



20/20

TWENTIETH CENTURY PHOTOGRAPHIC ACQUISITIONS
by twenty leading patrons

PATRONS

| | | |
|----|---|-------------|
| 1 | Anonymous Benefactors | 6 |
| 2 | Van Deren and Joan Coke | 6 |
| 3 | Nancy Dickenson | 7 |
| 4 | Brenda Edelson | 7 |
| 5 | The Harold and Esther Edgerton Family Foundation | 7 |
| 6 | Betty Hahn | 8 |
| 7 | Siegfried Halus | 8 |
| 8 | Lannan Foundation | 8 |
| 9 | Wayne R. Lazorik University Collection | 9 |
| 10 | Lucy Lippard | 9 |
| 11 | The Mattis Family | 10 |
| 12 | Charles E. McClelland | 10 |
| 13 | Josephine Morris | 11 |
| 14 | The Museum of New Mexico Foundation Howard Schickler and David Lafaille | 11-12 14 |
| 15 | The Estate of Georgia O'Keeffe | 12-13 |
| 16 | The Rodchenko Family | 13 |
| 17 | Margaret and William Salman | 13 |
| 18 | Sandia Preparatory School | 13 |
| 19 | Jane Reese Williams Collection, Bobbie Foshay-Miller, and the New Mexico Council on Photography | 14-15 |
| 20 | Joy S. Weber | 15 |

ARTISTS

| | |
|----------------------------------|-------|
| Alinder, James | 9 |
| Becher, Bernd and Hilla | 9 |
| Bidaut, Jayne Hinds | 13 |
| Boltanski, Christian | 7 |
| Brigman, Anne | 14 |
| Bryliakov, Vladimir | 8 |
| Charlesworth, Sarah | 14 |
| Coburn, Alvin Langdon | 15 |
| Dahl-Wolfe, Louise | 10 |
| Dow, Arthur Wesley | 11 |
| Edgerton, Harold "Doc" Eugene | 7 |
| Gandert, Miguel | 12 |
| Gilbert and George | 9 |
| Gilpin, Laura | 6, 13 |
| Hahn, Betty | 10 |
| Halus, Siegfried | 8 |
| Horne, Bernard Shea | 10 |
| Ketchum, Cavalliere | 9 |
| Kraft, Jim | 9 |
| Lazorik, Wayne R. | 9 |
| Link, O. Winston | 11 |
| Macijauskas, Aleksandras | 6 |
| Millet, Laurent | 7 |
| Mokhorev, Yevgenni | 10 |
| Morris, Wright | 11 |
| Moskaleva, Galina | 8 |
| Mulvany, John | 9 |
| Muñoz, Celia Alvarez | 8 |
| Nagatani, Patrick | 6 |
| Newman, Arnold | 11 |
| Noggle, Anne | 9 |
| Rodchenko, Alexander | 13 |
| Rodchenko, Varvara Aleksandrovna | 13 |
| Salinger, Adrienne | 12 |
| Simpson, Lorna | 9 |
| Skibitskaya, Elena | 8 |
| Sonneman, Eve | 9 |
| Stieglitz, Alfred | 12 |
| Stone, Jim | 12 |
| White, Minor | 12 |
| Zelma, Georgi | 14 |

20/20

TWENTIETH CENTURY PHOTOGRAPHIC ACQUISITIONS by twenty leading patrons

HISTORY OF COLLECTING IN NEW MEXICO

The Photography Collection has received some of the most significant acquisitions in museum history from patrons and collectors who have bequeathed individual collections and art works from home and abroad. Represented is a diverse cross-section of work including major as well as little-known contributions in the history of photography.

Collecting from around the world in New Mexico began in the 19th century before the Civil War, when Colonel John B. Grayson established the New Mexico Historical Society in 1859. Like a museum, the society had official members that included a curator and librarian, along with historians, collectors and patrons; it also had American Presidents as honorary members. Through the years, collecting methods and practices were encouraged with acquisitions, from photographs to etchings, lithographs, books, maps, and publications to coins and natural history.

The New Mexico Historical Society diligently recorded acquisitions in the handwritten ledger "The New Mexico Historical Review." The first curator's report of acquisitions consists of engravings and photographs, ambrotypes, and Melainotypes (tintypes), prints by 19th-century artists such as the Peale Family, and the first landscape photographs gifted by German merchants. Also included were color lithographs from Commodore Matthew Perry's trade expedition to Japan. This international expedition, initiated by President Millard Fillmore, helped open isolationist Japan for the first time since the 17th century.

This remarkable collecting tradition continued after the Museum of New Mexico opened in 1909, three years before the New Mexico territory was declared the 47th state. In 1914, the Governor's wife, Mrs. Lew Wallace, presented gifts to the Museum from Australia, New Zealand, India, and Egypt. Those acquisitions and more were reported in America's oldest museum publication, *El Palacio*, and often noted in the *The New Mexican*, which was first issued November 24, 1849. Other gifts included material acquired worldwide by Museum Director Edgar Lee Hewett and his colleague, Adolph Bandelier.

New Mexico's second museum, the Museum of Fine Arts, opened in 1917. National and international lectures and exhibitions, which had been held solely at the Palace of the Governors, also began at the new sister museum. All the while, the pages of *El Palacio* continued to be filled with benefactors, national and international lectures, exhibitions, collecting works by artists from

Russia, Chinese paintings, lithographs and etchings by Whistler, Millet, Rembrandt, Dürer, and essays on issues such as new forms of modern art. The Museum was beginning to blossom.

Though the Museum had some funding for exhibitions, it had little money to purchase acquisitions. What it did have, however, were strong supporters such as the Archaeological Society and the many friends of art, who helped to establish exhibitions and the permanent collection.

In the late 20th century, this collecting heritage expanded for the first time to include the history of photography. Visionary benefactors in photography such as Jane Reese Williams, Gil and Eileen Hitchcock, the late master photographer Eliot Porter, and Roberta Coke DeGolyer and her Estate began to bequeath individual collections that expanded the global dimensions of the permanent collection.

Steve Yates
CURATOR OF PHOTOGRAPHY
SENIOR FULBRIGHT SCHOLAR
USSR 1991 / RUSSIA 1995

Diane Block
ASSISTANT CURATOR
OF PHOTOGRAPHY

The Leading Patrons represented in 20/20 continue to add to the rich diversity of New Mexico's collecting history. The Museum wishes to express particular gratitude to those who make up this exhibition:

Anonymous Benefactors
Van Deren and Joan Coke
Nancy Dickenson
Brenda Edelson
The Harold and Esther
Edgerton Family Foundation
Betty Hahn
Siegfried Halus
Lannan Foundation
Wayne R. Lazork
University Collection
Lucy Lippard
The Mattis Family
Charles E. McClelland

Josephine Morris
The Museum of New Mexico
Foundation, and Howard Schickler
and David Lafaille
The Estate of Georgia O'Keeffe
The Rodchenko Family
Margaret and William Salman
Sandia Preparatory School
Jane Reese Williams Collection,
Bobbie Foshay-Miller, and
the New Mexico Council
on Photography
Joy S. Weber

Anonymous Gifts

Laura Gilpin (1891–1979)

**Still Life Arrangement of Dried Seedpods of the
Lunaria or Honesty Plant** ca. 1926–1928
platinum photograph

On the advice of Pictorialist photographer Gertrude Käsebier, Laura Gilpin left her home in Colorado in 1916 to become a student at the Clarence White School of Photography in New York. This early study of the transparent seedpods of the *lunaria* was made in the 1920s after Gilpin returned home. The unique platinum print from a glass negative is a reflection of Gilpin's student training in solving "photographic problems" in composition and lighting. The arrangement is graceful and spare like the Japanese art promulgated by White; Gilpin's mode of photographing is graphic and highly modern, a directness eminently appropriate for this image of an "honesty plant," as it is popularly known.

Patrick Nagatani (b. 1945)

**"Fin de Siècle," Bat Flight Amphitheater,
Carlsbad Caverns, New Mexico** 1989
Cibacolor photograph

Patrick Nagatani began to explore color photography in 1976, following his earlier career as a teacher of technical illustration, advertising, and architectural drafting. He turned his design skills and his experience painting Hollywood sets and building scale models to the fabrication of elaborate tableaux, which he then photographed. His works are theatrical constructions whose arrangements in front of the camera—bats suspended from visible wires in front of a photographic mural, for instance—are intentionally obvious to the eye. They mix the real with the artificial as did the tableaux of many 19th-century photographers. They are neither "combination prints" from several negatives, collages or photomontages. Nagatani's ironic fictions depend on the veracity of the camera lens, and function as multi-layered documents concerning our country's devotion to nuclear power and the progressive desecration of the land.

Van Deren and Joan Coke

Aleksandras Macijauskas (b. 1938)

from the Countryside Market series 1969–1984
gelatin silver photograph

Discovering and capturing truths beyond prejudice or ideology remains the greatest challenge to the documentary photographer. For decades, Aleksandras Macijauskas revealed the universal character of life through portrayals found in the marketplace. These are moments in time that voice the regiments of living and survival. Macijauskas is a master of entering private domains without intrusion. His remarkable vision shares common freedoms that stood in stark contrast to the political realities that began to change in the 1970s during the soviet era. The photographer's angled points of view suggest the tradition of avant-garde photographer Alexander Rodchenko during the 1920s. However, Macijauskas adds his own visual qualities to a style that is his own, for the new history of photography being written in the 21st century.

Nancy G. Dickenson

Laurent Millet (b. 1968)

**Near Saint Romain, March 18, 1998
*Vers Saint Romain, le 18 mars 1998***

gelatin silver photograph with collage

Artists in the late 20th century continued to work beyond the canons of modern photography by combining historical genre, media, ideas, and a poetics of space with abandon. Often aspects of history were used with inventive strategies. Laurent Millet reapplies the notion of "traps" in his photographic works from 18th-century sources: 1) illustrated engravings of fishing and hunting traps from Denis Diderot's *Encyclopedia of Science, Art, and Skilled Professions* (1751); and, 2) a camera obscura which led to the original inventions of photography in 1839. Millet traps the imagination in his sculpture-landscapes for further exploration by the viewer.

Brenda Edelson

Christian Boltanski (b. 1944)

Favorite Objects 1998

edition number 73 of 264

Collaborative portfolio from 264 photographs of objects
selected by the school children of Lycée François de Chicago

Harold and Esther Edgerton Family Foundation

Harold "Doc" Eugene Edgerton (1903–1990)

Indian Club Demonstration 1939

two gelatin silver photographs, 1963

Special thanks to James Enyeart

A professor of electrical engineering at the Massachusetts Institute of Technology, Dr. Edgerton developed electronic high-speed and stroboscopic flash systems in the 1930s. His innovations revolutionized both photography and our notions of movement and time. Edgerton's photographs using flash tubes filled with xenon gas enabled exposures of one-millionth of a second or less. His staccato images from the flow of motion are astonishing counterpoints to the records of human and animal locomotion made by 19th-century photographers Edward Muybridge and Jules Marey. The photographs of a juggler dramatically demonstrate the difference between an exposure of motion taken in ordinary light (left) and one using stroboscopic light (right) flashing at the same rate of movement as the juggler's clubs: 100 times per second. This method allows us to see segments of motion that the unaided eye had never been able to detect.

Betty Hahn Collection

Vladimir Bryliakov (b. 1958)

Ballet 1990

multitoned and bleached gelatin silver photograph

Future Gift, on loan from Betty Hahn

From the exhibition *4+4: Late Modern, Photography Between the Mediums*,
Museum of Fine Arts, 1994

Galina Moskaleva (b. 1954)

Children who had a thyroid operation (Chernobyl, Ukraine) 1996

Kodacolor photograph

Elena Skibitskaya (b. 1954)

Peterhof Reflection 1999

(House of Peter the Great, St. Petersburg)

toned gelatin silver photograph

Siegfried Halus

Siegfried Halus (b. 1943)

Rage and Healing: The Primary Discourse 1986

Polacolor photograph

Rage and healing have become a primary discourse in American culture during the late 20th century. Siegfried Halus stages these values and more in his modeled tableaux. The photographer breaks traditional norms in the history of photography: as a male, he photographs nude men in staged environments. Halus's work expresses gender-based horrors and insecurities, while conveying a process of renewal and revitalization. He stages the veracity of a documentary reality through self-made fictions that tell us something about American culture and ourselves.

Lannan Foundation

Celia Alvarez Muñoz (b. 1937)

La Honey (Enlightenment #9) 1983

seven gelatin silver photographs in wooden box

Combining language with images, contemporary artists have expanded conventional boundaries of the photographic print to reveal the dimensions of human experience. Celia Muñoz's bookworks of sequential photographs with bilingual texts tell stories about childhood memories and the moments of awakening she calls "Enlightenments." Their subtexts refer to bicultural tensions, the longing to "fit in," and the loss of innocence. Muñoz makes use of the humor and poetry of colloquialisms, in the tradition of early 20th-century Mexican printmaker José Guadalupe Posada. This, when mixed with her knowledge of the psychology of commercial art, creates terse narratives with emotional undercurrents. *La Honey*, a three-dimensional photographic book in a beekeeper's box, appeared in the Museum's 1984 exhibition *Cover to Cover: Experimental Bookworks*.

Wayne R. Lazorik, University Collection

In the late 1960s, one of the most influential graduate programs in the history of photography was established at the University of New Mexico. Clinton Adams and Van Deren Coke were its architects. What began as a training ground for teachers led to other related pursuits. Graduates include today's leading artists, curators, scholars, historians, and researchers, as well as heads of art and museum departments. For thirty years, Professor Wayne Lazorik, the first instructor to be hired, collected student work that preserves a part of this unique history. Selected are photographs by the first generation of graduates from this internationally recognized and unparalleled photographic program.

James Alinder (b. 1941)

Untitled 1968

gelatin silver photograph

Cavaliere Ketchum (b. 1937)

Untitled 1967

gelatin silver photograph

Jim Kraft (b. 1938)

Sources I:3, December 1967

Kodalith collage

Anne Noggle (b. 1922)

#14 1971

gelatin silver photograph

Wayne R. Lazorik (b. 1939)

Untitled 1973

gelatin silver photograph

John Mulvany (b. 1937)

Untitled 1972

gelatin silver photograph

Eve Sonneman (b. 1946)

Untitled 1969

gelatin silver photograph

Lucy Lippard Collection

As a unique critic, historian, and collector, Lucy Lippard writes about key aspects from history through extraordinary research and insight. She chronicles traditions outside of conventional norms by studying and narrating their sources. Her numerous publications over recent decades, such as *Dadas on Art* and *Surrealists on Art* (1970-71), *Overlay*, *Contemporary Art and Art of Prehistory* (1983), and *Partial Recall, Photographs of Native North Americans* (1992), have reinvested history with challenging and redefining viewpoints. From the photocollages of Max Ernst to photographic contemporaries such as Bernd and Hilla Becher, Gilbert and George, and Lorna Simpson, Lippard's vision in writing and collecting continues to shape new histories with artists into the third millennium.

Bernd and Hilla Becher (b. 1931; b. 1934)

Cooling Tower ca. 1967

gelatin silver photograph

Lorna Simpson (b. 1960)

Untitled ca. 1980-1985

gelatin silver photograph

Gilbert and George (b. 1943; b. 1942)

A Touch of Blossom, Spring 1971

gelatin silver photograph

The Mattis Family

Three generations ago, the Mattis Family began their far-seeing collecting history with the art of Surrealism. Today their passion for art has shifted to the history of photography. From British photography inventor William Henry Fox Talbot to Julia Margaret Cameron and new contributors in the 19th century, to their world-class collection of Edward Weston photographs, the Mattis Family continues to preserve and expound upon the early modern history of the medium.

Bernard Shea Horne (1867–1933)

Province Town ca. 1917

gelatin silver photograph

Gift of Michael Mattis and Judith Hochberg

Louise Dahl-Wolfe (1895–1989)

Alice Rohrer ca. 1930

gelatin silver photograph

Gift of Daniel and Noemi Mattis

Louise Dahl-Wolfe, one of the most renowned female fashion photographers of the 1940s and 1950s, was inspired to take up photography after meeting Pictorialist photographer Anne Brigman in 1921. She was hired by *Harper's Bazaar* in 1936 and photographed in both color and black and white. She is best known for her imaginative fashion settings with their unusual colors and backgrounds. Dahl-Wolfe's first work for *Harper's* was made at a time when fashion photography was in its infancy for women photographers. Alice Rohrer, the subject of Dahl-Wolfe's elegant, early portrait, was a patron of the fine arts in southern California. Edward Weston made several portraits of Rohrer as well; in 1932, her generous contribution of funds helped make possible the publication of Merle Armitage's book, *The Art of Edward Weston*. The book is dedicated to Rohrer.

Charles E. McClelland

Betty Hahn (b. 1940)

Barbara–Genessee Park 1971

gum bichromate photograph on fabric with embroidery thread

In the 1960s, Robert Rauschenberg, Robert Heineken, and Betty Hahn began to combine photography with other artistic forms and to appropriate images from the mass media and popular culture. Hahn employed non-silver printing processes such as gum bichromate, once popular with turn-of-the-century Pictorialists. In 1971, she began to print snapshot-inspired imagery on fabric, enlivening technically flawed areas with colorful stitching. These works in the folk art tradition are references to vernacular photography and to historical "samplers" that displayed a woman's accomplishments in stitchery. From these pioneering embroidered gum prints to her recent photographic lithographs, Hahn explores the ambiguity between photographic reality and artifice. Her continued experimentation underscores the pluralism that characterizes the art of the 1990s.

Yevgenni Mikhorev (b. 1967)

Anton and Revolver 1992

from the series Children's Game Environment

gelatin silver photograph

Josephine Morris

Wright Morris (1910–1998)

Power House and Palm Tree, near Lordsburg, New Mexico 1940

gelatin silver photograph

The photographs of Wright Morris speak about a specific time and place in American history and its vernacular culture. Morris created an independent medium called "photo-text" by combining photography with his own written prose, out of experiences living through the Great Depression. In this artist's work, words and pictures provide something more together than they would separately, or independently, from each other. In his photographs, Wright Morris forms another kind of experience. His work offers uncommon truths that are universal—and that transcend the record of their own time.

Museum of New Mexico Foundation

The Museum of New Mexico Foundation continues to facilitate acquisitions of significant contributions in the history of photography that span the 19th and 20th centuries into the new millennium. The Foundation carries on New Mexico's longstanding collecting tradition from around the world.

Arthur Wesley Dow (1857–1922)

Untitled 1895–1910

two cyanotypes

Museum Purchase

As an educator, Arthur Wesley Dow had an enormous impact on the first generation of modern artists. From the late 1800s to the early 20th century, Dow taught his pupils to appreciate the aesthetics of pure design. He exerted a lasting influence on countless former students, including painters Georgia O'Keeffe and Max Weber, and photographers Gertrude Käsebier and Alvin Langdon Coburn. Dow also practiced photography like a sketchbook activity. These cyanotype studies in tonality and form illustrate the harmony of the compositional principles he imparted to the artists of his day.

O. Winston Link (b. 1914)

Hot Shot Eastbound, laeger,

West Virginia 1956

gelatin silver photograph

Director's Purchase, Museum of New Mexico

Erwin Acquisition Fund

Arnold Newman (b. 1918)

Joel-Peter Witkin, Rockport,

Maine 1988

gelatin silver photograph

Museum Purchase

Minor White (1908–1976)

Frosted Window, Rochester, NY 1952

gelatin silver photograph

Museum Purchase, Jordi M. Chilson Endowment

frame by Randolph Laub

At mid-century, Minor White forged a spiritual approach to photography in which the image serves as a metaphor for intense personal emotions and poetic truths. White's *Frosted Window, Rochester, New York*, 1952 is a creative, formal abstraction and an expressive mirror of both the photographer's and the viewer's inner symbolism.

Miguel Gandert (b. 1956)

Untitled, Valencia, Spain 1998–1999

gelatin silver photograph

Adrienne Salinger (b. 1956)

Girl with Bullet Hole 1995

Ektacolor Supra II T photograph

Today, documentary photographers investigate contemporary culture by employing large-scale images. Stone's photograph of a boy at a machine-gun shoot and Salinger's *Girl with Bullet Hole* are powerful commentaries on the violence in America during the 1990s. Gandert's recent street scenes from Spain provide further perspectives of cultural values. Like visual anthropologists, documentary photographers uncover the moral, ethical, and political character of the times, while challenging the fabric of truth and fiction, associated with documentary practice.

Estate of Georgia O'Keeffe

Alfred Stieglitz (1864–1946)

Georgia O'Keeffe: A Portrait 1918

platinum photograph

frame by Randolph Laub

Between 1917 and 1937, Alfred Stieglitz built what he called a "composite portrait" of artist Georgia O'Keeffe that eventually included numerous prints from more than 500 negatives. An outgrowth of his series of photographs of New York City (1892–1915) and views from the back window of his 291 Gallery (1916), the O'Keeffe portrait included approximately 100 photographs by 1919. Through a series of intimate moments between model and photographer, this unprecedented experiment chronicled the maturation of a woman and a relationship, and redefined the portrait as a vehicle of both objective reality and an exploration of intangible feelings. From snapshot to formal viewpoint, this seminal body of work represented the radical idea of photography as an open-ended art form. It helped establish a more complete foundation for the modern tenets of a more revelatory and expressive photography.

The Rodchenko Family

By 1924, Alexander Rodchenko began developing modern art with his own camera from studies and his own work in painting, graphics, typography, collage, photomontage, stage design, sculpture, and theory. As a pioneer in modern photography, he, along with his wife,

textile and graphic designer Varvara Stepanova, experimented with various innovative forms including applications in publications and film. Their daughter, Varvara Aleksandrovna Rodchenko, continued in-depth the experiments with photograms (camera-less photographs).

Rodchenko's individual camera-style was noted for high and low points of view and angled subjects. While this style infuriated the new generation of ideological photographers, it has become a significant hallmark in the history of 20th-century photography.

Alexander Rodchenko (1891–1956)

Finishing with Electric Lighting at Park Culture 1929

gelatin silver photograph

Varvara Aleksandrovna Rodchenko (b. 1915)

Self Portrait 1966

photogram

Jane Reese Williams Collection

Gifts of the Rodchenko Family

frames by Randolph Laub

Margaret and William J. Salman

Jayne Hinds Bidaut (b. 1965)

Tadarida Brasiliensis (Mexican Freetail Bat), Plate 01 1999

tintype

Future Gift to the Jane Reese Williams Collection

Sandia Preparatory School

Laura Gilpin (1891–1979)

Untitled, (Sandia School, Albuquerque) 1936–1941

gelatin silver photograph

Gift of Sandia Preparatory School, Albuquerque, in honor of Ruth Hanna McCormick Simms.

Special thanks to Ann Simms Clark, Dr. Albert and Barbara Simms, Pamela Michaelis, and conservation support by Susan S. Small.

Sandia School for girls was organized by Ruth Hanna McCormick Simms in 1932. Laura Gilpin was commissioned to produce a unique series of documentary photographs and lantern slides, and designed several high quality publications about the school. The project became more than a descriptive architectural record: these documentary photographs grew out of Laura Gilpin's training in modern design from the Clarence H. White School in Photography beginning in 1916. There, the first generation of modern photographers was assigned design problems in still life and lighting by photographer Clarence White and painter Max Weber. Weber, a major influence on Gilpin, studied in Paris with Matisse and Rousseau before working with Alfred Stieglitz at his 291 Gallery in New York. He taught modern principles of design and composition, and lectured about modern art history. Laura Gilpin expanded these lessons into a narrative form of documentation. By staging students, and combining natural with artificial sources of light, her photographic views convey universal lessons that transcend their time.

Howard Schickler and David Lafaille

Georgi Zelma (1906–1984)

Scatterer, Uzbekistan 1924

gelatin silver photograph

Gift of Schickler-Lafaille through the Museum of New Mexico Foundation

The new histories of photography being researched and written at the beginning of the new millennium include major figures from eastern Europe. Artists who were once hidden by the ideology of the state contributed in unique ways to the history of the medium. Georgi Zelma represents the first generation of modern photographers in Russia at the beginning of the 20th century. His documentary work parallels that of U.S. government surveys and programs, such as photographs made by the Farm Security Administration between the First and Second World Wars.

Jane Reese Williams Collection

Anne Brigman (1869–1950)

La Poupée 1924

platinum photograph

Museum Purchase, Jane Reese Williams Endowment, New Mexico Council on Photography

Nature was a source of strength, spirituality, and personal freedom for Pictorialist photographer Anne Brigman. She was a California member of Alfred Stieglitz's Photo-Secession, a Pictorialist group in New York. Her soft-focus photographs appeared in *Camera Work*, the group's landmark quarterly that set the standard for photographic excellence from 1903 to 1917. Brigman was an unconventional Bay Area bohemian whose circle included painter William Keith, poet, playwright and naturalist Charles Keeler, and writer Jack London. She broke from the genteel portraits and genre studies considered appropriate for women photographers by daring to photograph the female nude outdoors in the High Sierra wilderness. She was an early creator of a new photographic genre that combined the historical study of the nude with landscape photography. *La Poupée* (The Doll), is an unusual departure from Brigman's nudes. This study of Rose Bogdanoff wearing heavy makeup is perhaps an allusion to Brigman's interest in theater or an allegorical reference to the constraints of women from which Brigman escaped via the camera.

Sarah Charlesworth (b. 1947)

Homage to Nature 1995

Cibachrome photograph

Gift of Bobbie Foshay-Miller

Sarah Charlesworth has been a seminal figure in the ongoing investigation of the ways our modern consciousness is shaped by photography. Along with Sherrie Levine and other conceptual artists of the 1970s and 1980s, she appropriated and deconstructed images from a variety of photographic sources. She has explored how placement and cropping affect meaning, how the media manipulates desire, and how photography conjures both truth and illusion. In the series *Doubleworld* (1995), still-life tableaux "re-present" imagined realities from the middle of the 19th century. With its miniature tree sealed in a bell jar, *Homage to Nature* alludes to a Victorian photographic vision of nature as both specimen and *objet d'art*.

Her large-scale, framed Cibachrome photograph, firmly rooted in the present, challenges us to comprehend past conventions of seeing and to contemplate the contemporary filters through which we view our own reality.

Joy S. Weber

Alvin Langdon Coburn (1882–1966)

The Singer Building, Noon 1909

unique photogravure given to Max Weber, 15.XI.10

Coburn was the youngest member of Stieglitz's Photo-Secession and a member of its international counterpart, The Linked Ring. In 1904, at a time when modern photography was in its earliest stages worldwide, the American photographer made his second trip to England. Although his London photographs utilize the soft focus of Pictorialism, his metropolitan and industrial images were a radical departure from the movement's typically non-urban subject matter. Coburn was one of the first modern photographers. His unique photogravure was a gift to close friend Max Weber, the first Cubist artist in America who worked with Stieglitz at 291 Gallery. "The Singer Building" is an exercise in Japanese *notan*, the harmonious balance tonalities taught to both artists by the innovative American art educator Arthur Wesley Dow. It is also a powerful evocation of the industrial urban age from a high point of view: a perspective that would become significant to other proto-modernists such as Paul Strand and Alexander Rodchenko.

New Mexico Historical Review

Minutes, 1859–1869

Ledger of acquisitions including photographs

Historical Society of New Mexico, Santa Fe

On loan from the Fray Angélico Chávez History Library,

Palace of the Governors, Museum of New Mexico

Beauregard Photographic Gallery, Museum of Fine Arts, Museum of New Mexico
Santa Fe, New Mexico, February 4–August 13, 2000

FRONT COVER: Alexander Rodchenko, *Finishing with Electric Lighting at Park Culture*, 1929
Varvara Aleksandrovna Rodchenko, *Self Portrait*, 1966

BACK COVER: Alfred Stieglitz, *Georgia O'Keeffe: A Portrait*, 1918
Minor White, *Frosted Window*, Rochester, NY, 1952

Cover photographic reproductions by Blair Clark.

© Original photographs copyright the Alexander Rodchenko Family, the Minor White
and Alfred Stieglitz Estates.

© 2000 Museum of New Mexico, Museum of Fine Arts, exhibition catalog compilation and texts.

Catalog supported by the Dunlevy-Milbank Foundation.



Museum of New Mexico
Museum of Fine Arts