

**ACCEPTED ATTITUDES: PHOTOGRAPHY'S APPEARANCE IN
JANSON'S *HISTORY OF ART***

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by

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ABSTRACT

ACCEPTED ATTITUDES: PHOTOGRAPHY'S APPEARANCE IN JANSON'S *HISTORY OF ART*

Masters in Photographic Preservation and Collections Management, 2008, Adam
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Horst W. Janson's *History of Art* – often known simply as Janson – has been considered the “bible” in the art history textbook market since it was first published in 1962. This thesis examines how historical and contemporary photography was considered and discussed in the seven editions and three revised editions of *History of Art*, published between 1962 and 2007. The thesis provides a description of the successive editions, discusses what changes and what remains constant, and sketches the larger context in which these changes occurred. The thesis contains an appendix that provides a comprehensive list of each of the editions of the *History of Art*, and records in order of their appearance, all of the reproductions of photograph.

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INTRODUCTION

It is interesting to speculate to what extent Janson's *History of Art* reflected scholarly tastes and standards. By following the trajectory of the appearance of historical and contemporary photography in Janson's different editions, we can discuss when and how photography took its place with painting, sculpture, and architecture, and we can trace the way in which certain photographs became part of the canon of the art history survey text. We can, with some certainty, say that *History of Art's* authors lagged behind in their estimation of photography compared to other contemporary authors of art history surveys, such as Helen Gardner, and we can investigate why. Like all survey texts, *History of Art* is a digest and summary of scholarly articles and books that have been previously written. The authors have absorbed, summarized, and then re-presented material, research, and complex arguments in a simpler and more accessible form for non-specialists. The construction of Janson's *History of Art*, and how photography is presented and understood, is in no way neutral. It adopts the standard way of considering painting, sculpture, and architecture.

History of Art – often known simply as Janson, after its author, Horst W. Janson (1913-1982) – has been considered the “bible” in the art history textbook market since it was first published in 1962.¹ H.W. Janson's areas of specialties were Renaissance sculpture, Medieval and Renaissance iconography, and modern art. Janson was a professor and chairman of the Department of Art at New York University, and at various times in his career the President of the College Art Association, and the editor of *Art*

¹ H.W. Janson's wife, Dora Jane Janson, is listed as a co-author of *History of Art*. Her name disappears from the title page after the second edition. Prior to *History of Art* they co-authored three books: *The Picture History of Painting: From Cave Paintings to Modern Times* (1954), *The Story of Painting for Young People: From Cave Painting to Modern Times* (1957), and *Key Monuments of the History of Art: A Visual Survey* (1959).

Bulletin. He is acknowledged for “bridging the gap” between European art history and American art history.² The book’s popularity has much to do with its well-organized and clearly written text, and an elegant production that includes high quality, large reproductions – many of them in color – of important works. Though renowned as a textbook, *History of Art* was also intended for the general public. According to H.W. Janson’s son, Anthony F. Janson, the book “was originally written for anyone to buy--the average person who had a year or two of college and some nascent interest in art.”³ This may explain why the book’s readership has extended beyond scholars and university students to include the general public.⁴

History of Art’s subtitle, *A Survey of the Major Visual Arts from the Dawn of Art to the Present*, makes it clear that we are dealing with a survey text. According to Mitchell Schwarzer, “the survey text embodies the nineteenth-century vision of history to unify the art of the past into a coherent and relevant story for the present ... the survey text asks us to believe that the immeasurable diversity of art can be brought together into a great chain of meaning.”⁵ Mark Miller Graham considers three concepts common to the survey text’s structure – canonicity, chronology, and closure. Canonicity is the belief that ultimately there is a “consensual body of work” that is worthy of consideration. Chronology, in Graham’s view, is the notion that history is written in a linear sequence –

² Alexandra Peers, “Canon Fodder,” *ARTnews* 115, no. 2 (February 2006): 124.

³ Cited in Zoe Ingalls, “A Classic Is Revised,” *The Chronicle of Higher Education*, August 11, 1995.

⁴ *Idem*.

⁵ Mitchell Schwarzer, “Origins of the Art History Survey Text,” *Art Journal* 54, no.3 (Autumn 1995): 24.

“points marking a line.”⁶ Closure exists because we want “resolution,” a survey places art into a “causal chain” with a “satisfying end.”⁷

Janson does not discuss photography as an art form in the first (1962) and second (1977) editions of his *History of Art*. Though he never explained why he excluded photography, one can speculate. He was likely skeptical of its status as an independent art form. In a 1979 interview published in *Women Artists News*, for example, Janson stated “The works that I have put in the book are representative of achievements of the imagination, let us say, that have one way or another changed the history of art.”⁸ Photography, in Janson’s view, may have lacked the lineage and proof of influence he demanded and, perhaps even more crucially, lacked the vital spark of human imagination. Perhaps he may have also thought it too young to gain admittance into the canon comprised of that solid triumvirate: painting, sculpture, and architecture. Certainly there was a reputable history of photography readily available to furnish Janson with material and evidence of its institutional acceptance as an art form: By 1962, three editions of Beaumont Newhall’s *The History of Photography* had been published, the leading art history survey text, Helen Gardner’s *Art Through The Ages*, had already included a chapter on photography, and the Museum of Modern Art in New York had been exhibiting photography for twenty-five years.

⁶ Mark Miller Graham, “The Future of Art History and the Undoing of the Survey,” *Art Journal* 54, no.3 (Autumn 1995): 30.

⁷ *Ibid*, 31.

⁸ Cited in Eleanor Dickinson, “Sexists Texts Boycotted,” *Women Artists News* 5, no. 4 (September/October 1979): 12.

FIRST EDITION

Why was the first edition of *History of Art* written? What was the state of art history and art education in 1962? Art history courses had become common in the 1930s. For one reason, several notable art historians, including Janson, left Germany for the United States and Britain, after the rise of Nazism.⁹ In addition, perhaps at such a horrific time, the world was looking for a distraction. As Swarzer points out, “The art history survey promised to teach development not of the human race and mind, but of the more restricted traditions of artistic technique and style.”¹⁰

In 1962, professor Manuel Barkan, of Ohio State University, wrote an article in *Art Education*, in which he discussed the current state of teaching art history in American universities¹¹ Barkan explains that in the 1940s, art appreciation was taught in all art programs. This consisted of, as Barkan puts it, the study of “tiny prints ... of well known paintings.” They were works from the Renaissance up until the middle of the nineteenth century. Students studied the images in order to be able to identify the names of the artists, their birth and death dates, the subjects in the paintings, and their titles, all of which they were expected to memorize for examinations.¹² Barkan emphasizes the “poverty” and “general absence” of good art reproductions in most schools. He states “There is a growing emphasis among some art teachers on the importance of sustained and continuous contact with great works of art. ... It stems from the discovery and

⁹ H.W. Janson left Germany in protest over the Nazi’s expulsion of Jewish art historian Erwin Panofsky from Hamburg University.

¹⁰ Swarzer maintains early art history texts could be divided into two groups: contextual (guided by a higher order) and formalist (descriptive). Twentieth-century survey texts removed the “hierarchical, international overtones” of nineteenth-century survey. But what is left, as Swarzer puts it, is “incoherent formalism.” Swarzer, 27-28.

¹¹ Manuel Barkan, “Transition In Art Education: Changing Conceptions of Curriculum and Teaching,” *Art Education* 15, no.7 (October 1962): 12.

¹² *Ibid*, 14.

realization that the capacity for sensitive and knowledgeable judgment rests in large part on insights gained through *acquaintance with* and *careful study of* great works of art.” Barken discusses the “renewed” attention to the “teaching of insightful observation of works of art.” He stresses new teaching materials and courses that will be based on the “rich research” of scholars like Étienne Gilson, René Huyghe, and E.H. Gombrich.¹³

In 1962, the year of Janson’s first edition, there was little interest among art educators in the subject of photography. Van Deren Coke, a professor at the University of New Mexico, in his 1960 article, “The Art of Photography in College Teaching,” notes that the history of photography was being offered in advance courses by only two American instructors: Beaumont Newhall in the art departments at the Rochester Institute of Technology and the University of Rochester, and Henry Smith in the Department of Fine Arts at Indiana University. As Coke points out, these courses were for a small “specialized” set of students. There was only one art history textbook that contained a separate chapter on the history of photography as an art form, and that was the fourth edition of Helen Gardner’s *Art Through The Ages* (1959). Coke sees Gardner’s fourth edition as a sign of photography’s growing legitimacy. According to Coke, the fact that the book was “designed for use by large groups of lower division students, would seem to imply that this medium has at last received its cue to come on stage academically with the other visual arts.”¹⁴

In his original 1962 edition, Janson discusses painting, sculpture and architecture, and in his introduction, he briefly discusses “applied arts.” He sees those lacking the skills and talents required for painting, sculpture, or architecture entering the applied arts

¹³ Ibid, 15.

¹⁴ Van Deren Coke, “The Art of Photography in College Teaching,” *College Art Journal* 19, no. 4 (Summer 1960): 332.

to beautify things that are used every day. However, he does not list photography as an applied art. Within the text, he mentions photography a few times. He writes of a wooden device that Albrecht Dürer created to draw with perspective, which was the first step towards the principle of the photographic camera.¹⁵ To distinguish painting from what he clearly sees as the lesser form, photography, he notes that Jean Auguste Dominique Ingres (1780-1867) was the last great portrait painter in a field soon to be dominated by the camera. According to Janson, it is “deceptive” to think Ingres’ work looks like a “kind of super-photograph.” Janson highlights the differences between Ingres’ preliminary pencil drawing and his finished painting of *Louis Bertin* (1832), and describes the changes Ingres made to give the portrait more personality.¹⁶ Janson states that Édouard Manet “rescued” painting from its competition with photography.¹⁷ The only photograph reproduced in this edition is Alexander Liberman’s photographic portrait of Pablo Picasso sketching the figures from Manet’s *Luncheon on the Grass*. This photograph is used to illustrate Janson’s belief that art is causal and that one great artist influences another.¹⁸ (Refer to Appendix 1 for a full listing of all photographs reproduced in the different editions of *History of Art*).

Helen Gardner’s *Art Through The Ages* (1959), was another art history survey text that included photography.¹⁹ This 4th edition was revised by members of Yale University’s art history department. In *Art Through The Ages*, the photography chapter

¹⁵ H.W. Janson, *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day* (New York: Harry N. Abrams, 1962), 392.

¹⁶ *Ibid*, 486.

¹⁷ *Ibid*, 492.

¹⁸ *Ibid*, 16.

¹⁹ First published in 1926, it was revised in 1936 and 1948, just before Gardner’s death.

shares equal status with the painting, sculpture, and architecture chapters, under the general heading 'Modern Art.' The opening lines of the chapter on photography state:

In photography, science and art merge to create new kinds of pictorial experience. This relatively new method of picture-making requires its own criteria of analysis and criticism. It is not enough that a photograph should, in its general composition and distribution of values or of color remind us of similar qualities in a painting; it must present a different kind of design, and a different realization of values and of color peculiar to the technical nature of the medium itself. The development of such new qualities constitutes the artistic history of photography.²⁰

Art Through The Ages does not fully analyze its included photographs. The works of David Octavius Hill and Robert Adamson are praised for their "interpretation of character" and for their "play of light and shade".²¹ Eugène Atget is praised for the detail that comes from the clarity of his images.²² But for the most part, *Art Through The Ages* goes through the history of photography in terms of technological advances and new photographic processes. Headings include: The Daguerreotype, The Calotype, Wet Plates, and Dry Plates and Films. The book provides technical details, describing, for example, the required temperature of mercury when developing a daguerreotype, the chemicals used to make paper light-sensitive, and the technique Eadweard Muybridge employed to capture the galloping horse.²³

It is interesting to note, however, that every reproduction in Janson's *History of Art* is in fact a photographically-derived image. The paintings, sculptures, and architecture described are all visible through photographs of them. André Malraux wrote in his 1953 *The Voices of Silence* that "art history has been the history of that which can

²⁰ Helen Gardner, *Art Through the Ages*, 4th ed. rev under the editorship of Summer M. Crosby by the Dept. of the History of Art, Yale University. (New York: Harcourt Brace, 1959), 737.

²¹ *Ibid*, 741.

²² *Ibid*, 747.

²³ *Ibid*, 738.

be photographed.”²⁴ Janson may have seen photography as a medium of reproduction, and not as an aesthetic practice.

REVISED FIRST EDITION

The revised 1969 first edition of *History of Art* contains no new mentions or reproductions of photography.

SECOND EDITION

In his 1977 edition, H.W. Janson acknowledges photography as an aid to create paintings. He reproduces Larry Rivers' 1958 painting *Europe II* and includes a vernacular photograph of Rivers' great uncle and cousins from the late 1920s upon which the painting based.²⁵ Janson includes Rivers in *History of Art*, not because Rivers is an artist who bases his paintings on photographs, but because Janson feels his work displays the transition from Action Painting to Pop Art. Yet the photograph has significance. According to Janson, the viewer has the sense that Rivers' painting is “built on an older image that keeps asserting itself underneath.” Janson also includes a painting by Don Eddy, *New Shoes for H* (1973-74), and his 1973 photograph upon which the painting is based. Janson classifies Eddy's painting as an example of Photo Realism.²⁶ Janson points out the differences between the Eddy photograph and painting. Unlike the photograph, Eddy paints everything in even focus; he accentuates what the photograph loses in its

²⁴ André Malraux, *The Voices of Silence*, trans. by Stuart Gilbert (Garden City, N.Y.: Doubleday, 1953), 30.

²⁵ H.W. Janson, *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*, 2nd ed. (New York: Harry N. Abrams, 1977), 675.

²⁶ *Ibid.*, 678.

shadows, and most importantly, gives “pictorial coherence” by using a bright color scheme throughout the entire painting.²⁷

Janson was only interested in the use of photographs by painters, while other scholars at the time investigated the broader relationship between paintings and photographs. In 1964, Van Deren Coke had organized an important traveling exhibition and accompanying catalogue titled *The Painter And The Photograph*.²⁸ The first half of Coke’s catalogue essay is a brief history of this subject beginning with the invention of photography, and reveals how artists used photographs as representations of the material world and also for their technical strangeness.²⁹ The second half of the catalogue essay explores contemporary artists’ use of photographs and includes statements by painters such as Jane Wilson and Alfred Young. Coke contrasts the “covert” use of photographs by painters in the nineteenth century, to the “overt” use of photographs by contemporary artists. In 1972, the catalogue was expanded, updated, and published as *The Painter And The Photograph: from Delacroix to Warhol*. In this version, the paintings and photographs are loosely arranged by subject matter into chapters, such as portraits, genre, landscapes, and mixed media. The 1964 edition includes a painting by Larry Rivers and the photograph upon which it is based.³⁰ In Coke’s expanded and updated edition of

²⁷ Ibid, 679.

²⁸ The exhibition was shown during 1964 and 1965 at Rose Art Museum, Brandeis University, Waltham, Massachusetts; Museum of Art, Indiana University, Bloomington, Indiana; The Art Gallery, The State University of Iowa, Iowa City, Iowa; Isaac Delgado Museum of Art, New Orleans, Louisiana; The Art Gallery, The University of New Mexico, Albuquerque, New Mexico; Santa Barbara Museum of Art, Santa Barbara, California.

²⁹ Jean-Baptiste Camille Corot, for example, began to base his painting upon photographs after the invention of the medium, and changed the style of his landscapes from hard-edged to more blurry because the daguerreotype and calotype process records trees hazy due to long exposure times and halation. Van Deren Coke, *The Painter And The Photograph: from Delacroix to Warhol*, rev. and enl. ed. (Albuquerque: University of New Mexico Press, 1972), 195.

³⁰ *Bar Mitzvah Photograph* (oil, 1960) and photograph of the artist’s aunt, uncle, and cousins (1936). Van Deren Coke, *The Painter And The Photograph*, (Albuquerque: University of New Mexico Press, 1964), 38.

1972, another Rivers' painting, *Europe II*, and its accompanying photograph are also reproduced. Significantly, *Europe II* is used in the 1977 edition of Janson's *History of Art*.

Janson and Coke differ as to how painters use photographs. Janson acknowledges that from the time photography was invented, painters made use of photographs, but believes "they were no more than a convenient substitute for reality."³¹ Coke, on the other hand, states that a photograph "functions not as a crutch but as a means of expanding the painter's vision, permitting him to see aspects of a situation previously overlooked, or beyond the range of the human eye."³² Coke's view of the complex relationship between the painting and the photograph, first expressed in 1964, had seemingly little effect on Janson, beyond provided evidence of how photographs were used by painters. This position remained until the fourth edition (1991).

In 1965 art critic Aaron Scharf reviewed *The Painter And The Photograph*, stating, "Coke deplures any attitudes which seek to isolate art from photography, photography from art. He insists that it is by their interaction and not by their alienation that art and photography can fertilize each other."³³ Scharf's own book, *Art and Photography* (1968), also explores the interconnectedness of the two media. But while Coke focused mostly on twentieth century and especially contemporary painting, Scharf turns his attention to nineteenth century art. Coke emphasizes American work; Scharf looks at the art of England and France.

³¹ H.W. Janson, 2nd ed., 678.

³² Coke, *The Painter And The Photograph*, 5.

³³ Aaron Scharf, review of *The Painter And The Photograph* by Van Deren Coke, *The Burlington Magazine* 107, no. 753 (December 1965), 635.

Scharf contends that since the invention of photography, no artist can approach his or her work without an “awareness” of the new medium. This is a two way street: the “consciousness” of photographers must likewise consider the work of the other visual arts.³⁴ The idea of a “symbiosis” between painting and photography is excluded from *History of Art*. Janson provides only two examples where a specific photograph was used to help create a specific painting. Scharf discusses an array of influences; for instance, the influence of Eadweard Muybridge and Étienne-Jules Marey on Futurist painters and on artists such as Marcel Duchamp and Paul Klee.³⁵

While Janson ignored photography at this time, the medium was making inroads into modernist practice. In January 1966, The Solomon R. Guggenheim Museum, for example, opened the exhibition *The Photographic Image*, consisting of thirty-two works by seven artists. While some of the artists – Suzi Gablik, Robert Rauschenberg, and Andy Warhol – actually used photographic images in their work, others – Richard Artschwager, Lynn Foulkes, Malcolm Morley, and Joseph Raffaeles – simulated photography’s effect. The exhibition’s curator, Lawrence Alloway, wrote in the exhibition’s publication that the work shown defines photography “neither as art’s invisible servant nor as straight quotation.” He also stated, “The photographic traces are identified fully with the flat surface of the canvas.”³⁶ Alloway contends that photography does not destroy the modernist, medium specificity flatness of the painting. He goes on to state that Rauschenberg, “by means of silk-screens, replaced the real objects of his combines with

³⁴ Aaron Scharf, *Art and Photography* (London: Allen Lane, 1968), XI.

³⁵ Ironically Scharf’s 1968 book, *Art and Photography* was criticized for stating that art and photography are separate. As Carl Chiarenza wrote, “The title and much of the text imply, then, that photography is not included under the heading, ART! The book is about Art AND something else called photography.” Carl Chiarenza, review of *Art and Photography* by Aaron Scharf, *Art Journal* 31, no. 3 (Spring 1971): 338.

³⁶ Lawrence Alloway, *The Photographic Image* (New York: The Solomon R. Guggenheim Museum, 1966).

an analogous array of images.”³⁷ Alloway argued that Gablik “relies on collages, but uses it deceptively, not as montage. Her collage protectively imitates adjacent pigment and her paint impersonates photographic areas to produce a single plane of fused imagery.”³⁸

Scharf, Coke, and Alloway all included work by Rauschenberg in their exhibitions or publications. Janson also reproduces an “assemblage” (*Odalisk* 1955-58) by Rauschenberg in his 1977 edition.³⁹ Janson states that Rauschenberg uses collage, among other techniques, and pastes photographs and images from picture magazines together.⁴⁰ Rauschenberg’s work marks an important change in the art world because it uses strategies that are not modernist – mixing media and appropriating images.

While Janson does not include a formal bibliography in *History of Art*, he does include a list of “books for further reading” for each chapter. In this edition, he includes both Scharf’s *Art and Photography* (1968) and Coke’s *The Painter And The Photograph: from Delacroix to Warhol* (1972).

THIRD EDITION

H.W. Janson died in 1982. His book had sold a remarkable two million copies and had been translated into more than fourteen languages.⁴¹ For the “revised and expanded” third edition (1986) H.W. Janson’s son, Anthony F., took over as author. With slight amendments, A.F. Janson preserved the original text. However, he revised the introduction and most significantly, added three new sections on photography, one in the

³⁷ Idem.

³⁸ Idem.

³⁹ H.W. Janson, 2nd ed., 695.

⁴⁰ Ibid, 677.

⁴¹ For example, all the editions had been published in England by Thames and Hudson, indicating the wide distribution and availability of *History of Art*. In addition, *History of Art* was published in French, German, Spanish, and Portuguese.

“Neoclassicism and Romanticism” chapter, one in the “Post-Impressionism” chapter, and an entire chapter dealing with twentieth-century photography as an art form.

Perhaps photography was included because a new author was at the helm of *History of Art*. But it is more likely that the major changes taking place in the art world determined photography’s inclusion in the art history canon. As artists such as Rauschenberg who used photography in a new, non-modernist way had become prominent, photography’s place in the art world also changed. Throughout the 1970s, there was an enormous growth in the photography market, along with the opening of photography galleries. There was an increase in the number of institutional and private collections devoted to photography. Artists, whose backgrounds were in painting and sculpture, began making photographs, while photographers were shown in non-photography spaces where painting and sculpture were more the standard. University courses were created to address the new and growing interest in the history of photography, as higher numbers of doctoral students chose that area of study, and academic positions were created to specifically teach the history of photography within art history departments in the United States, including the University of New Mexico (Beaumont Newhall in 1971), Princeton University (Peter Bunnell, 1972), the University of Chicago (Joel Snyder, 1976), the University of California, Santa Barbara (Ulrich Keller, 1982), and the University of Rochester (Carl Chiarenza, 1986).⁴²

⁴² In addition, the following professors brought the history of photography into the curriculum of modern and American art history: William Innes Homer (University of Delaware), Eugenia Parry Janis (Wellesley), Alan Trachtenberg (Yale), Carol Armstrong (University of California, Irvine), Abigail Solomon-Godeau (University of California, Santa Barbara), Rosalind Krauss and Benjamin Buchloh (Columbia), Anne McCauley (University of Massachusetts, Boston), Mary Warner Marien (University of Syracuse), and Kim Sichel (Boston University). Douglas R Nickel, “History of Photography: The State of Research,” *The Art Bulletin* 83, no. 3 (September 2001): 558.

A number of books reflected photography's gradual infiltration into the academic world of art history, and can be seen as paving the way for *History of Art's* third edition. In 1979, H.W. Janson and Robert Rosenblum decided to co-author a book on nineteenth-century art. Janson wrote the chapters on sculpture; Rosenblum, on painting. *19th - Century Art*, published in 1984, two years after Janson's unexpected death, contains no illustrations of photography, nor does Janson mention photography anywhere in his sections. But Rosenblum does: he discusses Louis-Jacques-Mandé Daguerre, whose importance as a painter was overshadowed by the fame he received as a pioneer of photography,⁴³ and Paul Delaroche, who declared, in the first year of the Daguerreotype's invention that photography could be an important asset to painters by supplying them with true copies of reality. According to Rosenblum, Delaroche's "quasi-photographic style" actually anticipates photography. Art in the 1830s, a "parallel manifestation" to photography, was resolute about epitomizing an "empirical vision" that showed the "literal truth".⁴⁴ Édouard Manet's painting of Emile Zola (1868), with a black and white photograph of Manet's own painting *Olympia* in the background, reveals the importance for Manet of the new ubiquitous imagery provided by photography.⁴⁵ Rosenblum also points out that the British academic painter Atkinson Grimshaw based his paintings upon photographs.⁴⁶ In the book's preface, Rosenblum identifies various cultural aspects of the nineteenth-century, such as "the flood of popular illustrations and photography as a background to the high art of the century", that now need to be considered in any account

⁴³ Robert Rosenblum, *19th-Century Art* (New York: Harry N. Abrams, 1984), 127.

⁴⁴ *Ibid*, 162.

⁴⁵ *Ibid*, 289.

⁴⁶ *Ibid*, 367.

of its art practices.⁴⁷ It is significant that a book on painting and sculpture now acknowledges photography's existence, providing glimpses, albeit briefly, of its importance. Though he made it clear that in his estimation, photography is not a high art, Rosenblum nevertheless suggested that much more could be learned about art of the nineteenth century by looking into at the torrent of photography produced during that century.⁴⁸

At the same time, publications on photography proliferated. In addition to the fifth edition of Beaumont Newhall's highly respected *The History of Photography* (1982), there were a number of other histories of photography that were published at this time: Gisèle Freund's 1980 *Photography and Society* (a translation of her *Photographie et société*, 1974); Ian Jeffrey's *Photography: A Concise History* (1981); Jean-Luc Daval's *Photography: History of an Art* (1982); Helmut Gernsheim's *The Origins of Photography* (1982); and Naomi Rosenblum's *A World History of Photography* (1984).

Other survey texts were written to rival *History of Art*, and these included brief discussions of photography. In their first edition of *The Visual Arts: A History* (1982), Hugh Honour and John Fleming briefly discuss Thomas Wedgwood, Nicéphore Niépce, and William Henry Fox Talbot, noting they were "motivated by an urge akin to that of contemporary landscape painters ... to capture single spots of space and time."⁴⁹ The book also mentions Eadweard Muybridge's influence on Giacomo Balla. Richard Hamilton's collage *Just What Is It That Makes Today's Home So Different, So Appealing?* (1956) and a silkscreen by Andy Warhol are the only photographs

⁴⁷ Ibid, np.

⁴⁸ Idem.

⁴⁹ John Fleming and Hugh Honour, *The Visual Arts: A History*, (New York: Harry N. Abrams, 1982), 495.

reproduced. The second edition (1986) fares somewhat better, including reproductions, in addition to those mentioned above, of work by Gilbert and George, and Cindy Sherman.

In the preface to the third edition, A.F. Janson observes that photography's "status" as an art "is still challenged."⁵⁰ He adopts an inquisitive stance: "Is photography art?" he asks, and responds, "the fact that we still pose the question testifies to the continuing debate."⁵¹ The debate, he believes, revolves around the shifting definitions of art. Photography, he claims, is a medium, like paint, and not intrinsically art. Janson contends that art is distinguished from a craft not by how it is done, but why it is done. Photography and art share creativity because they both involve the imagination. A photograph tells us about the photographer's internal and external "worlds." In addition, both photography and art involve the process of "seek-and-find." "The photographer," Janson writes, "may not realize what he responded to until after he sees the image that has been printed."⁵²

Janson believes that because photography is dependent on a mechanical process, it has always been "tainted" as the product of a new technology. There is no "active intervention" needed from the artist's hand to express his idea. You merely push a button. Because of this, the camera is seen as a recording device. But Janson writes that photography is not a "neutral medium" because it does not reproduce reality faithfully and can "reinterpret" the world around us.⁵³

In this edition, Janson compares photography to painting and sculpture, though he never compares any paintings or sculptures to photography. He often compares a specific

⁵⁰ Anthony F. Janson and H.W. Janson, 3d ed., np.

⁵¹ Ibid, 613.

⁵² Idem.

⁵³ Idem.

photograph to a specific painting or sculpture that he discusses elsewhere in the book. This approach is typical of the survey style of H.W. Janson and continued by his son whereby the history of art is seen as a continuum and where, in the words of art's writer Alexandra Peers, "style and innovation descend from one great artist to the next."⁵⁴

A.F. Janson begins his discussion on photography in the "Neoclassicism and Romanticism" chapter with the "Founding Fathers" – Nicéphore Niépce, Louis-Jacques-Mandé Daguerre, and William Henry Fox Talbot. According to Janson, all three were looking for an "artistic medium," and not a tool of "practical utility." Niépce's discovery was an outgrowth of his trying to extend the lithographic process; Daguerre, who was a skilled painter, wanted to use the camera to enhance the illusion in his painted dioramas; and Talbot was looking for a substitute to drawing. Janson states, "The interest that all these men had in the artistic potential of the medium they had created is reflected in their photographs."⁵⁵ He says that Daguerre's first photograph mimics a type of still life invented perfected by the eighteenth century French painter Jean-Baptiste Siméon Chardin, and that the image reproduced by Talbot is very similar to English marine paintings of his day.⁵⁶

In his attempt to contextualize the invention of photography within the history of art, Janson points out that the *camera obscura* – a precursor to the photographic camera – was used for drawings at around the same time (the 1720s) that silver salts were found out to be light-sensitive. He believes that it took one hundred years to put these two together and thus enable the invention of photography, because photography was not

⁵⁴ Peers, 124.

⁵⁵ Anthony F. Janson and H.W. Janson, 3d ed., 614.

⁵⁶ Idem.

“inevitable” to the history of technology and not “necessary” to the history of art.⁵⁷ To Janson, it would have been unfeasible, on artistic grounds, for photography to have been invented one hundred years earlier. The eighteenth century was too dedicated to fantasy to be attracted to the “literalness” of photography. For example, Rococo portraiture was more concerned with creating a flattering image than with a truthful likeness. Janson states that “the invention of photography was a response to the artistic urges and historical forces that underlie Romanticism.”⁵⁸ He gives examples of “images made by Nature”, such as Alexander Cozens’ made-by-chance ink-blot compositions (1784-6), one of which is reproduced earlier in the book.⁵⁹

Regarding portraiture, Janson observes that Sarah Bernhardt’s expression and pose, in a 1859 photograph by Nadar, is similar to the “soulful maidens” depicted in nineteenth-century painting. Janson contends that Nadar photographed Bernhardt in “sculptural terms,” using shadow and light and drapery to create something “reminiscent” of popular sculptural portrait busts of the time.⁶⁰

It must be emphasized that A. F. Janson only discusses photographs that can be judged on their purely aesthetic values, which allows them to be compared with contemporary and earlier paintings and sculptures.

Janson observes that when Romantic painters such as Théodore Géricault (*Raft of the ‘Medusa’*, 1818-19) and Eugène Delacroix (*Massacre at Chios*, 1824) began

⁵⁷ Janson’s account is the standard one at this time, and other histories of photography, such as those of Newhall and Gernsheim, set out the discovery of photography in similar terms. In his exhibition catalogue for *Before Photography: Painting and the Invention of Photography*, Peter Galassi argued that photography “was not a bastard left by science on the doorstep of art, but a legitimate child of the Western pictorial tradition” and provided a thorough critique of the standard theories of photography’s invention. See Peter Galassi, *Before Photography: Painting and the Invention of Photography* (New York: Museum of Modern Art, 1981), 12.

⁵⁸ Anthony F. Janson and H.W. Janson, 3d ed., 614.

⁵⁹ *Ibid.*, 615.

⁶⁰ *Idem.*

representing contemporary events, their endeavors eventually led to a new application and use of photography – photojournalism.⁶¹ Janson compares Alexander Gardner’s photograph *Home of a Rebel Sharpshooter, Gettysburg* (1863) to Jacques Louis David’s much earlier painting *Death of Marat* (1793); both, Janson believes, share the same “harsh realism.”⁶²

Discussing pictorialism, Janson sees a continuum between Oscar Rejlander’s *The Two Paths of Life* (1857), and William Hogarth’s much earlier *Rake’s Progress* series (1732-33) and explains how Henry Peach Robinson imitated contemporary genre painting in his photographs.⁶³ Janson notes in the “Post-Impressionism” chapter that an early study of the actress Ellen Terry, (1864), by Julia Margaret Cameron “has the lyrics and grace of the Pre-Raphaelite aesthetic” and compares it to Dante Gabriel Rossetti’s painting *Ecce Ancilla Domini* (1849-50).⁶⁴ Peter Henry Emerson’s photography, he believes, was based on scientific principles and John Constable’s landscapes. Aesthetic qualities can be discerned in these photographs, and therefore these photographs can be put in the same tradition as painting, sculpture, and architecture.

These are only a few examples; suffice to say that Janson draws a connection between painting and nearly every photograph reproduced in *History of Art*. In his chapter “Twentieth-Century Photography,” Janson points out that Eugène Atget, who photographed Paris, was ignored by art (pictorial) photographers, because they had no interest in his commonplace subjects. But the “fathers of modern art” – Georges Braque, Pablo Picasso, Marcel Duchamp, and Man Ray – were all patrons of Atget’s studio; like

⁶¹ Ibid, 616.

⁶² Ibid, 617.

⁶³ Ibid, 662.

⁶⁴ Ibid, 663.

Atget, they too found inspiration in their own environments, rather than in “magical realms of the imagination.”⁶⁵

Janson places Atget in the journalistic tradition of Mathew Brady, Nadar, and Jacob Riis; yet the “distinct nature” of his photographs can be only fully understood in relation to paintings from the late nineteenth-century. Janson states: “His [Atget’s] pictures of neighborhood shops and street vendors, for example, are virtually identical with slightly earlier paintings by minor artists whose names are all but forgotten today.”⁶⁶ Janson contends that Brassai’s *“Bijou” of Montmartre* (1933) is comparable to Henri De Toulouse-Lautrec’s earlier painting *At The Moulin Rouge* (1892-95) since both show the “typically aberrant.” Janson also notes how Cartier-Bresson was interested in composition “for its own sake”, and connects his aesthetic to modern abstract painting.⁶⁷

In discussing twentieth-century documentary photography, Janson argues that the imagery of the mother holding her child in W. Eugene Smith’s *Tomoko in Her Bath* (1972) draws upon the tradition of the theme of the German Gothic *Pietà* (representing the Virgin Mary grieving over the dead Christ), reproduced in the book by an early fourteenth-century wood sculpture. Janson also compares dramatic lighting and realism in the photograph to Jacques Louis David’s *Death of Marat*, a painting depicting another “martyr” in a bathtub.⁶⁸

Finally Janson observed that Hockney’s approach to his photographic collages were entrenched in modern painting’s history, drawing on Picasso’s faceted views, Duchamp’s “sequential action,” and Liubov Popova’s “dynamic energy.” Typically, A. F.

⁶⁵ Ibid, 769.

⁶⁶ Ibid, 769.

⁶⁷ Ibid, 770.

⁶⁸ Ibid, 783.

Janson argued that photography's "power to extend our vision" came not from a photographer, but from the painter, Hockney.⁶⁹

At this point, a reader may reasonably ask why Janson is so insistent on making these detailed comparisons between photography and painting. Does he feel the need to justify photography as an art form by linking it to painting, an older art whose inclusion in the canon is undisputed? Do his comparisons reflect a reluctance to treat photography as a stand-alone, independent, art? Janson does not accord photography its own aesthetic qualities, and fails to discuss composition, lighting, cropping, tone, color, etc.

Janson's list of "books for further reading" for the "Neoclassicism and Romanticism" chapter includes Newhall's *The History of Photography* (1982) and several other history of photography surveys by Helmut Gernsheim, J. Jeffrey, Peter Pollack, and William B. Welling.⁷⁰ For the "Post-Impressionism" chapter, Janson includes Scharf's *Art and Photography* (1968) and Coke's *The Painter And The Photograph: from Delacroix to Warhol* (1972), along with books on specific photographers. For the "Twentieth-Century Photography" chapter, Janson includes several books specializing on photography from that time period, as well as books on many of the specific photographers that he discusses.

FOURTH EDITION

In this 1991 edition, there are no significant changes made to Janson's discussion of photography in his chapter on "Neoclassicism and Romanticism" and the "Post-Impressionism" chapter. Janson adds a section titled "Artists as Photographers", to the

⁶⁹ Ibid, 784.

⁷⁰ Willaim B. Welling, *Photography in America: The Formative Years, 1839-1900* (New York: Crowell, 1978).

“Twentieth-Century Photography” chapter, where he again discusses the work of David Hockney, and includes that of Annette Lemieux.

FIFTH EDITION

In addition to the three chapters of photography, *History of Art*'s fifth edition (1995) contains a new chapter on post-modernism. By this point, post-modern art and criticism had been at the forefront of the art world for close to two decades. Janson argues that in the post-modernist world the long-standing art forms of painting and sculpture are too strongly “identified” with the modernist tradition. Photography and installation art – “nontraditional forms” at the “forefront” of post-modernism – have become more relevant to our daily experience.⁷¹ Post-modern photographers tend to re-photograph images and use text in their work.⁷² A.F. Janson discusses the work of Annette Lemieux, Barbara Kruger, and Cindy Sherman, and refers to Sherman’s work as “in-between” because she does not use text and does not re-photograph; her work is staged to imitate movie stills from the past.⁷³ He is simply reiterating what the art world has already arguing for years. Douglas Crimp, for example, had started to write on artists that re-photographed or appropriated images fifteen years earlier.⁷⁴ Once again, *History of Art* summarizes the work of other more specialized research and publications for a general readership, but discussing post-modernism only in 1995 is shockingly late.

⁷¹ Anthony F. Janson and H.W. Janson, *History of Art*, 5th ed. (New York: Harry N. Abrams, 1995), 886.

⁷² This is about fifteen years after Douglas Crimp began writing on this topic.

⁷³ Anthony F. Janson and H.W. Janson, 5th ed., 886.

⁷⁴ See Crimp’s 1977 exhibition *Pictures* held at Artist Space in New York, or his article “The Photographic Activity of Postmodernism,” *October* 15 (Winter 1980): 91-101.

REVISED FIFTH EDITION and SIXTH EDITION

The revised fifth edition (1997) and the sixth edition (2001) add nothing to the photography sections, repeating the same illustrations and information on photography as the fifth edition (1995).

REVISED SIXTH EDITION

In the “revised and expanded” sixth edition (2004), Janson contends that art history has recently gone through “fundamental changes.” For a long time, it was limited to the study of “the so-called fine arts” – painting, sculpture, and architecture – but now includes new media. Photography “was admitted to the field of study a few decades ago”.⁷⁵ In this edition, in the “Post-Impressionism, Symbolism, and Art Nouveau” chapter, Janson includes a new paragraph on the “impact of photography on art.” (This is a reversal of the older view that painting and sculpture influenced photography.) Janson contends that “artists” could respond to the “challenge” that photography’s realism created in two different ways: They could either imitate photography’s “precision” or they could “admit defeat” – because no painting could ever be as exact as a photograph – and adopt a style that emphasized the materials and processes of painting. Janson writes, “To those painters, an image became first and foremost an aesthetic object independent of nature, one that demands to be judged on its artistic and expressive merits alone.”⁷⁶

⁷⁵ Anthony F. Janson and H.W. Janson, *History of Art: The Western Tradition*, 6th ed., rev. (Englewood Cliffs, N.J.: Prentice-Hall, 2004), 17.

⁷⁶ *Ibid.*, 801.

SEVENTH EDITION

The seventh edition (2007) is the first to include Janson in the title – “Janson’s History of Art” – and the first not to have a Janson associated with it. Six new authors have worked on this edition⁷⁷; Joseph Jacobs⁷⁸ wrote the introduction to and all the modern art sections.

In this edition, all media are discussed together in chronological sections, as opposed to being discussed in their own chapters. In this edition, Jacobs has finally given photography its due recognition as an art.

The introduction to this edition includes a section “Photography as Art,” where Jacobs explains that the first, 1962 edition of *History of Art* did not include photography because the medium was perceived to not have enough “artistic merit” to be seen in the company of the “fine arts” because anyone could take a photograph. He notes that four decades later the “artistic merit of photography seems self-evident.” “Artistic merit” is just another way for Jacobs to say formalist aesthetics. He then gives a brief history of photographers who have tried to end its “popular, mechanical stigma.” In 1890s, pictorialist photographers such as Gertrude Käsebier tried to deny the “hard, mechanical look” of photography by making her prints look “soft, delicate, and fluid”. At the start of the twentieth-century, Paul Strand and other modernist photographers started to embrace the “hard-edge detail” of black-and-white photography. They also used creative cropping to achieve more abstract results. By the 1940s, black-and-white photography had achieved some acceptance as an art form, but did not become an “important” part of the

⁷⁷ Penelope J.E. Davis, Walter B. Denny, Frima Fox Hofrichter, Joseph Jacobs, Ann Roberts, and David L. Simon.

⁷⁸ Joseph Jacobs is an independent scholar and former curator of American Art at the Newark Museum of Art.

art school curriculum until the 1960s when it began to take its “place as one of the major art forms.” It has taken even longer for color photography to be seriously seen as an art form. Today in Jacobs’ opinion, black-and-white and color photography are considered an “important medium.” Museums are “rushing” to create photography departments and build important collections.⁷⁹

To reveal how photography can compete with painting and sculpture in “artistic merit” or formalist aesthetics, Jacobs provides a detailed analysis of Lee Friedlander’s *Albuquerque* (1972), describing in detail the photograph’s “asymmetrical” composition, and drawing attention to its “eerie geometry... strong verticals ... intersecting diagonals ... cylinders, rectangles, and circles.”⁸⁰ He notes how the photograph has been “brutally cropped”.⁸¹ To help us appreciate the artistry involved, Jacobs writes:

Friedlander did not just find this composition. He very carefully selected it and he very carefully made it. He not only needed the sun, he had to wait until it was in the right position (otherwise, the shadow of the fire hydrant would not align with the street). When framing the composition, he very meticulously incorporated a fragment of the utility cover in the left lower foreground, while axing a portion of the car on the right. Nor did the geometry of the picture just happen, he made it happen. Instead of a soft focus that would create an atmospheric blurry picture, he has used a deep focus that produces a sharp crisp image filled with detail, allowing, for example, the individual rectangular bricks in the pavement to be clearly seen.⁸²

Here Jacobs adopts a modernist analysis of photography that John Szarkowski, Director of Department of Photography at the Museum of Modern Art had espoused. Jacobs’ description of Friedlander’s *Albuquerque* is the kind of text that one might write using Szarkowski’s terms as he had set them out in his 1966 publication *The*

⁷⁹ Joseph Jacobs, “Modern Art.” In *Janson’s History of Art*, ed. Sarah Touborg, 7th ed. (Englewood Cliffs, N.J.: Prentice-Hall, 2007), xxix.

⁸⁰ Idem.

⁸¹ Idem.

⁸² Ibid, xxx.

*Photographer's Eye*⁸³. All five of the basic formal characteristics of a photograph – the thing itself, the detail, the frame, time, and vantage point – are mentioned in Jacobs' description.

It is ironic then, that later in this edition, in a section of primary sources, Jacobs includes a lengthy paragraph from Rosalind Krauss' essay "The Originality of the Avant-Garde: A Postmodernist Repetition" (1981). Krauss states:

The historical period that the avant-garde shared with modernism is over. That seems an obvious fact. What makes it more than a journalistic one is a conception of the discourse that has brought it to a close. This is a complex of cultural practices, among them a demythologizing criticism and a truly postmodernist art, both of them acting now to void the basic proposition of modernism, to liquidate them by exposing their fictitious condition. It is thus from a strange new perspective that we look back on the modernist origin and watch it splintering into endless replication.⁸⁴

According to Krauss, "a demythologizing criticism and a truly postmodernist art" have fragmented our perspective on twentieth century modernist art. Jacobs provides an entirely modernist analysis of photography, while citing Krauss who states that such a formalist perspective is over.

The Friedlander example is typical of Jacobs' approach to photography. Jacobs states that Carleton Watkins was able to create a sense of drama in his *Yosemite Valley from the Best General View* (1865-1866) by "creating powerful value contrasts and a composition of forceful diagonals descending from right to left."⁸⁵ While A.F. Janson had found it difficult to see the artistry in Atget, Jacobs argues that the "craftsmanship" in Eugène Atget's work was high – "he was able to obtain lush textures and a remarkable

⁸³ John Szarkowski, *The Photographer's Eye* (New York: Museum of Modern Art), 1966.

⁸⁴ Cited in Jacobs, 1111. Rosalind Krauss, "The Originality of the Avant-Garde: A Postmodernist Repetition," *October* 18 (Autumn 1981): 66.

⁸⁵ Jacobs, 894.

range of tones and play of light and shadow”.⁸⁶ Jacobs describes Henri Cartier-Bresson as a “master of strong value contrasts,” and places photographers alongside painters working at the same time.⁸⁷ For example, under the heading “The City and Industry,” Jacobs discusses Paul Strand and Margaret Bourke-White alongside painters Charles Demuth and Stuart Davis. Jacobs says Strand’s work is “sharply focused, high-contrast”, and comments on Bourke-White’s use of cropping.⁸⁸ Throughout Jacobs is using a modernist and formalist critical apparatus to describe photographs.

The list of “books for further reading” for this edition mainly includes history of art books dealing with specific time periods. The photography books from the earlier editions are no longer listed. For the “Post-Modernism” chapter, Jacobs includes the following photography books: Susan Sontag’s *On Photography* (1977), Victor Burgin’s *Thinking Photography* (1982), William J. Mitchell’s *The Reconfigured Eye: visual truth in the post-photographic era* (1992), and Miles Orvell’s *American Photography* (2003).

CONCLUSION

While originally reluctant to accept photography as a legitimate art form, *History of Art*’s authors eventually do acknowledge photography’s own beauty and aesthetics. But it took twenty-four years before photography could take its place beside the canon of painting, sculpture, and architecture in *History of Art*.

The reason why it took so long for the *History of Art* to consider photography as an art form is complex. It is clearly attributable to accepted, inherently conservative attitudes of the time. By eventually constructing the history of photography as an art

⁸⁶ Ibid, 999.

⁸⁷ Ibid, 1000.

⁸⁸ Ibid, 1018.

history of photography, by selecting specific photographs that could be discussed with the same terminology as painting and, to a lesser extent, sculpture were – in short, by appropriating photography and integrating it into a modernist history of art – photography could finally be included in the art history survey text. But, ironically, under the terms of post-modernism, the art history survey text no longer has much value, and neither does an aesthetic history of photography.

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Appendix 1

This appendix provides a comprehensive list of each of the editions of the *History of Art*, and records in order of their appearance, all of the reproductions of photograph. This list includes both photographs themselves and photographically derived materials, and includes the information found in the accompanying captions.

Janson, H.W. and Dora Jane Janson. *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*. New York: Harry N. Abrams, 1962.

Pablo Picasso with sketches after Manet's Luncheon on the Grass. 1954 (Copyright Alexander Liberman).

Janson, H.W. and Dora Jane Janson. *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*. Rev. and enl. ed. New York: Harry N. Abrams, 1969.

Pablo Picasso with sketches after Manet's Luncheon on the Grass. 1954 (Copyright Alexander Liberman).

Janson, H.W. and Dora Jane Janson. *History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day*. 2nd ed. New York: Harry N. Abrams, 1977.

Pablo Picasso with sketches after Manet's Luncheon on the Grass. 1954 (Photograph copyright Alexander Liberman).

The Great Uncle and Cousins of Larry Rivers in Poland. C. 1928. Photograph.

Don Eddy. Photograph for *New Shoes for H*. 1973.

Don Eddy. *New Shoes for H*. 1973-74. Acrylic on canvas.

Robert Rauschenberg. *Odalisk*. 1955-58. Construction.

Janson, Anthony F., and H.W. Janson. *History of Art*. 3d ed. New York: Harry N. Abrams, 1986.

Nicéphore Niépce. *View from his window at Le Gas*. 1826. Heliograph.

Louis-Jacques-Mandé Daguerre. *Still Life*. 1837. Daguerreotype.

William Henry Fox Talbot. *Sailing Craft*. c. 1845.

Nadar. *Sarah Bernhardt*. 1859.

Honoré Daumier. *Nadar Elevating Photography to the Height of Art*. 1862. Lithograph.

Timothy O'Sullivan. *Ancient Ruins in the Canon de Chelle, N.M. In a Niche 50 Feet above the Present Canon Bed*. 1873. Albumen Print.

Tsar Cannon Outside the Spassky Gate, Moscow. Second half 19th century. Stereophotograph.

Alexander Gardner. *Home of a Rebel Sharpshooter, Gettysburg*. 1863. Wet-plate photograph.

Jacob Riis. *Bandits' Roost*. c. 1888. Gelatin-silver print.

Oscar Rejlander. *The Two Paths of Life*. 1857. Combination albumen print.

Henry Peach Robinson. *Fading Away*. 1858. Combination print.

Julia Margaret Cameron. *Portrait of Ellen Terry*. 1864. Albumen print.

Peter Henry Emerson. *Haymaking in the Norfolk Broads*. c. 1890. Platinum print.

Gertrude Käsebier. *The Magic Crystal*. Platinum print.

Edward Steichen. *Rodin with His Sculptures "Victor Hugo" and "The Thinker."* 1902. Gum Print.

Eadweard Muybridge. *Female Semi-nude in Motion, from Human and Animal Locomotion*, vol. 2. pl. 271. 1887.

Étienne-Jules Marey. *Man in black suit with white stripes down arms and legs, walking in front of a black wall*. c. 1884. Chronophotograph.

Photograph of Great Uncle and Cousins of Larry Rivers in Poland. c. 1928.

Joseph Kosuth. *One and Three Chairs*. 1965. Photograph of Chair, wood folding chair, photographic enlargement of dictionary definition of chair.

Don Eddy. Photograph for *New Shoes for H*. 1973.

Robert Rauschenberg. *Odalisk*. 1955-58. Construction.

Don Eddy. *New Shoes for H*. 1973-74. Acrylic on canvas.

Audrey Flack. *Queen*. 1975-76. Acrylic on canvas.

Louis Lumière. *Young Lady with an Umbrella*. 1906-1910. Autochrome.

Eugène Atget. *Pool, Versailles*. 1924. Gold-toned printing-out paper.

Andre Kertész. *Blind Musician*. 1921. Gelatin-silver print.

Brassaï. "*Bijou*" of Montmartre. 1933.

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- Carleton Watkins. *Yosemite Valley from the Best General View*. 1865-1866. Albumen print.
- John Thomson. *The Crawlers*. 1877-1878. Woodburytype.
- Timothy O'Sullivan. *A Harvest of Death, Gettysburg, Pennsylvania, July 1863*, from Alexander Gardner's *Gardner's Photographic Sketchbook of the War*. 1866. Albumen print (also available as stereocard).
- Julia Margaret Cameron. *Sister Spirits*. ca. 1865. Albumen print.
- Gustave Le Gray. *Mediterranean Sea at Sète*. 1856-1859. Albumen silver print from two glass negatives.
- Peter Henry Emerson. *Poling the Marsh Hay*. 1886. Platinum print.
- Getrude Käsebier. *Blesses Art Thou Among Women*. 1899. Platinum print on Japanese tissue.
- Edward Steichen. *Rodin with His Sculptures "Victor Hugo" and "The Thinker"*. 1902. Gum Print.
- Alfred Stieglitz. *The City of Ambition*. 1910. Photogravure on Japanese tissue mounted on paperboard.
- Jacob Riis. *Five Cents a Spot, Unauthorized Lodgings in a Bayard Street Tenement*. ca. 1889. Gelatin silver print
- Eadweard Muybridge. *Untitled* (Sequence photographs of the trot and gallop), from *La Nature*, December 1878. Gravures.
- Étienne-Jules Marey. *Man in Black Suit with White Stripes Down Arms and Legs, Walking in Front of a Black Wall*. ca. 1884. Chronophotograph. (two photographs).
- Raoul Hausmann. *ABCD*. 1923-24. Photomontage.

Hannah Höch. *Cut with the kitchen knife Dada through the Last Weimar Beer Belly Cultural Epoch of Germany*. ca. 1919. Collage.

Man Ray. *Champs délicieux*. 1922. Gelatin silver print.

Eugène Atget. *Pool, Versailles*. 1924. Albumen-silver print.

Henri Cartier-Bresson. *Behind the Gare Saint-Lazare*. 1932. Gelatin silver print.

Alexander Rodchenko. *Advertisement: "Books!"* 1925.

Paul Strand. *Wire Wheel*. 1917. Platinum print from enlarged negative.

Margaret Bourke-White. *Fort Peck Dam, Montana*. 1936.

Edward Weston. *Pepper*. 1930. Gelatin silver print.

Alfred Stieglitz. *Equivalents*. 1926. Gelatin silver print.

James Van Der Zee. *Couple Wearing Raccoon Coats with a Cadillac, Taken on West 127th Street, Harlem, New York*. 1932. Gelatin silver print.

Manual Alvarez Bravo. *La Buena Fama Durmiendo (Good Reputation Sleeping)*. 1938-1939. Gelatin silver print.

Walker Evans. *Graveyard Houses, and Steel Mill, Bethlehem, Pennsylvania*. 1935. Film negative 8 x 10".

Dorothea Lange. *Migrant Mother, California*. 1936. Gelatin silver print.

John Heartfield. *As In the Middle Ages, So in the Third Reich*. 1934. Poster, photomontage.

Robert Rauschenberg. *Odalisk*. 1955-58. Mixed media.

Richard Hamilton. *Just What Is It That Makes Today's Homes So Different, So Appealing?* 1956. Collage on paper.

Joseph Kosuth. *One and Three Chairs*. 1965. Wooden folding chair, photographic copy of chair, and photographic enlargement of dictionary definition of chair.

Robert Frank. *Drug Store, Detroit*. 1955. Gelatin-silver print.

Romare Bearden. *The Prevalence of Ritual Baptism*. 1964. Collage of photomechanical reproduction, synthetic polymer, and pencil on paperboard.

Barbara Kruger. *You Are a Captive Audience*. 1983. Gelatin silver print.

Cindy Sherman. *Untitled Film Still #15*. 1978. Gelatin silver print.

Felix Gonzalez-Torres. *Untitled*. 1991. Billboard.