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Photography at Mid-Century: a Description of George Eastman House's Tenth Anniversary Exhibition

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*Photography at Mid-Century: A Description of George Eastman House's Tenth
Anniversary Exhibition*

by

Mandy Malazdrewich
BA Hons., University of Winnipeg, Winnipeg, Manitoba, Canada, 2004

A thesis presented to

Ryerson University and George Eastman House International Museum of Photography
and Film

in partial fulfillment of the requirements of

Master of Arts in the program
of
Photographic Preservation and Collections Management

Toronto, Ontario, Canada &
Rochester, New York, United States of America, 2011

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Abstract

Photography at Mid-Century: A Description of George Eastman House's Tenth Anniversary Exhibition

Master of Arts

2011

Mandy Malazdrewich

Photographic Preservation and Collections Management

Ryerson University and George Eastman House International Museum of Photography and Film

This paper is an in-depth description and historic contextualization of George Eastman House's tenth anniversary exhibition, *Photography at Mid-Century*, which took place in 1959. With more than 300 photographs by 253 photographers, the ambitious project was the institution's largest exhibition to date. This paper outlines the practical work involved in researching, locating and cataloguing 136 of the photographs that were included in the exhibition and provides technical information and reproductions of each. In addition to commenting on the lack of scholarship on photographic exhibitions, this thesis provides historical institutional information as it relates to the organization of the exhibition by looking at the roles of the exhibition's curator, Beaumont Newhall, assistant curator, Walter Chappell, and exhibition catalogue editor, Nathan Lyons. This paper also provides a description of the organization and installation of the exhibition, its touring locations, public reception and the organization of the exhibition catalogue.

This discussion contributes to the growing scholarship on photographic exhibitions. It provides a specific example of how photographs were displayed and conceived of at a moment just preceding the enormous impact of postmodern theory on notions of the photograph as art when the place of photography in art museums was still under debate.

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Table of Contents

<u>Abstract</u>	<i>v</i>
<u>List of Illustrations</u>	<i>x</i>
<u>Introduction</u>	<i>1</i>
<u>Literature Survey</u>	<i>3</i>
<i>Literature on Photographic Exhibitions</i>	<i>3</i>
<i>Primary and Secondary Resources Specific to Photography at Mid-Century</i>	<i>7</i>
<u>Methodology</u>	<i>10</i>
<i>Creating a List of Photographs in the Exhibition</i>	<i>11</i>
<i>Locating the Photographs</i>	<i>11</i>
<i>Cataloguing the Photographs</i>	<i>13</i>
<u>George Eastman House – The First Ten Years</u>	<i>15</i>
<u>Description of the Exhibition</u>	<i>22</i>
<i>Exhibition Development</i>	<i>22</i>
<i>Exhibition Concepts</i>	<i>25</i>
<i>The Exhibition and Newhall's History of Photography</i>	<i>30</i>
<i>The Space and Materiality of the Exhibition</i>	<i>31</i>
<i>The Exhibition on Tour</i>	<i>36</i>
<i>The Ceremonial: Opening the Exhibition</i>	<i>40</i>
<u>Critical Responses to the Exhibition</u>	<i>43</i>
<u>The Exhibition Catalogue</u>	<i>48</i>
<u>Conclusion</u>	<i>57</i>
<u>Appendix A</u>	<i>59</i>
<u>Appendix B</u>	<i>88</i>
<u>Appendix C</u>	<i>89</i>
<u>Appendix D</u>	<i>91</i>
<u>Appendix E</u>	<i>92</i>
<u>Bibliography</u>	<i>103</i>

List of Illustrations

Unless stated, all images are from the collection at George Eastman House International Museum of Photography and Film.

	Page
1. Detail of verso of mount from Marc Riboud's <i>China</i> , ca. 1954. Chromogenic colour print, 32.4 x 22.3 cm. GEH 1978:0046:0019.	12
2. Albert Renger-Patzsch, <i>Herbstnebel</i> , 1958. Gelatin silver print, 28.2 x 38.3 cm. GEH 1980:0546:0019.	27
3. Otto Steinert, <i>Saar Landscape</i> , 1953. Gelatin silver print, 59.6 x 50.6 cm. GEH 1981:1933:0003.	28
4. Robert M. Schiller Jr., Untitled, 1953. Gelatin silver print, 32.9 x 25.9 cm. GEH 1971:0154:0005.	28
5. Dmitri Kessel, <i>Henri Matisse</i> , 1951. Chromogenic color print, 35.7 x 29 cm. GEH 1971:0154:0031.	29
6. Louis H. Draper, Untitled, ca. 1954. Gelatin silver print, 33.3 x 22.8 cm. GEH 1971:0139:0027.	29
7. Recto and verso of Michael Rougier's <i>Korean school girls cry out against truce</i> , 1953. Gelatin silver print, 23.8 x 24 cm. GEH 1971:0140:0015.	33
8. Polaroid print depicting a section of the Photo-journalistic section of <i>Photography at Mid-Century</i> as installed at George Eastman House, November 1959.	34
9. Installation photograph of <i>Photography at Mid-Century</i> from the M. H. de Young Memorial Museum, San Francisco, 1960. Photo courtesy of the Fine Arts Museums of San Francisco.	38
10. Installation photograph of <i>Photography at Mid-Century</i> from the M. H. de Young Memorial Museum, San Francisco, 1960. Photo courtesy of the Fine Arts Museums of San Francisco.	40
11. Pages from the catalogue for <i>Photography at Mid-Century</i> , 1959. Photographs from left to right: Marc Riboud, <i>Churchill being applauded</i> , 1954; Joe Scherschel, <i>South and Strife</i> , 1956; Elliott Erwitt, <i>Street Scene</i> , 1952.	50

12. Pages from the catalogue for *Photography 63*, 1963. Photographs from 53
left to right: Paul Petricone, *Composition #3*, 1963; Philip Pocock, *Canadian Painter Denys Matte, Visiting Ottawa Canada*, 1962; Herbert M. Quick, *Bath House, Elsinore, California*, 1951; Marc Riboud, *Africa*, 1961.
13. Catalogue for *Photography at Mid-Century*, 1959. Photographs from 54
left to right: Vittorio Fiorucci, *Untitled*, 1956 and Louis H. Draper, *Untitled*, 1958.
14. Catalogue for *Photography at Mid-Century*, 1959. Photographs from 55
left to right: Arnold Newman, *Rouault*, 1958 and Minor White, *Untitled*, 1959.

Introduction

Like theatrical performances, exhibitions derive their power from their ephemeral nature. With countless hours poured into the preparation and organization of these productions, the experience of viewing the display in a particular space and time cannot be recreated or relived. The arrangement and treatment of works within an exhibition in relation to the specificity of the space, the particular audience and the moment are singular. This makes it challenging, if not impossible, to fully revisit the intricacies of their organization and reception, as they may often be created collectively and have been received by a wide range of viewers. As daunting as this may be these productions do still reflect certain ideas permeating the medium and surrounding culture at the time of their production, thus a revisiting of still-existing material related to the organization and themes has potential to add to our knowledge of historical interpretations of the medium. With the recognition that any attempt to describe an ephemeral event that occurred many decades ago will inevitably be incomplete and subject to bias, this paper endeavors to gain a better understanding of one particular historical exhibition of photography, *Photography at Mid-Century* at George Eastman House, a museum that has had a great influence on the development and interpretation of photography as an artistic medium.

George Eastman House, an internationally recognized institution, has experienced numerous incarnations in its sixty-two year history. Established in 1949, prior to the major photographic market boom in the early 1970s, the institution has lived and grown through major shifts in the popular understanding of photography in the art world. Significantly, the museum has also been shaped by the curators and directors who have contributed to the expanding understanding of the photographic medium and who

continue to constructively consider the role of photography in art and culture through the curation of exhibitions and production of publications. The institution's exhibitions are an authoritative voice in the discourse of photography; they act as the public presence of the museum, a point of encounter for the public and one of the museum's predominant modes of education. Often overlooked, though, is the specificity of this important and ephemeral resource, the actual exhibition, and how such knowledge of it might help illuminate trends in photography and the development of the photographic canon.

This thesis considers the George Eastman House's tenth anniversary exhibition of 1959, *Photography at Mid-Century*, as a lens through which to consider the status of photography as an art form in America in the 1950s. In an attempt to add to the current inadequate history of photographic exhibitions, this project uses the information gleaned from the practical organization of the exhibition and the events that surrounded it as a starting point for an analysis of this particular exhibition and, more generally, how it is representative of the growing museum's goals and practices. In addition to describing the practical work related to organizing the information related to the exhibition, this paper describes the exhibition and its accompanying catalogue, the events leading up to its presentation and its public reception in an effort to situate the exhibition within the history of the museum.

Literature Survey

Research on this particular exhibition stemmed from the realization that it has been largely neglected in the critical study of photography. A more recent interest in this topic, the history of photographic exhibitions, has generally focused more narrowly on exhibitions acclaimed during their time of production. In an attempt to add to the scholarship in this field, this project describes and contextualizes one particular lesser-known exhibition, looking specifically at the motivations for its creation and how the social and theoretical climate within which it was produced is reflected in its organization.

Literature on Photographic Exhibitions

A survey of some of the significant history of photography texts reveals that the photography exhibition is generally treated in more of a cursory way. Though specific exhibitions are mentioned they are treated more as ways of illustrating particular stylistic or idiomatic shifts in the way photography has been understood. Aside from Naomi Rosenblum's brief and inaccurate mention of *Photography at Mid-Century* in her *A History of Women Photographers*, the George Eastman House's tenth anniversary exhibition is largely neglected in the more contemporary histories of photography. Rosenblum uses the large contemporary exhibition as a way of demonstrating the imbalance in the representation of women's photographic works. Though she incorrectly describes the exhibition as having taken place in 1950 instead of 1959, she accurately notes that of the 253 photographers in the exhibition only twenty-eight were women.¹

¹ Naomi Rosenblum, *A Women's History of Photography*, 3rd ed. (New York: Abbeville Press Publishers, 2010), 8.

This use of the exhibition as a way of illustrating the manifestation of certain general trends in photography is used in most of the histories but these observations are generally limited to the few exhibitions that have garnered wide attention historically. Michel Frizot's *A New History of Photography*², Rosenblum's *A World History of Photography*³ and Mary Warner Marien's *Photography: A Cultural History*⁴ all make mention of some of the most well-known exhibitions such as *Film und Foto, Photography 1839-1937*, *Family of Man*, *New Topographics* and early pictorialist exhibitions, however none of these texts look more closely at the photographic exhibition itself and its changing historical function. This absence can be read as an indication of the overall neglect of the exhibition as a medium in academic study.

Though history texts have barely touched upon the role of the photography exhibition, academic criticism has engaged in a closer critique in the past forty years. In the early 1980s criticism of the institutionalization of photography and the predominant emphasis on its aesthetic values became a popularly debated topic. At the heart of this conversation are two seminal essays, both published in 1982, that have profoundly affected the current shaping of the history of photography: Rosalind Krauss's "Photography's Discursive Spaces: Landscape/View"⁵ and Christopher Phillips's "The Judgment Seat of Photography."⁶ Both academics address their growing discomfort with the treatment of photographs in exhibition, looking specifically at the institutional practices of the Museum of Modern Art and its historical influence on trends in the

² Michel Frizot ed., *A New History of Photography* (Köln: Könemann, 1998).

³ Naomi Rosenblum, *A World History of Photography*, 3rd ed. (New York: Abbeville Press Publishers, 1997).

⁴ Mary Warner Marien, *Photography: A Cultural History*, 2nd ed. (London, England: Laurence King Publishing, 2006).

⁵ Rosalind Krauss, "Photography's Discursive Spaces: Landscape/View," *Art Journal* 42 no. 4 (Winter 1982): 311-319.

⁶ Christopher Phillips, "The Judgment Seat of Photography," *October* 22 (Autumn 1982): 27-63.

exhibition of photographs. Whereas Krauss provides a critical rationale for what she sees as the incoherence of the developing trend of exhibiting historical photographs originally made for documentation purposes as fine art objects, Phillips engages in an in-depth investigation of how photography, a medium that is inherently easily mechanically reproduced, has gained the heightened status of a fine art. Looking specifically at the development of the Department of Photographs at the Museum of Modern Art, Phillips analyzes how the status of photography was established and reinforced through particular historical exhibitions. His analysis of the 1955 exhibition, *Family of Man*, paints a picture of the museum's attempts to gain a popular audience for photography by highlighting the absence of a photographic market at the time and by describing the specific exhibition practices employed.

While a focused analysis of *Photography at Mid-Century* has not been undertaken to date, there is a developing interest in looking to historical exhibitions as a means of understanding the development of particular trends and movements in photography. Though I cannot mention all such publications here, I will touch briefly on three whose historical contexts relate, though peripherally, to *Photography at Mid-Century*.

The Museum of Modern Art's exceedingly popular 1955 exhibition, *The Family of Man*, has been researched and discussed exhaustively in photography history texts, critical articles and in book-length investigations. Eric Sandeen's *Picturing an Exhibition: The Family of Man and 1950s America*⁷ describes and analyzes the exhibition from multiple angles. These include an analysis of the sources of the various photographs included, the process of selection and design of the exhibition, the reception

⁷ Eric J. Sandeen, *Picturing an Exhibition: The Family of Man and 1950s America* (Albuquerque: University of New Mexico, 1995).

of the exhibition by the United States Information Agency and one of its international touring locations, Moscow, and the changing critical opinion of the exhibition over time. In many ways Sandeen's thorough analysis and description of this particular exhibition sheds light on the source of a trend in photographic exhibition practices in 1950s America as popularized by Edward Steichen in which photographs were displayed illustratively and divorced from their creators, shifting the focus to the image content and diminishing the importance of the photographic object.

A recent publication based on an exhibition, *Public Photographic Spaces: Exhibitions of Propaganda, from Pressa to The Family of Man*, attempts to trace the history of photographic exhibitions used for propagandistic ends.⁸ The text follows a chronological description and analysis of twelve historical exhibitions in Europe and the United States, tracing the spread of trends in exhibitions of propaganda, including primary and secondary sources, images of the original exhibition installations, contemporary responses as well as later critical essays. This survey focuses on the exhibition as an ephemeral yet powerful tool for persuasion.

A recent remounting of the influential 1975 exhibition, *New Topographics*, a collaboration between the Creative Centre for Photography and George Eastman House, considers the influence of historical exhibitions on the development of the photographic canon. In the exhibition publication Britt Salveson and Alison Nordström explore the circumstances within which the original exhibition was conceived and organized, looking to the social and aesthetic influences that contributed to the making of the photographs

⁸ Jorge Ribalta, ed., *Public Photographic Spaces: Exhibitions of Propaganda, from Pressa to The Family of Man* (Barcelona: Museu d'Art Contemporani de Barcelona, 2008).

exhibited as well as the formation of the actual exhibition.⁹ Nordström also looks at particular trajectories of the exhibition, tracing the influence that the original exhibition of the photographs has had on the development of the aesthetic and philosophical understanding of landscape photography.

Primary and Secondary Resources Specific to *Photography at Mid-Century*

As mentioned earlier, *Photography at Mid-Century* is not discussed at length in existing literature, thus this investigation of the exhibition involved dealing with a combination of primary and secondary documents that address both the exhibition specifically and more generally the formation of the museum. In addition to using the mounted prints from the exhibition as a source of information, research of the circumstances surrounding the event was gathered from the institution's unpublished records on the exhibition, published texts dealing with the history of GEH, resources related to the work of Beaumont Newhall and an interview with Nathan Lyons.

George Eastman House, like many museums, maintains paper files related to the exhibitions that were mounted prior to the implementation of electronic records. These paper files range in the types of records they contain and are usually fairly disorganized. This diversity of content and lack of maintenance is likely a reflection of the changing practices that developed as curatorial approaches and organizational practices changed. Though it is unclear why certain records have been maintained and others neglected, this resource proved to be incredibly helpful. The exhibition file for *Photography at Mid-Century* contains various forms of correspondence, drafts of the exhibition's press

⁹ George Eastman House: International Museum of Photography and Film and Center for Creative Photography, *New Topographics* (Tucson and Rochester: Center for Creative Photography, George Eastman House: International Museum of Photography and Film, and Steidl, 2009).

release, lists of photographers and their addresses, incomplete lists of the photographs included in the exhibition, copies of the original exhibition invitation and Polaroids documenting one section of the exhibition as it was installed at GEH. These documents revealed important information about the series of events that led up to the eventual designing of the exhibition and thus shone a light on possible motives behind its organization that were not otherwise apparent. In addition to these unpublished resources, various published sources on the formation of the museum and its collection helped to situate the exhibition within the institution's history. The informally composed institutional history, *A Collective Endeavor*,¹⁰ David Wooters's essay "The Blind Man's Elephant"¹¹ and a publication on the museum's library collection, *Imagining Paradise*,¹² all provided important information on the events surrounding the organization of the exhibition, making it possible to gain a better understanding of some of the factors that motivated and influenced its production.

Newhall's memoir, *Focus: Memoirs of a Life in Photography*, and an interview with the editor of the exhibition's catalogue, Nathan Lyons, provided personal insights that aided in presenting a more intimate picture of the events surrounding the exhibition. Though Newhall does not speak specifically about the exhibition in his memoirs, he does address his reasons for leaving MoMA and his initial challenges in taking on the position of curator at GEH. Additionally, a conversation with Lyons regarding his approach to the organization of the exhibition catalogue and his interpretation of the events surrounding

¹⁰ George Eastman House, *A Collective Endeavor* (Rochester: George Eastman House, 1999).

¹¹ David Wooters, "The Blind Man's Elephant" in *The George Eastman House Collection: A History of Photography from 1839 to the Present* (Los Angeles: Taschen, 2005).

¹² Sheila Foster, Manfred Heiting, Rachel Stuhlman, George Eastman House. *Imagining Paradise* (Gottingen: Steidl, 2007).

the exhibition was invaluable in coming to some of the conclusions that are posited regarding the considerable differences between the exhibition and the catalogue.

Methodology

Research of the historical exhibition, *Photography at Mid-Century*, began with the practical task of locating and cataloging as many of the photographs from the exhibition as possible. When I embarked on my research, approximately sixty photographic prints from the original exhibition had already been grouped together in the archives at the George Eastman House by the previous archivist, David Wooters. According to the current archivist, Joe Struble, Wooters had grouped these prints in an effort to promote access to the exhibition materials; he removed the objects from the current archives order that groups prints by photographer. Bringing these objects together seemed a useful way to learn more about the role of photography as an art form in the 1950s. This allowed for an analysis of the exhibited photographs through comparison and close study of the physical prints. In this way one could look specifically at the variety of photographic subject matter, processes, print sizes and mounting methods. Using the document files for the exhibition, also stored in the archives, along with the exhibition catalogue, I learned that the prints that had been grouped by Wooters were only a portion of the more than 300 prints hung in the original exhibition at GEH. Upon realizing that Wooters's selection of prints was likely not the extent of the exhibition photographs still in the archives, I decided to continue the work that he had begun, embarking on an extensive search of the archive. I used the museum's database, The Museum System (TMS) along with the generous help of the photography department's archivist, Joe Struble. This practical work would become the basis for my research of the exhibition. By creating a new order for the objects by locating, grouping and describing the photographs, I hope to encourage further research of the exhibition.

What follows is a description of the various stages of the practical work of locating, identifying, cataloguing and reordering the photographs related to the exhibition.

Creating a List of Photographs in the Exhibition

A complete list of the photographs hung at the original exhibition at GEH could not be found, though the exhibition files include many helpful documents relating to the works displayed in the exhibition. These include lists of the photographers whose works were included in the exhibition, letters issued to photographers whose works were rejected, lists of photographers who were invited to be included in the exhibition and lists of the photographs included in the traveling exhibition. The absence of a comprehensive list meant that I would have to try to piece together information from the partial lists that I could locate. In order to make as complete a list as possible I began by combining any information that I could find on the photographs included in the exhibition from the following sources: a complete list of the photographers whose work was included in the exhibition, a list of all of the photographs included in the traveling exhibition (257), a list of the photographs represented in the exhibition catalogue, mentions of photograph titles in the correspondence between individual photographers and Newhall and Chappell and mentions of specific photographs in published reviews of the exhibition. I compiled all of this information in a master spreadsheet that I then used as a basis for my search for the physical photographs in the archives.

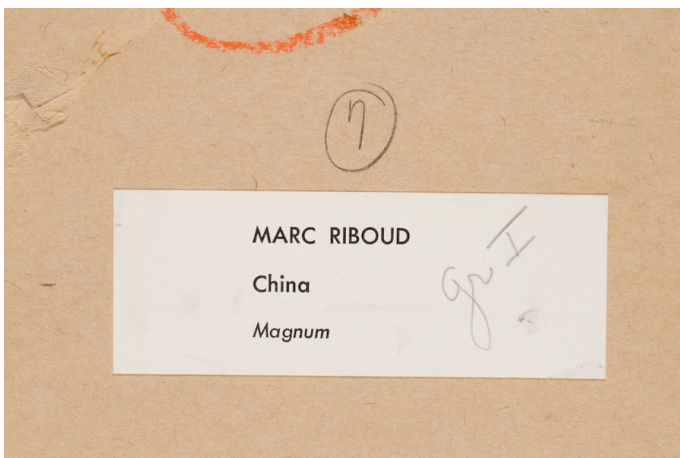
Locating the Photographs

Once I had created as complete a list as possible of the photographs that had been shown in the exhibition and the photographers whose work had been represented, the

next step was to determine how many of the photographs were actually still held at GEH. In the process of my research I had discovered that many of the photographs, especially the photographs that had not been included in the traveling exhibition, ended up being returned to the photographers. However, I also determined that the process of returning the prints was somewhat inconsistent and for reasons unable to be determined, many of the photographs that were part of the traveling exhibition were never sent back.

In an attempt to simplify my work in the archives I used TMS to determine which photographers from the exhibition had work in the collection. I then searched the holdings for each of these photographers, looking for specific photographs by some and more generally for those for whom I did not have photograph titles. This search resulted in a list of accession numbers of photographs that I was interested in looking at to determine if they corresponded to prints from the exhibition.

Joe Struble aided me in the physical search for the photographs in the archives. For the most part, the archives are organized alphabetically by photographer so we systematically made our way through my long list of possible prints. Having already



Ill. 1: Marc Riboud, *China* (verso), ca. 1954.

seen the photographs from the exhibition that were previously gathered by Wooters, we knew to look for specific physical characteristics to determine if a print was indeed part of the exhibition. Most of the

photographs were mounted flush on various weights of board with an identification label

on the verso and a group number (identifying the section of the exhibition to which the print belonged) written in pencil (ill. 1). Complications in the identification process arose when we located prints that were not mounted as we expected them to be or whose provenance information in TMS led us to believe that the print, though the same image as one in the exhibition, was likely not the print exhibited in 1959. In these cases I would note that we hold a print, though not the original used in the exhibition. At the end of our search we were able to locate a total of 136 photographs from the exhibition.

Cataloguing the Photographs

The final step in this organizational process was to update all of the records for the identified prints in TMS. Though not crucial to my particular research, this step will enable further research on this particular exhibition by allowing users to quickly and easily identify which photographs were part of this exhibition. Aside from updating the frequently used fields in TMS such as author, date, medium, dimensions, inscriptions and attributes, I also added notes to each record identifying which section of the exhibition each photograph belonged to as well as indicating which photographs were reproduced in the exhibition catalogue. Finally, I've updated the exhibition file in TMS by connecting the constituent records for all of the photographers who participated in the exhibition as well as each of the object records for the photographs exhibited.

Though this process did not result in fulfilling my original and highly unrealistic goal of locating and cataloguing all of the photographs from the exhibition, the process of looking for the prints, identifying and classifying them revealed much about the structure of the exhibition as well as the historical process of collecting and keeping track of the collection as the museum began to exhibit more contemporary photographs. Though it

was not necessarily the practice of the museum to collect contemporary photographs at the time, these photographs somehow became part of the current collection. Through the process of looking for the photographs I also learned much about the physical organization of the exhibition and mounting and hanging of the prints at this particular time. A more in-depth discussion of physical prints is provided in the “Space and Materiality” section of this paper. See appendix A for a checklist of the photographs catalogued from the exhibition.

George Eastman House – The First Ten Years

In March of 1959, only six months after taking on the position of the director of the George Eastman House, Beaumont Newhall, who had acted as the curator of photographs at the museum from its inception in 1949, announced plans for a celebratory exhibition slotted to open on the institution's tenth anniversary, 9 November 1959.¹³ Having taken over the leadership role originally occupied by Oscar Solbert, Newhall stepped into the position of director with a sense of excitement about the institution's future. The art-historian, curator, and photography enthusiast had struggled to help define the role of the museum in its first ten years. With an interest in championing photography as a fine art, Newhall worked to balance his interests in photography as art with the museum's founding mandate that focused more on the history and scientific development of the medium.

With the terms of its inception in negotiation since 1946, George Eastman House officially opened its doors to the public on 9 November 1949.¹⁴ Originally developed by the Kodak Committee for the George Eastman House Inc., the museum, set to occupy George Eastman's luxurious mansion in Rochester, N.Y., was established as a way of paying homage to the late inventor and businessman's significant influence on the growth of the photographic industry. The focus of the museum as an institution dedicated predominantly to the technological development of photography was established prior to selecting the museum's first curator of photographs. While both Edward Steichen and Beaumont Newhall were originally considered for the position, the director, Oscar

¹³ George Eastman House, *A Collective Endeavor* (Rochester: George Eastman House, 1999), 45

¹⁴ *Ibid.*, 19.

Solbert, eventually approached Newhall to discuss the institution on 17 June 1947.¹⁵ It wasn't until a year later that Newhall finally learned more details about the plans for the organization of the museum and its largely historical collection and eventually accepted the position that would occupy a significant period of his career. Newhall would remain at GEH in the capacity of curator, and eventually, director until 1971.¹⁶

Newhall's many accomplishments in his previous work as an art-historian, a curator and a museum professional made him an ideal candidate for the position of curator of photographs. He studied art history at Harvard and attended the museum training course with Paul Sachs at Harvard's Fogg Art Museum as a graduate student in 1931.¹⁷

Newhall, then, went on to work as librarian and eventually became director of the newly established Department of Photography at the Museum of Modern Art, one of the first art museums to establish a photography department and collection. Of particular note was his organization of the seminal exhibition *Photography 1839-1937* (MoMA), an impressive overview of the history of photography that he eventually developed as the basis for his influential text, *The History of Photography from 1839 to the Present Day* (which he would later revise in five editions in 1949, 1964, 1978, 1982).

When approached by Solbert in 1947 regarding the establishment of a museum of photography, Newhall had recently resigned from his position at MoMA. In his memoir he describes this period as "one of the most painful times in my life,"¹⁸ referring to the decision to leave after feeling pushed out of his position there by the newly appointed

¹⁵ Beaumont Newhall, *Focus: Memoirs of a Life in Photography* (Boston: Little, Brown, 1993), 192.

¹⁶ George Eastman House, *A Collective Endeavor*, 63.

¹⁷ Allison Bertrand, "Beaumont Newhall's 'Photography 1839-1937': Making History," in *History of Photography* 21 no. 2 (Summer 1997): 138.

¹⁸ Newhall, *Focus*, 145.

director of photographs, Edward Steichen.¹⁹ Contrary to Newhall's more art-historical approach to exhibiting photography, Steichen expressed interest in the illustrative properties of photographs and their roles as social documents, an idea that he would explore in his highly influential exhibition and international hit, *The Family of Man*.²⁰ Unwilling to compromise his own vision of photography, Newhall left MoMA and was a Guggenheim fellow when he was offered the position at George Eastman House in 1948.²¹

As the curator, Newhall stepped into a position that had already been largely shaped for him by the founding director, board members and, most importantly, the collection of photographs and photographic equipment that formed the basis of the museum. The idea of the museum grew out of an outstanding collection of historical photographs and equipment that had originally been collected by the Eastman Kodak Company. The technology collection grew from the company's collection of photographic apparatuses of representative models both of their own manufacture as well as examples made by other photographic companies.²² This technology-based collection eventually grew to include the prestigious historical collections of noted collectors. The Eastman Historical Photographic Collection acquired the Austrian scientist Josef Maria

¹⁹ A more in-depth discussion of this change in leadership in the photographs department at MoMA can be found in Newhall's memoir, *Focus*, as well as Christopher Phillip's seminal essay, "The Judgment Seat of Photography."

²⁰ *The Family of Man* opened at MoMA in 1955 and traveled the world, eventually becoming one of the most influential photography exhibitions of the 20th century. The public appeal for this exhibition lay in Steichen's use of the photographs as illustrative or narrative devices, focusing more on the image content and its relationship to the other images in the exhibition and losing track of the creators of the photographs as individual artists with independent works and ideas. See Eric J. Sandeen, *Picturing an Exhibition: The Family of Man and 1950s America* (Albuquerque: University of New Mexico, 1995).

²¹ George Eastman House, *A Collective Endeavor*, 14.

²² Wooters, "The Blind Man's Elephant," 23.

Eder's collection of examples of photomechanical processes in 1920.²³ And in 1939 they acquired the impressive and extensive, largely nineteenth-century French photography collection of Gabriel Cromer.²⁴ Newhall aided in the acquisition of the Alden Scott Boyer collection in 1950. He had become acquainted with Boyer, a self-educated collector and wealthy perfume manufacturer, prior to accepting the position at GEH. Boyer's collection of more than 13,500 photographs and books on photography as well as rare photographically illustrated books included works by many of the lauded photographic figures of the nineteenth-century such as Julia Margaret Cameron, Maxime Du Camp, P. H. Emerson, Roger Fenton, Francis Frith, H. P. Robinson, Hill and Adamson, as well as one thousand daguerreotypes by Southworth and Hawes.²⁵ Through his personal relationship with Boyer, Newhall was able to arrange for the generous donation of this impressive historical collection, which Newhall had estimated was worth at least \$15,000.²⁶

With an interest in highlighting the existing collection and in paying homage to the late George Eastman, the original gallery spaces were designed to be incorporated into the existing structure of the building, leaving much of George Eastman's original decoration, furniture and paintings in place. When Newhall arrived to begin his tenure at Eastman House, the museum had already been divided into three sections that centered on the life and influence of George Eastman and the technological development of the medium: historical, or what Solbert termed "pre-Eastman"; the Eastman period 1879-1932; and modern. At the time the modern or contemporary section was designed to

²³ Wooters, "The Blind Man's Elephant," 23.

²⁴ Ibid., 21.

²⁵ Ibid., 26.

²⁶ Newhall, *Focus*, 204.

focus more on current applications of photographic processes.²⁷ On his first tour of the mansion, Newhall quickly learned that the current establishment had little interest in exhibiting photography as art. Newhall despaired and in his memoirs recalls “I was greatly disappointed when it became apparent to me that Kodak had little interest in photography as an art form. I was determined to show photography as an art, and had anticipated their full support and cooperation.”²⁸ Newhall admits that he contemplated resigning several times during his first few years at the museum.

But he persevered, working tirelessly to establish a photographic museum that would eventually balance the representation of photographic technology and science with carefully curated exhibitions of his interpretation of photography as art. The museum mounted an ambitious 159 exhibitions in the first ten years of its existence.²⁹ An unpublished institutional list of historical exhibitions reveals that in 1953 alone the GEH mounted thirty exhibitions. The sheer number of exhibitions points to a sense of excitement and urgency around establishing a new institution of photography in the context of a time when the question of whether photography as an art form was worthy of being studied was still very much in debate. This was a period when exhibitions were produced often without publications or any critical analysis, making the process of production much faster. The exhibitions in this first decade reflect the competing visions of the institution’s mandate that Newhall wrestled with. Solo exhibitions highlighting the works of artists such as Alfred Stieglitz, Ansel Adams and Edward Weston were balanced with exhibitions that focused more on the scientific and historical mandate of

²⁷ George Eastman House, *A Collective Endeavor*, 13.

²⁸ Newhall, *Focus*, 197.

²⁹ *Ibid.*, 211.

the institution, such as *Military Cameras and Photographs* (1956), *Microphotography* (1952) and *Tintypes* (1953).³⁰

A distinct curatorial voice broadened the scope of the new museum's exhibitions with the addition of Minor White in 1953.³¹ White had taught at the California School of Fine Arts as a member of the photography faculty alongside Newhall's longtime colleague and friend, Ansel Adams. Newhall approached White to work on exhibitions and education programs as well as to help edit the institution's periodical, *Image*, established in 1952, which was then devoted to the technological and aesthetic history of photography. White's interests in displaying photography as art differed from Newhall's approach of mounting exhibitions that focused on the works of individual photographers. Instead, White favoured a more thematic approach, organizing exhibitions where the works shown were connected not by author, but by trope or metaphor. Some examples include *Camera Consciousness* (1954), *The Pictorial Image* (1955) and *Lyrical and Accurate* (1956).³² In his short three-year tenure at GEH White would also initiate outreach activities or "extension programs" aimed at gathering a wider audience for the upstate museum.

In 1957, shortly after White left the museum to focus more on the production of *Aperture* and his work as a teacher at the Rochester Institute of Technology, Walter Chappell and Nathan Lyons, both young practitioners, joined the museum as assistant curator and assistant editor, respectively. While Chappell's time at the museum was brief, Lyons's editorial and later curatorial work had a great influence on the museum.

³⁰ Eugene Kowaluk, *A Resource Guide to the History of the Exhibitions at George Eastman House (a work in progress)* (GEH Institutional document, unpublished, 1997).

³¹ George Eastman House, *A Collective Endeavor*, 29.

³² Sheila Foster, "Minor White" in *Imagining Paradise*.

Lyons focused on representing the works of more contemporary photographers until his departure in 1969. He also expanded on the outreach work initiated by White, with his focus on curating smaller traveling exhibitions, growing the readership of the *Image*, and by producing exhibition catalogues for his more contemporary exhibitions. As will be discussed later, these catalogues would serve both as a way of sharing the activities at the museum with a broader audience, as well as a directory for the budding generation of new photographers.

In the first ten years of its existence the new photography and film museum worked tirelessly to establish an identity. Naturally the multiple perspectives of those involved in the development would influence the approach taken in collecting and defining the role of photography in culture, technology and art. With a strong art historical perspective, Newhall pushed against the original expectations for the museum to focus on the technological developments in photography with his focus more on the presentation of photography as a modernist art form. With the eventual addition of a new generation of practitioners such as White, Lyons and Chappell, an increased interest in contemporary photography understood less as the showcasing of individuals than as part of establishing photography's relationship to broader humanist themes was also developed. The tenth anniversary exhibition reflects these shifting trends as it focused predominantly on defining the contemporary modernist modes of photography identified by Newhall.

Description of the Exhibition

Exhibition Development

In the March 1959 issue of *Image* Beaumont Newhall reflected on the institution's first ten years and announced plans to celebrate its tenth anniversary with an exhibition aimed at representing the "growth of contemporary camera-vision" in the 1950s.³³ Scheduled to open on the institution's anniversary, 9 November 1959, the exhibition was not yet named at the time of its announcement. Presented as an open call to the photographic community, the announcement invited photographers worldwide to submit three photographs between 4x5 and 11x14 inches in size, flush-mounted, for consideration for the exhibition. The only stipulation was that the photographs had to have been taken within the decade of the museum's existence – 1949 to 1959.

A report of the accomplishments of the George Eastman House written by its newly appointed director, Beaumont Newhall, preceded the call for submissions in the March 1959 issue of *Image*. The three-page document asserts the principles upon which the museum was established by quoting from the institution's charter, written in 1947. Having established the basis upon which the museum was built, Newhall proceeds to describe some of the important developments over the ten years of its existence, noting in particular both the commitment to collecting, preserving and educating the public about technological photographic developments, as well as the growing interest in exhibiting and collecting historical and contemporary photographs. By reinforcing the institution's

³³ Beaumont Newhall, "The First Decade," *Image: The Journal of the George Eastman House of Photography* 8 no. 1 (March 1959): 5. In the exhibition catalogue for *Photography at Mid-Century* the introduction states that this exhibition would be the first of a series of celebratory exhibitions mounted in the 1959-1960 season including exhibitions focusing on portraiture, high-speed photography, news photography, and the development of photographic equipment.

commitment to educating the public about the technological developments of photography, Newhall established his interest in maintaining the mandate upon which the museum was founded by the original director, Oscar Solbert. However, in this reflection on tradition, titled “The First Decade,” Newhall also asserted his longtime interest in presenting photography as an art, reinforcing an approach that he had already been taking with the numerous solo exhibitions that he mounted in his first decade at the museum. As discussed in the history section of this paper, these exhibitions focused on establishing and promoting the creative work of single artists through a curated presentation of a selection of one photographer’s works. Newhall’s interest in maintaining the original mandate of the institution while at the same time expanding it to include his own interest in presenting photography as art is also exemplified in his organizing of additional celebratory events for the tenth anniversary. In a press release dated 11 June 1959, the tenth anniversary activities were announced, stating that *Photography at Mid-Century* was to be the first in a series of celebratory exhibitions. While *Photography at Mid-Century* is described as having a focus on photography as art – “the exhibition covers photography as a means of visual expression and interpretation”³⁴ – the other exhibitions noted would fulfill the institution’s original focus which placed importance on the aesthetic, technological and scientific development of the medium: “portraiture, high-speed photography, news photography, and the development of photographic equipment.”³⁵

Although, according to Nathan Lyons, the publications editor at the time, the promotional text for the exhibition and the introduction to the exhibition’s catalogue were

³⁴ George Eastman House, press release, 6 June 1959, *Photography at Mid-Century* exhibition file, Department of Photographs, George Eastman House, Rochester, NY.

³⁵ Ibid.

written by Newhall, the show was largely organized and hung by Walter Chappell, the assistant curator.³⁶ An attempt was made to reach out to photographers both in America and overseas with exhibition announcements placed in many of the major journals and photographic publications including *The New York Times*, *The British Journal of Photography*, *National Photographer*, *Popular Photography* and *Photography Magazine*.³⁷ The advertisements were usually found in the announcement sections of the journals in the form of a brief call for submissions, outlining the theme of the exhibition, and specifying the required sizes and mounting of the submissions (see appendix B). All announcements stated that the deadline for submissions was 15 June 1959. A list in the exhibition file shows that of the 173 photographers who submitted work for consideration, forty-seven were rejected,³⁸ leaving a remaining 126 photographers whose work was submitted through the open call.

The correspondence included in the exhibition files seems to indicate that the original goal expressed in the announcement of the exhibition, which sought a representational sampling of international photographers' work from the 1950s, was not satisfactorily achieved by the submission deadline. Just days after the 15 June deadline Newhall sent out letters to three major news agencies – *Life*, *Look* and *Magnum*, asking them to contribute to the exhibition by sending three photographs of work produced in the 1950s by each of their staff photographers. In addition to these special requests, Newhall also wrote letters to established photographers asking them to submit three works each for consideration in the exhibition. Of those invited, 127 photographers

³⁶ Nathan Lyons, interview by author, Rochester, NY, 14 April 2011.

³⁷ The exhibition file contains references to these announcements.

³⁸ There is a list of the names of the rejected photographers in the exhibition file. Each photographer was contacted by mail and the submitted photographs were returned.

submitted and displayed work in the exhibition, with seventy-one of those invited as part of the three agencies and fifty-six as individual photographers (see Appendix C). The exhibition file also indicates the photographers who were approached to participate but who either declined or were unable to get work in on time (see Appendix D). The final list of 253 participants in the exhibition mounted at George Eastman House is included as an index in the exhibition's catalogue, with half of the photographers represented chosen from the submissions to the open call and the other half a combination of the photographers from the three photography agencies and the photographers who were individually invited to participate.

Exhibition Concepts

With the addition of the photographs from the news agencies and the works from established photographers, the exhibition began to take shape. What started out as a simple request for photographs that their makers considered their “own characteristic contribution to the growth of contemporary camera vision,”³⁹ slowly developed into a show with four distinct curatorial categories. Newhall's introduction to the exhibition catalogue defines the four sections of the exhibition: Straight, Experimental, Photo-journalistic, and the Equivalent. He defines each category by describing its visual characteristics and by associating each with the well-known photographers whose work exemplifies those qualities. Having established the categories, however, he then goes on to suggest that the boundaries between them may be blurry, concluding that the one characteristic that all of the photographs share is that, unlike earlier photographs, these works do not attempt to emulate painting and instead reinforce the characteristics specific

³⁹ Beaumont Newhall, *Image* 8 no. 1 (March 1959): 5.

to the medium, a contemporary definition of modernism in art.⁴⁰ Newhall's categories exist in different conceptual registers as he diversely bases them on the technical approach to the capture and printing of the photograph, on the intentions of the maker and the commercial use of the photographs.

Alfred Steiglitz, Paul Strand, Edward Weston and Ansel Adams are identified as pioneers of Straight photography, a mode "in which the ability of the camera to record exact images with rich texture and great detail is used to interpret nature and man, never losing contact with reality."⁴¹ Here, the idea of the fine print as a part of the experience of the image is stressed. Newhall describes the Experimental group as one where the photographic process is exploited with its roots in the works of Man Ray and Moholy-Nagy. The Photo-journalistic group is defined in terms of the function of the image to communicate and "record without intrusion." Cartier-Bresson's work is presented as an example. Lastly, the Equivalent group is defined as functioning as a symbol that may have the ability to "trigger a stream of consciousness."⁴² Newhall credits Steiglitz with the development of this trend, referring to the photographs of clouds that he titled *Equivalents* in the 1920s and 1930s.

Many of the photographs in the Straight category were made by more established photographers who had become known for their interest in creating sharp focused and highly detailed images. Albert Renger-Patzsch, a German photographer known for the

⁴⁰ Clement Greenberg, "Modernist Painting," essay originally published in *Forum Lectures* (Washington, D. C.: Voice of America, 1960), from the Sharecom site on Clement Greenberg, <http://www.sharecom.ca/greenberg/modernism.html> (accessed 22 July 2011). In his first essay on modernism Greenberg identifies modernism in art as "the use of the characteristic methods of the discipline to criticize and discipline itself, not in order to subvert it but in order to entrench it more firmly in its area of competence."

⁴¹ Beaumont Newhall, *Photography at Mid-Century: Tenth Anniversary Exhibition*, Introduction, no page number. Rochester: George Eastman House, 1959.

⁴²Newhall, *Photography at Mid-Century*, Introduction.

clarity of his images contributed two prints to the Straight category, including *Herbstnebel*, a crisp and exquisitely printed forest scene (ill. 2).



Ill. 2. Albert Renger-Patzsch, *Herbstnebel*, 1958.

The Experimental category included works that sometimes blatantly and other times more subtly pushed the boundaries of the realist medium by manipulating common photographic techniques. Otto Steinert's photograph, "Saar Landscape," pushes the contrast of the accepted tonal range to an extreme, transforming the landscape into surreal and contrasting textures (ill. 3). A more obvious example of this approach can be seen in a solarized portrait by the lesser-known photographer, Robert M. Schiller Jr. (ill. 4).



Ill. 3. Otto Steinert, *Saar Landscape*, 1953.



Ill. 4. Robert M. Schiller Jr., *Untitled*, 1953.

The Photo-journalistic category included a wide variety of images, depicting significant events from the decade as well as portraits of important political figures, artists and celebrities. All of these photographs would have been created for use in the media. The main element uniting these images was their intended use, not necessarily an aesthetic trend, and yet they were identified and hung as belonging to a stylistic trend. This incongruence is an example of the conceptual inconsistencies in Newhall's organizational approach, as alluded to earlier. Dmitri Kessel's editorial portrait of Henri Matisse completely contradicts the concept that Newhall identifies for this group in the introduction; it is certainly posed and pre-meditated (ill. 5).

The Equivalent category, the most difficult one to grasp, included many portraits where the emphasis seems to be on contextualizing the subject either within a specific environment, or in the case of Louis Draper's portrait of a young boy, the employment of unconventional framing that suggests movement or emotion (ill. 6).



Ill. 5. Dmitri Kessel, *Henri Matisse*, 1951.



Ill. 6. Louis H. Draper, *Untitled*, ca. 1954.

Though Newhall defines these categories as stylistic trends, upon contemplation of the photographs in each section it quickly becomes apparent that the categories are not solely stylistic and are instead determined by various factors. The Photo-journalistic category, made up of photographs from news agencies, is determined by the function of the photograph, not necessarily the photographer's approach or the style of the images. The Straight category seems to be organized according to aesthetic, formalistic qualities, the Experimental category is based largely on the technical approach of the photographer, and the Equivalent category is defined by the potential of the photograph to be read metaphorically. In this sense each category operates on a different conceptual level and ultimately, this incoherence reveals the difficulties Newhall was having with the ontology of photography itself, a problem explored by postmodern theorists in the following decades.

The Exhibition and Newhall's *History of Photography*

It is not surprising that the only edition of Newhall's *The History of Photography, 1839 to the present* that was produced while he was at GEH reflects his involvement with the museum, both in the ways that he discusses photographic developments and in the photographs that he uses to illustrate the text.⁴³ Nearly half of the 200 illustrations were sourced from the Eastman House collection – a marked change from earlier and later editions in which less than 15% of the illustrations were from the collection.⁴⁴ In the final section of this third edition text, published in 1964, Newhall adds a section that describes some of the recent technological developments in the medium, including a discussion of the development of the automatic camera, as well as the invention of the Polaroid Land camera and instant prints⁴⁵ followed by an analysis of recent stylistic trends in photography. The categories that Newhall defines as the four dominant stylistic trends in expressive photography for *Photography at Mid-Century* are the basis for his discussion of “recent trends” in photography in the new edition. Here Newhall quotes directly from the introduction of the exhibition catalogue for *Photography at Mid-Century*. Similar to the exhibition, he identifies four modernist, stylistic trends that he notes as having developed over time: “The present style seems based on four trends which have dominated photography in Europe and America since 1910, when the painterly approach fostered by the pictorialists lost its significance and force.”⁴⁶ He identifies these four trends as Straight photography, Formalistic, Documentary, and the Equivalent. Though they differ slightly in terminology from the categories of the

⁴³ Beaumont Newhall, *The History of Photography, from 1839 to the Present Day* (New York: The Museum of Modern Art, 1964).

⁴⁴ Wooters, “The Blind Man’s Elephant,” 24.

⁴⁵ Newhall, *The History of Photography*, 195-6.

⁴⁶ *Ibid.*, 196.

exhibition, the essence of the categories remains the same. His descriptions of all four categories are further elaborated upon in that they provide the same basic description taken from the exhibition but also include a discussion of the contemporary photographers who continue to work within the formal boundaries and expectations that he classifies as specific to these modes. In the history text the Experimental category is replaced by the term Formalism and the Photo-journalistic category is now called Documentary; the other two categories – Straight and the Equivalent – remain the same. In addition to the brief explanations of the categories that he quotes from the exhibition catalogue, Newhall describes how the work of Minor White and Otto Steinert has influenced the growth and development of the Equivalent and Formalism trends, respectively. He also uses one of the photographs exhibited in the Experimental section of *Photography at Mid-Century*, Otto Steinert's *Saar Landscape*, to illustrate his discussion of Formalism.⁴⁷

The Space and Materiality of the Exhibition

There is no definitive record that reflects the final count of photographs exhibited. Some reviews report that the final show included over 300 photographs by 253 photographers, whereas others report that there were over 500 photographs by more than 300 photographers.⁴⁸ Using the exhibition file and the catalogue as a reference, it is likely that the first figure is more accurate than the second. Either way, the show was by far the largest exhibition the museum had mounted to date, filling both the upstairs gallery, called the Dryden gallery, and the main floor Contemporary gallery. The

⁴⁷ Newhall, *The History of Photography*, 198.

⁴⁸ Utter, Jean. "Treat for Public: Eastman House Show Marks 10th Birthday," in *Rochester Democrat and Chronicle*, 8 November 1959.

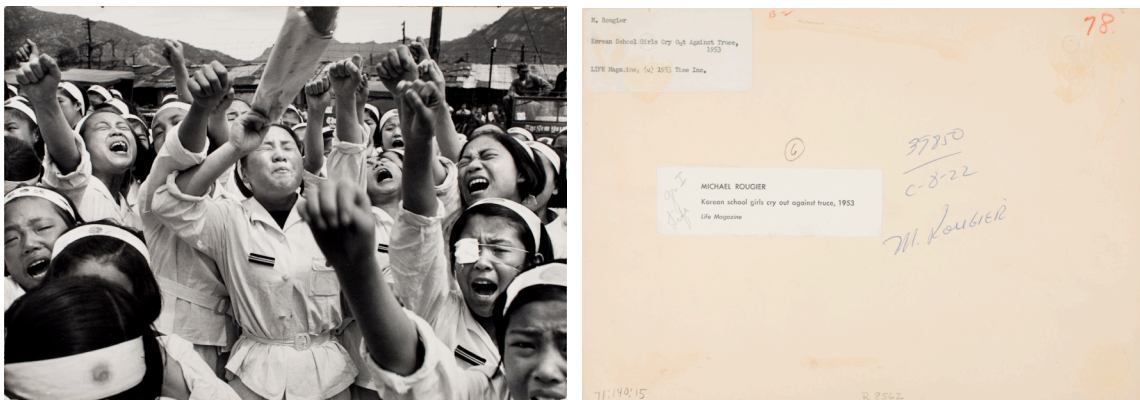
Contemporary gallery was originally developed in the rear of the mansion by renovating what was once an automobile garage. Though it was termed the “contemporary gallery” this space was not developed to house photographic prints, but rather to display the “up-to-date applications of photographic processes based on the theme ‘Serving Human Progress through Photography.’”⁴⁹ The installation of this enormous exhibition allowed Newhall to claim new space for the presentation of contemporary art photography; he notes in a brief description of the exhibition to Edward Steichen that they “completely altered” the contemporary gallery for this show: “we swept out the somewhat restless, convention-type exhibits and put in new lighting and plain walls.”⁵⁰

The Photo-journalistic section of the exhibition was housed in the newly renovated space, separately from the other three sections. This section of the exhibition is the only one for which photographic documentation of its installation at GEH remains. Most of the photographs that still remain in the collection, and that have been recently updated in the database as part of this project, are also from this section. Newhall and Chappell approached the agencies (*Life*, *Look* and *Magnum*) rather than the individual photographers, so it is likely that the selection of photographs was made by an editor and not the photographers themselves. Complying with the original guideline set out in the call for submissions, all of the photographs in the Photo-journalistic section are mounted flush on varying types of board, however, they do not all comply with the size constraints which limited the size to no larger than 11 x 14 inches. Some photographs, such as Henri Cartier-Bresson’s *Children’s Party along the Seine*, measure over twenty-three inches on the long side.

⁴⁹ George Eastman House, *A Collective Endeavor*, 13.

⁵⁰ Beaumont Newhall to Edward Steichen, 1 December 1959, *Photography at Mid-Century* exhibition file, Department of Photographs, George Eastman House, Rochester, NY.

The practice of mounting photographs flush on a solid support such as Masonite or particle-board was a fairly common practice at the time. This was not the first exhibition at Eastman House that utilized this mounting technique and it is important to note that this was also the technique used at MoMA for exhibitions like *Family of Man* which also featured many documentary style photographs. In reference to Steichen's treatment of photographs during the 1950s at MoMA, Christopher Phillips describes this type of mounting as a result of Steichen's interest in the value of the image above the photographic object: "the preciousness of the fine print was dramatically deemphasized. Prints were typically shown flush-mounted on thick (non-archival) board, unmated, and without benefit of protective glass" (ill. 7).⁵¹



Ill. 7. Michael Rougier, *Korean school girls cry out against truce*, 1953. (recto and verso)

While it is likely that this presentation of the Photo-journalistic photographs in *Photography at Mid-Century* was a result of the trend to present photographs in a non-traditional way, unlike *Family of Man*, this section of the exhibition was not organized to tell a narrative or to communicate a statement, but rather to exemplify the aesthetic of the Photo-journalistic approach to photography. Hung in a salon style, with photographs of various sizes at differing levels, each agency was given its own section with a clear wall

⁵¹ Christopher Phillips, "The Judgment Seat of Photography, 49.

label indicating the name of the agency and an individual label for each photograph (ill. 8).⁵² The installation photographs suggest that the arrangement of the photographs on the wall was often determined as a response to the compositions of the images. In an interview Nathan Lyons stated that the arrangement of the photographs was definitely done by Walter Chappell, and that the scattered and sometimes haphazard arrangement was representative of Chappell's approach at the time.⁵³



15. Ill. 8: Polaroid print depicting a section of the Photo-journalistic section of *Photography at Mid-Century* as installed at George Eastman House, November 1959.

⁵² These labels are visible in the documentation photographs but are illegible. Seeing as each image is accompanied by one it is likely that they indicate the name of the photographer and possibly the name of the work.

⁵³ Lyons, interview by author, Rochester, NY, 14 April 2011.

A colleague of Minor White, Chappell followed him to Rochester in 1957 and acted as an assistant curator at GEH for a brief spell from 1957 to 1961.⁵⁴ Like White, Chappell was interested in the ability of photographs to act as metaphors, a sentiment that White explored extensively in the 50s and 60s. This exploration of photography sought to distance itself from the pictorialist approach of emulating painting and instead focused on the tenets of Straight photography that emphasized the importance of sharp details and deep depth-of-field. Using these precise techniques, often creating close-up photographs with a large-format camera, Chappell, White and others photographed elements of nature with an interest in “going beyond perception to evoke mystic divinity in all nature.”⁵⁵ Chappell’s philosophical interests would guide his photographic work throughout his career.

No photographic documentation of the other three sections of the exhibition in the Dryden gallery remains in the institution’s archives, though some information about how the show may have been organized can be deduced from the photographs themselves. Though fewer photographs from the Experimental, Equivalent and Straight sections remain in the archive, information on the labels on the backs of the prints suggest that they were hung according to their assigned categories. The prints from the exhibition, with the exception of the Straight category, have labels on their versos that indicate the photographer’s name, the title of the piece (if there is one), in some cases the date of the image, and a group number (see ill. 1 and 7). It is assumed that such designations were

⁵⁴ Peter C. Bunnell, “Walter Chappell: Time Lived” in *Inside the Photograph: Writings on Twentieth Century Photography* (New York: Aperture, 2006): 129.

⁵⁵ Naomi Rosenblum, “Photography since 1950: The Straight Image” in *A World History of Photography*, 3rd ed. (New York: Abbeville Press Publishers, 1997): 520.

made as a way of organizing the large group of photographs during the process of hanging, making it easy to determine which photographs belonged in which area.

The Exhibition on Tour

After its three-month display at GEH, *Photography at Mid-Century* traveled to five American locations. Having been approached by the Smithsonian, who offered to tour the exhibition for GEH, Newhall eventually decided to carry out the organization of the touring locations in-house. While it is unclear how decisions were made on the selection of the touring locations, correspondence in the exhibition file indicates that Newhall approached numerous museums, including MoMA and the Metropolitan Museum of Art in New York. Over the course of the next couple of years the show eventually traveled to the Walker Art Centre in Minneapolis, the M. H. de Young Memorial Museum in San Francisco, the Wadsworth Atheneum in Hartford Connecticut, the Museum of Fine Arts, Boston, and the Addison Gallery of American Art in Andover Massachusetts. As mentioned in the description of the installation at the de Young museum, the exhibition was edited down to 257 prints for the traveling version. The documentation of the de Young installation and the description of the organization of the exhibition at the Addison Gallery of American Art reveal that it is likely that the exhibition sequencing and layout was adapted to the architecture of the various spaces that hosted it.

Though it is unclear what the Dryden gallery installation at GEH looked like, photographs from the traveling version of the exhibition at the de Young Museum in San Francisco do exist, depicting all four categories as they were hung. There is a complete

list of the photographers and photographs included in the traveling version of the exhibition that reveals that it consisted of 257 photographs by a select 155 photographers. The exhibition checklist breaks the photographs into the four stylistic categories (see Appendix E). An analysis of this list reveals that of the 155 photographers included in the traveling show, 101 of them were photographers who had been invited to participate in the exhibition. So, although the invited photographers made up half of the number of photographers in the original exhibition, their work comprised 65% of the touring exhibition. It is also interesting to note that aside from the Photo-journalistic section, which consisted only of invited photographers, the Straight category in the traveling exhibition held the largest group of invited photographers; twenty-eight of the thirty-eight photographers in the section were invited (73%) in comparison to the Equivalent section where sixteen of the thirty-nine photographers were invited (41%) and four of the twenty-three photographers in the Experimental section (17%). Though these numbers cannot be read as a direct interpretation of the original exhibition, they do seem to suggest that the invitational list of photographers, which was only conceived of after the original submission deadline, resulted in a significant addition to the show, an addition that one could argue, greatly influenced the shape of the exhibition and the formation of Newhall's stylistic categories. Without the addition of the invitational photographers, only a quarter of the straight photographers represented at the traveling exhibition would have been included.

The photographs of the installation of *Photography at Mid-Century* at the de



Ill. 9. Installation photograph from the De Young Museum, 1960.

Young Museum
provide
information about
how the
Equivalent,
Experimental and
Straight sections
were hung and
also demonstrate

how the exhibition would have changed based on the venue. At the de Young, all four groups of photographs were hung in the same gallery space that was broken up with temporary walls. Similar to how the Photo-journalistic photographs were hung at GEH, all of the photographs seem to be hung salon-style, where the levels of the photographs and the distances between photographs vary. Here the walls are broken up into sections with darker panels mounted across the middle sections of some of the walls (ill. 9). The documentation photographs of the exhibition suggest that there was no wall text designating particular thematic sections. However, a close look at the images grouped together reveals that the photographs were indeed hung according to the groups that had been assigned. This approach to hanging the exhibition was likely a result of the space, as a description of the exhibition installation at another traveling location, the Addison Gallery of American Art, reveals that there the separation between the four categories

was much more obvious, noting that each designated stylistic group was given its own gallery space.⁵⁶

The installation photographs also reveal that the photographs were not all flush-mounted. In fact, all of the Straight photographs depicted in the photographs are matted and framed, the Equivalent photographs are, for the most part, mounted flush, and the Experimental photographs depicted are mounted flush in some instances and matted in others. The most drastic and obvious difference was the treatment of the Photo-journalistic prints and the Straight prints. If, as Phillips suggests, the flush-mounting signifies a difference in the perception of the value of the photograph,⁵⁷ it is not surprising that Newhall and Chappell made the choice to flush-mount the Photo-journalistic images that were originally produced to be disseminated to a mass audience in the form of cheap newsprints, and to carefully mat and frame the Straight photographs, whose value, as per Newhall's definition, lies not only in the style of the image but in the quality of the print itself. How the other two categories fit into this analysis is less obvious, and perhaps their mounting methods may have been a result of how they were sent in by their makers.

In addition to providing information about how the photographs were hung, the documentation of the De Young installation also reveals that one image in particular was used to introduce the exhibition. Ansel Adams's "Aspens near Santa Fe," which also happens to be the first image in the exhibition catalogue, was the only photograph hung on the temporary wall where the exhibition title was displayed (ill. 10). This framed photograph of a striking side-lit tree amongst a dark forest – the largest image in the

⁵⁶ No author indicated, "Photography is Exhibit Subject," in *The Phillipian* (Phillips Academy Newspaper), Andover Mass., November 1960.

⁵⁷ Phillips, "The Judgment Seat of Photography," 49.

traveling show – acted as the introduction to the exhibition, taking a privileged place and dominating the other photographs in terms of size. It is not surprising that this



Ill. 10. Installation photograph from the de Young Museum, 1960.

photograph
was made by
Adams, who
Newhall
credits in his
History and
in the
introduction
to the
exhibition

catalogue with having greatly contributed to the development of the Straight aesthetic. Newhall and Adams had already developed a close professional and personal relationship at that point, one that they would continue to develop throughout their careers. Newhall was a great supporter of Adams's photographic work, having written about and displayed his works in numerous exhibitions and publications, and Adams had supported Newhall when he made the difficult decision to leave MoMA in 1946. Adams was also invited to speak at the opening event for the exhibition.

The Ceremonial: Opening the Exhibition

The opening night of the exhibition was organized to entertain the museum's main financial supporters with a dinner and a cocktail party for the museum's trustees and Kodak's senior management. Following the dinner a reception was slotted to be held

at the museum with an opening address by Donald McMaster, president of the board of trustees, and speeches by Edward Steichen, a trustee of GEH and the Director of Photography at the Museum of Modern Art; Paul Miller, a trustee, president of Gannett Co., Inc. and publisher of the Rochester Times-Union and Democrat and Chronicle; Ansel Adams, the esteemed photographer; and Beaumont Newhall. Unfortunately, Steichen was unable to attend the opening due to medical issues.⁵⁸ In correspondence with Albert K. Chapman, president of Eastman Kodak Company, Newhall suggested that each speaker was instructed to address a different topic related to the event. McMaster was to welcome the guests, Steichen was in charge of talking about Eastman House as a museum of photography, Miller was instructed to speak about the role of the museum within the community, Ansel Adams was to speak of the exhibition and the museum from the viewpoint of a photographer and Newhall planned on concluding the evening with an introduction to the exhibition and a discussion of the institution's plans for the anniversary year.⁵⁹

Though no reflection on the opening night events remain, a letter to Paul Miller from Newhall reveals that Newhall made a concerted effort to control the sentiment that was expressed to the esteemed guests and press on the opening night.⁶⁰ In addition to highlighting the museum's involvement in the community, Miller was instructed to focus on Eastman House's efforts to express the importance of photography in journalism with reference to past exhibitions that focused on the topic. Newhall recognized that as the

⁵⁸ Beaumont Newhall to Mr. Monroe Wheeler of the Museum of Modern, 1 December 1959, *Photography at Mid-Century* exhibition file, Department of Photographs, George Eastman House, Rochester, NY. Newhall suggests that Steichen was unable to attend the opening as a result of a stroke.

⁵⁹ Beaumont Newhall to Dr. Albert K. Chapman, 7 October 1959, *Photography at Mid-Century* exhibition file, Department of Photographs, George Eastman House, Rochester.

⁶⁰ Beaumont Newhall to Mr. Paul Miller, dated 22 October 1959, *Photography at Mid-Century* exhibition file, Department of Photographs, George Eastman House, Rochester.

publisher of *The Rochester Democrat and Chronicle* and *The Rochester Time-Union*, Miller was the ideal candidate to speak to the museum's efforts to present one of the most popular forms of photography at the time. Physically separated from the rest of the exhibition, it seems that the inclusion of the Photo-journalistic section in the exhibition and his interest in calling attention to it at the opening may have been Newhall's way of letting the public know that he was aware of and interested in presenting the more popular forms of photography, just like the efforts of his successor at MoMA, Steichen.

Critical Responses to the Exhibition

In an interview regarding the celebratory exhibition, Newhall suggested that an exhibition focusing on the aesthetic qualities of contemporary photographs was perhaps a strategic decision for the more scientifically minded museum: “We are a historical museum, but we don’t limit ourselves to the ‘ancient.’ Because it is our 10th anniversary we want to dramatize this fact.”⁶¹ Newhall’s goal to mount the largest exhibition in the institution’s history, to make the show international in its scope and to travel the exhibition suggest that he saw this large contemporary exhibit as a way of establishing GEH as a museum that could rival the photographic departments of other major museums like MoMA.

Though *Photography at Mid-Century* was, for the most part, warmly received, ultimately it did not garner nearly as much attention and critical acclaim as other large-scale exhibits of the decade, like Steichen’s *Family of Man* at MoMA. The exhibition was reviewed by the local press and by papers in the cities to which it traveled. The *New York Times* as well as photography publications like *Aperture*, *Infinity* and *U.S. Camera* also commented on the exhibit. A closer look at the reviews allows for a better understanding of the expectations and understanding of the role of photography in museums by the popular media at the time. While the reviews recognized this exhibition as an ambitious project, many of them also questioned the approach to gathering images as well as critiqued the final selection that claimed to be representative. Most reviews acknowledged the categorization of the photographs, which seemed to spark renewed

⁶¹ Jean Utter, “Treat for Public,” 8 November 1959.

discussion of a topic that was already very much part of a then-current public dialogue on the question of whether photography ought to be considered as an art form.

While debate on the role of photography as art had begun from the moment of photography's invention, the question of the place of photography in museums was still under discussion at the time of the exhibition. Though the Pictorialists had taken strides in the recognition of photography as an art at the end of the nineteenth century and the beginning of the twentieth century, in order for photography to be accepted as a contemporary art form it had to first be validated by art museums. Throughout the 1950s Newhall contributed to this discussion with articles in *Art in America* and *Perspectives USA* that aimed to educate a broader audience outside of the photographic community of the role of photography within an already established art history. Newhall did this by describing the historical development of the medium to include more expressive techniques, marking the beginning of this tradition with Stieglitz's initiatives with the Photo Secession and following with his own interpretation of stylistic developments over time.⁶² Similarly, in *Art in America* Newhall edited a regular column on "photography as art" that would include writings by Minor White and Ansel Adams.⁶³ This issue seemed to motivate much of Newhall's work and was certainly echoed in the responses to the anniversary exhibition.

With headlines like "The Case for Photography as an Expressive Medium,"⁶⁴ "Are Photographers Fine Artists – Or are they Craftsmen?"⁶⁵ and "Photography (Don't

⁶² Beaumont Newhall, "Photography as Art in America," in *Perspectives USA* 15 (Spring 1956): 122-133.

⁶³ Beaumont Newhall, "Photography, Not Art but..." in *Art in America* 45 no. 3 (October 1957): 43-46.

⁶⁴ Alexander Fried, "The Case for Photography as an Expressive Medium," in *San Francisco Examiner*, July (illegible date) 1960.

⁶⁵ Bette Casperian, "Are Photographers Fine Artists – Or are they Craftsmen?" in *The Fresno Bee*, 24 July 1960.

Get Mad) May (or May Not) Be Art,”⁶⁶ many of the reviews of the exhibition responded to the categorization of the stylistic trends in the show and in Newhall’s exhibition catalogue essay (which was also released at the opening of the exhibition in Rochester) thus continuing to fuel this heated debate. The title of Emily Grenauer’s article, “Photography (Don’t Get Mad) May (or May Not) Be Art,” which mentions *Photography at Mid-Century* but is more focused on the Metropolitan exhibition *Photography in the Fine Arts*, calls attention to the passion with which the debate was raging at the time. Grenauer identifies the intensity of the discussion in her introduction:

All’s relatively quiet in the world of art compared with the constant warfare raging in that of photography. There. I’ve probably triggered another battle by merely suggesting that they are separate worlds, since this implies that photography is not a division of the fine arts.⁶⁷

Other reviews use the debate as a basis for judging the success of the exhibition, using the tired comparison of photography and painting as a starting point for discussion of particular photographs. This mode of critique is exemplified in Emily Mack’s in-depth critique of the exhibition in *Infinity*, the magazine for America’s Society of Magazine Photographers.⁶⁸ The review, included in an issue of the magazine dealing specifically with the idea of photography as art and photography in art galleries and exhibitions, takes the time to carefully describe many of the photographs in the exhibition, using the language of formal art critiques and often comparing photographs to important literary

⁶⁶ Emily Grenauer, “Photography (Don’t Get Mad) May (or May Not) Be Art,” in *San Francisco Sunday Chronicle*, 17 July 1960.

⁶⁷ Ibid.

⁶⁸ Emily Mack, “Photography at Mid-Century,” in *Infinity* 8 no. 10 (December 1959): 9-13, 20, 22.

works and musical works. Mack uses the structure of the exhibition and Newhall's categories as a basis for commenting on the development of the individual styles.

In his review of the exhibition catalogue and, by extension, the exhibition, GEH veteran, Minor White, goes a step further by calling attention to the stylistic development in this ongoing debate of the role of photography.⁶⁹ He makes note of the intentional separation of the Photo-journalistic photographs from the other three expressive categories, noting that the photographs in the Straight, Experimental and Equivalent categories are "a remarkable cross section and very broad statement of contemporary pictorialism." Recognizing the loaded and perhaps negative connotations of the word "pictorialism," White suggests that the photographs fall under the term "Neo-Pictorialism," while at the same time noting that "few if any examples of the Photographic Society of America Salon photography survived the screening," referring to the process of the exhibition image selection. White touches upon the sensitivity of the issue with this reconsideration of the terminology of artistic photography. In addition to placing the exhibition in the context of a changing vocabulary of photographic approaches, White also reinforces the influence that the exhibition and catalogue will have on the changing role of GEH. Commenting on the ambitious nature of the exhibition, White recognizes that the exhibition and the accompanying catalogue reflect the aspirations of the growing historical museum:

With *Photography at Mid-Century* George Eastman House makes its first public bid for the place regularly accorded to museums of art. With this catalogue Eastman House establishes its credentials as a repository of critical judgment, an arbiter of taste and an upholder of esthetic values. This, of course, in addition to

⁶⁹ Minor White, "Reviews: Photography at Mid-Century," *Aperture* 7 no. 3 (1959): 128-130.

its already established duties as a museum of the history of photography – the science, the technology, the communication and the art of photography.⁷⁰

So, though the anniversary exhibition may not have garnered as much attention as other large-scale exhibitions in the 50s, it was certainly recognized as a shift in the museum's focus that brought it more wholeheartedly into an advocacy role for the exhibition of photography as contemporary art.

⁷⁰ White, "Reviews: Photography at Mid-Century," 130.

The Exhibition Catalogue

As has already been noted, the catalogue for *Photography at Mid-Century* was the first exhibition catalogue created at GEH. This first catalogue represents the museum's growing efforts to connect with a broader audience and to promote photography as a contemporary art. In the role of assistant editor, the young Nathan Lyons sought a vehicle for promoting the museum's efforts and also to build connections amongst the growing photography community. It was his idea to produce this first catalogue and in many ways his approach is indicative of his youthful experimentation, innovation and enthusiasm for the medium. In creating the catalogue Lyons experimented with issues of design and layout and began to establish ideas that he would continue to build on in the numerous catalogues that he would produce in his time at Eastman House.

Nathan Lyons arrived at GEH in 1957 at the age of twenty-seven. Having studied literature and theatre at Alfred University, Lyons had learned photography first in military service and later from mentor John Wood.⁷¹ Noting that exposure to photography as an art in the 1950s was less common, Lyons has described his photographic influences at the time as stemming from his education in literature, stating: "I should trace these influences in poetry, rather than photography. At Alfred I was intrigued with almost everything I read, whether it was Eliot, or Pound, or Whitman, or subsequently Allen Ginsberg."⁷² After graduation, Lyons took the advice of Wood and traveled to Rochester where he quickly became acquainted with Minor White who, having already left Eastman House, was teaching photography workshops and focusing on the production of *Aperture*.

⁷¹ Maria Antonella Pelizzari, "Nathan Lyons: An Interview," in *History of Photography* 21 no. 2 (Summer 1997): 147-155.

⁷² *Ibid.*, 147.

Looking for work in advertising and journalism, Lyons applied for a job at the Eastman Kodak Company and it was there that he learned of GEH. Recognizing his skills in editing and enthusiasm for photography, Newhall eventually hired Lyons as assistant editor of publications, giving him the difficult task of determining the shape that the ever-changing institutional publication, *Image*, would take. It was in this position as the assistant editor that Lyons would propose the idea of creating the institution's first exhibition catalogue for *Photography at Mid-Century*.

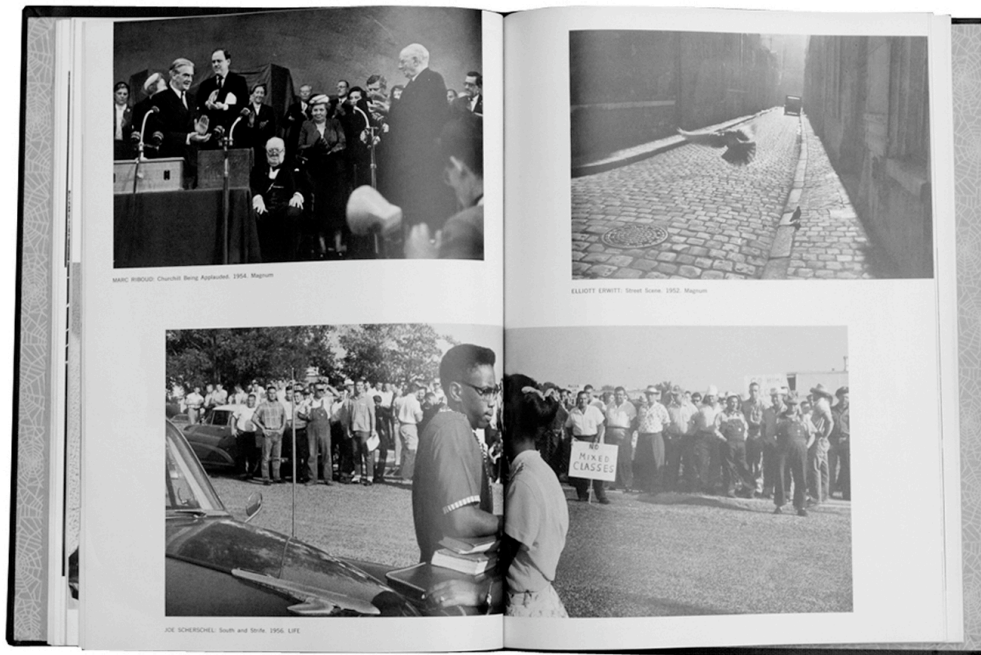
Recognizing the importance of the celebratory exhibition, Lyons felt the need to document the event in a way that had never before been done at the institution. Speaking in reference to his decision to make the catalogue, Lyons suggested that exhibition catalogues for photography shows were not necessarily common at the time but that he thought it "criminal" not to document this large exhibition.⁷³ Lyons recognized the role of the exhibition catalogue as a way of expanding the audience for the exhibition and growing the photographic community outside the limits of Rochester, to cities with little or no exposure to photography in a museum setting.⁷⁴ Lyons designed the catalogue while the exhibition was in the process of being organized and hung. Originally priced at \$2.50 per copy, 5000 copies of the catalogue were produced. They sold well, with 1200 copies sold less than a month after the opening.⁷⁵ The catalogues were sold at all of the traveling locations and were available for order from GEH. The 103-page publication, measuring 8.5 x 11 inches, was released to the public at the exhibition opening on 9 November 1959. With an introduction by Newhall, the catalogue was designed and

⁷³ Lyons, interview by author, Rochester, NY, 14 April 2011.

⁷⁴ Ibid.

⁷⁵ Beaumont Newhall to Mr. Monroe Wheeler of the Museum of Modern Art, 1 December 1959, *Photography at Mid-Century* exhibition file, Department of Photographs, George Eastman House, Rochester.

sequenced by Lyons and includes ninety-three photographs by ninety-three of the original 253 photographers in the exhibition. The photographic reproductions are all printed as black and white half-tones on glossy paper. The costs of printing colour images prohibited them from being included. The images are thoughtfully laid out in various dimensions with sometimes more than one image per page and, in a few instances, photographs extend across the gutter of the book (ill. 11). Though Newhall's introductory essay describes the exhibition as being comprised of four stylistic groups – Straight, Photo-journalistic, Experimental and the Equivalent – the organization of the images in the catalogue do not reflect this categorization and the captions for the photographs do not indicate to which group the image belongs. The back of the catalogue contains a list of all 253 photographers whose work was exhibited in the original exhibition, along with their personal addresses.



Ill. 11. Pages from the catalogue for *Photography at Mid-Century*, 1959.

This discrepancy between the stylistic organization of the catalogue and the layout of the exhibition at GEH did not go unnoticed at the time of its publication. In a review of the catalogue and exhibition, Minor White notes that the introduction to the catalogue does not indicate the physical layout of the exhibition, which separated the Photo-journalistic photographs in a completely different gallery space and grouped the remaining three categories in the Dryden gallery.⁷⁶ An analysis of the images reproduced in the catalogue reveals that of the ninety-three photographers represented, 58% were invited to participate in the exhibition and 42% had submitted works to the open call. Unlike the less balanced selection of photographers for the traveling show where 65% of the photographers were invited and 35% submitted works, the catalogue more closely represents the balance of the selection of photographers for the original exhibition at GEH where the ratio of photographers invited to those who submitted was very close to 1:1. It is also interesting to note that ninety-one of the ninety-three photographers represented in the catalogue were also selected to be part of the traveling exhibition, suggesting the likelihood that the exhibition catalogue may have functioned as a basis for the selection of photographs for the traveling show.

Though the selection of the images for the catalogue was likely a collective effort of Newhall, Chappell and Lyons, the layout, design and sequencing was Lyons's decision alone. At the time Lyons worked separately from Chappell and Newhall so the ordering and layout of the images in the catalogue was more a representation of his own interpretation of the show than a reflection of the actual exhibition. Looking back at the catalogue, more than fifty years after its production, Lyons notes that the stylistic categories that Newhall established, though helpful to some and certainly a reflection of

⁷⁶ White, "Reviews: Photography at Mid-Century," 128.

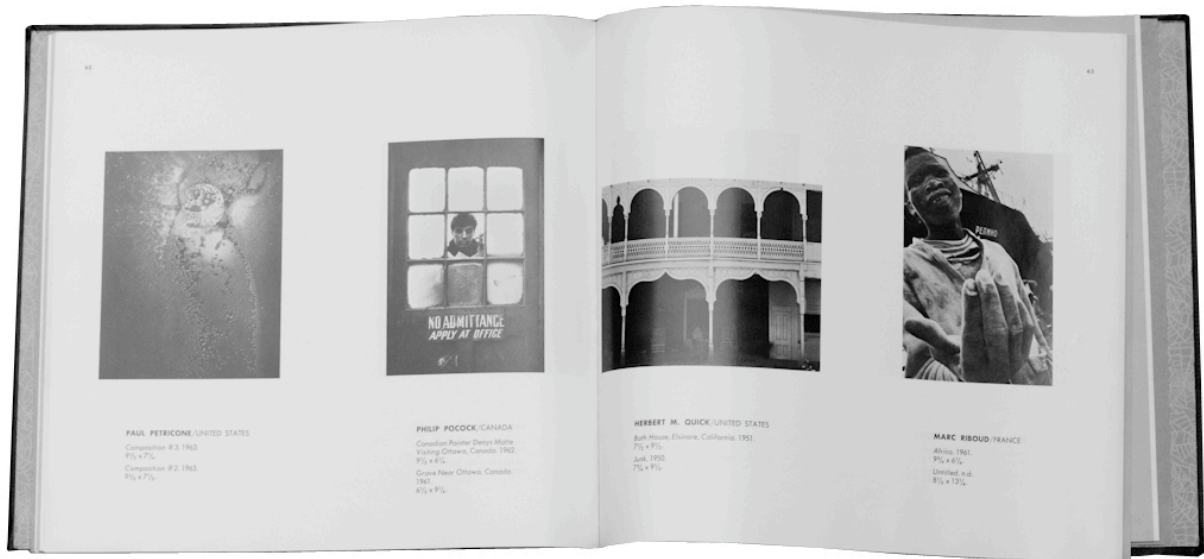
the trends that he saw developing in the medium, were not as interesting to him, a practitioner of another generation. Lyons understood the categories as an oversimplification of the photographs and instead decided not to follow the exhibition arrangement. As his first attempt at designing a catalogue, Lyons admits that there are a few choices that he made in terms of the juxtaposition of images that he no longer agrees with. Thinking back on his work in designing the catalogue, Lyons describes the process as one that involved considering the intentions of the photographers. He was also trying to avoid “stating the obvious,” an approach that he describes as having been very popular in magazines and annuals at the time.⁷⁷ Lyons was opposed to the common practice that often paired images according to obvious formal similarities. He notes that his goal in arranging the photographs was to call attention to the image rather than the category it belonged to and to allow the relationship between two images to suggest a third, new interpretation: “... anytime you dealt with images that the combination led you to more than just each – that there was something happening between them – that would give you a third experience.”⁷⁸

Looking at the catalogue in comparison to the many other catalogues that Lyons would produce in his time at GEH, it is clear that he was experimenting here, testing out ideas of design and layout. Similar to the presentation of the exhibition, Lyons adjusts the sizes of the printed images and arranges them in various ways on the page; at times leaving a large border around the image and in other instances allowing the image to bleed to the edge of the page. His later catalogues would present images in a more

⁷⁷ Lyons, interview by author, Rochester, NY, 14 April 2011.

⁷⁸ Ibid.

standardized format, keeping all of the images to around the same size and laying them out according to standardized spacing and borders (ill. 12).



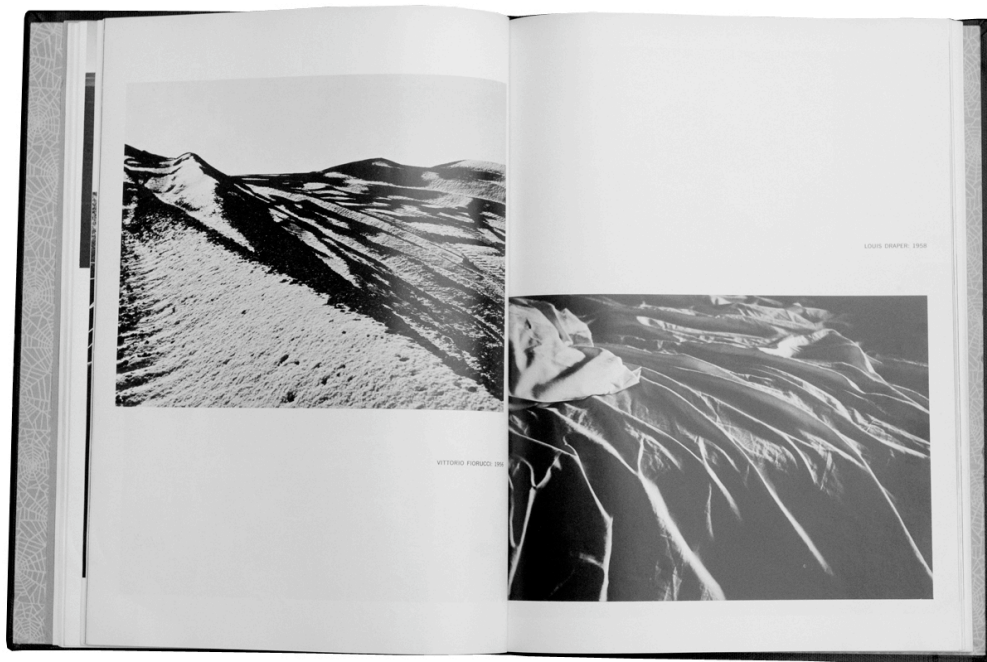
Ill 12. Pages from the catalogue for *Photography 63*⁷⁹, 1963. Photographs from left to right: Paul Petricone, *Composition #3*, 1963; Philip Pocock, *Canadian Painter Denys Matte, Visiting Ottawa Canada*, 1962; Herbert M. Quick, *Bath House, Elsinore, California*, 1951; Marc Riboud, *Africa*, 1961.

The catalogue begins with one of the few nods to the exhibition layout with the first image, Adams's "Aspens near Santa Fe," also being the signature image of the exhibition.⁸⁰ Though not identified as such, the first few images in the catalogue belonged to the Straight category of the exhibition. And though there are certainly times where images do seem to be grouped according to their stylistic qualities, there is no textual acknowledgement of the groups. Looking back on the decisions that he made in terms of image pairings, Lyons regrets some of the choices that he made to seemed to be responding more to the echoing of formal qualities, such as this pairing of a Vittorio Fiorucci photograph with one by Louis H. Draper (ill. 13). Here the strikingly similar compositions of two photographs with very different subject matter are compared, so

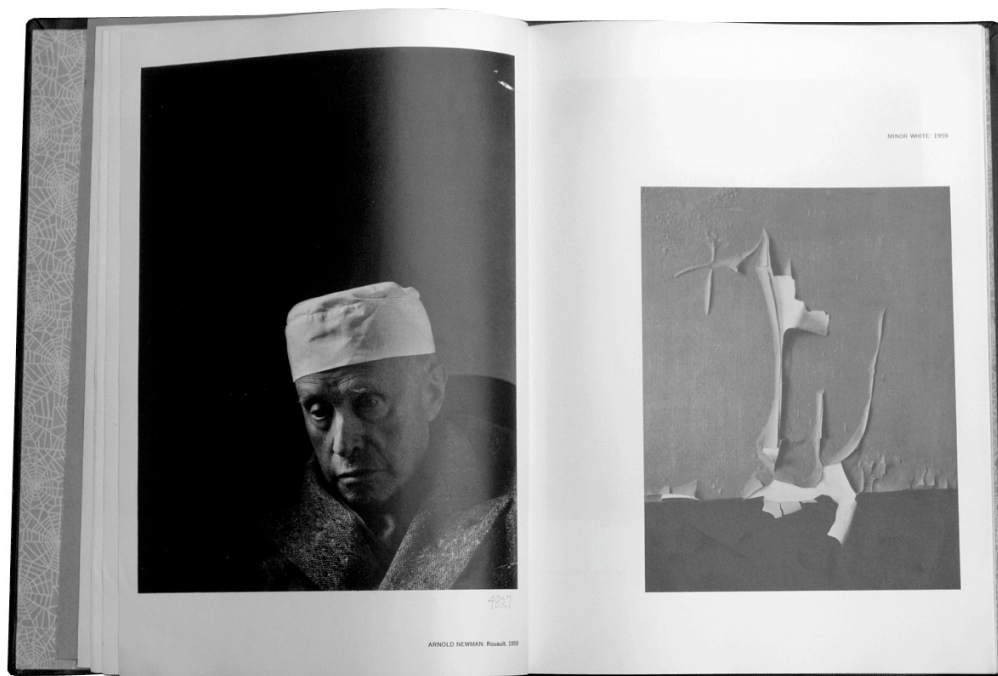
⁷⁹ George Eastman House, *Photography 63* (Rochester New York: New York State Exhibition and George Eastman House, 1963).

⁸⁰ See the description section of this paper and ill. 10 on page 40.

rather than allowing the viewer to consider the meanings or contexts of each, a more formal interpretation is suggested. Though this type of pairing occurs more than once in the catalogue, Lyons also succeeds in creating pairs of images that bring out details in one another like this pairing of Arnold Newman's portrait of Rouault and Minor White's photograph of peeling wallpaper (ill. 14). The similar directional pointed light source that illuminates these two very different subjects accents the textures in each and creates a contemplative feeling in the portrait, a sentiment that is, as a result of their proximity, also suggested in White's study.



Ill. 13. Pages from the catalogue for *Photography at Mid-Century*, 1959. Photographs from left to right: Vittorio Fiorucci, *Untitled*, 1956 and Louis H. Draper, *Untitled*, 1958.



Ill. 14. Pages from the catalogue for *Photography at Mid-Century*, 1959. Photographs from left to right: Arnold Newman, *Rouault*, 1958 and Minor White, *Untitled*, 1959.

Lyons's organization of the catalogue serves as an early example of some of the practices and ideas that he would continue to develop throughout his career as a photographer, a curator and an educator. Made in part as an effort to encourage the development and growth of the photographic community, which Lyons considered fairly small and tight-knit at the time, the catalogue made the works of these contemporary photographers accessible to a much wider audience. With an interest in promoting the works of emerging photographers, Lyons decided to use the catalogue as a way of building a directory of contemporary photographers. Though only ninety-three of the photographers' works could be reproduced, Lyons made a point of including the names and addresses of all 253 of the photographers in the exhibition. Lyons saw the directory as a way of keeping a record of the changing community, a practice that was new for the institution and perhaps the larger community as well. Eventually promoted to assistant director and associate director of the museum, Lyons's duties and responsibilities

expanded greatly during his time at the museum. His curatorial work stood apart from that of Newhall's as having more of a focus on contemporary photography and in his use of the group exhibition as a way of discovering emerging photographers. Lyons would continue to focus on contemporary work and the development of the medium for the rest of his career, both at GEH and eventually at the Visual Studies Workshop (VSW), an artist-run centre in Rochester that he founded after leaving GEH. VSW would eventually develop into an educational and support centre for photography and other media arts that still thrives today.

Conclusion

Through an in-depth description made possible by the practical organization of the materials related to this historic exhibition, the research of primary documents and an interview with Nathan Lyons, this paper provides a better understanding of the motivations and process of production of one particular photographic exhibition that celebrated the growth of one of the first photography museums in America. A closer look at this mid-century photography exhibition reveals how its organization echoed the agendas of its creators and the climate of change within which it was produced. Though likely not premeditated, Newhall and Lyons ended up asserting differing approaches to understanding the role of photography as an art in the ways that they constructed the exhibition and its accompanying catalogue.

Though this exhibition sought to celebrate photography as a modernist art form, it is important to note that it took place at a time when ideas about the medium were drastically shifting. As Douglas Crimp points out, the early 1960s saw a major shift in the ways artists considered the medium.⁸¹ They began to experiment with their use of the photograph, considering the content, context and descriptive capabilities of the photograph over the formal qualities of the images. Artists like Robert Rauchenberg and Andy Warhol stretched the application of the medium, distorting the autonomy of the image and accompanying purist technical approaches that had previously been celebrated by asserting a new hybridity that favoured the translation of the photograph to other media and a return to the use of collage and montage techniques. This new approach, which signaled the arrival of the postmodern would ignore the categorical boundaries of

⁸¹ Douglas Crimp, "The Museum's Old, the Library's New Subject," in *On the Museum's Ruins* (Cambridge, Mass.: MIT Press, 1993).

modernism that Newhall clung to in *Photography at Mid-Century*, as the consideration of photographic meaning expanded to include social and historical context as well as use value.

A sustained look at *Photography at Mid-Century* within the context of George Eastman House's development as a museum of photography provides access to the institutional understanding of photography as a modernist art form in the 1950s. Such a specific and detailed depiction contributes to the currently insufficient history of photographic exhibitions and provides valuable information about the establishment of GEH as a museum of photography and how its understanding and representation of photography shifted during the 1950s. This descriptive paper delves into the motivations, the production process and the dissemination of an historic exhibition that took place at a time when the understanding of photography as art was on the cusp of great change. Most importantly, this study takes seriously the notion that photographic exhibitions have been important and specific sites of meaning and, as such, deserve far greater attention.

Appendix A

Photographs in the Straight section

Ansel Adams

(American, 1902 - 1984)

ASPENS NEAR SANTA FE, NEW MEXICO

1958

Gelatin silver print

81.3 x 101.6 cm.

1983:1870:0001



Harry Callahan

(American, 1912-1999)

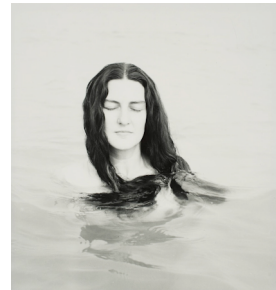
ELEANOR

1948

Gelatin silver print

15.2 x 14.2 cm

1981:1131:0003



Walter Chappell

(American 1925-2000)

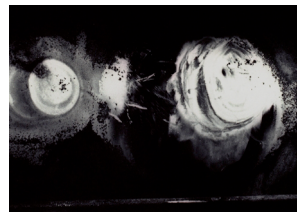
TWO WORLDS

1957

Gelatin silver print

24.7 x 33.9 cm

1980:0337:0001



Syl Labrot

(American, 1929 - 1977)

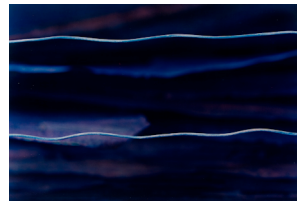
WIRE COLOR

1956

Color print, dye imbibition (dye transfer) process

27.8 x 40.8 cm

1981:1440:0002



Syl Labrot

(American, 1929 - 1977)

Descriptive Title: Vertical building

ca. 1954

Color print, dye imbibition process

47.8 x 27 cm

1981:1440:0003



William J. Maund Jr.

(American, b. 1934)

Descriptive Title: Landscape tree study

1958

Gelatin silver print

24.4 x 19.1 cm

1971:0154:0047



Eliot Porter

(American, 1901 - 1990)

Descriptive Title: Trees in mist

ca. 1954

Color print, dye imbibition process

27.2 x 21.3 cm

1973:0121:0002



Albert Renger-Patzsch

(German, 1897 - 1966)

TANNENWALD IM WINTER

1956

Gelatin silver print

27.7 x 38 cm

1980:0546:0018



Albert Renger-Patzsch

(German, 1897 - 1966)

HERBSTNEBEL

1958

Gelatin silver print

28.2 x 38.3 cm

1980:0546:0019



W. Eugene Smith

(American 1918-1978)

Descriptive title: Pittsburgh Steel Worker

1955-56

Gelatin silver print

22.3 x 31.7 cm

1981:1935:0001



Paul Strand

(American, 1890 - 1976)

KATE STEELE, AGE 95, SOUTH UIST, HEBRIDES

1954

Gelatin silver print

24.7 x 19.7 cm.

1981:2031:0010



Paul Strand

(American, 1890 - 1976)

BATCHELOR [SIC] BUTTONS, THE GARDEN, ORGEVAL

1958

Gelatin silver print

24.5 x 19.3 cm

1981:2032:0006



Jack Welpott

(American, 1923 - 2007)

CHILD BRIDE, 1958

1958

Gelatin silver print

24.2 x 19.2 cm

1966:0018:0002



Photographs from the Photo-journalistic section

Werner Bischof

(Swiss, 1916 - 1954)

SNOWSCENE IN JAPAN

ca. 1952

Gelatin silver print

40.2 x 42.2 cm

1978:0046:0003



Werner Bischof

(Swiss, 1916 - 1954)

CHILDREN IN INDOCHINA ON MAT

1952

Gelatin silver print

39.5 x 40.5 cm

1978:0046:0001



Werner Bischof

(Swiss, 1916 - 1954)

Descriptive Title: Women laborers walking on railroad tracks

ca. 1954

Gelatin silver print

39 x 34.7 cm

1978:0046:0002



Margaret Bourke-White

(American, 1904 - 1971)

GOLDMINERS, SOUTH AFRICA

1950

Gelatin silver print

30.3 x 26.1 cm.

1971:0154:0023



Margaret Bourke-White

(American, 1904 - 1971)

BEACH RIDERS

1959

Gelatin silver print

31.5 x 39.1 cm.

1971:0155:0079



Margaret Bourke-White

(American, 1904 - 1971)

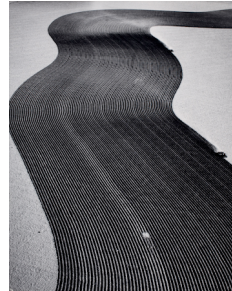
COLORADO DUST BOWL

1954

Gelatin silver print

34.4 x 26.4 cm.

1971:0155:0006



Brian Brake

(New Zealander, 1927 - 1988)

NIGERIAN GIRL

ca. 1954

Gelatin silver print

49 x 33.5 cm

1978:0046:0005



Brian Brake

(New Zealander, 1927 - 1988)

PICASSO WITH SON AND JEAN COCTEAU

1955

Gelatin silver print

Image: 34.9 x 26.6 cm

1978:0046:0004



James Burke

(American, 1915 - 1964)

GANGES RIVER BATHING CROWD

1954

Gelatin silver print

Image: 26.6 x 33.8 cm

1971:0139:0002



René Burri

(Swiss, b. 1933)

SALT MINES IN SICILY

ca. 1954

Gelatin silver print

42.8 x 65.8 cm

1972:0002:0006



René Burri

(Swiss, b. 1933)

RONCHAMPS

1955

Gelatin silver print

34.6 x 49.5 cm

1978:0046:0006



Robert Capa

(American, 1913 - 1954)

PICASSO AND SON

1949

Gelatin silver print

27.2 x 34.0 cm.

1978:0046:0007



Robert Capa

(American, 1913 - 1954)

GRAVEYARD IN INDOCHINA

1954

Gelatin silver print

65.3 x 50.3 cm.

1972:0002:0005



Henri Cartier-Bresson

(French, 1908 - 2004)

CHILDREN'S PARTY ALONG THE SEINE NEAR PARIS

1955

Gelatin silver print

40.7 x 60.2 cm.

1972:0002:0003



Henri Cartier-Bresson
(French, 1908 - 2004)
BARGE ON THE SEINE
1953
Gelatin silver print
59.7 x 40.6 cm.
1972:0002:0004



Edward Clark
(American, 1911 - 2000)
MARILYN [MONROE] TAKES OVER AS LORELEI
1953
Gelatin silver print
33.8 x 24.1 cm.
1971:0139:0010



Ralph Crane
(Swiss, 1913 - 1988)
WORLD CONGRESS OF FLIGHT
1959
Gelatin silver print
Image: 33.8 x 25.9 cm
1971:0139:0008



Bruce Davidson
(American, b. 1933)
CIRCUS CLOWN
1958
Gelatin silver print
35.3 x 49.8 cm.
1978:0046:0008



Loomis Dean
(American, b. 1917)
AT DAWN, LIFEBOATS PULL AWAY FROM SINKING
ANDREA DORIA
1956
Gelatin silver print
31.6 x 26.8 cm
1971:0139:0007



John Dominis

(American, b. 1921)

LAST MILITARY VEHICLES AND CIVILIANS STREAM
ACROSS SEOUL FLATS, KOREA

1951

Gelatin silver print

12.3 x 33 cm

1971:0154:0017



Alfred Eisenstaedt

(American, 1898 - 1995)

MARGARET BOURKE-WHITE RESEARCHING HER CASE
OF PARKINSON'S DISEASE

1959

Gelatin silver print

19.5 x 33.8 cm.

1971:0139:0024



Alfred Eisenstaedt

(American, 1898 - 1995)

ETHIOPIA ESSAY

1955

Gelatin silver print

34.0 x 24.7 cm.

1971:0139:0026



Alfred Eisenstaedt

(American, 1898 - 1995)

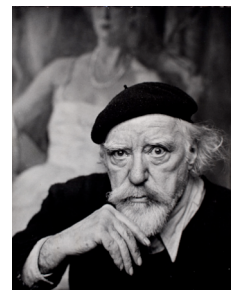
PORTRAIT OF ENGLISH ARTIST, AUGUSTUS JOHN

1952

Gelatin silver print

33.8 x 26.4 cm.

1971:0139:0025



Elliott Erwitt

(American, b. 1928)

LOUIE, BABY AND CAT

ca. 1954

Gelatin silver print

34.4 x 50.3 cm

1978:0046:0009



Elliott Erwitt
 (American, b. 1928)
 STREET SCENE
 1952
 Gelatin silver print
 32.7 x 49 cm
 1978:0046:0010



Elliott Erwitt
 (American, b. 1928)
 BASIC TRAINING IN FORT DIX, NEW JERSEY
 ca. 1954
 Gelatin silver print
 25.5 x 34.7 cm
 1978:0046:0011



N.R. Farbman
 (American, 1907 - 1988)
 COMUNIST YOUTH PARADE IN GERMANY'S SOVIET
 ZONE
 1950
 Gelatin silver print
 26.5 x 26.7 cm
 1971:0139:0014



Andreas Feininger
 (American, 1906 - 1999)
 INTERIOR OF SKULL OF CRUCIFIX CATFISH
 1951
 Gelatin silver print
 33.5 x 26.3 cm.
 1971:0154:0025



Burt Glinn
 (American, 1925 - 2008)
 REVOLUTION IN CUBA
 1953
 Gelatin silver print
 49 x 33 cm
 1978:0046:0025



Fritz Goro

(American, 1901 - 1986)
PTEROPOD PLANKTON - BIKINI ATOLL
1951
Gelatin silver print
34 x 26.7 cm
1971:0140:0012



Allan Grant

(American, b. 1920)
CIVIL WAR VETERAN, SOLDIER JOHN SALLING
1953
Gelatin silver print
Image: 33.4 x 25 cm
Museum Collection
1971:0139:0015



Ernst Haas

(American, 1921 - 1986)
EGYPTIAN BOYS
1954
Gelatin silver print
33.3 x 49.1 cm.
1978:0046:0014



Ernst Haas

(American, 1921 - 1986)
PRIEST IN POSITANO, ITALY
ca. 1954
Gelatin silver print
Image: 33.2 x 49 cm
1978:0046:0013



Yale Joel

(American, 1919 - 2006)
PRINCETON ISOLATION CHAMBER
1958
Gelatin silver print
33.6 x 22 cm
1971:0139:0004



Mark Kauffman

(American, 1922 - 1994)

PUNTING AT DAWN, OXFORD

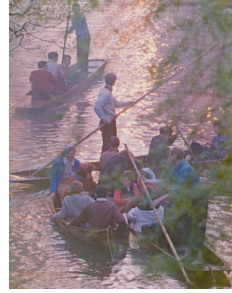
1959

Color print, chromogenic development process

35.5 x 27.1 cm

Museum Collection

1971:0139:0016



Robert W. Kelley

(American, 1920 - 1991)

TAMPICO FLOOD RESCUE

1955

Gelatin silver print

33.8 x 26 cm

1971:0154:0019



Dmitri Kessel

(American, 1902 - 1995)

STILT FISHERMEN, CEYLON

1956

Color print, chromogenic development process

27.2 x 35.4 cm

1971:0139:0003



Dmitri Kessel

(American, 1902 - 1995)

HENRI MATISSE

1951

Color print, chromogenic development process

35.7 x 29 cm

1971:0154:0031



Erich Lessing

(Austrian, b. 1923)

GENERAL DE GAULLE

1958

Gelatin silver print

34.8 x 49.2 cm

1978:0046:0015



Erich Lessing

(Austrian, b. 1923)

CARDINAL MINDSZENTY AFTER HIS RELEASE FROM PRISON

1956

Gelatin silver print

34.6 x 49.1 cm

1978:0046:0016



Erich Lessing

(Austrian, b. 1923)

HUNGARIAN REVOLUTION

1950

Gelatin silver print

49.1 x 33.6 cm

1978:0046:0017



Tom McAvoy

(American, 1905 - 1966)

DR. KONRAD LAURENZ [SIC] WITH GOSLINGS

1955

Gelatin silver print

26.6 x 29 cm

1971:0154:0018



Leonard McCombe

(American, b. 1923)

SWITCHBLADES AT TIMES SQUARE

1954

Gelatin silver print

20.4 x 24 cm

1971:0139:0028



Leonard McCombe

(American, b. 1923)

EYES RIGHT FOR KIM NOVAK

1956

Gelatin silver print

26.5 x 34.2 cm

1971:0139:0029



Francis Miller

(American)

HUNGARIAN REFUGEE GIVES THANKS IN A
MILWAUKEE CHURCH

1956

Gelatin silver print

34 x 26.5 cm

1971:0154:0022



Francis Miller

(American)

LITTLE ROCK SEGREGATION STOPPED

1959

Gelatin silver print

18.4 x 34.2 cm

1971:0154:0030



Inge Morath

(American, 1923 - 2002)

MRS. EVELYN NASH

1953

Gelatin silver print

32.2 x 47.6 cm

1978:0046:0012



Ralph Morse

(American, b. 1917)

NAUTILUS BEGINS A DIVE

1955

Gelatin silver print

34.3 x 26.3 cm

1971:0139:0009



Carl Mydans

(American, 1907 - 2004)

OLD AGE

1959

Gelatin silver print

34.2 x 24.1 cm

1971:0139:0006



Gordon Parks

(American, 1912 - 2006)

SKIPPER - ANDREA DORIA

1956

Gelatin silver print

33.7 x 26.5 cm

1971:0154:0029



Gordon Parks

(American, 1912 - 2006)

PUERTO RICO

1949

Gelatin silver print

28.6 x 26.4 cm

1971:0139:0021



Gordon Parks

(American, 1912 - 2006)

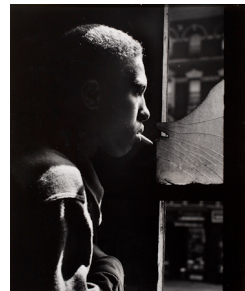
HARLEM

1949

Gelatin silver print

32.3 x 26.6 cm

1971:0139:0022



Marc Riboud

(French, b. 1923)

CHURCHILL BEING APPLAUDED

1954

Gelatin silver print

23.1 x 35.2 cm

1978:0046:0018



Marc Riboud

(French, b. 1923)

CHINA

ca. 1954

Color print, chromogenic development process

32.4 x 22.3 cm

1978:0046:0019



Marc Riboud

(French, b. 1923)

CHINA

ca. 1954

Color print, chromogenic development process

32.4 x 21.6 cm

1978:0046:0020



George Rodger

(English, 1908 - 1995)

GIRLS DANCING IN KORDOFAN

1949

Gelatin silver print

62.1 x 57.1 cm

1972:0002:0001



George Rodger

(English, 1908 - 1995)

MAU MAU IN DOCK

1954

Gelatin silver print

69.5 x 57.1 cm

1972:0002:0002



Arthur Rothstein

GRANDMA MOSES

(American, 1915 - 1985)

ca. 1956

Gelatin silver print

59.8 x 50.9 cm

1978:1642:0001



Arthur Rothstein

(American, 1915 - 1985)

JOHN MARIN

1950

Gelatin silver print

45.3 x 59.2 cm

1971:0139:0017



Michael Rougier

(Canadian, b. 1925)

HUNGARIAN FREEDOM FIGHTERS

1956

Gelatin silver print

25 x 34.5 cm

1971:0154:0027



Michael Rougier

(Canadian, b. 1925)

KOREAN SCHOOL GIRLS CRY OUT AGAINST TRUCE

1953

Gelatin silver print

23.8 x 24 cm

1971:0140:0015



Joe Scherschel

(American, b. 1920)

EARTHQUAKE, SOUTH AMERICA

1957

Gelatin silver print

22 x 33.6 cm

1971:0154:0020



Joe Scherschel

(American, b. 1920)

TEXARKANA INTEGRATION

1956

Gelatin silver print

13.1 x 34 cm

1971:0154:0046



Paul Schutzer

(American, 1930 - 1967)
RELIEF LINE, VIRGINIA
1959
Gelatin silver print
38.5 x 21 cm
1971:0154:0028



David Seymour

(Polish, 1911 - 1956)
EARTHQUAKE IN GREECE
1953
Gelatin silver print
49.2 x 38.2 cm.
1978:0046:0023



George Silk

(American, b. 1916)
VIM GETS SET FOR AMERICA'S CUP TRYOUTS
1958
Color print, chromogenic development process
16.8 x 35.7 cm
1971:0139:0013



George Silk

(American, b. 1916)
SKIING THE SKYLINE
1958
Color print, chromogenic development process
27.5 x 35.4 cm
1971:0139:0023



George Silk

(American, b. 1916)
A RARE LOOK AT THE DERBY
1959
Color print, chromogenic development process
Image: 16.5 x 35.5 cm
Museum Collection
1971:0154:0016



Howard Sochurek

(American, 1924 - 1994)

UPSIDE DOWN FLIGHT

1956

Color print, chromogenic development process

15.8 x 35.5 cm

1971:0139:0019



Howard Sochurek

(American, 1924 - 1994)

VAPOR TRAILS, PINK IN THE SUNSET

1956

Color print, chromogenic development process

22.8 x 34.7 cm

1971:0139:0020



Peter Stackpole

(American, 1913 - 1997)

CROWDS REACT TO MR. KRUSCHCHEV [SIC], NEW YORK

1959

Gelatin silver print

24 x 32.5 cm

1971:0139:0001



Dennis Stock

(American, 1928 - 2010)

MUSICIAN IN NEW ORLEANS

1959

Gelatin silver print

33.9 x 43.6 cm

1978:0046:0021



Dennis Stock

(American, 1928 - 2010)

PORTRAIT OF CHINESE WOMAN

1959

Gelatin silver print

34.1 x 27.3 cm

1978:0046:0022



Kryn Taconis

(Canadian, b. Holland 1918 - 1979)

MINE DISASTER

ca. 1954

Gelatin silver print

41 x 50.5 cm

1978:0046:0024



Earl Theisen

(American)

INDIAN CHILD IN SNOW

ca. 1955

Gelatin silver print

56.5 x 41.5 cm

1971:0139:0018



John Vachon

(American, 1914 - 1975)

QUAKER

1950

Gelatin silver print

49.8 x 37.2 cm

1971:0139:0035



John Vachon

(American, 1914 - 1975)

SIOUX INDIAN FAMILY

ca. 1955

Gelatin silver print

39.3 x 49.5 cm

1971:0139:0033



John Vachon

(American, 1914 - 1975)

THE ROUNDUP AND BRANDING

ca. 1955

Gelatin silver print

48.7 x 57.8 cm

1971:0139:0034



Grey Villet
 (American, b. 1927)
 SCHOOL BUS DISASTER
 1958
 Gelatin silver print
 31.7 x 24.3 cm
 1971:0154:0024



Grey Villet
 (American, b. 1927)
 OLD AGE
 1959
 Gelatin silver print
 33.9 x 24.2 cm
 1971:0140:0008



Grey Villet
 (American, b. 1927)
 MISSING STATUE OF VENUS
 1955
 Gelatin silver print
 33.5 x 26 cm
 1971:0140:0007



Hank Walker
 (American, 1922 - 1996)
 SIGHT FOR SAILORS
 1957
 Color print, chromogenic development process
 34 x 28 cm
 1971:0139:0011



Hank Walker
 (American, 1922 - 1996)
 ON PATROL SOUTH OF KUSONG, KOREA
 1950
 Gelatin silver print
 26.7 x 26.2 cm
 1971:0154:0026



Stan Wayman

(American, 1927 - 1973)
EARTHQUAKE VICTIM
1959
Gelatin silver print
34 x 25.7 cm
1971:0139:0012



Stan Wayman

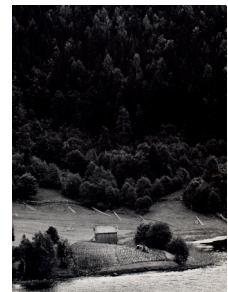
(American, 1927 - 1973)
JOYS OF A CARRIBBEAN CRUISE
1957
Gelatin silver print
33.8 x 22.5 cm
1971:0154:0012



Photographs from the Experimental section

Stig T. Karlsson

(1930-)
SWEDEN
ca. 1954
Gelatin silver print
37.6 x 35.4 cm
1971:0154:0043



Stig T. Karlsson

(1930-)
SWEDEN
ca. 1954
Gelatin silver print
47.7 x 34.4 cm
1971:0154:0044



Stig T. Karlsson

(1930-)
SWEDEN
ca. 1954
Gelatin silver print
38.8 x 44.4 cm
1971:0154:0045



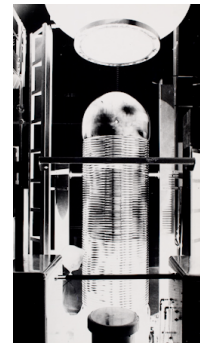
Winter Prather

(American, b. 1926)
REFLECTION IN A BENTLEY
1959
Gelatin silver print
42.5 x 40 cm
1971:0154:0042



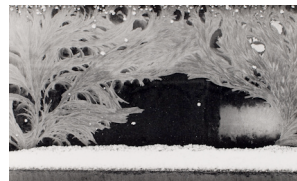
Winter Prather

(American, b. 1926)
VAN-DER-GRAF GENERATOR
1959
Gelatin silver print
49.9 x 27.8 cm
1971:0154:0021



David Rowinski

(American, b. 1936)
Descriptive Title: Frost
1958
Gelatin silver print
22.6 x 14.1 cm
1971:0154:0034



David Rowinski

(American, b. 1936)
Descriptive Title: Frost
1959
Gelatin silver print
19 x 22.4 cm
1971:0154:0035



Robert Schiller

(American, b. 1925)

Descriptive Title: Solarized portrait

1953

Gelatin silver print

32.9 x 25.9 cm

1971:0154:0005



Otto Steinert

(German, 1915 - 1978)

VIEW FROM ARC DE TRIOMPHE

1951

Gelatin silver print

39.9 x 28.0 cm.

1966:0079:0003



Otto Steinert

(German, 1915 - 1978)

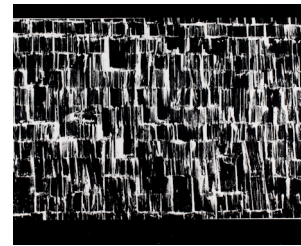
SHINGLES

1956

Gelatin silver print

49.6 x 59.5 cm

1981:1933:0002



Otto Steinert

(German, 1915 - 1978)

SAAR LANDSCAPE

1953

Gelatin silver print

59.6 x 50.6 cm

1981:1933:0003



Photographs from the Equivalent section

Jack Baber

(American, b. 1931)

Descriptive Title: Wall with foliage

1958

Gelatin silver print

19.2 x 24 cm

1971:0154:0040



Édouard Boubat

(French, 1923 - 1999)
ANVERS, BELGIQUE

1959

Gelatin silver print

25.8 x 38.6 cm.

1971:0121:0001



Édouard Boubat

(French, 1923 - 1999)
ESPAGNE

1958

Gelatin silver print

26.1 x 39.4 cm.

1971:0121:0002



Alfredo Camisa

(Italian, b. 1927)
KORANIC SCHOOL

1956

Gelatin silver print

34.7 x 26.8 cm

1971:0154:0003



Robert Doisneau

(French, 1912 - 1994)
PORTE DE L'ENFER, BOULEVARD DE CLICHY, PARIS 9E.
HELL.

1952

Gelatin silver print

39.6 x 29.7 cm.

1971:0023:0043



Louis H. Draper

(American, 1935 - 2002)
Descriptive Title: Bed Sheets

1958

Gelatin silver print

23 x 33.9 cm.

1971:0139:0005



Louis H. Draper

(American, 1935 - 2002)

Descriptive Title: African American Youth
ca. 1958

Gelatin silver

33.3 x 22.8 cm.

1971:0139:0027



Philippe Halsman

(American, 1906 - 1979)

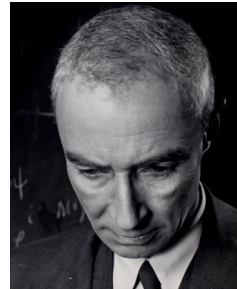
DR. R. ROBERT OPENHEIMER

1958

Gelatin silver print

34.5 x 27.4 cm.

1971:0154:0006



Ken Heyman

(American, b. 1930)

BALINESE GIRL

1957

Gelatin silver print

41.7 x 27 cm

1971:0154:0002



Simpson Kalisher

(American, b. 1926)

Descriptive Title: African-American bride and groom in front seat
of automobile

1959

Gelatin silver print

15.1 x 23 cm

1971:0154:0036



Simpson Kalisher

(American, b. 1926)

Descriptive Title: Row house still standing in urban renewal neighborhood
1959

Gelatin silver print

14.4 x 24.3 cm

1971:0154:0037



Roger Mayne

(English, b. 1929)

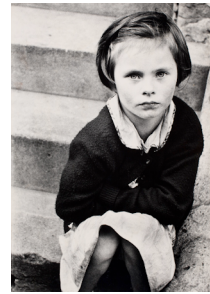
Descriptive Title: Young girl sitting on cement stairs

1957

Gelatin silver print

37.1 x 25.6 cm

1969:0034:0001



Paolo Monti

(Italian, 1908 - 1982)

GIANNI DOVA, PAINTER

ca. 1954

Gelatin silver print

26.2 x 22.9 cm

1971:0140:0013



Paolo Monti

(Italian, 1908 - 1982)

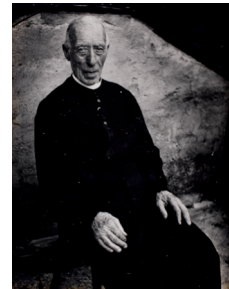
CURATO DI CAMPAGNA

ca. 1954

Gelatin silver print

29.4 x 22.7 cm

1971:0140:0014



Irving Penn

(American, 1917 - 2009)

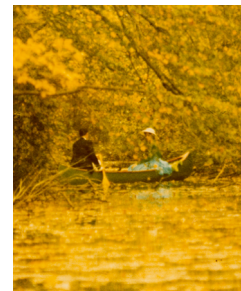
TWO IN A CANOE

1954

Color print, chromogenic development process

48.9 x 39.4 cm

1987:1097:0001



Kristian Runeberg

(Finnish, b. 1934)

Descriptive Title: Young woman singing

1959

Gelatin silver print

19.7 x 29.7 cm

1971:0154:0013



Alfred Schwartz

(American)

Descriptive Title: Girl with baby
1959

Gelatin silver print

25 x 34.3 cm

1971:0154:0010



Adrian Siegel

(American, 1898 - 1978)

TOSCANINI

ca. 1954

Gelatin silver print

27.8 x 35.2 cm

1971:0154:0015



Adrian Siegel

(American, 1898 - 1978)

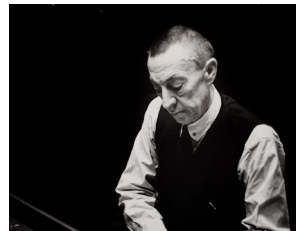
RACHMANINOFF

ca. 1954

Gelatin silver print

27.8 x 35.2 cm

1971:0154:0004



Adrian Siegel

(American, 1898 - 1978)

YASUO KUNIYOSHI

1950

Gelatin silver print

27.8 x 35.2 cm

1971:0154:0014



S.C. Valastro

(American, b. 1922)

LEVER HOUSE, N. Y. C.

1951

Gelatin silver print

24.7 x 34 cm

1971:0154:0011



Kenneth R. Van Sickle

(American, b. 1932)

Descriptive Title: Elderly woman reflected in mirror
ca. 1955

Gelatin silver print

33.4 x 21 cm

1971:0154:0001



Paul Helmut von Ringelheim

Descriptive Title: New York city skyline

1959

Kodachrome

20.3 x 25.3 cm

1971:0154:0038



Paul Helmut von Ringelheim

Descriptive Title: Rooftop from above

1959

Kodachrome

20 x 12.5 cm

1971:0154:0039



Sabine Weiss

(French, b. 1924)

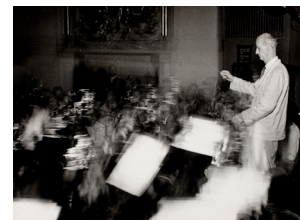
WILHELM FURTWANGLER

ca. 1955

Gelatin silver print

29.7 x 39.4 cm

1971:0154:0041



Bob Willoughby

(American, 1927 - 2009)

VIRGINIA FAGINI

1957

Gelatin silver print

33.7 x 50 cm

1971:0154:0032



Bob Willoughby
(American, 1927 - 2009)
ANN DICKINS, LONDON
ca. 1954
Gelatin silver print
50.2 x 34 cm
1971:0154:0033



Appendix B

ANNOUNCING THE

TENTH ANNIVERSARY

of the
George Eastman House of Photography

Photographers throughout the world are invited to submit a selection of three prints from their work, which, in the photographer's opinion, represents his own characteristic contribution to the growth of contemporary camera-vision.

The aim of the Tenth Anniversary Exhibition is to exemplify those trends which have effectively expanded the horizon of photographic expression since the opening of The George Eastman House in November 1949.

No fee is required. The photographs must have been made during the period from 1949 to 1959. Print sizes may range from 4x5 to 11x14 inches, flush-mounted. There are no subject matter restrictions. Entries for consideration must be clearly labeled on the back of each print with the photographer's name, address, and year photographed. Additional information (title, technical data, etc.) is optional. Only monochrome and color prints will be considered.

Entries must be postmarked no later than June 15, 1959 — because no entry fee is requested, prints will be returned postage collect. Address submissions to Tenth Anniversary Exhibition, George Eastman House, 900 East Avenue, Rochester 7, New York.

Exhibition

5

Appendix C

This list was compiled from numerous lists and correspondence in the exhibition file.

Invited photographers who participated in the Exhibition:

Photojournalism section:

Magnum:

Eve Arnold
Werner Bischoff
Brian Brake
René Burri
Cornell Capa
Robert Capa
Henri Cartier-Bresson
Bruce Davidson
Elliott Erwitt
Burt Glinn
Ernst Haas
Erich Hartmann
Erich Lessing
Wayne Miller
Inge Morath
Marc Riboud
George Rodger
David Seymour
Dennis Stock
Kryn Taconis

Life:

Margaret Bourke-White
James Burke
Edward Clark
Ralph Crane
Loomis Dean
John Dominis
Alfred Eisenstaedt
Eliot Elisofon
J.R. Eyerman
N.R. Farbman
Andreas Feininger
Albert Fenn
Fritz Goro
Allan Grant
Yale Joel
Mark Kauffman
Robert W. Kelley
Dmitri Kessel
Nina Leen
Thomas McAvoy
Leonard McCombe
Francis Miller
Ralph Morse
Carl Mydans
Gordon Parks
Michael Rougier
Walter Sanders
Frank J. Scherschel
Joe Scherschel
George Silk
Howard Sochurek
Peter Stackpole
Grey Villet
Hank Walker

Look:

Frank Bauman
Cal Bernstein
Charlotte Brooks
Kenneth Eide
Paul Fusco
James Hanson
Douglas Jones
Robert Lerner
Arthur Rothstein
Bob Sandberg
Maurice Terrell
Earl Theisen
Michael Vaccaro
John Vachon
Robert Vose

Invited individual photographers:

Ansel Adams
Manuel Alvarez Bravo
Oscar Bailey
Ferenc Berko
Ron Binks
Édouard Boubat
Bill Brandt
Brassai
Wynn Bullock
Shirley C. Burden
Harry Callahan
Carl Chiarenza
Larry Colwell
Imogen Cunningham
Howard Dearstyne
Robert Doisneau
Harold Feinstein
Paolo Gasparini
Phillippe Halsman

Phillip Harrington
Fritz Henle
Ken Heyman
Pirkle Jones
Gyorgy Kepes
Jeanette Klute
Syl Labrot
Clarence John Laughlin
William J. Maund Jr.
Roger Mayne
Ralph Eugene Meatyard
Paolo Monti
Arnold Newman
Dorothy Norman
Irving Penn
Eliot Porter
Albert Renger-Patzsch
Bob Roos
Gerry Sharpe

Charles Sheeler
Adrian Siegle
Arthur Siegle
Aaron Siskind
Henry Holmes Smith
W. Eugene Smith
Otto Steinert
Paul Strand
Val Telberg
J.N. Unwalla
Roman Vishniac
Dorothy Warren
Sabine Weiss
Brett Weston
Minor White
Bob Willoughby
Don Worth
Kenneth Van Sickle

Appendix D

List of invited photographers who did not submit work:

Berenice Abbott
Richard Avedon
Cecil Beaton
Ernst Blumenfeld
Jean Chevalier
David D. Duncan
Walker Evans
Robert Frank
Philip Hyde
Herbert List
Dorothea Lange
Herbert Matter
Gjon Mili
Lisette Model
Barbara Morgan
Don Ornitz
Walter Rosenblum
Emil Schulthess
Frederick Sommer
Bert Stern

Appendix E

This checklist from the exhibition file breaks the 257 photographs down into four groups. Group I, the Photo-journalistic category, is broken down according to the three photo agencies: Life, Look, and Magnum. Group II is the Equivalent category, Group III is the Experimental category, and Group IV is the Straight category.

GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BR 6-3361

Director
BEAUMONT NEWHALL
Curator of Motion Pictures
JAMES CARD

PHOTOGRAPHY

AT

MID-CENTURY

(Traveling Exhibition)

Check List:

- Group I (Magnum)*
- ☒ 1. WERNER BISCHOF, Snow Scene in Japan
 - ☒ 2. WERNER BISCHOF, Children in Indochina on Mat, 1952
 - ☒ 3. WERNER BISCHOF, Women Walking on Railroad Tracks, India
 - ☒ 4. BRIAN BRAKE, Picasso with Son and Jean Cocteau, 1955
 - ☒ 5. BRIAN BRAKE, Nigerian Girl
 - ☒ 6. RENE BURRI, Salt Mines in Sicily
 - ☒ 7. RENE BURRI, Ronchamps, 1955
 - ☒ 8. CORNELL CAPA, The Lesson, 1955
 - ☒ 9. ROBERT CAPA, Grave Yard in Indochina, 1954
 - ☒ 10. ROBERT CAPA, Picasso and Son, 1949
 - ☒ 11. HENRI CARTIER-BRESSON, Barge on the Seine
 - ☒ 12. HENRI CARTIER-BRESSON, Children's Party along the Seine near Paris
 - ☒ 13. BRUCE DAVIDSON, Circus Clown
 - ☒ 14. ELLIOTT ERWITT, Streetscene, 1952
 - ☒ 15. ELLIOTT ERWITT, Basic Training in Fort Dix, New Jersey

- ~~✓~~ 16. ELIOTT ERWITT, Louie, Baby and Cat
- ~~✓~~ 17. ERNST HAAS, Egyptian Boys, 1954
- ~~✓~~ 18. ERNST HAAS, Bullfight
- ~~✓~~ 19. ERNST HAAS, Priest in Positano, Italy
- ~~✓~~ 20. BURT GLINN, Revolution in Cuba, 1959
- ~~✓~~ 21. ERICH LESSING, Hungarian Revolution, 1956
- ~~✓~~ 22. ERICH LESSING, General DeGaulle, 1958
- ~~✓~~ 23. ERICH LESSING, Cardinal Mindszenty after his release from prison,
1956
- ~~✓~~ 24. INGE MORATH, Mrs. Evelyn Nash, 1953
- ~~✓~~ 25. MARC RIBOUD, Churchill being applauded, 1954
- ~~✓~~ 26. MARC RIBOUD, China
- ~~✓~~ 27. MARC RIBOUD, China
- ~~✓~~ 28. GEORGE RODGER, Mau Mau in Dock, 1954
- ~~✓~~ 29. GEORGE RODGER, Girls Dancing in Kordofan
- ~~✓~~ 30. DAVID SEYMOUR, Earthquake in Greece, 1953
- ~~✓~~ 31. DENNIS STOCK, Portrait of Chinese Woman, 1959
- ~~✓~~ 32. DENNIS STOCK, Musician in New Orleans, 1959
- ~~✓~~ 33. KRYN TACONIS, Mine Disaster (Look magazine)
- ~~✓~~ 34. CHARLOTTE BROOKS, Youth
- ~~✓~~ 35. ARTHUR ROTHSTEIN, John Marin, 1950
- ~~✓~~ 36. EARL THEISEN, Ernest Hemingway with Cat
- ~~✓~~ 37. EARL THEISEN, Indian Child in Snow
- ~~✓~~ 38. John Vachon, Sioux Indian Family
- ~~✓~~ 39. JOHN VACHON, The Roundup and Branding
- ~~✓~~ 40. JOHN VACHON, Quaker, 1950
- ~~✓~~ 41. MICHAEL VACCARO, Frank Lloyd Wright, 1957
- ~~✓~~ 42. MICHAEL VACCARO, Wanda Landowska

- ~~43.~~ ROBERT VOSE, Jackie Robinson at Bat (Life Magazine)
- ~~44.~~ ALFRED EISENSTAEDT, Portrait of English Artist, Augustus John, 1952
- ~~45.~~ ALFRED EISENSTAEDT, Ethiopia Essay, 1955
- ~~46.~~ ALFRED EISENSTAEDT, Margaret Bourke-White researching her case of Parkinson's Disease, 1959
- ~~47.~~ MARGARET BOURKE-WHITE, Gold miners, South Africa, 1950
- ~~48.~~ MARGARET BOURKE-WHITE, Beach Riders, 1959
- ~~49.~~ JAMES BURKE, Ganges River Bathing Crowd, 1954
- ~~50.~~ JAMES BURKE, Bhakra Dam, India, 1958
- ~~51.~~ JAMES BURKE, Dutch Evacuation from Indonesia, 1958
- ~~52.~~ EDWARD CLARK, Marilyn takes over as Lorelei, 1953
- ~~53.~~ RALPH CRANE, World Congress of Flight, 1959
- ~~54.~~ LOOMIS DEAN, At dawn, lifeboats pull away from sinking Andrea Doria, 1956
- ~~55.~~ LOOMIS DEAN, An Owlish Bardot, 1958
- ~~56.~~ JOHN DOMINIS, Last Military Vehicles and Civilians Stream Across Seoul Flats, Korea, 1951
- ~~57.~~ J. R. EYERMAN, Salt Lake City Drive-In, 1958
- ~~58.~~ N. R. FAREMAN, Communist Youth Parade in Germany's Soviet Zone, 1950
- ~~59.~~ ANDREAS FEININGER, Interior of Skull of Crucifix Catfish, 1951
- ~~60.~~ ALLAN GRANT, Lonely Widow on a Windswept Beach, 1956
- ~~61.~~ ALLAN GRANT, Civil War Veteran, Soldier John Salling, 1953
- ~~62.~~ FRITZ GORO, Pteropod Plankton-Bikini Atoll, 1951
- ~~63.~~ FRITZ GORO, Caribou Eskimo, 1955
- ~~64.~~ YALE JOEL, Princeton Isolation Chamber, 1958
- ~~65.~~ ROBERT W. KELLEY, Tampico Flood Rescue, 1955
- ~~66.~~ ROBERT W. KELLEY, Pony Craze, 1956

66. *Robert W. Kelly, Tony Crage, 1956*
- ✓~~67~~. MARK KAUFFMAN, Punting at Dawn, Oxford, 1959
 - ✓~~68~~. DMITRI KESSEL, Stilt Fishermen, Ceylon, 1956
 - ✓~~69~~. DMITRI KESSEL, Henry Matisse, 1951
 - ✓~~70~~. THOMAS MCAVOY, Dr. Konrad Laurenz with Goslings, 1955
 - ✓~~71~~. LEONARD MCCOMBE, Eyes Right for Kim Novak, 1956
 - ✓~~72~~. LEONARD MCCOMBE, Swithblades at Times Square, 1954
 - ✓~~73~~. FRANCIS MILLER, Hungarian Refugee Gives Thanks in a Milwaukee Church, 1956
 - ✓~~74~~. FRANCIS MILLER, Little Rock Segregation Stopped, 1959
 - ✓~~75~~. RALPH MOSE, "Nautilus" Begins a Dive, 1955
 - ✓~~76~~. CARL MYDANS, Old Age, 1959
 - ✓~~77~~. GORDON PARKS, Harlem, 1949
 - ✓~~78~~. GORDON PARKS, Skipper - Andrea Doria, 1956
 - ✓~~79~~. GORDON PARKS, Puerto Rico, 1949
 - ✓~~80~~. MICHAEL ROUGIER, The Little Boy Who Wouldn't Smile, Korea, 1951
 - ✓~~81~~. MICHAEL ROUGIER, Korean School Girls Cry Out Against Truce, 1953
 - ✓~~82~~. MICHAEL ROUGIER, Hungarian Freedom Fighters, 1956
 - ✓~~83~~. JOE SCHERSHEL, Earthquake, South America, 1957
 - ✓~~84~~. JOE SCHERSHEL, Texarkana Integration, 1956
 - ✓~~85~~. PAUL SCHUTZER, Relief Line, Virginia, 1959
 - ✓~~86~~. GEORGE SILK, Vim Gets Set for America's Cup Tryouts, 1958
 - ✓~~87~~. GEORGE SILK, A Rare Look at the Derby, 1959
 - ✓~~88~~. GEORGE SILK, Skiing the Skyline, 1958
 - ✓~~89~~. HOWARD SOCHUREK, Vapor Trails, Pink in the Sunset, 1956
 - ✓~~90~~. HOWARD SOCHUREK, Upside Down Flight, 1956
 - ✓~~91~~. PETER STACKPOLE, Crowds react to Mr. Kruschchev, New York, 1959

- ~~92.~~ HANK WALKER, Sight for Sailors, 1957
- ~~93.~~ HANK WALKER, On Patrol South of Kusong, Korea, 1950
- ~~94.~~ STAN WAYMAN, Joys of a Carribbean Cruise, 1957
- ~~95.~~ STAN WAYMAN, Earthquake Victim, 1959
- ~~96.~~ JAMES WHITMORE, Pope Pius XII lying in State, 1958
- ~~97.~~ JAMES WHITMORE, From Michelangelo's Dome, The Majesty of St. Peter's, Rome, 1958
- ~~98.~~ GREY VILLET, Missing Statue of Venus, 1955
- ~~99.~~ GREY VILLET, School Bus Disaster, 1958
- ~~100.~~ GREY VILLET, Old Age, 1959 *group II*
- ~~101.~~ JACK BABER, Wall With Foliage, 1958 *group II*
- ~~102.~~ FERENC BERKO, Children in Playard
- ~~103.~~ LYLE BONGE,
- ~~104.~~ LYLE BONGE, Houser Fucadeec, 1958
- ~~105.~~ EDOUARD BOUBAT, Antwerp, Belgium, 1959
- ~~106.~~ EDOUARD BOUBAT, Spain, 1958
- ~~107.~~ BILL BRANFT, Portrait of a Child in Eaton Place, 1955
- ~~108.~~ ALFREDO CAMISA, Koreanic School, 1956
- ~~109.~~ ROBERT DOISNEAU, Paris, Rapho-Guillumette Pictures
- ~~110.~~ ROBERT DOISNEAU, Paris, Rapho-Guillumette Pictures *W. Gaudarue*
- ~~111.~~ ROBERT DOISNEAU, Paris, Rapho-Guillumette Pictures
- ~~112.~~ LOUIS DRAPER, Negro Youth, 1958
- ~~113.~~ LOUIS DRAPER, Bed Sheets
- ~~114.~~ MARTIN S. DWORKIN, Nun on Sidewalk, 1952
- ~~115.~~ VITTORIO FIORUCCI, Coal pile with Snow, 1956
- ~~116.~~ GLENN FOSS, Wall with Posters, 1953

6.

16. *Blown Glass, wall with pattern, 1953*

- ~~X~~117. PAOLO GASPARINI, Venezuela, 1956
- ~~X~~118. PAOLO GASPARINI, (Young Boy)
- ~~X~~119. PHILIPPE HALSMAN, Dr. R. Oppenheimer, 1958, Courtesy of Saturday Evening Post
- ~~X~~120. DIMITRIOS HARISSIAS, Greeks Resting, 1958
- ~~X~~121. FRITZ HENLE, My Wife and Daughter, 1957
- ~~X~~122. KEN HEYMAN, Balinese Girl, Rapho-Guillumette Pictures
- ~~X~~123. SIMPSON KALISHER, (N. Brownstons)
- ~~X~~124. SIMPSON KALISHER, (Colored Wedding), 1959
- ~~X~~125. JEROME LIEBLING, Jacob, Chippewa Boy, 1955, Red Lake Indian Reservation, Minnesota
- ~~X~~126. ROGER MAYNE, (Portrait of a girl), 1957
- ~~X~~127. PAOLO MONTI, Curato di Campagna
- ~~X~~128. PAOLO MONTI, Gianni Dova, Painter, 1954
- ~~X~~129. PHIZ MOZESSON, (Family)
- ~~X~~130. PHIZ MOZESSON, (Child's hand)
- ~~X~~131. GEORGE D. NAN, (2 color prints), 1958
- ~~X~~132. George D. NAN, 1959
- ~~X~~133. JOHN O'HENLY, (Hands with Cigar), 1958
- ~~X~~134. IRVING PENN, Moroccan Children, 1951. Courtesy of Vogue
- ~~X~~135. PAUL H. VON RINGELHEIM, (2 Color prints) (New York City)
- ~~X~~136. PAUL H. VON RINGELHEIM, (2 Color prints) Rooftop
- ~~X~~137. KRISTIAN RUNEBERG, (Young Woman Singing), 1959
- ~~X~~138. ALFRED SCHWARTZ, (Gypsy girl with baby), 1959
- ~~X~~139. LAWRENCE SHUSTAK, ~~2~~
- ~~X~~140. LAWRENCE SHUSTAK, (Building-doorway), 1959
- ~~X~~141. DENNETH VAN SICKLE, End of Alley, Cannes

} list but mark withdrawn

- ~~142.~~ ADRIAN SIEGEL, Toscanini
- ~~143.~~ ADRIAN SIEGEL, Rachmaninoff
- ~~144.~~ ADRIAN SIEGEL, Yasuo Kuniyoshi, 1950
- ~~145.~~ KENNETH VAN SICKLE, (Woman's Cat)
- ~~146.~~ CHARLES SNYDER, Max Hartstein, Bassist
- ~~147.~~ SAM TATA, Old Woman Resting, Singapore, 1956
- ~~148.~~ HERB TAYLOR, (Chinese Children)
- ~~149.~~ S. C. VALASTRO, Lever House, N. Y. C. , 1951
- ~~150.~~ LEO VARSANO, (Man on steps)
- ~~151.~~ HARVEY A. WEBER, Carl Sandburg, 1957
- ~~152.~~ VIRGINIA FIELD WECKEL, (Double exposure city), 1958
- ~~153.~~ SABINE WEISS, Wilhelm Furtwangler, Rapho-Guillumette Pictures
- ~~154.~~ SHELA WHITE, (Two bags), 1959
- ~~155.~~ BOB WILLOUGHBY, Virginia Fagini, 1957
- ~~156.~~ BOB WILLOUGHBY, Ann Dickins, London
- group III*
~~157.~~ CHARLES ARNOLD, (Combined print), 1959
- ~~158.~~ CHARLES ARNOLD, (Young girl portrait), 1958
- ~~159.~~ PETER BUNNELL, (Board Wall painted), 1958
- ~~160.~~ PAUL CAPONIGRO, (Rain drops and safety glass), 1959
- ~~161.~~ PAUL CAPONIGRO, Boston, 1959
- ~~162.~~ TABER CHADWICK, (Metal sign with bullet holes), 1958
- ~~163.~~ CARL CHIARENZA, (Prayerbook), 1958
- ~~164.~~ CARL CHIARENZA, (Abstraction), 1959
- ~~165.~~ LOREN COCKRELL, (2 Chairs and wall), 1958
- ~~166.~~ JAMES E. DURRELL, JR., (Cellar Stairway), 1956
- ~~167.~~ STIG T. KARLSSON, Sweden
- ~~168.~~ STIG T. KARLSSON, Sweden
- ~~169.~~ STIG T. KARLSSON, Sweden

- ✓ 170. GYORGY KEPES, (Photogram), 1955
- ✓ 171. GYORGY KEPES, (Screen)
- ✓ 172. C. J. LAUGHLIN, Flowers of the Night Land, 1958, From Group
S: The Magic of the Object
- ✓ 173. TERRY S. LINDQUIST, Athens, Ohio, 1959
- ✓ 174. GARNER L. MARVIN, (B-w Abstraction), 1959
- ✓ 175. RICHARD D. MERRITT, Cliffside, 1958
- ✓ 176. RAY K. METZKER, (Woman in lights), 1957
- ✓ 177. GEORGE NAN, (3 prints, White, Color of auto in street, Figures
in motion), Maxwell Street, Chicago, 1958
- ✓ 178. WINTER PRATHER, Reflections in a Bentley, 1959
- ✓ 179. WINTER PRATHER, Van-der-Graf generator, 1959
- ✓ 180. PHILIP B. REIBER, (Composit and print), 1959
- ✓ 181. NILE ROOT, (3 prints in color), 1958 ✓ *one rec'd broken to be fixed here*
- ✓ 182. DAVID ROWINSKI, Frost on window, 1958
- ✓ 183. DAVID ROWINSKI, (Figures on wall), 1959
- ✓ 184. ROBERT M. SCHILLER, JR., (Solozized Portrait), 1953
- ✓ 185. NINA HOWELL STARR, (Part of a barbecue sign, Georgia), 1955
- ✓ 186. NINA HOWELL STARR, (Portsmouth, N. H.), 1958
- ✓ 187. NINA HOWELL STARR, (Sign), 1958
- ✓ 188. DR. OTTO STEINERT, Saar Landscape, 1953
- ✓ 189. OTTO STEINERT, (Shingles), 1958
- 190. JAROMIR STEPHANY, (Photogram), 1959—*not in exhibit*
- ✓ 191. JEFFRY UELSMANN, (Nude detail), 1959
- ✓ 192. ROMAN ZABINSKI, "Cap-de-la-Madeleine", 1959
- ✓ 193. ROMAN ZABINSKI, (Girl on Church step), 1958 *group III*
- group IV* ✓ 194. ANSEL ADAMS, ~~Thunder Cloud, Inyo Range, From the Tungsten Hills,~~
~~California~~ *(with drawn)*
- ✓ 195. ANSEL ADAMS, Aspens near Santa Fe, 1958

- ✓ 196. OSCAR BAILEY, (Roots), 1957
- ✓ 197. RUTH*MARION BARUCH, Woman on Haight Street, San Francisco, 1957
- ✓ 198. RUTH MARION BARUCH, (Blackbirds)
- ✓ 199. RONALD C. BINKS, (Conversation), 1958
- ✓ 200. MANUEL ALVAREZ BRAVO, Retablo de Atlataucan, Mexico
- ✓ 201. MANUEL ALVAREZ BRAVO, EL Toro 201, 1958
- ✓ 202. WYNN BULLOCK, (Erosion), 1959
- ✓ 203. WYNN BULLOCK, 1958
- ✓ 204. SHIPLEY BURDEN, (Pigeon)
- ✓ 205. HARRY CALLAHAN, (Triple exposure)
- ✓ 206. HARRY CALLAHAN, (Woman's hand in water), 1948
- ✓ 207. WALTER CHAPPELL, (Two worlds), 1957
- ✓ 208. WALTER CHAPPELL, (Poster in barn), 1957
- ✓ 209. LARRY COLWELL, Rock- Point Lobos, 1957
- ✓ 210. VAN DEREN COKE, Browning Asleep, 1958
- ✓ 211. IMOGEN CUNNINGHAM, Age and its Symbols, 1958
- ✓ 212. IMOGEN CUNNINGHAM, Unmade Bed, 1957
- ✓ 213. NICK DEAN, Alan Hovhaness, 1958
- ✓ 214. PIRKLE JONES, Wave, Golden Gate, 1952
- ✓ 215. PIRKLE JONES, 1956
- ~~216. JEANETTE KLUTE~~ } *withdrawn*
- ~~217. JEANETTE KLUTE~~
- ✓ 218. SYDLABROT, Vertical Building in color *rec'd broken glass - to be fixed here*
- ✓ 219. SYDLABROT, Wire-color
- ✓ 220. SYL LABROT, 1959
- ✓ 221. NATHAN LYONS, (Barn), 1957

- ~~222.~~ NATHAN LYONS, 1959
- ~~223.~~ WILLIAM MAUND, (White tree in forest), 1958
- ~~224.~~ EUGENE MEATYARD, (Boy asleep with kite), 1957
- ~~225.~~ ALFRED A. MONNER, The Dark Earth, 1957
- ~~226.~~ ARNOLD NEWMAN, Rouault, 1958
- ~~227.~~ ARNOLD NEWMAN, Jean Dubuffet, 1957
- ~~228.~~ DOROTHY NORMAN, Prime Minister Jawaharlal Nebru, 1952
- ~~229.~~ ELIOT PORTER, (Misty trees)
- ~~230.~~ ELIOT PORTER, (Autumn Brook)
- ~~231.~~ ALBERT RENGGER-PATZSCH, Beech tree forest, 1958
- ~~232.~~ ALBERT RENGGER-PATZSCH, Fir Wood in Winter, 1956 (no permission)
- ~~233.~~ GERRY SHARPE, (Mission doorway)
- ~~234.~~ GERRY SHARPE, (Boy and Band), 1956
- ~~235.~~ GERRY SHARPE, Aspens, New Mexico, 1958
- ~~236.~~ CHARLES SHEELER
- ~~237.~~ KENNETH VAN SICKLE, 1959
- ~~238.~~ AARON SISKIND, From "Pleasures and Terrors of Levitation", 1957
- ~~239.~~ AARON SISKIND, Wickenburg, Arizona, 1949
- ~~240.~~ HENRY HOLMES SMITH, S color Dye transfer print, 1959
- ~~241.~~ W. EUGENE SMITH, Pittsburgh Steel Worker, 1957
- ~~242.~~ PAUL STRAND, Peat Pile, 1954
- ~~243.~~ PAUL STRAND, Bachelor's Buttons, the garden, Orgeval, 1958
- ~~244.~~ PAUL STRAND, Kate Steele, 1954
- ~~245.~~ GERTRUDE TIEMER-WILLE, Renaissance
- ~~246.~~ GERTRUDE TIEMER-WILLE, Remembered Summer
- ~~247.~~ BEN C. TURPIN, 1958
- ~~248.~~ ROMAN VISHNIAC, Radiolaria

11.

- ✓249. ROMAN VISHNIAC, White Frost
- ✓250. JACK WELPOTT, Veiled person with doll, 1958
- ✓251. BRETT WESTON, 1959
- ✓252. BRETT WESTON, 1959
- ✓253. MINOR WHITE, Parking lot
- ✓254. MINOR WHITE, 1959
- ✓255. DON WORTH, Late Evening, Ansel Adam's Garden, San Francisco, 1958
- ✓256. VICTOR SANCHEZ DE DAVALA, Calle de la Ventosa
- ✓257. VICTOR SANCHEZ DE ZAVALA, (Window reflections)

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