FOR IMMEDIATE RELEASE
March 22, 1999

"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 -more-
Photographs from the Collection...page 2


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
Photographs from the Collection...page 3

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

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<th>Photographs Checklist...page 2</th>
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<td>5. Gustave Le Gray</td>
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<tr>
<td>■ <em>Beech Tree, Forest of Fontainebleau</em>, c. 1856</td>
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<td>■ <em>Corot's Pond, Ville-d'Avray</em>, 1900–1910</td>
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<td>■ <em>Trianon, Pavillon Français</em>, 1923–1924</td>
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<td>8. Charles-Victor Hugo with Auguste Vacquerie</td>
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<td>■ <em>Auguste Vacquerie at a Window, Marine Terrace</em>, c. 1853</td>
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<td>9. Robert Hewlett</td>
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<td>■ <em>John Dryden</em>, 1856</td>
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<td>10. Dr. Hugh Welch Diamond</td>
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<tr>
<td>■ <em>Woman Holding a Dead Bird, Surrey County Asylum</em>, c. 1855</td>
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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

- more -
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. Brassaï
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 Brassaï © Gilberte Brassaï
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)  

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

- more -
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 5/16)
   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

- more -
59. Paul Strand  
American, 1890–1976  
*Near Rinconada, New Mexico*, 1932  
golden silver 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

- end -
Updates to the Checklist

NATIONAL GALLERY OF ART

Photographs from the Collection
April 25–July 5, 1999

Change in credit line:

14. Heinrich Kühn
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   Alfred Stieglitz, 1907
   platinum print with mercury
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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
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 Banquart-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.