just frantic photographing. Sent me 200 pictures. We’d had this back and forth. Fortunatley I’d been here long enough by then that I had a feeling for Minnesota. There were certain things that he didn’t understand that were significant. This picture was NOT his pick. He was not going to include this picture. Of course, it was the one we ended up buying. I love the ice hockey picture – which was also in the show.

**1970** - William Eggleston, American, born 1939, *Memphis*, c. 1970, dye transfer print, 79.34.1



- **David** - Eggleston – small house in the background. No manipulation here.
- Perspective – This is NOT photograph of small town.
- **We take for granted that this is color.** But Eggleston is really the photographer who broke through in terms of **making color acceptable** when he did an exhibition at MoMA in the 1970s, I think it was 1976. There is a catalog from that show that is in our book store. But it caused a huge controversy when John Karakowsky? Featured this color photography. That started a tendency. Then color became integrated in the 1980s.
- **Make that point by integrating color into this exhibition.**
- Another 30 years – color big in 1980s. Still backlash against color photography
- Friend of mine came into the gallery & put something online, saying “It’s wonderful to see photography with a few color works.” I have collected since I’ve been here 70-80 percent color.
- Boyd – This is entitled Memphis. **Whenever I see this, I think, “We’re missing a GIANT. We’re missing Martin Luther King.”** He lived in Memphis. Does this huge bike make reference to King’s loss?
- David – That’s an evocative idea.

### **Third Gallery area: PLAYFUL PICTURES**

**2004** – Thomas Struth, German, born 1954, *Audience 1 (galleria Dell Accademia), Florenz, 2004*, C-print mounted on UV Plexiglass, 2010.51.2 – **New Acquisition**

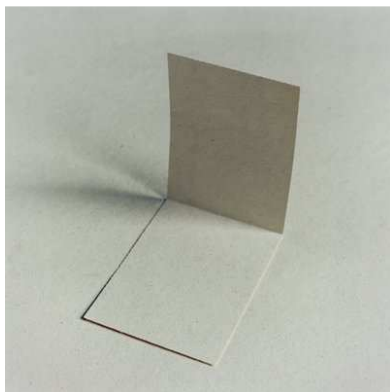


**Label:** Thomas Struth was born in Geldern, Germany, near Düsseldorf, in 1954 and attended the Düsseldorf Academy from 1973-80, where he studied painting under the instruction of Gerhard Richter. For the last twenty years Thomas Struth has been photographing in the galleries of European and American museums, capturing viewers in the act of looking, often at recognizable works of art. More recently he has created images in which the art object is not visible and goes unidentified, as in the case of this image. A little museum sleuthing reveals that the audience here is taking in Michelangelo's David, one of the world's best-known sculptures. In every picture from his ongoing series "Museum Photographs," Struth makes the viewers his—and consequently our—subject. In *Audience*, we look at how museum-goers, like us, respond to and perceive art in museums.

- Monumental. Great intimacy for such a large room.
- This is **NOT** a snapshot. Has that feel. You can imagine me taking a picture of you and getting this image.
- If you look closely, you see the light and the clarity of some figures. He really focuses on some figures. Some figures blur off to the left and some blur off to the right.
- Struth will sit in a gallery for **hours** with his large-format camera and find the moment and configuration that appeals. So this is not a quick image. Has the feel of people in motion.
- Really great photographer can make something look alive, look natural.
- This is part of a whole series of museums that Struth did.
- 

David – I was really inspired in these installations by Jason Fulford:

**2009 – Jason Fulford, American, born 1973, Scranton, PA (white fold), 2009, C-print, 2012.49.3**  
**New Aquisition**



- Did shapes to make connections between photographs.
- He & his publishing partner just did a really great children's book. as compositional element. She [Gail Bichler?] is the editor of the NY Times editorial and design page. They worked together on this.
- So I took a lot of Jason Fulford-like images and put them together. If you look closely, you will see that. No one would put Charles Sheeler and Elliot Erwitt together – very very different photography. Sheeler is interested in high modernist architecture. And Elliot is so funny. In his picture, you can see this sculpture that seems to be pointing his arrow at the guard in the next gallery.

**1949** – Elliott Erwitt, American (b. France), Born 1928, *Diana*, 1949 (printed 1977) New York, Gelatin silver print, 78.87.7



- No one would put Charles Sheeler and Elliot Erwitt together – very very different photography. Sheeler is interested in high modernist architecture. And Elliot is so funny. In his picture, you can see this sculpture that seems to be pointing his arrow at the guard who is walking off in the gallery.
- Then, if you take a second look at these pictures, you can see that the composition is the same. They're seeing the same things.

**1938** – Charles Sheeler, American, 1883-1965, *The Upstairs*, gelatin silver print, 2007.35.190



- And then, this idea of using shapes as a compositional element, which Fulford does. And in Nathan Lyons – uses a barn, a shadow and a barn painted with light.
- So positive & negative created shapes that come together.



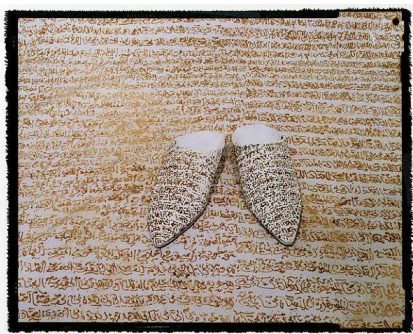
**1957** – Nathan Lyons, American, Born 1930, *Untitled*, Gelatin silver print, 70.76.5



**1918** – Arthur S. Mole, American (born England), 1889-1983, *The Human U.S. Shield*, Gelatin silver print, 74.80



**2003** – Lalla Essaydi, Moroccan, Born 1956, *Untitled from "Night of the Henna" portfolio*, Chromogenic print, 2014.22.1



- Deals with Henna part of ceremony that happens before marriage
- Part of new portfolio that we have, where she creates these elaborate.
- Henna written on the various forms. Great set. One day I will put them all together.

**David** – Here we have geometric shapes to the circular shapes. Xavier Tavera is a wonderful local photographer. At University of Minnesota.

**2010** – Xavier Tavera, American (b. Mexico), born 1971, *El mas Fuerte (The Strongest One)*, color inkjet print, 2011.44.2 **New Acquisition**



**Label:** Part of the series “El Circo,” these photographs capture the circus’ wonder and fantasy through three exotic characters. These “characters,” who are in fact the artist’s friends, pose for a large format camera in front of colorful sets that the artist has constructed and painted to complement the figures. In “Dama Tatuada” the pattern on the curtain backdrop blends with the woman’s tattoo; in “El Mas Fuerte” the muscle man’s two red bowling balls match a deep red curtain backdrop; and in “Domadora de Caballos” a young girl with a pale blue shirt sits in front of a backdrop with a pale blue sky. Each figure performs for the viewer, suggesting different states of magic and possibility.

- Now at U. of Minnesota
- Deals in area of **magical realism**. Takes this figure and puts bandaids on his face. Has two bowling balls. Puts them in a bathing suit.
- Kids were in the gallery gallery and one said: “Don’t look at this picture – this guy’s in his underwear!”
- There’s a great connection here between what Tavera is doing in the Magic Realist tradition and Hollywood kamp tradition. This has a more mystical quality.

**2011** – Cory Prah, American, born 1976, *Whitehirst Manor Drive*, Inkjet Print, 2011.43, **New Acquisition**.

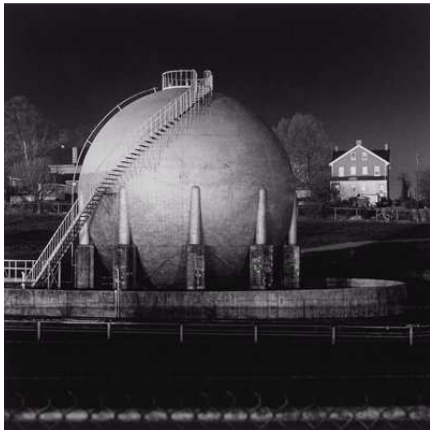


Part of Prah’s “Suburban Vistas.”

- Investigation of the suburban landscape.

- Much criticism has been directed at this aspect of American culture since the 1940s/1950s, Prah's photos ask the viewer to question the assumption they might have inherited and to reevaluate the cultural possibility of this new and yet unfolding American landscape.
- Uses large format – photos measuring 60X75.
- Beginning with photographs of suburban environments, Prah erases the homes, which are then replaced with a broad expanse of sky. The removal of the homes from the photographs does more than allow the viewer to see these landscapes as symbolic gardens; it reestablishes the horizon line, which becomes a metaphor for the limitless opportunities that exist beyond imposed human boundaries. Intensively laborious, each image is the result of 6 to 9 months of artistic effort.
- Prah graduated with an MFA from the Minneapolis College of Art and Design in 2009. He has been included in numerous group exhibitions since 2006, including at the College of Visual Arts Gallery, St. Paul and currently teaches photography at Forrest Park Community College in Missouri.

**1985 – Joseph E.B. Elliott, American, born 1949, *Bethlehem, Pennsylvania*, gelatin silver print, 89.75.1**



- Industrial forms.

**1980 – Jo Ann Callis, American, born 1940, *Tigger and Apple Pie*, color coupler print, 81.46**

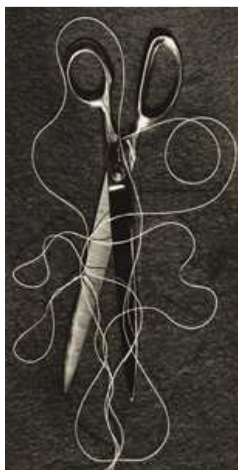


- I know how much Kaywin loves cats (?)
- Cat sleeping next to all these goodies. I know if I put my dog here, it would be over.
- If you look closely, this is 1980. Callis great color photographer. She's now backing a BIG come back and I was so delighted when I saw we had one of these prints. Very very hard to get her work today.
- You can see she's playing around with the design here – with the red & white & stripes. It's all laid out as a composition. Playing with light and line

**1968 – Leland Rice, American, born 1940, *Within You and Without You*, Gelatin silver prints, 71.21.16**



**1931 – Ansel Adams, American, 1902-1984, *Scissors and Thread*, 1931, Gelatin silver print, 2010.421 **New Acquisition.****



**4th Gallery Area – NATURE** – Mixing color & black-and-white

**2007** – Yojiro Imasaka, Japanese, born 1983, *Untitled (Waterfall) from A Thousand Years series*, 2007 gelatin silver print, 2014.131 **New Acquisition.**



- Recent acquisition by Imasaka. A gorgeous landscape photograph. I thought it was taken in the United States because he lives in the U.S. and has a series...Taken in northern Japan.
- You see the small waterfall right in the center of the image.
- What I love about this image is the all-over abstract nature.
- I was so pleased – for the opening of 100+, Yojiro came. Believe it or not, this is the first photograph that he had in a U.S. Exhibition. I told him the one place we have to go is to Sebastian Joe's
- Still lives in NYC. Young guy. Probably early 30s.
- We have a really terrific Japanese collector who gave this to us. Said Yojiro is someone to follow.

**1994** – JoAnn Verburg, American, Born 1950, *Writing with Tagore above the Flaminia*, Color coupler print, 2004.17.2 **New acquisition.**



- This is JoAnn's husband, Jim.

- I saw a real connection between these two works – the perspective. Taken from above. Liked mixing color and black-and-white.

**1978 – John Gossage, American, born 1946, *Ornamentals II*, Gelatin silver print, 81.120.35**



- These are photographers you rarely see together – John Gossage, another very important photographer, surprised that we have him in our collection. Not known for his flowers. His dealer (Cynthia, who handles Frieland) handles Gossage and she couldn't name the artist!
- Important photo.

**2006 – Paula McCartney, American, born 1971, *Brewer's Blackbird*, from "*Bird Watching*" series, 2006 (printed 2011), Digital C-print, 2014.77.2 **New Acquisition**.**



- Fabulous picture by Paula McCartney, from her book, "Bird Watching," you can get it in our book store.
- McCartney became fascinated with whole idea of ornithology & documenting birds. But from an outsider's point-of-view, when she takes the photograph – Black bird standing guard at the entry to a wooded creek. It's not a real black bird. She was so frustrated with the idea that you look at these birds and they didn't stay still. So she used a fake black bird. Got one at the dime store.
- Another example of early color photography.
- I don't have a record of this ever being on view.

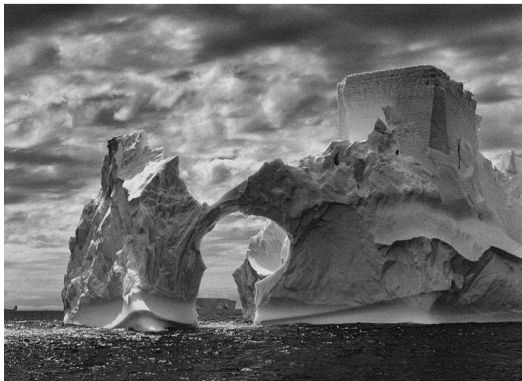
**1926** – Ansel Adams, American, 1902-1984, *Monolith, the Face of Half Dome*, c. 1926, Gelatin silver print, 69.91.1



**1954** – Eliot Porter, American 1901-1990, *Cypress Swamp, February 1954*, 1954, Florida, dye transfer print, 2000.242.1



**2005** – Sebastiao Salgado, Brazilian, born 1944, *Iceberg Between the Paulet Island and the Shetland Islands, Antarctica*, 2005, gelatin silver print, 2013.35.535 **New Acquisition**.



- Beautiful Salgado work. You're probably used to seeing Salgado's pieces of workers
- Part of Harry Drake Estate. Gift a couple years ago. Reminder to me how important it is. Working on exhibition coming of his collection. An absolutely amazing collection.

### **Wall of ODBALLS/CRAZY/SURREAL PHOTOS**

**David** – Use the blobs to show lots of works. Looks chaotic without the background organizer. These include surreal works. Looks chaotic without blobs.

**1927** – Edward Steichen, American (born Lexenbourg), 1879-1973, *Brancusi's Studio*, Gelatin silver print, 82.28.94



- The Steichen (above) and Bernhard (below) are favorites of mine. See the relationship.

**1963** – Ruth Bernhard, American (born Germany), 1905-2006, *Two Forms*, 1963, gelatin silver print, 2003.17.4



- No reason for placing together except playing off shapes and forms. But keep their own distinctiveness.
- Play off relationship of shape and form. Distinct from one another. Keep our personality?



**1950** – Jerome Liebling, American, 1924-2011, Minneapolis Coalworker, 1950, Gelatin silver print, 87.35.57



- Another of my favorites - [compare with Doris Ullman coal miner . Shows the blackness against background. He becomes part of blackness of the coal.
- Liebling = Father of Minnesota photography. Taught at the U. Taught Klipper, Tom Arndt. Anyone of that generation. Goes to Hampshire College and teaches there.

**1917** – Andre Kertesz [cor-tez], American (born Hungary), 1894-1985, Esztergom, Hungary, Gelatin silver print, 2007.35.155



- One of those figures that could fit in each year! Every year he was the best photographer in every year. So I had to cut back. I had to pick carefully.
- Didn't want to repeat photographers – they were competing with 100 other photographers.
- Only people with two photographs: Ansel Adams and Martin Parr, in years where there wasn't as much competition – which was rare. Walker Evans – The Studio – reference to photography

**1936** - Walker Evans, American, 1903-1975, Penny Picture Display, Savannah, Georgia, Gelatin silver print, 75.41.1



**David** – the Oddball theme of this whole wall is something like surreal. Even an image like this:

**1989** – Gilles Peress, French, born 1946, *Diddy Men, West Belfast Festival, New Lodge, Belfast*, 1989 (printed 1991), Gelatin silver print, 2009.68.5



- Taken in Northern Ireland, taken during the time of the troubles. Scary image
- Really scary. Looks as though it could be out of a movie.
- Piece that was never ever seen

**David** – Some fun animal works on the far end.

**1991** - William Wegman, American, born 1943, *Armed Chair*, 1991, and *Side Chair*, 1993, gelatin Silver Print, 2005.160.13, **New Acquisition.**



- Works that have never been seen. From Steve Anderson. Acquired when got proofs from local printer

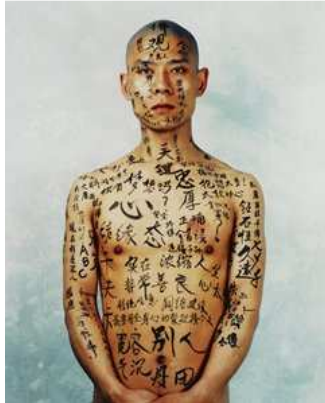
**1960** – Harold E. Edgerton, American, 1903-1990, *Gus Solomons*, 1960, Gelatin silver print, 96.149.29



- Great work. Dancer with his arms in motion. Edgerton's experimental photography. In the last show. He used special strobe camera to capture motion. Integrating it into photography.
- Really well known for these photographs of things that couldn't be seen with the naked eye.
- Edgerton taught at MIT. Really important for melding science & aesthetic of photography.
- Bridged science fiction & photography. Makes the loop to art real.

**Enclosed Gallery – BLACK and WHITE –** David's favorite room, but has a little color.

**1998 – Zhang Huan, Chinese, born 1965, ½ (Text), 1998, C-print, 2010.9 New Acquisition.**



**Label:** Shortly before Zhang Huan left his native China to temporarily relocate to the United States, he performed a work of art in which he invited friends to write phrases or words on his face and body with black ink. In this resulting self-portrait, Huan's ethnicity is literally inscribed on his body. Yet for most Western viewers the text is unreadable. 1/2 (Text) is a visual metaphor for the difficult transcultural experience upon which Zhang was about to embark. As an Asian body circulating within a Western culture, would Zhang himself be as difficult to understand as his language? He said, "The body is the only direct way through which I come to know society and society comes to know me. The body is the proof of identity. The body is language."

**2008 - Sarah Jones, British, born 1959, The Rose Gardens (display:III/white) (II) and (III), C-type prints, 2008, 2013.65.1A,B, New Acquisition.**

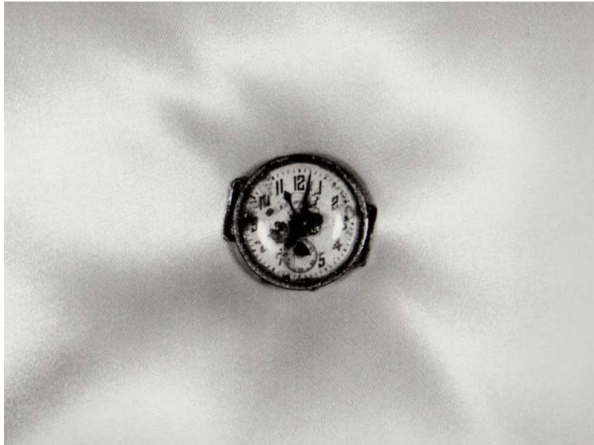


- Part of the New Pictures series.
- British. These photographs taken in the day, right outside her studio.
- Front of rose bushes on the left. Back of roses on right. Same bush.
- Question is – why is the background so black? She's using flash and the flash reverses everything: So this is blue sky and it is shown as black. I can't give you the technical

explanation. The rose is actually white. She said what happens is that when you use the flash, the flash immediately goes to the close areas. Light of sky goes black.

- **PLEASE: BE CAREFUL in touring this with kids/adults – there is no protective glass. The surface is exquisite. Touching it would extinguish the surface.**

**1961** - Shomei Tomatsu, Japanese, 1930-2012, *Atomic Bomb Damage: Wristwatch Stopped at 11:02, August 9, 1945, Nagasaki*, Gelatin silver print, 2013.22.1 **New Acquisition.**



- **Most important Japanese photographer of the 20th century.**
- Watch from Nagasaki – the movement stopped by nuclear blast.
- Photographed against silk. It's an incredible print. He's capturing that sense of explosion.
- Symbolism not as apparent. Tomatsu did a small publication also called Nagasaki. Other remains after the bomb. He used the Japanese flag on the front and this image on back cover. Incredible impact that Nagasaki had on that culture.

**2001** – Catherine Opie, American, born 1961, *Untitled #14 (Icehouses)*, 2001, color coupler print, **New Acquisition.**



- Hard to see anything in the image. It's part of the ice house series that she did. You can barely see it. I put next to two other pieces
- I want you to think about bleaching out – through light. So you can see the techniques. The skin is so bleached out.
- You can see the powerful use of light and how it affects images. Have you look more closely.
- Image of ice houses almost impossible to see – looks just like a white field.
- From her Ice House series
- Idea of blackout light. Put next to Brand (below) to show how light affects the image.

**1952 – Bill Brandt, British (born Germany), 1904-1983, *Untitled*, 1952, Gelatin silver print, 72.127**



**David** – the next tradition in Japanese photography (below):

**1997 – Naoya Hatakeyama, Japanese, Born 1958, *Maquettes/Light #5121*, Gelatin silver print, black-and-white transparency, light box, 2014.129.1, **New Acquisition.** and**

**1994 – Naoya Hatakeyama, Japanese, born 1958, *Maquettes/Light #0426*, Gelatin silver print, black-and-white transparency, light box, 2014.129.2, **New Acquisition.****



- Next generation of photographers in Japan.
- You can see that these are transparencies.
- With a lot of Japanese photography, especially in the post-war period they're looking at Robert Frank and a lot of American photographers. Hatakeyama is doing the same thing. He's saying, 'I just couldn't get the feel of what it's like to be in Tokyo at night.' So he borrows and looks at American traditions. The first night photographs were done by Cortez in Paris. There's a famous quote from Night and **Andre Kertesz** says that Brassai stole all his tricks
- There's this weird, other-worldly quality – mechanical. There's no romanticism. This is kind of harsh light, but beautiful.
- There are 10 of these. Wish I could have bought all 10. These acquired last year.

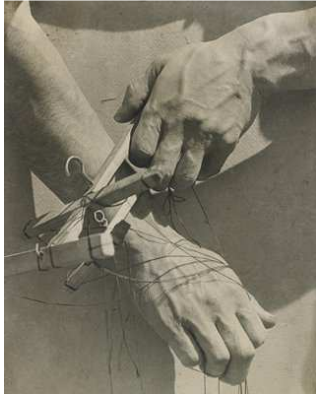
**Back Gallery – THE GESTURE** – You may see other things in this grouping. Just what I was thinking. This area is about the gesture in photography. The gesture here of hands.

**1940** – Dorothea Lange, American, 1895-1965, *Migratory Cotton Picker, Eloy, Arizona, 1940*, Gelatin silver print, 2005.29



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**1929** - Tina Modotti, Mexican (born Italy), 1896-1942, *Hands of the Puppeteer, Mexico City*, Gelatin silver print, 85.87



**1977** – Susanne Busse, American, *Untitled*, Gelatin silver print, 82.70.4



**1941** – Axel Bahnsen, American, 1907-1978, *Conscience*, Gelatin silver print, 93.71.1





**1990** – Paul Ickovic, American (b. Czechoslovakia), born 1944, **Untitled** [two women in maid uniforms], Gelatin silver print, 98.40.6



**1933** – Brassai (Gyula Halasz) French (born Hungary), 1899-1984, ***La Fille au Billiard Rusee, Paris***, Gelatin silver print, 78.92.2



- Here's Brassai and the way that that forms in the hands is so expressive.

**1971** – Jonas Dovydenas, American (b. Lithuania), born 1939, ***Luann Jackson, Goose Creek, Kentucky***, Gelatin silver print, 76.27.2



- This little girl's hands say SO much - the way she holds them in front of her.

- Look closely...I'm not going to tell it to you now. But go up and look what's on her forehead?

**1983** – Bruce Weber, American, born 1946, *Josie, Brookhaven, New York*, Gelatin silver print, 84.8.3



- This was in honor of the previous curators because there are SO many female nudes in our collection. I juxtaposed it with this picture (below). So if anyone gets mad at me....
- But this gesture (hands over head) is just classic. If you look on the internet, you see this gesture over and over in both male & female models.

**1948** – Robert Doisneau, French 1912-1994, *La Dame Indignee*, Gelatin silver print, 83.155.1



**1955** – Robert Frank, American (b. Switzerland), born 1924, *Parade-Hoboken, New Jersey*, (printed 1968), Gelatin silver print, 84.104



- Here, Robert Frank and Martin Parr again.

**2000** – Martin Parr, British, born 1952, *Weymouth*, from “Think of England” series, chromogenic color print, 2009.42.1 New Acquisition.



- Martin Parr’s picture nearly made it in the crazy pictures blob.
- I’ve spoken about this picture before. It was up previously in Strangers in a Strange Land.
- Another great example of not having it chronologically. If you asked the date on it, you might say 1968. Martin is showing us that old-time British really hasn’t changed that much. London has, for sure. But hasn’t – at least along the shore.
- The colors – really vivid – but only in his photographs.

**1959** – William Klein, American, born 1928, *Bikini, Moscow*, Gelatin silver print (printed 1981), 1959, 85.91.17



- Then I put William Klein to the right with the figure that comes forward. That’s also a tip of the hat to Martin because he has this great essay, if you look it up. He talks about the 10 photographers that we all copy. That when you take a photograph, you’re always thinking of other photographs. For instance, for those of you who remember the photograph of the ice skaters? He said, “That’s my Bruegal.” That visual language that you can’t escape.
- The comment was made earlier about Alec and Arbus: When you see Alec’s new show, which is tremendous, you can see Alec working through the history of photography. He’s very aware of these other images and trying to find his position.

**1999** – Paul Shambroom, American, born 1956, *Dassel, Minnesota – Population, 1,233*, Inkjet print on specially treated canvas, 2009.44, **New Acquisition**.



- Great piece by Shambroom. From town of Dassel, MN.
- This, from his series exploring democracy at its most fundamental level. He found political gatherings in towns of fewer than 1,500 residents through the U.S. It's called the "Meeting Series." This is a political meeting in Dassel where they're making some very important decisions – probably about garbage cans or something that is probably really affecting us.
- It's a terrific series by a really talented Minnesota photographer.
- As you get close, you see that Shambroom printed this on canvas. So he wanted these everyday people to have the presence, the importance, of a painting.
- I think there's a **connection between this picture and the ice fishing one**. Parr is a generation older. Shambroom looks up to Martin. Share the same value & interest in everyday people. And capturing their lives.

**Final thoughts by David:** Tells us about the MIA: Just the richness & diversity of overall collection. I was so excited to see all these great photographic images in the collection. And that hadn't been seen before. It's not because they're not good. Just so many great things.

1. Important & favorite pictures:

- **Rochenko** - Really important picture. But that trend of experimental, really avant-garde photography starts early part of the century. We don't have enough of it. The Rochenko is a terrific piece.
- **Tomatsu – image is surreal**. Historically important. But also how it also represents the trend to collect more Japanese works. Have one of the great Japanese collections in the U.S. When I came here & wrote my proposal for works - Japan was one of the areas. Asked how many Japanese photographers do we have? Just one in the collection when I arrived. Japanese photography is really hot now. So very expensive and hard to get good prints. Tomatsu is SO important as a piece.
- **Arbus & Edgerton** – Tell a really important story about portraiture, & color & experimentation & history of photography.
- **Vitrine [first gallery area]** – Summarizes beginning of MIA in photography. Jumping off point throughout collection. Represents our beginnings in pictorialism. The weird pieces are all pictorialist works. The hand. The penquins. The works with dark that look more old-fashioned.