

THE COLOUR OF TIME:
STEPHEN SHORE'S AMERICAN SURFACES 1972-2014

by

Lisa Muzzin

BA, University of Guelph, Guelph ON, 2013

A thesis

presented to Ryerson University

in partial fulfillments of the requirements for the degree of

Master of Arts

in the Program of

Film and Photography Preservation and Collections Management

Toronto, Ontario, Canada, 2016

© Lisa Muzzin 2016

AUTHOR'S DECLARATION FOR ELECTRONIC SUBMISSION OF A THESIS

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, with any required final revisions, as accepted by my examiners.

I authorize Ryerson University to lend this thesis to other institutions or individuals for the purpose of scholarly research.

Lisa Muzzin

I further authorize Ryerson University to reproduce this thesis by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

Lisa Muzzin

I understand that my thesis may be made electronically available to the public.

Abstract

The Colour of Time: Stephen Shore's *American Surfaces* 1972-2014

Master of Arts, 2016

Lisa Muzzin

Film and Photography Preservation and Collections Management, Ryerson University

In 1972 American photographer Stephen Shore (b. 1947) started the series of chromogenic colour photographs titled *American Surfaces* (1972-73). In the decades following the initial production of this work and its 1974 acquisition by the Metropolitan Museum of Art in New York, the material qualities and aesthetics of colour photography underwent dramatic changes. This thesis explores the relationship between developments in colour imaging technology and shifts in artistic production from the making of *American Surfaces* to the present, and explores the increased recognition now given to colour photography as art. In 2016, *American Surfaces* can be found in a variety of forms including: two publications, numerous recently created digital chromogenic colour exhibition prints, and the original 1972-73 prints at The Met. Focusing on the materiality of this culturally and historically significant body of colour photographic work, this thesis examines three different iterations of *American Surfaces* from initial production in 1972 to 2014 and their impact on the interpretation of the series.

Acknowledgements

First, I would like to thank Stephen Shore for not only producing a project that has continuously motivated my fascination with colour photography, but for also being so generous in taking the time from his busy schedule to assist me with my many inquiries. I would also like to thank his assistant, Laura Steele, for her prompt and thoughtful assistance.

Next, I would like to sincerely thank my advisors – I could not have completed this project without them and their patience. The consistent encouragement, expertise, and guidance from my first reader, Professor Robert Burley, was instrumental in shaping the outcome of my research and pushing me through the challenges of completing this project. I am also grateful to my second reader, Professor Don Snyder, for his sharp eye, knowledge, and enthusiasm on the subject of my thesis. Both readers played a significant role in inspiring my interest in mid-twentieth century colour photography through lectures, projects, and stimulating conversations throughout my graduate degree at Ryerson University – it was a great pleasure getting to work with both professors.

I must also extend my deep gratitude to Meredith Reiss, Collections Manager at the Metropolitan Museum of Art and my graduate internship supervisor, for her continuous support and assistance. Thank you to curators Doug Eklund and Mia Fineman, and to the entire staff and Fellows of the Department of Photographs and the Department of Photograph Conservation at The Met for their constant inspiration, knowledge, and the wonderful work they do. At this time, I would also like to thank Professor Marta Braun, Dr. Thierry Gervais, Ryerson University, and the Roloff Beny Foundation for getting me to New York and affording me such an incredible opportunity.

Thanks are also due to a number of professionals in which this project would not have been realized without their assistance, interest, and encouragement. Henry Wilhelm of Wilhelm Imaging Research; Weston Naef, Curator Emeritus of the J. Paul Getty Museum; Felix Hoffmann, Chief Curator of C/O Berlin; Leslie Squyers, Archivist at the Center for Creative Photography, University of Arizona; Sophie Hackett, Curator at the Art Gallery of Ontario (AGO), and Brit Salvesen, Curator at the Los Angeles County Museum of Art (LACMA). I would also like to thank the faculty of Ryerson's FPPCM program for their inspiration and assistance in many different ways over the course of my graduate degree.

Lastly, I would like to give a special thank you to my fellow colleagues, friends, and family who have supported, encouraged, and carried me through the challenges of graduate school. To my brother, Tyler Muzzin and Samantha Ackerley for their wisdom, guidance, and many thoughtful conversations. Thank you to Suzy Lake for her persistent belief in me, to my amazing friends who have always been "my number one fans", to Alexa Hare and Traci Mark for living with me throughout the adventure that is graduate school, and to my parents Al and Carolyn Muzzin for their unconditional love and support.

Table of Contents

Title Page	i
Author's Declaration	ii
Abstract	iii
Acknowledgements	iv
Table of Contents	vi
List of Figures	viii
Preface	1
Introduction	2
1. Literature Survey	8
1.1 Stephen Shore and <i>American Surfaces</i>	9
1.2 Colour Photography as a Fine Art	11
1.3 The Chromogenic Process	14
2. Notes and Methodology	18
2.1 Chromogenic Color	18
2.2 Choice of Case Studies	19
3. Case Studies	24
3.1 <i>American Surfaces</i> , 1972-1973	24
a. Creation	24
b. Provenance	25
c. Physical Description	26
d. Exhibition History and Display	30
e. Materials and Technology	34
f. Condition	35
3.2 <i>American Surfaces</i> Publication, 2005	36
a. Creation	36
b. Provenance	37
c. Physical Description	37
d. Materials and Technology	39
f. Condition	39
3.3 <i>American Surfaces</i> , 2014	39
a. Creation	40
b. Provenance	40
c. Exhibition History	40
d. Physical Description	41

e. Materials and Technology	42
f. Condition	43
4. Observations and Analysis - Case Studies	44
4.1 Quantity and Selection	44
4.2 Materiality and Display	46
5. Conclusion	48
Bibliography	50
Appendix I	55

List of Figures

- Figure 1. A chart illustrating the significance, physical description and display, and number of photographs in each iteration of *American Surfaces* examined in this thesis. 23
- Figure 2. Stephen Shore, *American Surfaces*, 1972-73, image of Columbia, S.C., June 4, 1972 from the The Met collection, image taken by author, June 23, 2016. © Stephen Shore 24
- Figure 3. Stephen Shore, *American Surfaces*, 1972-73, illustration of the original housing from 1974-2016 in The Met collection, taken by the author, March 14, 2016. 28
- Figure 4. Stephen Shore, *American Surfaces*, 1972-73, detail of Santa Fe, New Mexico, June 1972 in The Met collection, revealing the corner slits of the original album housing from 1974-2016, taken by author March 14, 2016. © Stephen Shore 28
- Figure 5. Stephen Shore, *American Surfaces*, 1972-73, detail of Forest Hills, Queens, N.Y., April 1972 print verso, illustrating Shore's documentation on the back side of each 229 of the photographs in The Met collection, taken by author June 23, 2016. © Stephen Shore 29
- Figure 6. Stephen Shore, *American Surfaces*, 1972-73, installation view from *On Photography: A Tribute to Susan Sontag*, 2006. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1-.229 © Stephen Shore, image © The Metropolitan Museum of Art 31
- Figure 7. Stephen Shore, *American Surfaces*, 1972-73, detail of installation view from *On Photography: A Tribute to Susan Sontag*, 2006. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1-.229 © Stephen Shore, image © The Metropolitan Museum of Art 31
- Figure 8. Stephen Shore, *American Surfaces*, 1972-73, installation view from *Everyday Epiphanies: Photography and Daily Life Since 1969*, 2013-14. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1-.229 © Stephen Shore, image © The Metropolitan Museum of Art 33
- Figure 9. Stephen Shore, *American Surfaces*, 1972-73, installation view from *Everyday Epiphanies: Photography and Daily Life Since 1969*, 2013/14. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan

Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1–.229 © Stephen Shore, image © The Metropolitan Museum of Art	34
Figure 10. Stephen Shore, <i>American Surfaces</i> (New York: Phaidon, 2005) 106- 107. Detail of publication sequencing and layout, taken by the author, June 12, 2016.	36
Figure 11. Stephen Shore, Santa Fe, New Mexico, June 1972, a photograph from <i>American Surfaces</i> . A comparison of the same image from the publications, <i>American Surfaces</i> , 1972 (1999) and <i>American Surfaces</i> (2005), taken by the author, June 12, 2016.	37
Figure 12. Stephen Shore, <i>American Surfaces</i> (New York: Phaidon, 2005). An image of the front and back cover addition to the 2008 soft cover print of the publication, taken by the author, June 12, 2016.	38
Figure 13. Stephen Shore, <i>American Surfaces</i> , installation view (wall one) from <i>Stephen Shore Retrospective</i> , C/O Berlin, Amerika Haus, Berlin, Germany, February 6 – May 22, 2016, taken by the author, March 13, 2016.	40
Figure 14. Stephen Shore, <i>American Surfaces</i> , installation view (wall two and wall one) from <i>Stephen Shore Retrospective</i> , C/O Berlin, Amerika Haus, Berlin, Germany, February 6 – May 22, 2016, taken by the author, March 13, 2016.	41
Figure 15. Stephen Shore, <i>American Surfaces</i> , detail of installation view (wall one) from <i>Stephen Shore Retrospective</i> , C/O Berlin, Amerika Haus, Berlin, Germany, February 6 – May 22, 2016, taken by the author, March 3, 2016.	42
Figure 16. An illustration of two <i>American Surfaces</i> prints from The Met collection. On the left, New York City, New York, October 16, 1972 depicts, New York City, New York, April 1972, an earlier photograph from the series illustrated on the right.	46

Preface

Stephen Shore is an American photographer who has played a seminal role in the integration of colour photography into the discourse of art photography, significantly influencing the history and understanding of the medium. Through his use of colour and a particular snapshot aesthetic, Shore's series *American Surfaces* has reflected the American cultural landscape of the 1970s, solidifying a collective perception that has become representational of an era. *American Surfaces* began in March 1972 in New York City, New York before Shore set out on a road trip to visit Amarillo, Texas. Along the US highway system Shore continued west through the Southern States, and travelled back up to Chicago on Route 66 before returning home to New York.¹ The project came to a close in December 1973 when it began to evolve into Shore's well-known series, *Uncommon Places*. Conceptually driven, *American Surfaces* was derived from Shore's ambition to explore both greater America and the medium of photography through recording his life in a series of snapshots with his Rollei 35 camera. Capturing what he described as 'exactly what I encountered'² along the way, the series became a reflection of Shore's heightened awareness of the ordinary and a vestige of what America looked like in the early 1970s.

¹ Bob Nickas, "Introduction," in *American Surfaces*, ed. Stephen Shore (New York: Phaidon, 2005), 7. This publication makes up the most comprehensive collection of *American Surfaces* images. Sequenced chronologically, the route of Shore's road trip is made evident through the labelled locations below each image.

² Christy Lange. "Nothing Overlooked" in *Stephen Shore* (New York: Phaidon, 2007) 59.

Introduction

“Good colour marks the here and now, while bad colour, or no colour at all, means looking into the past.”

John Rohrbach³

For a generation of spectators inundated by the ubiquity of colour imagery — from the glowing screens of social media to mural-size prints on gallery walls — it is almost inconceivable that colour photography became institutionally recognized as a medium of artistic expression only forty years ago. Even more difficult to imagine, with the introduction of photography in 1839, colour remained an unrealized desire until well into the twentieth century. Photographic depictions of the world were rendered in tones of sepia, brown, and grey for over half a century before a marketable colour process was invented.⁴ This thesis investigates early manifestations of colour photography as an art form, realized through the 1974 Metropolitan Museum of Art (Met) acquisition of the 1972-73 series *American Surfaces* by Stephen Shore (b. 1947).

While The Met acquired its first chromogenic prints as early as 1956, *American Surfaces* remains among the museum’s earliest acquisitions of chromogenic art photographs that employed consumer photographic materials and processes.⁵ The series of 229 3.5” x 5” snapshot-style prints, processed by the Eastman Kodak Company in 1972-73, is now significant

³ John Rohrbach, *Color! American Photography Transformed* (Austin: University of Texas Press, 2013), 5.

⁴ The Autochrome is regarded as the first marketable colour photography process in the history of the medium, though a number of experiments were carried out during the last half of the 19th century in an attempt to capture and fix colour. The essays, “Real Color” by Lisa Hostetler and “Full Spectrum: Expanding the History of American Color Photography” by Katherine Bussard in *Color Rush: American Color Photography from Stieglitz to Sherman* (New York: Aperture, 2013) and *Twentieth Century Color Photographs: Identification and Care* (Los Angeles: Getty Conservation Institute, 2013) by Sylvie Pénichon trace this history back to the origins and include the evolution through examples of early colour processes and experiments.

⁵ In 1956 the Metropolitan Museum of Art acquired a group of Arnold Newman photographs that included two chromogenic prints gifted by Mr. and Mrs. Harold Kaye: [Brick Walls], ca 1950, accession number: 56.578.1 and [Policeman in Front of Store Window], 1949, accession number: 56.578.16. Between 1956 and the 1974 acquisition of *American Surfaces*, 128 chromogenic photographs were collected as indicated in the TMS database at The Met.

for a number of reasons. In an art historical context, it can be argued that Shore's early colour work marked the beginning of a new era in American photographic history – the beginning of contemporary photography and the early acceptance of colour photography as fine art by major art museums.⁶ *American Surfaces* is also significant in its materiality – created by methods and of materials that are now obsolete. The specific process and materials of the colour negative and printing technologies used by Shore in 1972-73 underwent a number of changes in the years leading up to the major shift to digital imaging systems in the 1990s. The iterations of *American Surfaces* discussed in this thesis, from 1972 to the present, can be used to trace the relationships between analogue and digital colour print technologies as well as their impact on the aesthetic qualities and presentation of colour in art photography.

Kodacolor, the type of film employed by Shore, was introduced in 1942 by the Eastman Kodak Company as the first amateur colour-negative film. Complex colour materials and expensive processing infrastructure made colour darkroom printing initially inaccessible to most working photographers, which led to the establishment of a several industrial, commercial photographic labs that processed film and made colour prints for amateur and professional photographers alike.⁷ This marked the beginning of the colour “drugstore print”, and in the years that followed, an increasing awareness of their colour instability.⁸ Nonetheless, colour photography was a ubiquitous medium not only used by amateurs, but also adopted by conceptual artists such as Ed Ruscha, John Baldessari, and Dan Graham who started to use readily accessible vernacular forms such as the colour snapshot as early as the 1960s. These artists used colour as a tool to visually articulate artistic concepts, resulting in photographs that

⁶ Marta Dahó, “Stephen Shore: The Paradoxes of Transparency” in *Stephen Shore* (New York: Aperture, 2014) 9-10.

⁷ Lisa Hostetler, “Real Color” in *Color Rush: American Color Photography from Stieglitz to Sherman*, (New York: Aperture, 2013) 23.

⁸ Henry Wilhelm. “A History of Permanence in Traditional and Digital Color Photography: The Role of Nash Editions” in *Nash Editions: Photography and the Art of Digital Printing* ed. Garrett White (New Jersey: Pearson Education, Inc., 2007), 106-111.

had little to do with then-current established, formal aesthetics of black and white photography.⁹ At this time, the fine art print of black and white darkroom photography continued to set artistic standards, while colour was seen as a manufactured medium of the masses and commercial advertising world.¹⁰ In 1976 John Szarkowski introduced colour as an art and documentary form with the exhibition *Photographs by William Eggleston* at the Museum of Modern Art (MoMA) in New York City.¹¹ The desire for colour photographs continued to overshadow the inherent technical and aesthetic challenges posed by the medium, and practices in exhibiting and collecting colour prints followed the growth of the 1970's and 80's photography market. As a result, colour became recognized as culturally and historically significant in the last decades of the twentieth century, and the increasing awareness of its unstable physical qualities led institutions to implement cold storage vaults in an effort to preserve the growing number of colour photographs in their collections.¹²

Photographers with careers bridging the latter half of the 20th century and the first decades of the 21st century have been exposed to many unanticipated changes in the growth and possibilities of colour and its technologies. Digital innovations quickly followed the major improvements to analogue colour in the 1990s, introducing new tools, materials, and printing

⁹ Jeff Wall's "'Marks of Indifference': Aspects of Photography in, or as, Conceptual Art" in *Reconsidering the Object of Art: 1965-1975* (Los Angeles: Museum of Contemporary Art; Cambridge: MIT Press, 1995) and David Campany's *Art and Photography* (London: Phaidon, 2006) provide an historical context to the significant time period in American art photography in which Shore's career developed.

¹⁰ Pamela Roberts, *A Century of Color Photography: from the Autochrome to the Digital Age* (New York: Viking Press, 2007) 132-133. This publication in addition to Katherine Bussard and Lisa Hostetler's, *Color Rush*, provide histories of colour photography that are more inclusive of commercial colour and consumer uses of photography (See section 1).

¹¹ *Photographs by William Eggleston* curated by John Szarkowski at MoMA in 1976 marks a significant milestone in the history of colour photography, though the initial reception of the exhibition was critical and judged harshly by the community of black and white photographers, critics, and collectors. The exhibition is perceived in the historical canon of Western photography to mark the beginning of colour in art photography, though MoMA presented exhibitions of colour photography prior to 1976. Such exhibitions include *Marie Cosindas: Poloroid Color Photographs* in 1966 and in 1974 *Projects: Helen Levitt in Color* in which Levitt projected chromogenic slides on the gallery wall. Only months after Eggleston's groundbreaking exhibition of dye-transfer colour photographs, MoMA presented *Photographs by Stephen Shore* in October of 1976, heralding Shore as "a member of the new generation of color photographers" in the exhibition's press release.

¹² Wilhelm, "A History of Permanence in Traditional and Digital Color Photography: The Role of Nash Editions". 113-127.

systems that rapidly eradicated many limitations of earlier colour photography. Significantly, the ability to manipulate colour photographs through digital editing software gave artists such as Shore the opportunity to adjust the colour contrast and saturation of their images in ways that had never been possible before. Fine art processing and printing started to return to the artist's studio from professional labs, enabling photographers to use more expressive control and sophisticated colour manipulation, along with a variety of new print media. Though darkrooms continued to play a part in photographic production, the subtleties of image quality were eventually determined using the desktop monitor with digital image-editing software. In the four-decade period since *American Surfaces* was initially produced, Shore's embrace of evolving digital print technologies has ultimately expanded the printing possibilities of the series, enabling the realization of more successful modes of presentation and dissemination. Today, there are now six versions of this seminal work – all unique in their number of prints, sequencing and selection of images, use of colour print materials, and the subtle shifts in colour that have resulted through the adoption of digital technologies.

However, within the discourse of art history, the 1972-73 *American Surfaces* series at The Met represents the only edition of the original project, prints, and materials within a museum collection.¹³ Therefore, the photographs in this iteration are viewed as significant historical art objects, regardless of the effects of time on their materiality or the limitations of the technology used to produce them. The growth in possibilities afforded by technological developments for colour photographic printing poses new challenges to the history of colour photography within the museum collection. For artists, curators, collectors, and historians there is now the need to

¹³ Shore, Stephen. Email conversation with the artist, April 9, 2016. The initial *American Surfaces* series was produced in 1972 and remains in the artist's collection. Two additional sets of the series were produced in the same year; one has been misplaced, while the second purchased and donated to the Metropolitan Museum of Art by the department's photography curator, Weston Naef, in 1974.

distinguish the differences between original colour photographs printed at the time of their creation and newly printed versions that employ digital colour manipulation and a range of new processing and print technologies. Through examining three iterations of *American Surfaces* – produced between 1972-2014 – can a definitive form of the series be defined? Does any one iteration best represent the body of work, or is the essence of *American Surfaces* collectively symbolized by the concept of the project rather than the form of the prints and the technologies used to create them?

Through examining *American Surfaces* as the original series (1972-73), as a publication (2005), and as digital chromogenic colour exhibition prints (2014), this thesis aims to facilitate a dialogue about the challenges posed by different modes of printing, presentation, and dissemination of traditional chromogenic colour photographic artworks. In addition, this paper observes Shore's *American Surfaces* from 1972-2014 as a paradigm of the technological changes in chromogenic photography that took place over four decades and that have naturally influenced Shore's practice and the way his work is experienced today. This thesis is divided into five sections. Section one is comprised of a survey of literature related to the practice of Stephen Shore, emphasizing the cultural and historical significance of *American Surfaces*. The survey then analyzes literature about colour photography as a medium of artistic expression by focusing on aesthetics and content while the last section looks at the materiality of colour photography as a technological process. While there is no shortage of material related to colour photography as both art and process, there is little emphasis on the implications of their interrelationship within the field of art photography.

This project concentrates on discussing three iterations of a series whose meaning and significance are intrinsically tied to its colour and the production of the original project. The notes and methodology are set out in section two and provide a concise technological description of the traditional and digital chromogenic colour processes discussed throughout the paper. Section three is divided into three sections, each dedicated to the physical description of the three iterations of *American Surfaces* examined in this paper. Section four provides observations and analysis of the relationships between the photographic objects based on the physical descriptions of each iteration of *American Surfaces* in the previous section and leads into the conclusion in section five. Appendix I provides a detailed document of the original *American Surfaces* series in The Met collection and is based off of the museum's TMS cataloguing format. The item-level information is specific to the three iterations of the series examined in this thesis.

1. Literature Survey

The production of Stephen Shore's 1972-73 series, *American Surfaces*, coincided with a critical shift in the relationship between art and photography in America. Specifically, the 1970s marked the start of a revolutionary era for colour photography in art. Not only does *American Surfaces* represent a significant time period in America, culturally and art historically, the series is also representational of the colour photograph of the late 20th century – a physical object that can no longer be replicated. The materials and processes specific to *American Surfaces* are now obsolete and though newer versions of these colour films and papers are still available to photographers like Shore, these materials and accompanying technologies are quickly becoming out-dated. As a result, there are few colour prints like those created by Shore in 1972-73 in museum collections today.

The purpose of this literature survey is to bring together the more comprehensive histories of colour as a technical process with the specific histories of colour as a medium of artistic expression. It aims to illustrate the gaps in the discussion about the implications of colour instability for historically significant chromogenic colour artworks. While histories of colour photography as art tend to focus on the content of images and the context in which they were made, the technical histories focus on process and materiality of colour photography. The survey begins with a review of significant literature written on Shore and *American Surfaces* in order to establish why the work is historically important and how the implications of colour instability have affected it. Though some overlap occurs between various sections of the literature survey, there is limited discussion regarding the ways in which artists are currently responding to the implications of colour instability in mid-twentieth century art photographs, and how technological developments have aided in the reproduction and preservation of these images.

1.1 Stephen Shore and *American Surfaces*

A significant volume of writing has been produced on Stephen Shore's practice, emphasizing the length and importance of his career, and recounting its evolution through the 1960s to the present. Focusing on *American Surfaces*, this literature survey looks at exhibition catalogues and reviews, surveys, and published interviews that span the production of this series from 1972 to the present. The literature highlights Shore's practice in the context of documentary style and colour photography. It emphasizes *American Surfaces* as emblematic of the time period in which it was produced, representing the interrelationship between art and photography during the late 1960s and 1970s (Dahó, Campany, Philips, Fernandez, 2014; Lange, Fried, Sternfeld, Shore, 2008; Nickas, Shore, 2008).

Encouraged and mentored by curatorial figures such as Edward Steichen, John Szarkowski, and Weston Naef, Shore's gallery representation began in 1972 at Light Gallery in New York City where he showed his colour works alongside traditional art photographers such as André Kertész, Paul Strand, and Frederick Sommer.¹⁴ Accounts of *American Surfaces* consistently associate the series with the significant influences of Walker Evans' documentary style depictions of the American social landscape as well as Robert Frank's iconic American road trip, Andy Warhol's detached fascination with the everyday aspects of consumer culture, and the seriality of early conceptual projects such as Ed Ruscha's photo books¹⁵ and On Kawara's journals¹⁶ (Dahó, Campany, Philips, Fernandes, 2014; Lange, Fried, Sternfeld, Shore, 2008; Nickas, Shore, 2008). What Shore produced in 1972 was a conceptually driven and

¹⁴ Stephen Shore. "Ways of Making Pictures," interview by David Campany in *Stephen Shore: Survey* (New York: Aperture, 2014). 32.

¹⁵ Campany, *Art and Photography*, 193. Ed Ruscha (b. 1937) is an American artist who produced a number of artist's books between 1963-1972 that explored the relationship between word and image and had an influential impact on Shore's early work.

¹⁶ On Kawara (1933-2014) was a Japanese conceptual artist working in New York City who made work that explored time, space, and consciousness and also influenced Shore's early practice (<http://www.davidzwirner.com/artists/on-kawara/biography/>)

formally photographic artwork that employed an amateur photographic aesthetic and technology; chromogenic snapshots on materials commercially manufactured by the Eastman Kodak Company:

Advancements in chromogenic technologies have enabled Shore to enhance the series over the duration of forty-four years, permitting improved versions and more successful modes of presentation. In conversation with David Campany, Shore addresses overcoming the technical limitations posed by the original series:

...I wanted to make larger prints and found that I couldn't because the 35mm film was just too grainy—I can make slightly larger prints today because I can boost the saturation to match the saturation of the smaller prints, but if I go much larger, I'll have sharpness problems...¹⁷

Shore explains how he was able to display the series more successfully in the 2005-2006 MoMA PS1 exhibition, *Stephen Shore: American Surfaces*:

I made the prints very slightly larger. I kept them high-gloss and in a grid but had them framed. I understood this was taking away the snapshot-ness of them—particularly the materiality—but I was giving the viewer the space to look carefully at each one individually and at the series as a whole¹⁸

What is missing from the literature on *American Surfaces* is an acknowledgement of the original photographic objects and how, in turn, the images have been redefined both physically and culturally through new iterations which use of new technologies as a solution to preserve historical information and artistic intentions. The material and technological limitations of the Kodak prints that make up the original *American Surfaces* are as much a reflection of a time period as the images themselves – photographs of early 1970s “present-day America” as captured by the young photographer Stephen Shore.

¹⁷ Shore, “Ways of Making Pictures,” interview by David Campany. 32.

¹⁸ Shore, “Ways of Making Pictures,” 32.

1.2 Colour Photography as a Fine Art

Over the past four decades, literature on the history of colour in art photography has framed much of its discussion around America in the later half of the 1970s. There is an emphasis on the 1976 Museum of Modern Art (MoMA) exhibition, *Photographs by William Eggleston*, curated by the institution's influential Director of the Department of Photography, John Szarkowski (Rohrbach, 2013; Moore 2010; Eauclaire, 1981). The revolutionary exhibition was accompanied by MoMA's first-ever publication on colour photography, *William Eggleston's Guide* (1976)¹⁹ and together, the exhibition and publication are recognized as marking the emergence of colour photography as an art form.

A survey of literature highlights the history of colour photography as predominantly told through the perspective of curators, realized through major exhibitions, and disseminated in the form of exhibition catalogues. Photography critic A.D. Coleman's collection of periodicals and essays, *Light Readings: A Photography Critic's Writings, 1968-1978*,²⁰ as well as critic Max Kozloff's pivotal 1975 essay, "The Coming of Age of Color"²¹ provide insight into the developing role of photography in the New York art scene at the time. In addition to discussing the emergence of colour in America, the literature in this section overlaps with that of Stephen Shore, recognizing his use of colour as seminal in these histories and accounts (Rohrbach, 2013; Moore 2010; Eauclaire, 1981; Kozloff, 1971).

In 1981, American curator and critic Sally Eauclaire published one of the earliest critical accounts of the medium, *The New Color Photography* (1981), in conjunction with *The New*

¹⁹ William Eggleston. *William Eggleston's Guide*, ed. John Szarkowski (New York: The Museum of Modern Art, 1976) is MoMA's first colour exhibition catalogue. The publication includes 48 colour reproductions of Eggleston's work, and an introductory essay by John Szarkowski, justifying the significance of colour photography in the context of art photography and museum collections.

²⁰ A.D. Coleman, *Light Readings: A Photography Critics Writings 1968-1978* (New York: Oxford University Press, 1979).

²¹ Max Kozloff, "The Coming of Age of Color" in *Photography and Fascination: essays by Max Kozloff* (New Hampshire: Addison House, 1979) 183-196.

Color: A Decade of Color Photography an exhibition at the International Centre of Photography (ICP), in New York City.²² Analyzing the use of colour during that decade to articulate its visual syntax and conceptual standards, Eauclaire's publication and exhibition are considered to be landmarks in the confirmation of colour photography's acknowledgment by the contemporary art world.²³ More recently, the exhibition catalogues *Starburst: Color Photography in America, 1970-1980*,²⁴ by curator Kevin Moore, and *Color! American Photography Transformed* (2013)²⁵ by curator John Rohrback, provide teleological histories of the developments of colour photography with an aim to focus on the early, revolutionary years of colour.

Kozloff explains in "Photography: The Coming of Age of Color", that the elimination of a long and respected history of technical and handcrafted production – along with the new medium's aesthetic concerns and uncertain permanence – were factors that solidified the perception of colour as utilitarian and delayed its acceptance by the art world.²⁶ In 1971, *The Village Voice* published a piece by Coleman titled, "I Have a Blind Spot About Color Photographs" in which he declares, "...until I resolve my own uncertainty in this area, I will refrain from talking about exhibits of color work unless they seem either egregious by any standard or transcendent".²⁷ Coleman followed up with an article titled, "More on Color: Readers Speak Out," that included the contributions of five readers with varying opinions, generating a dialogue on the use of colour as a creative vehicle.²⁸

²² Sally Eauclaire, *The New Color Photography* (New York: Abbeville Press, 1981).

²³ Katherine Bussard and Lisa Hostetler, *Color Rush: American Color Photography from Stieglitz to Sherman*, (New York: Aperture, 2013) 2.

²⁴ Kevin Moore, *Starburst: Color Photography in America* (Germany: Hatje Cantz, 2010).

²⁵ Rohrback, *Color! American Photography Transformed*. (Austin: University of Texas Press, 2013)

²⁶ Kozloff, "The Coming of Age of Color," 187.

²⁷ A.D. Coleman, "I Have a Blind Spot About Color Photographs" in *Light Readings: A Photography Critics Writings 1968-1978* (New York: Oxford University Press, 1979) 79.

²⁸ A.D. Coleman, "More on Color: Readers Speak Out" in *Light Readings: A Photography Critics Writings 1968-1978* (New York: Oxford University Press, 1979). 85-88.

Following the debate for a number of years, curator Lisa Hostetler remarks, “it took decades of photographers’ persistent use of color photography for its allegorical possibilities to be fully embraced.”²⁹ Moore explains that in the decade that followed an era of tumultuous political and social unrest, photographers responded by searching for a new means of expression, a new photographic language. Colour offered a new direction.³⁰ In *Color!*, Rohrbach notes that with the integration of colour photography into the American visual art discourse came the acceptance of a profoundly new language of the medium.³¹ The publications *Color Rush: American Color Photography from Stieglitz to Sherman* by curators Katherine Bussard and Lisa Hostetler, and *A Century of Color Photography from the Autochrome to the Digital Age*³² by Pamela Roberts provide comprehensive histories, encompassing a broader range of the medium’s uses to better articulate this evolution. Bussard explains,

Restoring contemporaneous conversation surrounding color photography — from the moment it became available as a mass medium to the moment when it no longer seemed an unusual choice for artists — allows a new understanding of that history.”³³

Literature on the history of colour in art photography emphasizes the historical context in which colour broke through as art. It also looks at the photographic works of this particular time period as significant in regards to their aesthetic, content, and artistic intention. Though colour instability is touched upon as a limitation in most accounts of the medium’s technological evolution, there is a gap in the literature about the future of these works as material objects. What happens when significant works have faded and become stained so much that they no longer reflect the initial aesthetic, content, or artistic intentions? Published interviews with Shore

²⁹ Hostetler, “Real Color” in *Color Rush: American Color Photography from Stieglitz to Sherman* (New York: Aperture, 2013) 2

³⁰ Moore, *Starburst: Color Photography in America*. 10-12.

³¹ Rohrbach, *Color! American Photography Transformed*, 5.

³² Roberts, *A Century of Color Photography: from the Autochrome to the Digital Age* (New York: Viking Press, 2007).

³³ Katherine A. Bussard, “Full Spectrum: Expanding the History of American Color Photography” in *Color Rush: American Color Photography from Stieglitz to Sherman* (New York: Aperture, 2013) 15.

indicate that reprinting was his solution to this problem; however, the available literature falls short in further disclosing the different forms of *American Surfaces* in existence today. There is need for a discussion around the possibilities afforded by new technologies that were not possible in 1972-73 and an acknowledgement of how new iterations of the series differ.

1.3 The Chromogenic Process

There is much more literature available on the technical processes of colour than the specific discourse on colour photography as an art form. Some of the earliest colour experiments date back to the years following the introduction of photography in 1839, nearly a century before the modern era of color.³⁴ Technical guides from the field of conservation and photographic research encompass the medium's origins, chemistry, and evolution, as well as acknowledge its discursive uses. Literature in this section of the survey focuses specifically on the identification, preservation, and conservation concerns of chromogenic photography as a chemically unstable process.

Two research companies produced technical color publications that mark the earliest substantial preservation guides in response to the growing recognition of colour instability and its implications. *The Permanence and Care of Color Photographs* (1993),³⁵ by Henry Wilhelm and Carol Brower of Wilhelm Imaging Research has become the standard reference to the preservation of colour images, while the Image Permanence Institute's *Storage Guide for Color*

³⁴ Sylvie Pénichon, "Color Photography in the Nineteenth Century" in *Twentieth Century Color Photographs: Identification and Care* (Los Angeles: The Getty Conservation Institute, 2013) 4-19.

³⁵ Wilhelm, Henry and Carol Brower. *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (Iowa: Preservation Publishing Company, 1993) http://www.wilhelm-research.com/Wilhelm%20Papers/Wilhelm_FotoConservacion2011_Logrono_Spain_2013-05-01.pdf

Photographic Materials (1997)³⁶, by James Reilly focuses specifically on storage methods to aid in the preservation of colour photographs.³⁷ Wilhelm Imaging Research, dedicated to the investigation of colour permanence, has produced a number of studies on the longevity of colour products ranging from mid-twentieth century chromogenic processes to a variety of contemporary digital printing processes.³⁸

Concerns of colour permanence were continuously overlooked and/or ignored during the early years of colour photography, fuelled by the excitement about the medium's new possibilities. Photography conservator Sylvie Pénichon explains that it wasn't until the 1970s that the omnipresence of colour photographs revealed to consumers that colour dye fading was an inevitable outcome with these products.³⁹ In *Issues in the Conservation of Photographs* (2010), conservators Debra Hess Norris and Jennifer Jae Gutierrez go on to elaborate that by this time, an amplified sensitivity to the historical value of photography had provoked an interest from the art market, making both historical and contemporary photographs more collectible.⁴⁰ In "A History of Permanence in Traditional and Digital Color Photography: The Role of Nash Editions" (2007), Wilhelm discusses the seldom-disclosed protocol for collecting unstable colour photographs as fine art in the early years:

The first step was to obtain from the photographer two identical copies of each color photograph chosen for acquisition. This approach provides an "expendable" copy for display purposes, for use as a study print, and for loan to other institutions for exhibition. The second "preservation copy" is kept in the dark under the best storage conditions

³⁶ James Reilly, *Storage Guide for Color Photographic Materials: Caring for Slides, Negatives, and Movie Films* (University of the State of New York: New York, 1998).

³⁷ Pénichon, "Preservation and Collection Management," in *Twentieth Century Color Photographs: Identification and Care* (Los Angeles: The Getty Conservation Institute, 2013) 291.

³⁸ Wilhelm, "A History of Permanence in Traditional and Digital Color Photography: The Role of Nash Editions," in *Nash Editions: Photography and the Art of Digital Printing* (New Jersey: Pearson Education Inc., 2009).

³⁹ Pénichon, "Preservation and Collection Management," 296.

⁴⁰ Debra Hess Norris and Jennifer Jae Gutierrez, "The Preservation of Color Photography" in *Issues in the Conservation of Photographs* (Los Angeles: The Getty Conservation Institute, 2010) 50.

available.⁴¹

From the field of conservation, along with Hess Norris and Gutierrez's publication, Pénichon's *Twentieth Century Color Photographs: Identification and Care* (2013) as well as Bertrand Lavédrine's *Photographs of the Past: Process and Preservation* (2009) are technical guides that separately discuss colour in their comprehensive histories of photography and chemically describe the processes and deterioration of chromogenic colour materials.⁴² From a scientific rather than theoretical perspective, this literature focuses on identification of processes, and illustrates how materials deteriorate over time, highlighting the need to properly care for them (Pénichon, 2013; Hess Norris and Gutierrez, 2010; Lavédrine 2009).

Pénichon is also the author of "From Potatoes to Pixels: A Short Technical History of Color Photography," an essay included in Rohrbach's, *Color! American Photography Transformed* catalogue.⁴³ As the essay approaches the contemporary digital era in colour photography, the initiation of a critical discussion is proposed:

...digital technology has liberated photographers from the darkroom and allowed many artists to revisit their work. Photographer Joel Meyerowitz for example, thinks that contemporary digital printing has given him the opportunity to recast certain pictures that were at best a compromise.⁴⁴

This idea that colour photographs created in a pre-digital era were sub-standard and could only be fully realized on a digital platform is relevant to *American Surfaces* and it can be suggested that Shore has "recast" the photographs from this series. While technical guides about colour photography focus on the identification and preservation of photographs, their histories

⁴¹ Wilhelm, "A History of Permanence in Traditional and Digital Color Photography: The Role of Nash Editions," 111.

⁴² Bertrand Lavédrine, *Photographs of the Past: Process and Preservation* (Los Angeles: Getty Conservation Institute, 2009).

⁴³ Sylvie Pénichon, "From Potatoes to Pixels: A Short Technical History of Color Photography" in *Color: American Photography Transformed* ed. John Rohrbach (Austin: University of Texas Press, 2013) 287-302.

⁴⁴ Pénichon, "From Potatoes to Pixels: A Short Technical History of Color Photography," 299.

encompass the earliest processes to the most contemporary digital innovations, but do not focus on the interrelationship between the two. Pénichon merges the technical and aesthetic histories of colour photography and reveals an increasingly relevant topic that is seldom addressed in the discourse on the conservation of art photography. Shore also reproduces his mid-twentieth century chromogenic photographs with enhanced colour technologies, but unlike Meyerowitz's work, a significant conceptual aspect of *American Surfaces* is its materiality as Kodak-manufactured snapshots – prints that were optically printed in a New Jersey Kodak Lab using traditional colour papers and chemistry.

To conclude, this literature survey demonstrates that *American Surfaces* is a series of chromogenic photographs that is considered culturally and historically significant for its content, materiality, and the context in which it was produced. It also demonstrates that while there has been a great deal of attention paid to colour photography — its evolution as a technological process, its emergence as art, and its inherent instability — there is very little critical attention paid to the implications of these interrelationships. This thesis aims to add to existing published material by exploring three iterations of the same series that have evolved over the duration of forty-four years. It examines the original series and the ways *American Surfaces* exists contemporaneously with the intention to facilitate dialogue about the evolution and preservation of traditional chromogenic art works through digital reproduction.

2. Notes and Methodology

This research project involved correspondence with the artist, the donor of the original *American Surfaces* series in The Met collection, and the chief curator at C/O Berlin. It also involved primary research involving the artworks, records, and staff at The Met with the assistance of the Photographs Department, collections manager, curators, and conservators. In this section of the thesis, a concise description of the chromogenic colour process is included to elucidate the chemical nature of chromogenic colour photography and to discuss its inherent instability. This section also briefly traces the reproduction and publication history of the series to highlight why these three versions of *American Surfaces* were selected to represent the developing body of work over the duration of forty-four years.

2.1 Chromogenic Color

The term *chromogenic* refers to the colour photography process in which colour is formed during development. Colour photographic materials employ the same light-sensitive silver-halide crystals suspended in a gelatine emulsion found in black and white films. However, chromogenic materials consist of a film or paper support with three emulsion layers stacked on top of each other; each layer is sensitive to either red, blue, or green light. In addition, chromogenic materials have the added feature of *dye couplers*, which are molecules responsible for forming colour during the development process. They produce cyan in the red-sensitive layer, yellow in the blue-sensitive layer, and magenta in the green-sensitive layer of the emulsions. During the development process, the exposed silver grains leave behind residual oxidized by-products that react with dye couplers to form the colours of the image. Once the image is formed by the dyes, the remaining silver is bleached away, making chromogenic photographs entirely

composed of dyes. The term *dye coupling process* is often used interchangeably with *chromogenic process* and refers more literally to the material of the resulting colour image and to the way in which it was formed.⁴⁵

The digital chromogenic colour process is a hybrid technology that exposes traditional light sensitive chromogenic papers via digital exposing systems. The source image is digitally scanned from the original negative and is made up of three colour channels (red, green, and blue). This file can be altered using digital editing software, offering photographers a number of image manipulation tools that are impossible in the darkroom. The digital exposure is based on additive colour mixing principle and uses light emitting diodes (LEDs), lasers, laser diodes (LDs), or digital light processing (DLO) technology that corresponds with the information for each channel contained in every pixel of the source image. Once exposed, both paper and film are processed with traditional chromogenic chemistry.⁴⁶

Chromogenic instability is directly related to the chemical breakdown of dye couplers that result in colour fading. Dye couplers are extremely active molecules that continue to react after the development process. Certain environmental factors such as temperature, relative humidity, and air pollutants can increase the rate at which dye couplers react, resulting in dye fading and yellow staining. Since dye coupling processes make up the majority of photographs produced in the twentieth century, chromogenic instability is presently as ubiquitous as the medium itself and poses many challenges for artists, public, and private collections.

2.2 Choice of Case Studies

⁴⁵ Pénichon, “Dye Coupling (or Chromogenic) Processes” in *Twentieth Century Color Photographs: Identification and Care* (Los Angeles: Getty Conservation Institute, 2013) 160.

⁴⁶ Frey, Franziska, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffery Warda, Gawain Weaver, *The AIC Guide to Digital Photography and Conservation Documentation*, ed. Jeffery Warda (Washington: American Institute for Conservation, 2008) 125.

“What does the age we are living in look like?”⁴⁷ In an interview with art critic Michael Fried, Shore discusses one of the questions he posed for himself while producing *American Surfaces* in 1972 and 1973. Though the work never received the critical attention of his later series, *Uncommon Places*, a rejuvenated interest in *American Surfaces* has led to the recognition and solidification of its historical and cultural significance. In the same interview, Shore suggests a possible reason for its resurgence:

I think sometimes people need a little distance from an age to appreciate it; maybe some viewers were too close in time to that period to see what I was doing with my observations.⁴⁸

It was not until 1999 that *American Surfaces* was optically reprinted for both an exhibition and accompanying publication.⁴⁹ *American Surfaces, 1972*, published by Schirmer/Mosel was made in conjunction with the German exhibition, *American Surfaces*, that travelled to SK Stiftung Kultur, Cologne; Fotografie Forum, Frankfurt; and Schirmer/Mosel, Munich. *American Surfaces* marked the first exhibition focused entirely on the series since its first exhibition in 1972.⁵⁰ As a reintroduction to the series, Shore had the twenty-seven-year-old photographs reprinted by a custom colour lab, allowing viewers a fresh look at the project.⁵¹ The 77 prints from the exhibition are part of the Sk Stifftung Kultur collection and the publication is no longer in print.⁵² What is interesting about these two additional iterations of *American Surfaces* from 1999, is that they were produced in a time of technological flux. Due to the limitations of time and resources for this project, I was unable to view the 1999 exhibition prints

⁴⁷ Michael Fried, “Michael Fried in Conversation with Stephen Shore,” in *Stephen Shore* (New York: Phaidon, 2007) 27.

⁴⁸ Fried, “Michael Fried in Conversation with Stephen Shore,” 27.

⁴⁹ Stephen Shore, Conversation with the artist, May 16, 2016 and Stephen Shore, email conversation with the artist, August 14, 2016. Digital printing technologies were beginning to be offered in the 1990s, but it was still most common for colour photographers to be using optical colour printing methods, often by a custom colour lab technician through the use of an enlarger in a darkroom.

⁵⁰ As indicated on Shore’s CV (<http://stephenshore.net/cv.pdf>)

⁵¹ Shore, in conversation with the artist, May 16, 2016.

⁵² Ibid.

or access information about the publication production methods, therefore these iterations are not included in the project. However, I did have access to a copy of *American Surfaces, 1972* and could clearly see the colour of these reproductions were more similar to the original prints in The Met collection and significantly different from the 2005 publication reproductions and the 2014 exhibition prints (Figure 11).⁵³ Because the 1999 exhibition prints were made optically from the original negatives, and the publication reproductions were made from the original prints, this would mean that both 1999 iterations of *American Surfaces* were the last to be created with traditional twentieth century colour photographic and printing technologies, tying them closer to the material and processes of the original series.

In 2005, *American Surfaces* was published as a book and reprinted for exhibition a second time. *American Surfaces* (2005) is a comprehensive survey of the project published by Phaidon and it prompted the MoMA P.S.1 exhibition, *Stephen Shore: American Surfaces 2005-06*.⁵⁴ The 213 works represented in the publication were reprinted as digital chromogenic colour prints, enlarged to 5" x 7" and exhibited in 11" x 14" white frames. Prior to *Stephen Shore: American Surfaces* at P.S.1, some of these digital reprints were exhibited at Sprüth Magers, Cologne in 2005 and shortly after, exhibited at Sprüth Magers, Munich in 2006.⁵⁵ All 213 prints are now part of the Tate, United Kingdom, collection.⁵⁶ The publication *American Surfaces* (2005) was reprinted in 2008, 2011, and 2013, and represents the most contemporary publication

⁵³ Figure 11 illustrates two reproductions of the same image. On the left, a reproduction from *American Surfaces, 1972* (1999), and on the right, a reproduction from *American Surfaces* (2005). This illustration indicates the difference in colour between publication reproductions and can be understood as resulting from the colour photographic printing technologies used at the time in which each publication was produced.

⁵⁴ *Stephen Shore: American Surfaces* at MoMA PS1 in New York City, New York was curated by Bob Nickas

⁵⁵ Shore, email conversation with the artist, July 22, 2016. *American Surfaces* was exhibited in Germany at Sprüth Magers, Cologne from September-October, 2005 and again at Sprüth Magers, Munich from February 23-April 29, 2006. The MoMA P.S.1. exhibition ran between these two shows and all of the digital exhibition prints are now in the Tate Modern collection.

⁵⁶ Shore, in conversation with the artist, May 16, 2016 and Shore, email conversation with the artist, July 22, 2016. The entire body of work from the P.S.1 exhibition was purchased by the Tate in 2015, however, the individual works that sold between the exhibition in 2005-2006 and the acquisition, were reprinted in 2014 for the Tate. It is for this reason that the Tate's online collection indicates some of their *American Surfaces* works as being produced in 1972 or 1973 and reprinted in 2005, while others indicate they were reprinted in 2014.

of the series. However, 2014 marks the date of the most contemporary digital prints of *American Surfaces*, reprinted for the current travelling European exhibition, *Stephen Shore Retrospective*, organized by Fundación MAPFRE in Madrid and C/O Berlin.

The 1972-73 series of 229 traditional chromogenic colour prints at The Met is the only edition out of three that is housed in a museum collection and accessible to the public.⁵⁷ This particular series is significant in its representation of the production, materials, and process specific to the time period in which the project was first conceptualized. Not only was it printed using Kodak colour photographic papers of the time but it is also the only version of the series that has been optically printed using the automated printing methods employed by the Kodak Lab where the prints were made, one where the artist had no say in the final outcome. In addition to the initial production of the series, this thesis examines the most recent 2005 publication by Phaidon as the most widely disseminated version of *American Surfaces* which features 312 photographs from the series. The final iteration of *American Surfaces* examined in this paper are the 90 digital chromogenic colour reprints exhibited in the current *Stephen Shore Retrospective*, created in 2014 by Fundación MAPFE, Madrid. This series represents the most contemporary iteration of the series produced with improved colour technologies and while the prints strive for the most naturalistic colour possible, they differ from the original colour prints of *American Surfaces* found at The Met. Together, the three iterations of *American Surfaces* collectively represent the development of the series from its initial production to the present.

⁵⁷ Shore, email conversation with the artist, April 7, 2016.

Date	Significance	Physical Description and Display	Number of Photographs
October 1972: project begins			
1972-73	First exhibition of series <i>American Surfaces: Photographs by Stephen Shore</i> , Light Gallery, New York City, New York September 23-October 21, 1972	3.5" x 5" Kodak-manufactured chromogenic prints with white borders affixed directly to the three gallery walls in a grid 3 x 58	173 from Light Gallery exhibition (1972) + 55 from Naef's personal collection = 229 prints donated to The Met in 1974
December 1973: project ends			
2005	The most comprehensive publication of the series to date (2016) Stephen Shore, <i>American Surfaces</i> (New York: Phaidon, 2005) in conjunction with <i>Stephen Shore American Surfaces</i> , MoMA P.S.1	4" x 6" digital colour reproductions from the original negatives sequenced throughout a publication	312
2014	The most contemporary digital chromogenic colour prints of the series to date <i>Stephen Shore Retrospective</i> , Fundación MAPFE, Madrid	5" x 7" digital chromogenic colour fine art prints mounted and framed in white at 11" x 14" on two gallery walls in grids (wall one: 3 x 18, wall two: 3 x 12)	90

Figure 1. A chart illustrating the significance, physical description and display, and number of photographs in each iteration of *American Surfaces* examined in this thesis.

3. Case Studies

The following chapter focuses on describing the three iterations of *American Surfaces* with each section broken down into the following categories when applicable:

- a) Creation
- b) Provenance
- c) Physical description
- d) Exhibition history and display
- e) Materials and technology
- f) Condition

3.1 Stephen Shore, *American Surfaces*, 1972-73



Figure 2. Stephen Shore, *American Surfaces*, 1972-73, image of Columbia, S.C., June 4, 1972 from The Met collection, image taken by author, June 23, 2016. © Stephen Shore

a. Creation

In 1972 Shore began *American Surfaces* in New York City, New York. He travelled South towards Amarillo, Texas, then West towards Flagstaff, Arizona, North along U.S. Route 66 towards Chicago, and returned to New York City where he continued the project.⁵⁸ Shore serially photographed categories of people, places, and things he encountered on his journey with the title *American Surfaces* in mind.⁵⁹ While on the road, Shore sent his rolls of Kodacolor film back to a Kodak lab in New Jersey to be processed and printed as 3.5" x 5" colour snapshots with a white border.⁶⁰ This particular collection of photographs represents the initial production of the series as Kodak-manufactured Kodacolor prints as well as 174 of the photographs that made up the series' first exhibition, *American Surfaces: Photographs by Stephen Shore*, at Light Gallery in New York City in 1972.⁶¹ It also represents the first selection from what became the hundreds of photographs that make up *American Surfaces* – a project that later continued through to December 1973.⁶²

b. Provenance

In 1972 *American Surfaces* was purchased by Weston Naef, friend and mentor to Shore, as well as the curator of prints and photographs at the Metropolitan Museum of Art in New York

⁵⁸ Shore, in conversation with the artist, May 16, 2016. *American Surfaces* is most commonly referred to as a product of a road trip from New York City to Amarillo Texas. As can be observed by the titles and dates recorded on the versos of the prints in The Met collection, as well as the labels in the publication, Shore travelled beyond Texas through a number of cities and States before returning to New York City. In addition, many of the photographs in the series were taken around New York City prior to and after the celebrated road trip. This information reveals the project to be more comprehensive.

⁵⁹ Ibid. Having already established the title for the work he set out to produce, Shore was thinking about each photograph he took in relation to the concept of *American Surfaces* and how that might translate visually.

⁶⁰ Ibid. Shore wanted to produce a body of work that not only looked like the common snapshot, but was manufactured with the same materials in the same way. In 1972 and 1973, rolls of colour film were sent to professional labs to be processed and printed as standardized 3.5" by 5" pictures with white boarders.

⁶¹ A.D. Coleman. "American Yawn, Irish Wail" *The Village Voice* (1972) 31. Accessed June 1, 2016.

http://stephenshore.net/press/VillageVoice_Apr_71.pdf This is one of the only sources that disclosed the number of photographs included in the original exhibition of *American Surfaces* as being 174.

⁶² Shore, email conversation with the artist, April 7, 2016 and Shore, in conversation with the artist, May 16, 2016. Hundreds of rolls of Kodacolor were shot throughout the duration of the project from which Shore selected images to make up this body of work.

City from 1969 to 1984. Naef purchased a set of the 174 photographs exhibited at Light Gallery in New York City, at a cost of \$1.00 USD for each print, a total of \$174.00. Naef and a travel companion of Shore's, Michael Marsh, both showed interest in purchasing the series after viewing the exhibition, resulting in a second and third edition of the series. Shore sent the original negatives with selected frames back to the Eastman Kodak Company to print an additional two sets of the photographs displayed at Light Gallery, while keeping the original set as artist proofs.⁶³ In 1974, Naef housed the purchased series, along with 55 additional *American Surfaces* prints from his personal collection in a large photograph book. He donated his collection, a total of 229 *American Surfaces* photographs, to The Met's department of prints and photographs (Appendix I).⁶⁴ Though the records do not disclose the specific 174 photographs that were included in the Light Gallery exhibition, the negative file numbers reveal that 189 photographs from the series donated by Naef were printed prior to the exhibition opening on September 23, 1972. The additional 40 photographs were printed as early as September 26, 1972 and the latest on February 22, 1973. Two photographs in the series were taken in London, England in December 1972 and five of the photographs are dated as taken in 1973.

c. Physical Description

The series in The Met collection is made up of 229 3.5" x 5" high gloss, resin coated, chromogenic colour prints with white borders manufactured by the New Jersey Eastman Kodak

⁶³ Shore, email conversation with the artist, April 7, 2016.

⁶⁴ Records in the Department of Photography at The Met indicate the body of work was donated in the photograph book as 229 prints. Early reviews of the exhibition disclose that there were 174 prints in the initial *American Surfaces: Photographs by Stephen Shore* exhibition at Light Gallery in 1972 and in Weston Naef, email conversation with the curator, March 1, 2016, Naef explained that he owned additional prints from the body of work in which he donated collectively.

factory in 1972 and 1973.⁶⁵ The album in which the series is housed (Figure 3) is not part of the art work nor was it a decision of the artist; rather it was a preservation choice by the curator at the time of the donation and acquisition.⁶⁶ A description of the album is included to provide the context in which the work was housed and viewed in the study room from its acquisition in 1974 to the present. The album is 15 5/8" x 13 1/8" in size with a hard, hunter-green leather cover and paper pages bound by canvas straps and metal buckles. The album fits into a custom housing, a hunter green leather box with the accession number "1974.602" and the title *American Surfaces* embossed in gold type on the cover. A note on the first page in the book reads in pencil, "[As exhibited at Light Gallery, 1973]", though the exhibition took place in the fall of 1972. The series is chronologically sequenced to mimic the order of the photographs in the Light Gallery exhibition and secured in the book by corner slits cut into each page. The photographs are vertically staggered in groups of three – top left, middle right, bottom left – and alternates – top right, middle left, bottom right – on the front side of each paper page. Below each photograph an accession number is written in pencil under the left corner. Each photograph in the series has been meticulously labelled by Shore, in black pen. Shore's handwritten text on the versos includes: the place the photograph was taken, the date, the frame number of the negative and "S.S." – the artist's signature. On the centre of each verso, an accession number has been written in black marker by a former museum staff member.⁶⁷ The subject matter of the photographs varies and includes categories of people, places, and things including meals, hotel rooms, street views, and buildings.

⁶⁵ As can be seen in Appendix I, the prints from *American Surfaces* in The Met collection all include a red Kodacolor stamp on their verso indicating both the process and manufacture.

⁶⁶ Shore, email conversation with the artist, February 29, 2016. Shore explained that the housing of *American Surfaces* in The Met collection was not part of the artwork nor was it a decision he took part in. Shore was not opposed to the work being housed this way, but suggested that because the work was presented as Kodak-made snapshots, housing them in a photograph book might have seemed appropriate at the time.

⁶⁷ Shore, in conversation with the artist, May 16, 2016.



Figure 3. Stephen Shore, *American Surfaces*, 1972-73, illustration of the original housing from 1974-2016 in The Met collection, taken by the author, March 14, 2016.



Figure 4. Stephen Shore, *American Surfaces*, 1972-73, detail of Santa Fe, New Mexico, June 1972 in The Met collection, revealing the corner slits of the original album housing from 1974-2016, taken by author March 14, 2016. © Stephen Shore

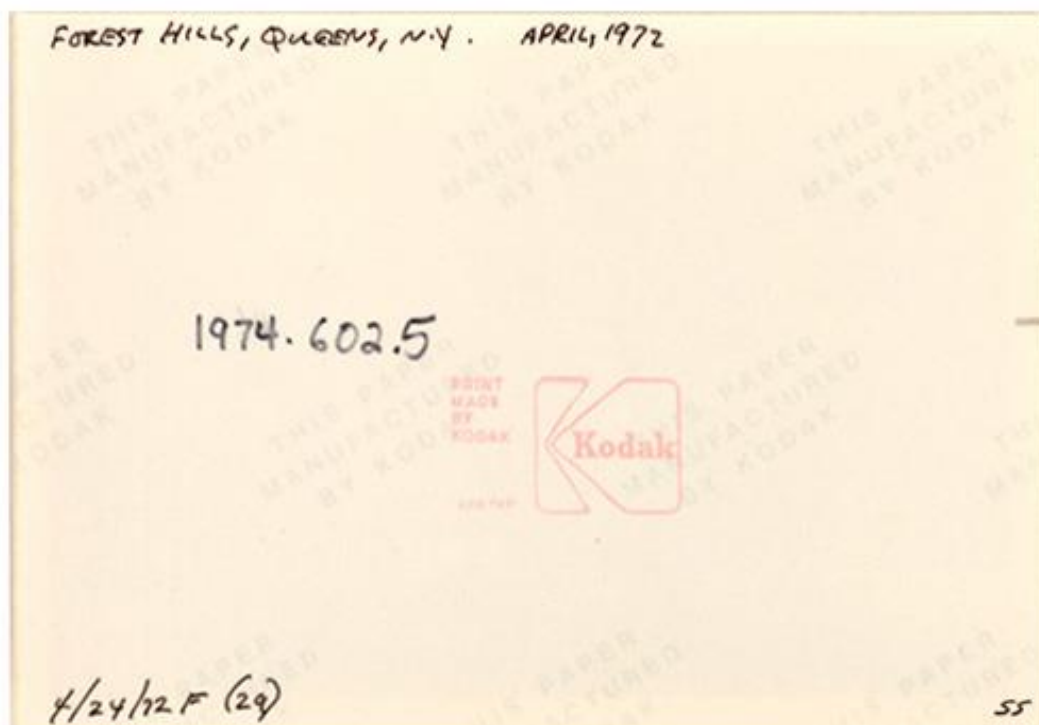


Figure 5. Stephen Shore, *American Surfaces*, 1972-73, detail of Forest Hills, Queens, N.Y., April 1972 print verso, illustrating Shore's documentation on the back side of each 229 of the photographs in The Met collection, taken by author June 23, 2016. © Stephen Shore

As a result of the newly acquired information that the photograph album was never associated with the artwork or a decision of the artist, the 229 photographs making up *American Surfaces* in The Met collection have been removed from the book. Each photograph has been rehoused into individual 5" x 7" mylar sleeves with acid-free support boards, divided into 5" x 7" clamshell boxes. This decision was made in collaboration between the Department of Photographs Conservation in consultation with the Department of Photographs collections manager and was based on the condition of the photographs, the materials of the book housing, and best preservation practices.⁶⁸

⁶⁸ Nora Kennedy, Conservator in charge in the Photograph Conservation Department at The Met, and Meredith Reiss, Collections Manager for the Photographs Department at The Met collaboratively oversaw that the best preservation practices would be to rehouse *American Surfaces* in June, 2016.

d. Exhibition History and Display

- i. *American Surfaces: Photographs by Stephen Shore*. Light Gallery (small gallery), New York City, New York. September 23-October 21, 1972. Organized by Harold Jones, Curator.

The series was displayed as 174 photographs across three walls of the small gallery in a grid three rows high and 58 columns wide. The photographs were taped directly to the wall with double-sided tape.⁶⁹

- ii. *On Photography: A Tribute to Susan Sontag*. The Metropolitan Museum of Art, New York City, New York in the Howard Gilman Gallery. June 6 – September 4, 2006, Organized by Mia Fineman, Associate Curator of Photographs.

The series was represented by a selection of six photographs displayed within a single white matte and hung on the gallery wall in a dark brown wooden frame, approximately 24” x 20” (Appendix I). The prints were presented in three rows of two with the matte covering the white borders of the prints (Figure 7). A label identifying the artist and work was displayed on the wall below the frame on the right. A vinyl quote from Susan Sontag’s “In Plato’s Cave” 1973 from *On Photography* was displayed to the right of the frame, directly on the gallery wall.⁷⁰

⁶⁹ A.D. Coleman. “American Yawn, Irish Wail.” 31.

⁷⁰ “Photographs are perhaps the most mysterious of all the objects that make up, and thicken, the environment we recognize as modern. Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood.” From Plato’s Cave 1973



Figure 6. Stephen Shore, *American Surfaces, 1972-73*, installation view from *On Photography: A Tribute to Susan Sontag, 2006*. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1–.229 © Stephen Shore, image © The Metropolitan Museum of Art

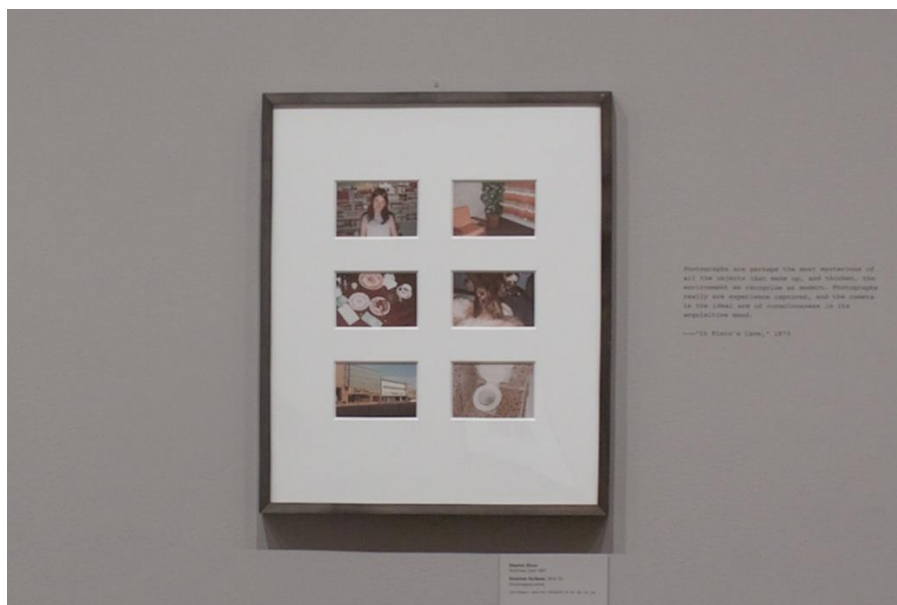


Figure 7. Stephen Shore, *American Surfaces, 1972-73*, detail of installation view from *On Photography: A Tribute to Susan Sontag, 2006*. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1–.229 © Stephen Shore, image © The Metropolitan Museum of Art

- iii. *Everyday Epiphanies: Photography and Daily Life since 1969*. The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund Curator of Photographs.

A total selection of 47 photographs from the series were displayed over the duration of the exhibition (Appendix I).⁷¹ Thirty-six photographs were displayed in a vitrine, custom built for the department of photography exhibition galleries, at one time. The two-legged vitrine, comprised of a rectangular glass case, contained a deep-red triangular support which allowed the photographs to be displayed at an angle. Eighteen photographs were displayed on each side of the support structure, resting in two rows of nine, to the right of an exhibition label describing the series, *American Surfaces*. Changes in the colour of the photographs were monitored by the Photograph Conservation Department throughout the exhibition, revealing changes that proved problematic enough to lead to a rotation of the prints on display.

⁷¹ Appendix I indicates which prints from The Met collection were included in the exhibition and a list of all these works can also be found at <http://www.metmuseum.org/exhibitions/listings/2013/everyday-epiphanies>.



Figure 8. Stephen Shore, *American Surfaces*, 1972-73, installation view from *Everyday Epiphanies: Photography and Daily Life Since 1969*, 2013-14. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1-.229 © Stephen Shore, image © The Metropolitan Museum of Art

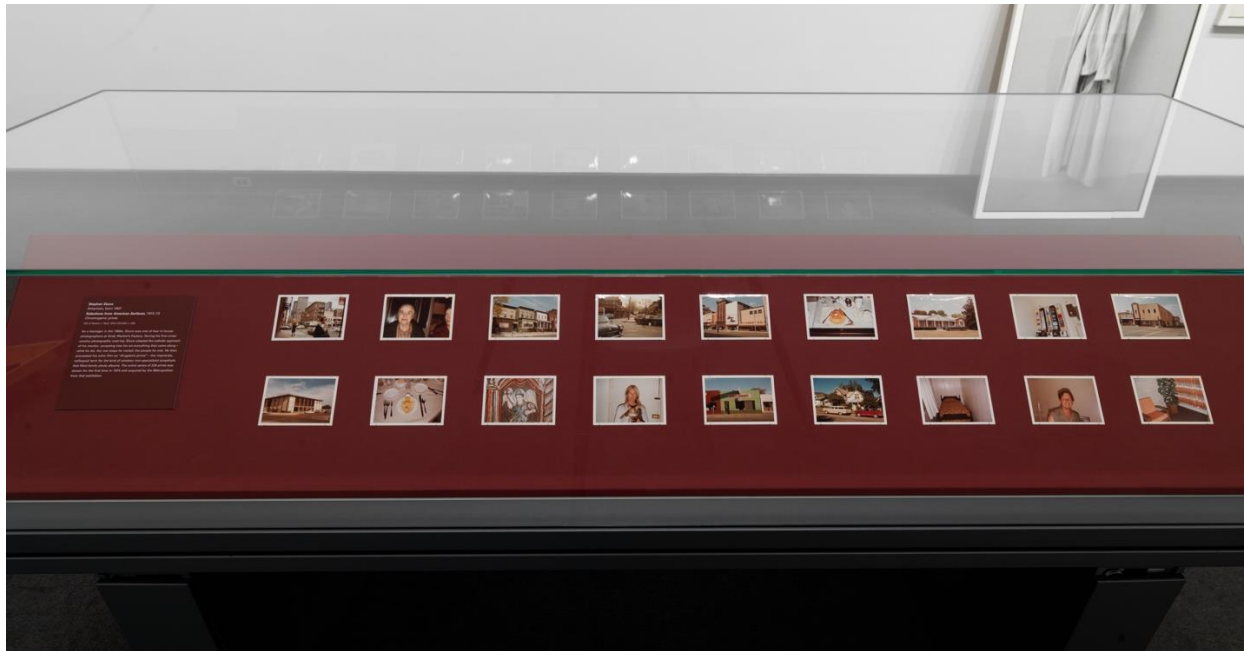


Figure 9. Stephen Shore, *American Surfaces*, 1972-73, installation view from *Everyday Epiphanies: Photography and Daily Life Since 1969*, 2013/14. Chromogenic prints, 3.5" x 5" each, 1972-73. The Metropolitan Museum of Art, Gift of Weston J. Naef, 1974, 1974.602.1-.229 © Stephen Shore, image © The Metropolitan Museum of Art

e. Materials and Technology

The camera Shore used to photograph the series was a Rollei 35 with a flash on the underside of the camera. The Rollei 35 was made by the German manufacturers, Rollei in 1966 and for a number of years was among the smallest 135 film cameras available.⁷² Because of its size, the Rollei 35 was not intrusive or intimidating to subjects and its precise construction and lens enabled Shore to achieve higher quality snapshots with colour film.⁷³ The flash, located on the bottom of the camera rather than the top, creates the unique lighting in the photographs that make up *American Surfaces*.⁷⁴

⁷² Evans, Berry. "The Wonderful Rollei 35 (Vintage Camera Corner)." Peterson's Photographic (2002). *Academic OneFile*. Accessed July 20, 2016.

⁷³ Shore, "Ways of Making Pictures," 30.

⁷⁴ Shore, "Ways of Making Pictures," 31.

Shore used Kodacolor film to shoot all the photographs in *American Surfaces*. A random sampling of the negatives from the project indicate that Kodacolor-X (CY) was the predominant film used throughout the duration of the 22- month project.⁷⁵ This brand of film was introduced by Kodak in 1963 and discontinued in 1974. It was processed using Kodak's C-22 processing chemicals which were superseded by the C41 process in 1974.

f. Condition

As mentioned in sections 3.1.d.iii, eleven photographs displayed in a vitrine for the exhibition, *Everyday Epiphanies: Photography and Daily Life Since 1969*, had to be removed from the exhibition due to changes discovered in the colour monitoring results throughout the exhibition.⁷⁶ All the prints in this series have experienced significant colour changes since they were first printed in the early 1970's. For example, as can be seen in Figure 4, the white borders of the prints are chemically stained with a yellow colour. This chemical staining adds yellow to the entire image and reduces the image contrast. In addition, dye-fading has occurred in all of the prints, most notably as an overall reddish cast which suggests cyan dye-fading. Time and resources did not allow for additional analysis of dye fading beyond visual inspection; however, when comparing the prints in The Met collection to either the reproductions in the 2005 *American Surfaces* publication or the contemporary exhibition prints, it is clear the overall colour

⁷⁵ Laura Steele, email conversation with Stephen Shore's assistant, June 27, 2016. Kodacolor- X (CX) was a film released onto the market in 1963 and discontinued by 1974 and used C-22 processing. There was a point when Shore transitioned to Kodacolor II film, released onto the market in 1972 and designed as a major improvement using C-41 processing.

⁷⁶ Due to time constraints, further documentation and specific information on this instance was not able available from the Photography Conservation Department at The Met. Validation of these numbers come from cross referencing the documentation of the images included in the exhibition, with installation documentation from the exhibition. In an email conversation on June 10, 2016, photographs conservator, Katie Sanderson briefly elaborated that photographs were replaced during the exhibition due to concerns about changes in their colour monitoring.

of the prints in the Met collection is significantly warmer – a combination of the yellow and red colour changes.

3.2 *American Surfaces* Publication, 2005

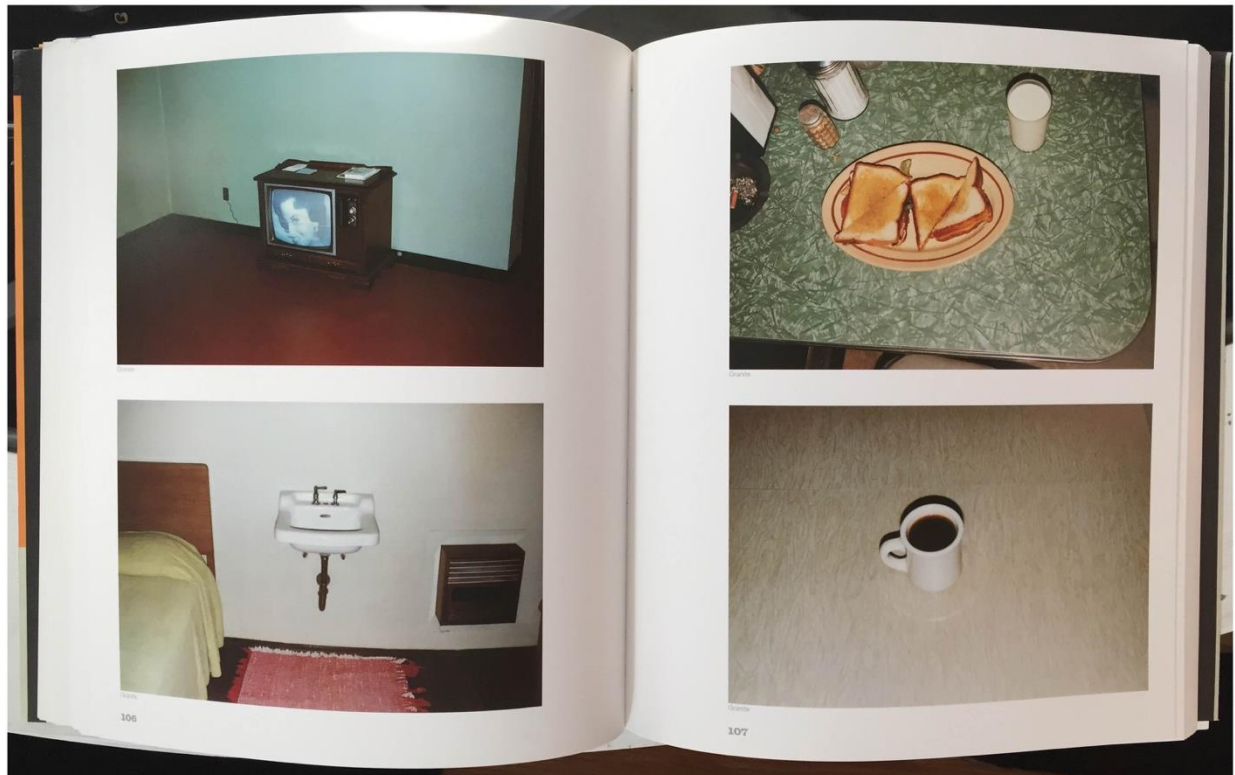


Figure 10. Stephen Shore, *American Surfaces* (New York: Phaidon, 2005) 106-107. Detail of publication sequencing and layout, taken by the author, June 12, 2016.

a. Creation

In 2005 *American Surfaces* was published by Phaidon with an introductory essay by photography curator Robert Nickas. The project inspired the Museum of Modern Art P.S.1's major exhibition *Stephen Shore: American Surfaces* curated by Nickas, running from October 23, 2005 through January 23, 2006. The exhibition and publication are recognized as accompanying one another. The publication was sent to press again in 2008, 2011, and 2013.

b. Provenance

In 1999, *American Surfaces* was published for the first time in a book titled, *American Surfaces, 1972*, by Schirmer/Mosel in Munich, Germany, which is no longer in print. Sequenced by Shore, the publication includes 77, 3.5" x 5" reproductions of the series from the original prints in which the colour has shifted significantly (Figure 11). The publication presents the series as two images beside each other in the centre of each page, creating a long horizontal sequence as each page is turned. In 2005, a more comprehensive publication of the series was published by Phaidon, a project that led to the 2005-06 MoMA P.S.1 exhibition, *Stephen Shore: American Surfaces*.⁷⁷



Figure 11. Stephen Shore, Santa Fe, New Mexico, June 1972, an image reproduction from *American Surfaces*. A comparison of the same image from the publications, *American Surfaces, 1972* (1999) and *American Surfaces* (2005), indicating the variable differences in colour, taken by the author, June 12, 2016.

c. Physical Description

⁷⁷ Crair, Ben. "Then I Saw Myself Seeing Pictures All the Time." *New Republic*. October 22, 2013
<https://newrepublic.com/article/115243/stephen-shore-photography-american-surfaces-uncommon-places>

American Surfaces is 9 5/8" x 8 1/4" in size and is comprised of 224 pages. The publication's dust jacket is an addition to the 2008 edition. It is a reproduction of one of the signature yellow-orange vintage Kodak processing envelopes used by Shore at the Kodak Lab that processed his film. An introductory essay by Robert Nickas, critic and curator of *Stephen Shore: American Surfaces* at MoMA PS1, is included at the beginning of the publication. A comprehensive reproduction of the series as 312 4" x 6" colour photographs makes up the majority of the publication. The sequence of the series is chronological, printed on both sides of each page, and labelled in sections that correspond to the locations where and dates on which Shore shot the photographs. Each photograph is numbered and captioned in the bottom left corner. The last pages of the book include an alphabetical list of locations photographed in the series.

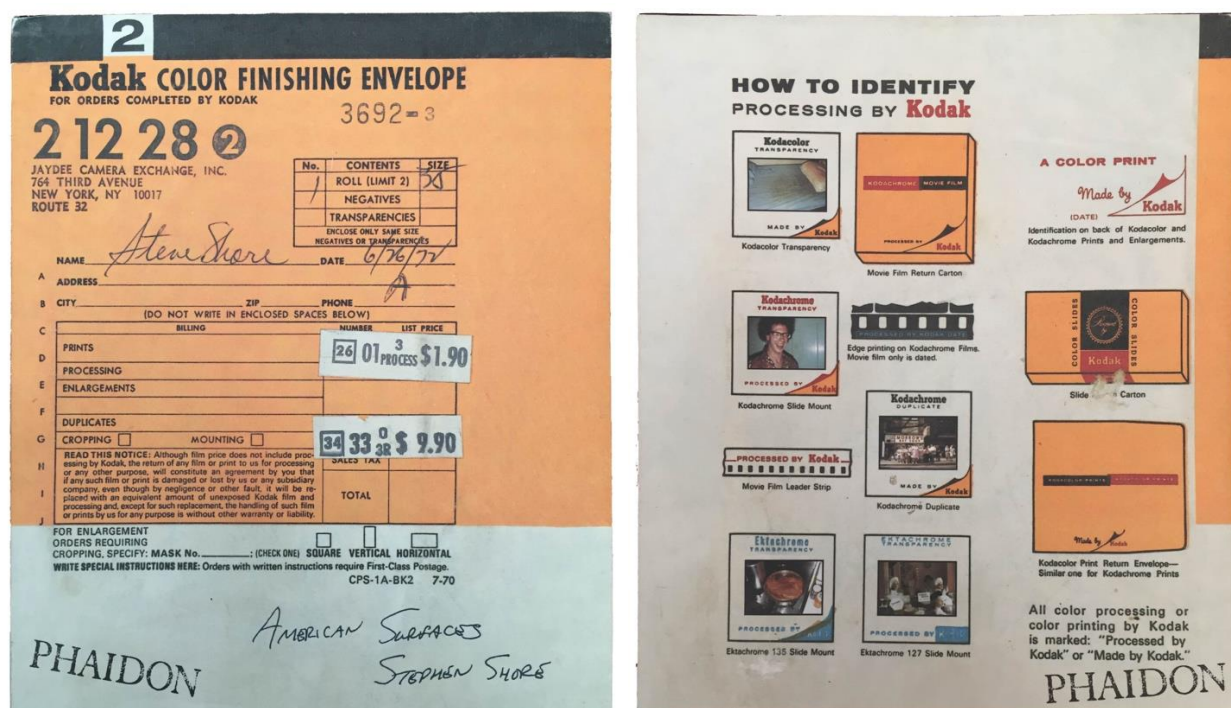


Figure 12. Stephen Shore, *American Surfaces* (New York: Phaidon, 2005). An image of the front and back cover addition to the 2008 soft cover print of the publication, taken by the author, June 12, 2016.

d. Materials and Technology

For the corresponding exhibition, *Stephen Shore: American Surfaces*, the series was reproduced as digital chromogenic colour prints from the series' original negatives. For the publication, the original prints were digitally scanned and corrected by Shore for colour shifts, density, and contrast.⁷⁸ The paper type and process are unknown to the artist and protected by a confidentiality agreement but it's clear the book was produced on a CMYK web press by a commercial graphic arts printer.⁷⁹ However, it should be noted that the paper used for the publication is less glossy than the original photographs – a material and aesthetic quality Shore aims to keep consistent with the exhibition reprints of the series.

f. Condition

Currently the book is still in print and can be purchased in numerous book stores, online distributors, and from Phaidon.

3.3 *American Surfaces*, 2014 Exhibition Prints

⁷⁸ Shore, in conversation with the artist, May 16, 2016 and Shore, in conversation with the artist, August 14, 2016. For publications, *American Surface*, 1972 (1999) and *American Surface* (2005), the reproductions were made from scans of the original prints rather than negatives. Shore was extremely involved in the image correction for the second publication by Phaidon.

⁷⁹ Phaidon, email conversation with the publishing house, May 20, 2016.



Figure 13. Stephen Shore, *American Surfaces*, installation view (wall one) from *Stephen Shore Retrospective*, C/O Berlin, Amerika Haus, Berlin, Germany, February 6 – May 22, 2016, taken by the author, March 13, 2016.

a. Creation

American Surfaces, 2014 was produced for the exhibition, *Stephen Shore Retrospective* as 90 exhibition prints and funded by Fundación MAPFRE, Spain.⁸⁰

b. Provenance

Since 2014, the digital chromogenic colour reproductions have been exhibited a total of five times in the European traveling exhibition, *Stephen Shore Retrospective*.

c. Exhibition History

⁸⁰ Felix Hoffmann, in conversation with the curator, March 5, 2016.

Stephen Shore Retrospective. FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6-September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016. Solo Exhibition. Catalogue: Shore, Stephen, David Campany, Marta Dahó, Sandra S. Phillips, and Horacio Fernández. *Stephen Shore: Survey*. New York: Aperture, 2014.

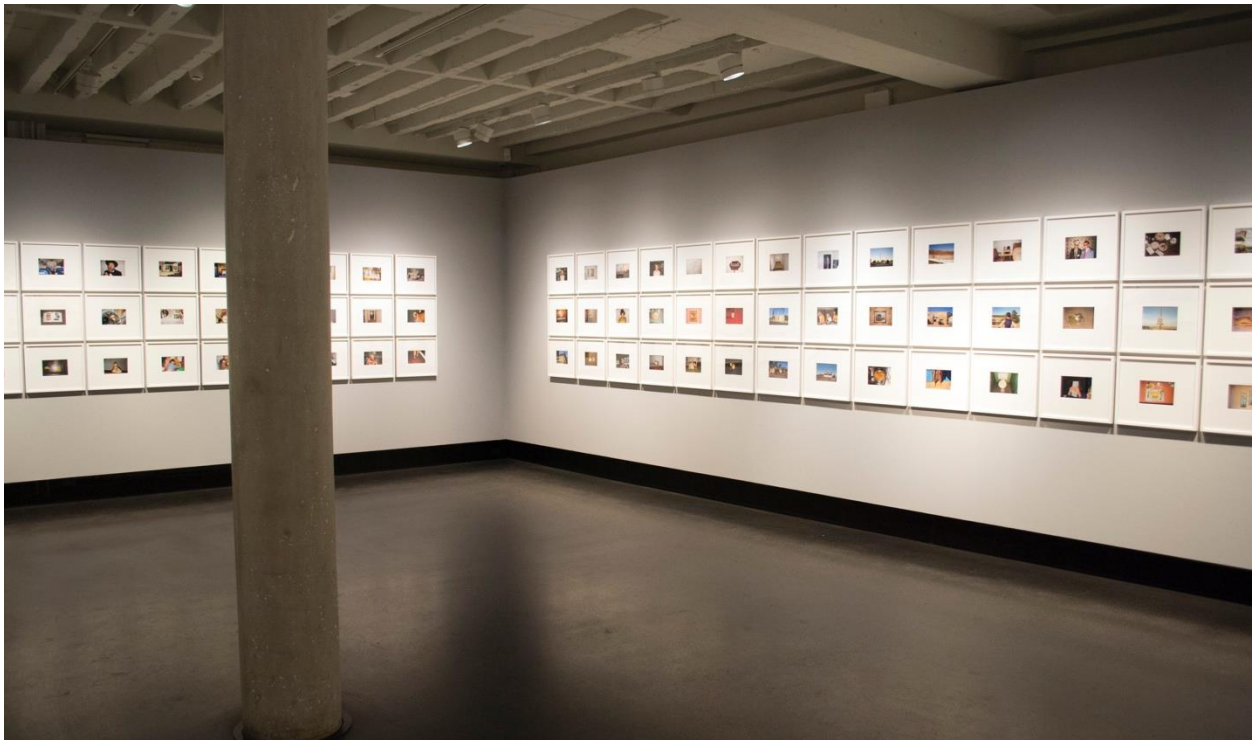


Figure 14. Stephen Shore, *American Surfaces*, installation view (wall two and wall one) from *Stephen Shore Retrospective*, C/O Berlin, Amerika Haus, Berlin, Germany, February 6 – May 22, 2016, taken by the author, March 13, 2016.

d. Physical Description

American Surfaces, 2014 in the *Stephen Shore Retrospective* consists of 90 5”x7” digital chromogenic colour, high gloss photographs (Appendix I). The photographs are housed in 11” x 14” white mattes and frames.⁸¹ In relation to the prints the in The Met collection, the prints have

⁸¹ Shore, in conversation with the artist, May 16, 2016. Shore noted the addition of white mattes to the framed digital chromogenic colour prints of *American Surfaces* in the *Stephen Shore Retrospective* 2014-2016 as being an addition to the

no dye fading and are sharper with increased colour saturation and contrast, and they have more detail in the highlight and shadow areas of the image.



Figure 15. Stephen Shore, *American Surfaces*, detail of installation view (wall one) from *Stephen Shore Retrospective*, C/O Berlin, Amerika Haus, Berlin, Germany, February 6 – May 22, 2016, taken by the author, March 3, 2016.

e. Materials and Technology

The prints for the exhibition were selected from the original negatives produced over the duration of Shore's 22-month project in 1972 through 1973. The selected frames were digitally

display of the series in *American Surfaces* at Sprüth Magers, Cologne, September 6-October 15, 2005, since the 2005-2006 MoMA PS1 exhibition, *Stephen Shore: American Surfaces* at MoMA P.S.1 October 23, 2005- January 23, 2006, and *American Surfaces* exhibitions at Sprüth Mangers, Munich, February 23- April 29, 2006.

scanned and corrected with digital image editing software. Corrections were made to compensate for any colour shifts and/or fading in the negatives, with the goal of producing the most accurate colour in relation to the original series at the time of its production.⁸² The digital chromogenic colour prints of *American Surfaces* were printed with a Durst Lambda printer on Fuji Crystal Archive paper.⁸³ The decision to use the digital chromogenic colour process rather than newer digital inkjet printing systems stems from the earliest digital reproduction of the series in 1999 when inkjet papers and technologies had not yet reached the standard quality digital chromogenic systems. Also, a preference for the material qualities of the Fuji paper – which is similar to the original prints – and the way the image dyes are embedded in the paper’s emulsion, contributed to the artist’s decision to use these materials.⁸⁴

f. Condition

This iteration of *American Surfaces* was printed for the exhibition and exists as exhibition prints. They are the most contemporary iteration of the series, have the highest print quality and, in relation to the other versions, are in the best condition. These prints are currently on display at Huis Marseille, Amsterdam from June 10- September 4 2016 in the *Stephen Shore Retrospective* and it is unknown if they will be acquired by a collection or destroyed after the exhibition.

⁸² Shore, in conversation with the artist, May 16, 2016.

⁸³ Ibid.

⁸⁴ Ibid.

4. Observations and Analysis - Case Studies

American Surfaces is a body of work derived from a conceptually driven project, which shapes the meaning of the work. The series is perceived as a single entity – a project carried out between March 1972 and December 1973 – but as examined in the previous section of this thesis, *American Surfaces* has taken on more than one form over the course of forty-four years. By isolating and examining three different iterations of *American Surfaces* from 1972-2014, it is evident that the expanded possibilities afforded by enhanced colour technologies have not only provided a way to preserve the appearance and improve the quality of colour, but have also enabled the work to be experienced through new modes of dissemination, ultimately influencing how the project is perceived. Also, it can be assumed that the artist's relationship to *American Surfaces* and the larger cultural understanding of this work have both undergone changes since the series was initially produced. Based on the case studies in section four, the following observations can be made.

4.1 Quantity and Selection

American Surfaces was an on-going project in which images were printed, exhibited, and purchased prior to and after its completion. The first exhibition of *American Surfaces* at Light Gallery in 1972 is significant to the historical context of art and photography at that time, and to Shore's progressive use of amateur colour photographic materials in the production of fine art photography. *American Surfaces: Photographs by Stephen Shore* represents the only exhibition of the series as 174 prints displayed directly on the walls of the small exhibition space at Light Gallery. The number of prints exhibited in 1972 could be seen as a reflection of practicalities related to exhibiting large photographic projects in a limited space; it can also be recognized as

marking Shore's first selection of images to collectively represent the project as a whole. How many photographs make up *American Surfaces*? Which pictures make up the series? Have these questions been answered or are they still under consideration by Shore?

It is important to note that each iteration of the series is made up of a different selection of images photographed between March 1972 through December 1973 (see Appendix I). The series at The Met is recognized to be an edition of the 1972 exhibition at Light Gallery, even though an additional 55 prints from Naef's personal collection were included in the 1974 acquisition. Of the 229 prints donated by Naef, 40 were printed following the exhibition at Light Gallery, including a photograph taken of another print from the series (Figure 15).⁸⁵ *American Surfaces* was not reprinted or published for another 27 years when in 1999, Sk Stiftung Kultur mounted the exhibition and produced the publication by Schirmer/Mosel – in which only 77 images represented the project. The publication, *American Surfaces, 1972*, later developed into a more comprehensive edition in 2005 with the P.S.1 *Stephen Shore: American Surfaces* exhibition. *American Surfaces* by Phaidon is comprised of 312 images scanned directly from the original prints and includes photographs taken prior to the Light Gallery exhibition that were not included in either the first selection of 174 images in The Met, or the second selection of 77 images in the Sk Stiftung Kultur exhibition. The 90 digital chromogenic colour prints displayed in the European travelling *Stephen Shore Retrospective*, printed in 2014, represent Shore's most recent selection of images to represent the series.

Over the period of four decades, exhibitions and publications of *American Surfaces* have provided Shore with many opportunities to re-examine and, to some degree, re-define this work.

⁸⁵ The location and date of the photograph depicting the image of two women, another photograph in the series, is New York City, New York, October 16, 1972. This location and date correspond with the *American Surfaces: Photographs by Stephen Shore* exhibition at Light gallery that ran from September 23-October 21, 1972. The photograph is taped directly to the wall, however, it is not clear if the photograph was taken at Light gallery because the display history of the exhibition does not correlate with that disclosed from the image.

It is clear today that *American Surfaces* now exists in multiple forms drawn from the hundreds of negatives shot by Shore in 1972 and 1973. Shore's decision to revisit the selection, sequencing and scale of this series of photographs suggests that there is no final, definitive form of *American Surfaces* as of this date.



Figure 16. An illustration of two *American Surfaces* prints from The Met collection. On the left, New York City, New York, October 16, 1972 depicts, New York City, New York, April 1972, an earlier photograph from the series illustrated on the right.

4.2 Materiality and Display

The three iterations of *American Surfaces* examined in this thesis reveal how the interrelationships between materiality and modes of presentation, made possible by improved colour technologies, have influenced the perception of the series. As previously noted, the 174 Kodacolor snapshots originally displayed at Light Gallery were taped directly to the wall in a grid three rows high that spanned the walls of the exhibition space. The close proximity of the images mounted in the grid made it difficult for viewers to experience the prints as individual

images that were part of a collective project.⁸⁶ Both the *American Surfaces* publication and the contemporary digital prints have provided Shore with the opportunity to re-edit, re-sequence and re-size the original iteration created in 1972-73, which in turn, has provided his audience with new versions of this work.

Though the images continue to reference the snapshot aesthetic, the digital chromogenic colour prints that make up the most contemporary iteration have abandoned the characteristics of consumer snapshots stuck to the wall with tape and have been re-shaped by the current cultural dynamics of photographs considered as more precious contemporary photographic art objects. From 2014-16, *American Surfaces* was displayed as 90 5" x 7" matted, fine art prints that hang in a grid of white, 11" x 14" frames in the *Stephen Shore Retrospective*.⁸⁷ The increased size and quality of the works denote art photography and the spaces between each image – afforded by the significant white space of the matte and frame – allows the work to be viewed as both singular image and as part of the larger series. The loss of materiality in this iteration of *American Surfaces* is replaced with an increased emphasis on the significance of its content. The digital enhancement of the images' original colour restores naturalistic colour qualities into the depictions of 1970s America, and reflects Shore's original artistic intentions of the work. However, in this version of the series, the larger print size affords less room to display a greater number of works within the limited space of the gallery, challenging the interpretation of *American Surfaces*' first, 174-print exhibition. Furthermore, the Phaidon publication, *American*

⁸⁶ Shore has referred to the initial display of *American Surfaces* at Light Gallery in 1972 as having a wallpaper effect in a number of interviews and articles and therefore hindering the success of the project's display.

⁸⁷ In Michael Fried's book, *Why Photography Matters as Art as Never Before* (New Haven: Yale University Press, 2008), he discusses how photographs that were never intended to be on gallery walls, have increased in size and are now literally being reproduced for the purpose of exhibition alone. Shore's *American Surfaces* was exhibited on a gallery wall before the project was even completed in 1972 and the series has not increased that substantially in size, however, the original intention of the work to be derivative of the amateur colour snapshot does fall in line with Fried's exploration of the "tableau" theory.

Surfaces (2005), provides a thoroughly comprehensive representation of the series and offers new modes of display through layout and sequencing.

American Surfaces as a publication contains 312 images from the series, making it the most substantial representation of the work. The high quality colour reproductions in the publication were digitally scanned from the original prints and colour corrected by digital image-editing software. The materiality of the 4" x 6" reproductions is justified by the likeness in size to the original 3.5" x 5" Kodacolor prints and by the physical characteristics of the book in which they are displayed. The participatory act of turning the pages to view each image complements both the materiality and the concept of the original project as colour snapshots – a type of photograph often kept and viewed in albums. Similar to the album in The Met collection that housed the 1972-73 iteration of *American Surfaces* from 1974-2016, the publication offers a different experience of the series than the prints displayed on the gallery wall.⁸⁸ Chronologically sequenced in groups with labelled locations and dates, this version provides the viewer the ability to trace the project's development and reveals the role of the images as documents through which Shore was exploring both culture and photography. The publication remains the most accessible, affordable, and widely disseminated, version of *American Surfaces*.

5. Conclusion

The new housing for the 1972-73 iteration of *American Surfaces* at The Met will change the viewing experience once more by eliminating the familiar ritual of the album – an addition to the series that is separate from the artist's intentions. The individually mylar-housed prints, stacked in 5" x 7" boxes, now evoke the series' fragility as important historical art objects, rather

⁸⁸ Parr, Martin, and Gerry Badger. *The Photobook: A History*. Vol. 1. London: Phaidon, 2004.

than the analogous family travelogues of the twentieth century, comprised of the same colour prints and photo albums of this era. In the last four decades, the instability of these traditional chromogenic colour prints and their increasingly obsolete materials and processes have led Shore, and artists like him, to disassociate themselves from the notion of the vintage colour print as being representational of true artistic intentions.⁸⁹ While new technologies have enabled preservation and improved quality of colour prints, they have also further complicated the notion of the authentic document by resulting in artworks that exist in a number of forms, created with a variety of media types.

The case studies explored in this thesis and the further observation and analysis of their material differences, demonstrate that evolving colour imaging technologies stimulate different modes of dissemination and influence the perception and understanding of mid-twentieth century colour photographic artworks. My project aims to facilitate a dialogue around the implications of the inherent instability of colour in art photographs and the ways in which these types of works will be experienced in the future, in both their original and revised forms. Through posing questions that challenge the understanding of traditional colour art photographs and examining the materiality and dissemination of different iterations of these works, this thesis intends to add to the conversation on the changing interpretation and perception of culturally and historically significant colour photographic projects.

⁸⁹ The term vintage colour print is referring to a print made from the original negatives close to the time the negative was made.

Bibliography

In order for this bibliography to better reflect the several streams of research required for this thesis, it has been organized into the following sections – Sources on Stephen Shore and Additional Sources. The first section is sub-divided into three selections composing of an extensive list of primary and secondary sources. The second section entitled Additional Sources is also sub-divided into the following categories Sources on Colour Preservation, Sources on Colour Fine Art Photography, and Selected Sources on Photographic Theory and History.

1. Sources on Stephen Shore

a) Interviews

“American Surfaces Revisited: Stephen Shore.” Hosted by Jen Denike. *Clocktower*. September 26, 2005. Accessed June 1, 2016. <http://clocktower.org/show/american-surfaces-revisited-stephen-shore-0>.

Aperture. “Stephen Shore in Conversation with Peter Schjeldahl (2014).” ASX.TV video, 1:16:10, July 7, 2014. Accessed June 1, 2016. <http://www.americansuburbx.com/2014/07/asx-tv-stephen-shore-in-conversation-2014-2.html>

Blank, Gil, and Shore, Stephen. “A Ground Neutral and Re-plete: Gil Blank and Stephen Shore in Conversation,” *Whitewall*, Issue 7 (fall 2007): 92-107. <http://www.gilblank.com/images/pdfs/blankshoreintvw.pdf>

Crair, Ben. “Then I Found Myself Seeing Pictures All the Time.” *New Republic*, October 22, 2013. <https://newrepublic.com/article/115243/stephen-shore-photography-american-surfaces-uncommon-places>

Hartwig, Heidi. “Stephen Shore - ‘Behind the Mythology’.” ASX.TV video, 4:00, October 2, 2013. Accessed June 1, 2016. <http://www.americansuburbx.com/2013/10/asx-tv-stephen-shore-behind-mythology-2013.html>

“Markus Schaden & Stephen Shore - ‘La Brea Matrix Lecture’ (2011),” Interview by Markus Schaden. ASX TV video, 1:5:81, posted by “The ASX Team,” January 14, 2011. Accessed June 1, 2016. <http://www.americansuburbx.com/2011/01/asx-tv-markus-schaden-stephen-shore-la-brea-matrix-lecture-2011.html>

Phaidon.com. "Stephen Shore- "Paris" (2010)." ASX.TV video, 4:52, May 13, 2010. Accessed June 1, 2016. <http://www.americansuburbx.com/2010/05/asx-tv-stephen-shore-paris-2010.html>

"Stephen Shore- "American Beauty" (2009)." ASX.TV video, 5:31, posted by "The ASX Team," December 2, 2009. Accessed June 1, 2016. <http://www.americansuburbx.com/2009/12/asx-tv-stephen-shore-american-beauty-2009.html>

"Stephen Shore- "Interview- *American Surfaces*" (2011)." ASX.TV video, 9:09, posted by "The ASX Team," June 14, 2011. Accessed June 1, 2016. <http://www.americansuburbx.com/2011/06/asx-tv-stephen-shore-interview-american-surfaces-2011.html>

"Stephen Shore- Interview- Uncommon Places (2011)." ASX.TV video, 6:23, posted by "The ASX Team," June 14, 2011. Accessed June 1, 2016. <http://www.americansuburbx.com/2011/06/asx-tv-stephen-shore-interview-uncommon-places-2011.html>

b) Articles, Essays, and Reviews

Camhi, Leslie. "The Unlikely Beauty of Club Sandwiches Served on Faux-Wood Formica." *Village Voice*, October 25, 2005. Accessed June 1, 2016. <http://www.villagevoice.com/arts/the-unlikely-beauty-of-club-sandwiches-served-on-faux-wood-formica-7136988>

Coleman, A.D. "Latent Image: American yawn, Irish wail." *Village Voice*, April 1, 1971. Accessed June 1, 2016. http://stephenshore.net/press/VillageVoice_Apr_71.pdf

Hiss, Tony. "Tony Hiss/ John Szarkowski" in *Der Rote Bulli: Stephen Shore and the New Düsseldorf Photography* ed. Werner Lippert and Christoph Schaden. Düsseldorf: NRW-Forum Kultur und Wirtschaft, 2010.

Hiss, Tony. "The Framing of Stephen Shore." *American Photographer* 2, no. 2 (1979): 26-37.

Hodgeson, Francis. "Stephen Shore: Something & Nothing, Sprüth Magers, London—review." *Financial Times*. December 2, 2013. Accessed June 5, 2016. <http://stephenshore.net/press/SomethingNothing.pdf>

Kimmelman, Michael. "P.S.1 Exhibition Reviews; Agitprop to Arcadian: Gently Turning a Kaleidoscope of Visions". *New York Times* (New York City, NY) November 11, 2005.

Thornton, Gene. "Photography View: Formalists Who Flirt with Banality". *New York Times*. (New York City, NY) November 1976.

Woodward, Richard B. "Surface to Air: The first in-depth survey of Stephen Shore's work reveals a restless experimentalist". *Bookforum* 21, no. 4 (2015).

c) Exhibition Catalogues and Surveys

Shore, Stephen. *A Road Trip Journal*. London: Phaidon, 2008.

Shore, Stephen. *American Surfaces*. London; New York: Phaidon, 2005.

Shore, Stephen. *American Surfaces, 1972*. Munich: Schirmer/Mosel, 1999.

Shore, Stephen. *The Nature of Photographs*. Baltimore: John Hopkins University Press, 1998.

Shore, Stephen. *Uncommon Places: The Complete Works*, 2004.

Shore, Stephen, Christy Lange, Michael Fried, and Joel Sternfeld. *Stephen Shore*. London: Phaidon, 2008.

Shore, Stephen, David Company, Marta Dahó, Sandra S. Phillips, and Horacio Fernández. 2014. *Stephen Shore: Survey*. New York: Aperture, 2014.

Shore, Stephen, and Lynn Tillman. *The Velvet Years: Warhol's Factory 1965-1967*. New York: Thunder's Mouth Press, 1995.

Shore, Stephen, Stephan Schmidt-Wulffen, and Lynne Tillman. *Uncommon Places: The Complete Works*. New York: Aperture, 2005.

2. Additional Sources

a. Select Sources on Colour Preservation

Frey, Franziska, Dawn Heller, Dan Kushel, Timothy Vitale, Jeffery Warda, Gawain Weaver. *The AIC Guide to Digital Photography and Conservation Documentation*, ed. Jeffery Warda. Washington: American Institute for Conservation, 2008.

Lavédrine, Bertrand. *Photographs of the Past: Process and Preservation*. Los Angeles: The Getty Conservation Institute, 2009.

Pénichon, Sylvie. *Twentieth Century Color Photography: Identification and Care*. Los Angeles: The Getty Conservation Institution, 2013.

"Part VI: The Preservation of Color Photography". In *Issues in the Conservation of Photographs* Debra Hess Norris and Jennifer Jae Gutierrez. Los Angeles: The Getty Conservation Institution, 2010.

Reilly, James. *Storage Guide for Color Photographic Materials: Caring for Slides, Negatives, and Movie Films*. University of the State of New York: New York, 1998.

Roberts, Pamela. *A Century of Color Photography: from the Autochrome to the Digital Age*. New York: Viking Press, 2007.

Wilhelm, Henry. "A History of Permanence in Traditional and Digital Color Photography: The Role of Nash Editions" in *Nash Editions: Photography and the Art of Digital Printing* edited by Garrett White. New Jersey: Pearson Education, Inc., 2007.

Wilhelm, Henry. "Contemporary Analog and Digital Color Photographic Prints: Dye and Pigment Print Process Descriptors, Naming Conventions, Dating, and Permanence Characteristics" in *the 42nd Annual Conference of the American Institute for Conservation of Historic and Artistic Works (AIC)*, 2014. San Francisco: Hyatt Regency Embarcadero Hotel.

Wilhelm, Henry and Carol Brower. *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures*. Iowa: Preservation Publishing Company 1993.
http://www.wilhelmresearch.com/Wilhelm%20Papers/Wilhelm_FotoConservacion2011_Logrono_Spain_2013-05-01.pdf

b. Sources on Colour Fine Art Photography

Bussard, Katherine and Lisa Hostetler. *Color Rush: American Color Photographs from Stieglitz to Sherman*. New York: Aperture, 2013.

Campany, David. *The Open Road: Photography and the American Road Trip*. New York: Aperture, 2014.

Eauclaire, Sally. *The New Color Photography*. New York: Abbeville Press, 1981.

Kozloff, Max. "Photography: The Coming of Age of Color," In *Photography & Fascination: essays*. Addison: Addison House, 1979.

Moore, Kevin. *Starburst: Color Photography in America 1970-1980*. Germany: Hatje Cantz, 2010.







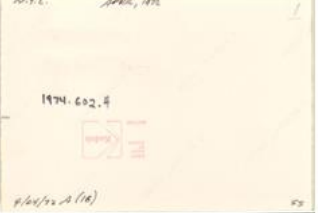
Roberts, Pamela. *The Genius of Color Photography: from the Autochrome to the Digital Age*. London: Carleton Books, 2010.






Rohrbach, John. *Color: American Photography Transformed*. Texas: University of Texas Press, 2013.

c. Sources on Photographic Theory and History

- Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." Translated by Harry Zohn. In *Illuminations: Essays and Reflections* edited by Hannah Arendt. New York City: Schocken Books, 1969.
- Burley, Robert. *The Disappearance of Darkness: Photography at the End of the Analog Era*. New York: Princeton Architectural Press, 2013.
- Coleman, A.D. *Light Readings: A Photography Critic's Writings, 1968-1978*. New Mexico: University of New Mexico Press, 1998.
- Edwards, Elizabeth, and Janice Hart. *Photographs Objects Histories: On the Materiality of Images*. London: Routledge, 2004.
- Evans, Barry. "The Wonderful Rollei 35. (Vintage Camera Corner)." *Petersen's Photographic* July 2002: 104. *Academic Onefile*. Accessed June 20, 2016.
http://go.galegroup.com.ezproxy.lib.ryerson.ca/ps/i.do?p=AONE&u=rpu_main&id=GAL E|A87424104&v=2.1&it=r&sid=summon&userGroup=rpu_main&authCount=1#
- Fried, Michael. *Why Photography Matters to Art as Never Before*. New Haven: Yale University Press, 2008.
- Manovich, Lev. "The Paradoxes of Digital Photography" in *Photography after Photography: Memory and Representation in the Digital Age* ed. Amelunxen, Hubertus von, Stefan Iglhaut, Florian Rötzer. Munich: Aktionsforum Praterinsel, 1996.
- Parr, Martin, and Gerry Badger. *The Photobook: A History*. Vol. 1. London: Phaidon, 2004.
- Parr, Martin, and Gerry Badger. *The Photobook: A History*. Vol. 2. London: Phaidon, 2006.
- Peres, Michael R. *The Focal Encyclopedia of Photography: Digital Imaging, Theory and Applications History and Science*. Massachusetts: Focal Press, 2007.
- Wall, Jeff. "'Marks of Indifference': Aspects of Photography in, or as, Conceptual Art" in *Reconsidering the Object of Art: 1965-1975*. Los Angeles: Museum of Contemporary Art; Cambridge: MIT Press, 1995.
- Wilkie, Theresa, Jonathan Carson, and Rosie Miller. *Photography and the Artist's Book*. MuseumEtc: Boston, 2012.

Appendix I

	Verso	Recto	Title/Location	Date Photographed	Size	Medium	Inscriptions	Manufacture	Collection	Exhibition	Publication
1974.602.1			New York City, New York	March, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N. Y. C."; TC: "March, 1972"; BL: "3/23/72 B (30)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 19. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 14.
1974.602.2			Greenwich, Connecticut	April, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Greenwich, Conn."; TC: "April, 1972"; BL: "4/3/72 A (36)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 14. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 15.
1974.602.3			Greenwich, Connecticut	April, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Greenwich, Conn."; TC: "April, 1972"; BL: "4/3/72 B (20)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 16.
1974.602.4			New York City, New York	April, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "April, 1972"; BL: "4/24/72 A (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 22. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 18.
1974.602.5			Forest Hills, Queens, New York	April, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Forest Hills, Queens, N.Y."; TC: "April, 1972"; BL: "4/24/72 F (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.6					
	FOREST HILLS, QUEENS, N.Y. APRIL 1972 1974.602.6 4/24/72 F (16A)	ASTORIA, QUEENS, N.Y. APRIL 1972 1974.602.7 5/1/72 B (9)	ASTORIA, QUEENS, N.Y. APRIL 1972 1974.602.8 5/1/72 B (10)	ASTORIA, QUEENS, N.Y. APRIL 1972 1974.602.9 5/1/72 B (10A)	JAMAICA HILLS, QUEENS, N.Y. APRIL 1972 1974.602.10 5/1/72 C (4)
	Forest Hills, Queens, New York	Astoria, Queens, New York	Astoria, Queens, New York	Astoria, Queens, New York	Jamaica Hills, Queens, New York
	April, 1972	April, 1972	April, 1972	April, 1972	April, 1972
	3.5" x 5"	3.5" x 5"	3.5" x 5"	3.5" x 5"	3.5" x 5"
	Chromogenic print, Kodachrome	Chromogenic print, Kodachrome	Chromogenic print, Kodachrome	Chromogenic print, Kodachrome	Chromogenic print, Kodachrome
	1974.602.6 "April, 1972"; TC: "4/24/72 F (36A)"; BR: "SS"	1974.602.7 "April, 1972"; TC: "5/1/72 B (9)"; BR: "SS"	1974.602.8 "April, 1972"; TC: "5/1/72 B (10)"; BR: "SS"	1974.602.9 "April, 1972"; TC: "5/1/72 B (10A)"; BR: "SS"	1974.602.10 "Apr., 1972"; TC: "5/1/72 C (4)"; BR: "SS"
	Kodak	Kodak	Kodak	Kodak	Kodak
	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974
		Digital Reprint: Stephen Shore Retrospective. FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Everyday Epiphanies: Photography and Daily Life Since 1969. The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Digital Reprint: Stephen Shore Retrospective. FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	
		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 19.		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 7. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 19.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 13. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 21.


1974.602.11		JAMAICA HILLS, QUEENS, N.Y. APRIL, 1972 1974.602.11 5/1/72 C (8)	Jamaica Hills, Queens, New York	April, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Jamaica Hills, Queens, N.Y."; TC: "April, 1972"; BL: "5/1/72 C (8)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAÇÃO MAPFRE gallery at Bárbara de Bragança 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA. Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 33. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 21.
1974.602.12		JAMAICA HILLS, QUEENS, N.Y. APRIL, 1972 1974.602.12 5/1/72 C (4)	Jamaica Hills, Queens, New York	April, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Jamaica Hills, Queens, N.Y."; TC: "April, 1972"; BL: "5/1/72 C (21)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.13		JAMAICA HILLS, QUEENS, N.Y. APRIL, 1972 1974.602.13 5/1/72 C (29) 13	Jamaica Hills, Queens, New York	April, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Jamaica Hills, Queens, N.Y."; TC: "Apr., 1972"; BL: "5/1/72 C (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 29. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 22.
1974.602.14		CLOVIS, N.M. 6/12/72 1974.602.14 6/26/72 T (4)	Clovis, New Mexico	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clovis, N.M."; TC: "6/12/72"; BL: "6/26/72 T (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 46.
1974.602.15		FREDERICKSBURG, VIR. 6/24/72 1974.602.15 6/24/72 C (5)	Fredericksburg, Virginia	03-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Fredericksburg, V.A."; TC: "6/3/72"; BL: "6/26/72 C (5)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 25.

1974.602.16					
	<p>Richmond, Virginia</p> <p>03-Jun-72</p> <p>3.5" x 5"</p> <p>Chromogenic print, Kodacolor</p> <p>Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Richmond, V.A."; TC: "6/3/72"; BL: "6/26/72 C (13)"; BR: "SS"</p> <p>Kodak</p> <p>The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974</p>	<p>Henderson, North Carolina</p> <p>03-Jun-72</p> <p>3.5" x 5"</p> <p>Chromogenic print, Kodacolor</p> <p>Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Henderson, N.C."; TC: "6/3/72"; BL: "6/26/72 D (19)"; BR: "SS"</p> <p>Kodak</p> <p>The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974</p>	<p>Raleigh, North Carolina</p> <p>03-Jun-72</p> <p>3.5" x 5"</p> <p>Chromogenic print, Kodacolor</p> <p>Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Raleigh, N.C."; TC: "6/3/72"; BL: "6/26/72 E (30)"; BR: "SS"</p> <p>Kodak</p> <p>The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974</p>	<p>Raleigh, North Carolina</p> <p>03-Jun-72</p> <p>3.5" x 5"</p> <p>Chromogenic print, Kodacolor</p> <p>Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Raleigh, N.C."; TC: "6/3/72"; BL: "6/26/72 E (31)"; BR: "SS"</p> <p>Kodak</p> <p>The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974</p> <p><i>Everyday Epiphanies: Photography and Daily Life Since 1969.</i> The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.</p>	<p>Columbia, South Carolina</p> <p>04-Jun-72</p> <p>3.5" x 5"</p> <p>Chromogenic print, Kodacolor</p> <p>Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Columbia, S.C."; TC: "6/4/72"; BL: "6/26/72 G (7)"; BR: "SS"</p> <p>Kodak</p> <p>The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974</p>
1974.602.17	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 25.				
1974.602.18					
1974.602.19					
1974.602.20					

1974.602.21			Columbia, South Carolina	04-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Columbia, S.C."; TC: "6/4/72"; BL: "6/26/72 G (10)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.21a			New York City, New York	May, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "May, 1972"; BL: "5/15/72 (21)"; S.S."	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.22			Louisville, Georgia	05-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Louisville, G.A."; TC: "6/5/72"; BL: "6/26/72 H (28)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.23			Meridian, Mississippi	07-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Meridian, Miss."; TC: "6/7/72"; BL: "6/26/72 L (28)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>On Photography: A Tribute to Susan Sontag</i> . The Metropolitan Museum of Art, New York City, New York in the Howard Gilman Gallery. June 6 – September 4, 2006, Organized by Mia Fineman, Associate Curator of Photographs.	
1974.602.24			Meridian, Mississippi	07-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Meridian, Miss."; TC: "6/7/72"; BL: "6/26/72 L (32)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.25			Monroe, Los Angeles	08-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Monroe, L.A."; TC: "6/8/72"; BL: "6/26/72 N (11)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.26			Monroe, Los Angeles	08-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Monroe, L.A."; TC: "June 3, 1972"; BL: "6/26/72 N (13)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.27			Monroe, Los Angeles	09-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Monroe, L.A."; TC: "6/9/72"; BL: "6/26/72 N (25)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.28			Marshall, Texas	09-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Marshall, Tex."; TC: "6/9/72"; BL: "6/26/72 O (4)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfer</i> (New York: Phaidon, 2005) 41.
1974.602.29			Tyler, Texas	09-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tyler, Tex."; TC: "6/9/72"; BL: "6/26/72 O (18)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.30			Tyler, Texas	09-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tyler, Tex."; TC: "6/9/72"; BL: "6/9/72 P (6)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.31			Dallas, Texas	10-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dallas, Tex."; TC: "6/10/72"; BL: "6/26/72 P (12A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.32			Dallas, Texas	10-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dallas, Texas"; TC: "6/10/72"; BL: "6/26/72 P (13A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.33			Dallas, Texas	10-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dallas, Tex."; TC: "6/10/72"; BL: "6/26/72 P (15A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 28. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 42.	
1974.602.34			Dallas, Texas	10-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dallas, Tex."; TC: "6/10/72"; BL: "6/26/72 P (16A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	

1974.602.35			Dallas, Texas	10-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dallas, Tex."; TC: "6/10/72"; BL: "6/26/72 Q (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.36			Dallas, Texas	10-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dallas, Tex."; TC: "6/10/72"; BL: "6/26/72 Q (17)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 42.
1974.602.37			U.S. 180, Texas	11-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "U.S. 180, Texas"; TC: "6/11/72"; BL: "6/26/72 R (2)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 31.
1974.602.38			Mineral Wells, Texas	11-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Mineral Wells, Tex."; TC: "6/11/72"; BL: "6/26/72 R (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.39			Abilene, Texas	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Abilene, Tex."; TC: "6/12/72"; BL: "6/26/72 R (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.40			Sweetwater, Texas	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Sweetwater, Texas"; TC: "6/12/72"; BL: "6/26/72 S (8)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.41			Lubbock, Texas	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Lubbock, Tex."; TC: "6/12/72"; BL: "6/26/72 S (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 37. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 43.
1974.602.42			Clovis, New Mexico	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clovis, N.M."; TC: "6/12/72"; BL: "6/26/72 S (34)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.43			Clovis, New Mexico	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clovis, N.Mex."; TC: "6/12/72"; BL: "6/26/72 S (35)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 44.
1974.602.44			Clovis, New Mexico	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clovis, N.M."; TC: "6/12/72"; BL: "6/26/72 T (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	

1974.602.45			Clovis, New Mexico	12-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clovis, N.M."; TC: "6/12/72"; BL: "6/26/72 T (17)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.46			Ft. Sumner, New Mexico	13-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Ft. Sumner, N.M."; TC: "6/13/72"; BL: "6/26/72 T (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.47			Santa Rosa, New Mexico	13-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Rosa, N.M."; TC: "6/13/72"; BL: "6/26/72 U (1)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 48.
1974.602.48			Santa Rosa, New Mexico	13-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Rosa, N.M."; TC: "6/13/72"; BL: "6/26/72 U (3)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 48.
1974.602.49			Santa Fe, New Mexico	13-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Rosa, N.M."; TC: "6/13/72"; BL: "6/26/72 U (12)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 47.






1974.602.50			Santa Fe, New Mexico	13-Jun-72	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "6/13/72"; BL: "6/26/72 U (19)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.51			Albuquerque, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Albuquerque, N.M."; TC: "June, 1972"; BL: "6/26/72 U (23)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>On Photography: A Tribute to Susan Sontag</i> . The Metropolitan Museum of Art, New York City, New York in the Howard Gilman Gallery. June 6 – September 4, 2006, Organized by Mia Fineman, Associate Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19–November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6–September 20, 2015; C/O Berlin, Germany February 6–May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10–September 4 2016.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 49.
1974.602.52			Chimyo, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Chimyo, N.M."; TC: "June, 1972"; BL: "6/26/72 V (33)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 8. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 50.
1974.602.53			Chimyo, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Chimyo, N.M."; TC: "June, 1972"; BL: "6/26/72 V (35)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.54			Santa Fe, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "June, 1972"; BL: "6/26/72 W (19)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	

1974.602.55		SANTA FE, N.M. June, 1972 1974.602.55 6/26/72 W (43)	Santa Fe, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "June, 1972"; BL: "6/26/72 W (24)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.56		SANTA FE, N.M. June, 1972 1974.602.56 6/26/72 W (25)	Santa Fe, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "June, 1972"; BL: "6/26/72 W (25)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.57		TAOS, N.M. June, 1972 1974.602.57 6/26/72 A (8)	Taos, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Taos, N.M."; TC: "June, 1972"; BL: "6/26/72 X (15)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.58		SANTA FE, June, 1972 1974.602.58 6/26/72 A (24)	Santa Fe, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "June, 1972"; BL: "6/26/72 X (34)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.59		SANTA FE, N.M. June, 1972 1974.602.59 6/26/72 A (4)	Santa Fe, New Mexico	June, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "June, 1972"; BL: "7/14/72 A (4)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.60			Santa Fe, New Mexi	June, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "June, 1972"; BL: "7/14/72 B (7)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.61			Santa Fe, New Mexi	June, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Santa Fe, N.M."; TC: "June, 1972"; BL: "7/14/72 B (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6-September 20, 2015; C/O Berlin, Germany February 6-May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10-September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 36. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 55.
1974.602.62			New Mexico 44, New	23-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.M. 44, N.M."; TC: "6/23/72"; BL: "7/14/72 B (28)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.63			New Mexico 44, New	23-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.M. 44, N.M."; TC: "6/23/72"; BL: "7/14/72 B (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 4. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 56.
1974.602.64			Farmington, New Me	23-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Farmington, N.M."; TC: "6/23/72"; BL: "7/14/72 C (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 26. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 60.






1974.602.65		FARMINGTON, N.M. 6/23/72 1974.602.65 7/4/72 C (13) 53	Farmington, New Mexico	23-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Farmington, N.M."; TC: "6/23/72"; BL: "7/14/72 C (13)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 61.
1974.602.66		FARMINGTON, N.M. 6/23/72 1974.602.66 7/4/72 C (23) 53	Farmington, New Mexico	23-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Farmington, N.M."; TC: "6/23/72"; BL: "7/14/72 C (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 36. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 62.
1974.602.67		FARMINGTON, N.M. 6/23/72 1974.602.67 7/4/72 C (30) 53	Farmington, New Mexico	23-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Farmington, N.M."; TC: "6/23/72"; BL: "7/14/72 C (30)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.68		DURANGO, CO. 6/25/72 1974.602.68 7/4/72 G (18) 53	Durango, Colorado	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Durango, Col."; TC: "6/25/72"; BL: "7/14/72 G (18)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.69		DURANGO, CO. 6/25/72 1974.602.69 7/4/72 G (22) 53	Durango, Colorado	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Durango, Col."; TC: "6/25/72"; BL: "7/14/72 G (22)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	

1974.602.70		DURANGO, CAL. 6/25/72 1974.602.70 7/14/72 G (25) SS	Durango, Colorado	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Durango, Cal."; TC: "6/25/72"; BL: "7/14/72 G (25)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 34. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 69.
1974.602.71		DURANGO, CAL. 6/25/72 1974.602.71 7/14/72 G (26) SS	Durango, Colorado	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Durango, Cal."; TC: "6/25/72"; BL: "7/14/72 G (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 70.
1974.602.72		DURANGO, CAL. 6/25/72 1974.602.72 7/14/72 G (36A) SS	Durango, Colorado	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Durango, Cal."; TC: "6/25/72"; BL: "7/14/72 G (36A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 71.
1974.602.73		U.S. 89, ARIZ. 6/25/72 1974.602.73 7/14/72 H (26) SS	U.S. 89, Arizona	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "U.S. 89, Ariz."; TC: "6/25/72"; BL: "7/14/72 H (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Cover (1972), Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 38. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 72.
1974.602.74		U.S. 89, ARIZ. 6/25/72 1974.602.74 7/14/72 H (30) SS	U.S. 89, Arizona	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "U.S. 89, Ariz."; TC: "6/25/72"; BL: "7/14/72 H (30)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.75			Kanab, Utah	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	1974.602.75 Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Kanab, Utah"; TC: "6/25/72"; BL: "7/14/72 I (4)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 38. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 73.
1974.602.76			Kanab, Utah	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	1974.602.76 Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Kanab, Utah"; TC: "6/25/72"; BL: "7/14/72 I (6)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 14. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 75.
1974.602.77			Kanab, Utah	25-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	1974.602.77 Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Kanab, Utah"; TC: "6/25/72"; BL: "7/14/72 I (14)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 24. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 75.
1974.602.78			Escalante, Utah	26-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	1974.602.78 Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Escalante, Utah"; TC: "6/26/72"; BL: "7/14/72 I (32)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.79			Escalante, Utah	26-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	1974.602.79 Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Escalante, Utah"; TC: "6/26/72"; BL: "7/14/72 I (34)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	

1974.602.80		GRAND CANYON, ARIZ. 6/9/72 1974.602.80 7/14/72 L (9) SS	Grand Canyon, Ariz	29-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Grand Canyon, Ariz."; TC: "6/29/72"; BL: "7/14/72 L (4)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>On Photography: A Tribute to Susan Sontag</i> . The Metropolitan Museum of Art, New York City, New York in the Howard Gilman Gallery. June 6 – September 4, 2006, Organized by Mia Fineman, Associate Curator of Photographs. <i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.81		GRAND CANYON, ARIZ. 6/9/72 1974.602.81 7/14/72 L (9) SS	Grand Canyon, Ariz	30-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Grand Canyon, Ariz."; TC: "6/30/72"; BL: "7/14/72 L (7)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.82		HOLBROOK, ARIZ. 6/30/72 1974.602.82 7/14/72 L (27) SS	Holbrook, Arizona	30-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Holbrook, Ariz."; TC: "6/30/72"; BL: "7/14/72 L (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 33. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 79.
1974.602.83		HOLBROOK, ARIZ. 6/30/72 1974.602.83 7/14/72 L (36) SS	Holbrook, Arizona	30-Jun-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Holbrook, Ariz."; TC: "6/30/72"; BL: "7/14/72 L (34)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.84		GALLUP, N.M. 7/1/72 1974.602.84 7/14/72 M (22) SS	Gallup, New Mexico	01-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Gallup, N.M."; TC: "7/1/72"; BL: "7/14/72 M (22)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.85		GALLUP, N.M. 7/1/72 1974.602.85 7/14/72 M (23) 55	Gallup, New Mexico 01-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Gallup, N.M."; TC: "7/1/72"; BL: "7/14/72 M (23)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: Stephen Shore <i>Retrospective</i> . FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6-September 20, 2015; C/O Berlin, Germany February 6-May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10-September 4 2016.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 81.
1974.602.86		GALLUP, N.M. 7/1/72 1974.602.86 7/14/72 M (24) 55	Gallup, New Mexico 01-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Gallup, N.M."; TC: "7/1/72"; BL: "7/14/72 M (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 9. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 82.
1974.602.87		GALLUP, N.M. 7/1/72 1974.602.87 7/14/72 M (27) 55	Gallup, New Mexico 01-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Gallup, N.M."; TC: "7/1/72"; BL: "7/14/72 M (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 82.
1974.602.88		TUCUMCARI, N.M. 7/1/72 1974.602.88 7/14/72 N (32) 55	Tucumcari, New Mexico 01-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tucumcari, N.M."; TC: "7/1/72"; BL: "7/14/72 N (32)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 84.
1974.602.89		TUCUMCARI, N.M. 7/1/72 1974.602.89 7/14/72 O (4) 55	Tucumcari, New Mexico 01-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tucumcari, N.M."; TC: "7/1/72"; BL: "7/14/72 O (4)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 85.

1974.602.90		TUCUMCARI, N.M. 7/2/72 1974.602.90 7/14/72 O (12) SS	Tucumcari, New Mexico	02-Jul-72	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tucumcari, N.M."; TC: "7/2/72"; BL: "7/14/72 O (12)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 85.
1974.602.91		TUCUMCARI, N.M. 7/2/72 1974.602.91 7/14/72 O (32) SS	Tucumcari, New Mexico	02-Jul-72	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tucumcari, N.M."; TC: "7/2/72"; BL: "7/14/72 O (32)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 84.
1974.602.92		TUCUMCARI, N.M. 7/2/72 1974.602.92 7/14/72 O (35) SS	Tucumcari, New Mexico	02-Jul-72	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tucumcari, N.M."; TC: "7/2/72"; BL: "7/14/72 O (35)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.93		TUCUMCARI, N.M. 7/2/72 1974.602.93 7/14/72 O (35A) SS	Tucumcari, New Mexico	02-Jul-72	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tucumcari, N.M."; TC: "7/2/72"; BL: "7/14/72 O (35A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 15. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 86.
1974.602.94		AMARILLO, TEX. 7/2/72 1974.602.94 7/14/72 P (26) SS	Amarillo, Texas	02-Jul-72	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "7/2/72"; BL: "7/14/72 P (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschel Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	

1974.602.95		AMARILLO, TEX. 7/2/72 1974.602.95 7/14/72 P (27) SS	Amarillo, Texas	02-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "7/2/72"; BL: "7/14/72 P (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 90.
1974.602.96		AMARILLO, TEX. 7/2/72 1974.602.96 7/14/72 P (4) SS	Amarillo, Texas	02-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "7/2/72"; BL: "7/14/72 P (31)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.97		AMARILLO, TEX. July, 1972 1974.602.97 7/14/72 Q (14) SS	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 Q (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.98		AMARILLO, TEX. July, 1972 1974.602.98 7/14/72 R (4) SS	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 R (11)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.99		AMARILLO, TEX. July, 1972 1974.602.99 7/14/72 R (12) SS	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 R (12)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.100		AMARILLO, TEX. July, 1972 1974.602.100 7/14/72 R (18) 25	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 R (13)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 93.
1974.602.101		AMARILLO, TEX. 7/14/72 1974.602.101 7/14/72 R (16) 25	Amarillo, Texas	04-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "7/14/72"; BL: "7/14/72 R (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 17. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 94.
1974.602.102		AMARILLO, TEX. July, 1972 1974.602.102 7/14/72 R (26) 25	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 R (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.103		AMARILLO, TEX. July, 1972 1974.602.103 7/14/72 S (6) 25	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 S (6)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.104		AMARILLO, TEX. July, 1972 1974.602.104 7/14/72 S (10) 25	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 S (10)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.105		AMARILLO, TEX. July, 1972 1974.602.105 7/14/72 S (23) SS	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 S (23)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969.</i> The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19–November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6–September 20, 2015; C/O Berlin, Germany February 6–May 22, 2016; CAMERA, Centro Italiano per la Fotografia,	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 95.
1974.602.106		CANTON, TEX. July, 1972 1974.602.106 7/14/72 T (1A) SS	Canton, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Canton, Tex."; TC: "July, 1972"; BL: "7/14/72 T (7A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>On Photography: A Tribute to Susan Sontag.</i> The Metropolitan Museum of Art, New York City, New York in the Howard Gilman Gallery. June 6–September 4, 2006. Organized by Mia Fineman, Associate Curator of Photographs.	Shore, Stephen. <i>American Surfaces, 1972</i> (Munich: Schirmer/Mosel, 1999) 3. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 96.
1974.602.107		AMARILLO, TEX. July, 1972 1974.602.107 7/14/72 U (19) SS	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 U (19)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.108		AMARILLO, TEX. July, 1972 1974.602.108 7/14/72 V (12) SS	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 V (13)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.109		AMARILLO, TEX. July, 1972 1974.602.109 7/14/72 V (24) SS	Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 V (24)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces, 1972</i> (Munich: Schirmer/Mosel, 1999) 18.

1974.602.110			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 V (31)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.111			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 W (1)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.112			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 W (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.113			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 X (6)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.114			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 X (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 8. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 99.	

1974.602.115			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 X (12)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.116			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 X (17)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: Stephen Shore Retrospective. FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 7. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 99.
1974.602.117			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 X (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 100.
1974.602.118			Amarillo, Texas	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Amarillo, Tex."; TC: "July, 1972"; BL: "7/14/72 Y (7)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 102.
1974.602.119			Allenreed, Texas	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Allenreed, Tex."; TC: "7/8/72"; BL: "7/14/72 Y (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 103.

1974.602.120		SHAMROCK, TEX. 7/8/72 1974.602.120 7/14/72 Y (3)	Shamrock, Texas	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Shamrock, Tex."; TC: "7/8/72"; BL: "7/14/72 Y (3)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 104.
1974.602.121		SHAMROCK, TEX. 7/8/72 1974.602.121 7/14/72 Z (6)	Shamrock, Texas	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Shamrock, Tex."; TC: "7/8/72"; BL: "7/14/72 Z (6)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 104.
1974.602.122		GRANITE, OKLA. 7/8/72 1974.602.122 7/14/72 Z (11)	Granite, Oklahoma	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/8/72"; BL: "7/14/72 Z (11)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.123		GRANITE, OKLA. 7/8/72 1974.602.123 7/14/72 Z (19)	Granite, Oklahoma	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/8/72"; BL: "7/14/72 Z (19)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia,	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 1. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 106.
1974.602.124		GRANITE, OKLA. 7/8/72 1974.602.124 7/14/72 Z (24)	Granite, Oklahoma	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/8/72"; BL: "7/14/72 Z (24)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.125		GRANITE, OMA. 7/6/72 1974.602.125 7/14/72 Z (12) SS	Granite, Oklahoma	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/8/72"; BL: "7/14/72 Z (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.126		GRANITE, OMA. 7/8/72 1974.602.126 7/14/72 Z (64) SS	Granite, Oklahoma	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/8/72"; BL: "7/14/72 Z (34)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 34. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 107.
1974.602.127		GRANITE, OMA. 7/6/72 1974.602.127 7/14/72 Z (35) SS	Granite, Oklahoma	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/8/72"; BL: "7/14/72 Z (35)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 107.
1974.602.128		GRANITE, OMA. 7/6/72 1974.602.128 7/14/72 Z (36) SS	Granite, Oklahoma	08-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/8/72"; BL: "7/14/72 Z (36)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 108.
1974.602.129		GRANITE, OMA. 7/9/72 1974.602.129 7/14/72 AA (10) SS	Granite, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/9/72"; BL: "7/14/72 AA (10)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 4. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 109.

1974.602.130		CLINTON, OKLA. 7/9/72 1974.602.130 7/14/72 AA (12) 35	Clinton, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Granite, Okla."; TC: "7/9/72"; BL: "7/14/72 AA (12)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 110.
1974.602.131		CLINTON, OKLA. 7/9/72 1974.602.131 7/14/72 AA (11) 37	Clinton, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clinton, Okla."; TC: "7/9/72"; BL: "7/14/72 AA (17)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: Stephen Shore Retrospective. FUNDAACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 10. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 110.
1974.602.132		CLINTON, OKLA. 7/11/72 1974.602.132 7/14/72 AA (18) 35	Clinton, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clinton, Okla."; TC: "7/9/72"; BL: "7/14/72 AA (18)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 111.
1974.602.133		CLINTON, OKLA. 7/11/72 1974.602.133 7/14/72 AA (18) 35	Clinton, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Clinton, Okla."; TC: "7/9/72"; BL: "7/14/72 AA (19)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.134		OKLAHOMA CITY, OKLA. 7/9/72 1974.602.134 7/14/72 BB (9) 35	Oklahoma City, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Oklahoma City, Okla."; TC: "7/9/72"; BL: "7/14/72 BB (5)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: Stephen Shore Retrospective. FUNDAACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 32. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 112.


1974.602.135		OKLAHOMA CITY, OKLA. 7/9/72 1974.602.135 7/14/72 BB (20) SS	Oklahoma City, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Oklahoma City, Okla."; TC: "7/9/72"; BL: "7/14/72 BB (20)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.136		OKLAHOMA CITY, OKLA. 7/9/72 1974.602.136 7/14/72 BB (21) SS	Oklahoma City, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Oklahoma City, Okla."; TC: "7/9/72"; BL: "7/14/72 BB (33)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.137		OKLAHOMA CITY, OKLA. 7/9/72 1974.602.137 7/14/72 CC (9) SS	Oklahoma City, Oklahoma	09-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Oklahoma City, Okla."; TC: "7/9/72"; BL: "7/14/72 CC (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969.</i> The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective.</i> FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia,	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 6. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 113.
1974.602.138		TULSA, OKLA. 7/10/72 1974.602.138 7/14/72 DD (9) SS	Tulsa, Oklahoma	10-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tulsa, Okla."; TC: "7/10/72"; BL: "7/14/72 DD (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.139		TULSA, OKLA. 7/10/72 1974.602.139 7/14/72 DD (12) SS	Tulsa, Oklahoma	10-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Tulsa, Okla."; TC: "7/10/72"; BL: "7/14/72 DD (12)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.140			Miami, Oklahoma	10-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/10/72"; BL: "7/14/72 DD (21A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.141			Miami, Oklahoma	10-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/10/72"; BL: "7/14/72 DD (24)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.142			Miami, Oklahoma	10-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/10/72"; BL: "7/14/72 DD (25)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.143			Miami, Oklahoma	10-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/10/72"; BL: "7/14/72 DD (31)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>On Photography: A Tribute to Susan Sontag</i> . The Metropolitan Museum of Art, New York City, New York in the Howard Gilman Gallery. June 6 – September 4, 2006, Organized by Mia Fineman, Associate Curator of Photographs.	
1974.602.144			Miami, Oklahoma	10-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/10/72"; BL: "7/14/72 DD (35)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.145		 MIAMI, OKLA. 7/11/72 1974.602.145 7/14/72 EE (9) 45	Miami, Oklahoma	11-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/11/72"; BL: "7/14/72 EE (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.146		 MIAMI, OKLA. 7/11/72 1974.602.146 7/14/72 EE (10) 45	Miami, Oklahoma	11-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/11/72"; BL: "7/14/72 EE (10)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.147		 MIAMI, OKLA. 7/11/72 1974.602.147 7/14/72 EE (12) 55	Miami, Oklahoma	11-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/11/72"; BL: "7/14/72 EE (13)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.148		 MIAMI, OKLA. 7/11/72 1974.602.148 7/14/72 EE (12) 55	Miami, Oklahoma	11-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/11/72"; BL: "7/14/72 EE (22)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.149		 MIAMI, OKLA. 7/11/72 1974.602.149 7/14/72 EE (25) 55	Miami, Oklahoma	11-Jul-72	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Miami, Okla."; TC: "7/11/72"; BL: "7/14/72 EE (25)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.170			Snedden's Landing, N.Y. July, 1972	Snedden's Landing, New York	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Snedden's Landing, N.Y."; TC: "July, 1972"; BL: "7/26/72 (15)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969.</i> The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective.</i> FUNDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 135.
1974.602.171			Pontiac, Mich. July, 1972	Pontiac, Michigan	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Pontiac, Mich."; TC: "July, 1972"; BL: "8/1/72 (25)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective.</i> FUNDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 25. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 136.
1974.602.172			Pontiac, Mich. July, 1972	Pontiac, Michigan	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Pontiac, Mich."; TC: "July, 1972"; BL: "8/1/72 (27)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 27. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 137.
1974.602.173			Rochester, Mich. July, 1972	Rochester, Michigan	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Rochester, Mich."; TC: "July, 1972"; BL: "8/1/72 (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective.</i> FUNDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 5. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 137.
1974.602.174			Rochester, Mich. June, 1972	Rochester, Michigan	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Rochester, Mich."; TC: "July, 1972"; BL: "8/1/72 (33)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.175		BIRMINGHAM, ALAB. July, 1972 1974.602.175 8/3/72 (00)	Birmingham, Michigan	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Birmingham, Mich."; TC: "July, 1972"; BL: "8/3/72 (00)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 139.
1974.602.176		BIRMINGHAM, ALAB. July, 1972 1974.602.176 8/3/72 (-)	Birmingham, Michigan	July, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Birmingham, Mich."; TC: "July, 1972"; BL: "8/3/72 (1)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.177		N.Y.C. Aug., 1972 1974.602.177 8/10/72 (4)	New York City, New York	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Aug., 1972"; BL: "8/10/72 (4)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.178		N.Y.C. Aug. 1972 1974.602.178 8/10/72 (7)	New York City, New York	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Aug., 1972"; BL: "8/10/72 (7)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.179		WASHINGTON, D.C. Aug. 1972 1974.602.179 8/10/72 (9)	Washington, D.C.	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Washington, D.C."; TC: "Aug., 1972"; BL: "8/10/72 (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.180		WASHINGTON, D.C. Aug. 1972 1974.602.180 8/10/72 (1a) 85	Washington, D.C.	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Washington, D.C."; TC: "Aug., 1972"; BL: "8/10/72 (10)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.181		N.Y.C. Aug. 1972 1974.602.181 8/10/72 (2a) 85	New York City, New York	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Aug., 1972"; BL: "8/10/72 (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.182		N.Y.C. Aug. 1972 1974.602.182 8/14/72 (1a) 85	New York City, New York	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Aug., 1972"; BL: "8/14/72 (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.183		N.Y.C. Aug. 1972 1974.602.183 8/14/72 (1a) 85	New York City, New York	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Aug., 1972"; BL: "8/14/72 (18)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.184		N.Y.C. Aug. 1972 1974.602.184 8/28/72 (7) 85	New York City, New York	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Aug., 1972"; BL: "8/28/72 (7)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: Stephen Shore Retrospective. FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 27. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 141.

1974.602.185			Staten Island, New York	August, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Staten Island, N.Y."; TC: "Aug., 1972"; BL: "7/28/72 (18)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 17. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 142.
1974.602.186			Dayton, Ohio	September, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dayton, Ohio"; TC: "Sept., 1972"; BL: "9/5/72 A (11A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 15. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 146.
1974.602.187			Dayton, Ohio	September, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dayton, Ohio"; TC: "Sept., 1972"; BL: "9/5/72 A (13A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 147.
1974.602.188			Dayton, Ohio	September, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Dayton, Ohio"; TC: "Sept., 1972"; BL: "9/5/72 A (15A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.189			New York City, New York	September, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Sept, 1972"; BL: "9/8/72 (10A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 13. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 153.

1974.602.190			New York City, New York	September, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Sept., 1972"; BL: "9/26/72 (7A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969.</i> The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 155.
1974.602.191			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/2/72 A (33)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective.</i> FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 6. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 156.
1974.602.192			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/2/72 A (34)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 21. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 156.
1974.602.193			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/2/72 B (18)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969.</i> The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective.</i> FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 2. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 156.
1974.602.194			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/6/72 (19A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 163.

1974.602.195			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/6/72 (20A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 163.
1974.602.196			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/6/72 (21A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1968</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschel Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.197			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/6/72 (29A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 30. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 161.
1974.602.198			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/12/72 (8)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 23. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 164.
1974.602.199			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/12/72 (21)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.200		N.Y.C. Oct 1972 1974.602.200 10/12/72 (28)	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/12/72 (28)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.201		N.Y.C. Oct 1972 1974.602.201 10/12/72 (29)	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/12/72 (29)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 39. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 166.
1974.602.202		N.Y.C. Oct 1972 1974.602.202 10/16/72 (5)	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 72"; BL: "10/16/72 (5)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.203		N.Y.C. Oct 1972 1974.602.203 10/16/72 (7)	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/16/72 (7)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.204		N.Y.C. Oct 1972 1974.602.204 10/16/72 (16)	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/16/72 (16)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	

1974.602.205		N.Y.C. Oct 1972 1974.602.205 10/16/72 (21) SS	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/16/72 (21)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.206		N.Y.C. Oct 1972 1974.602.206 10/16/72 (22) SS	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/16/72 (22)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: Stephen Shore Retrospective. FUNDAÇÃO MAPFRE gallery at Bárbara de Bragança 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin, and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 30. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 168.
1974.602.207		N.Y.C. Oct 1972 1974.602.207 10/19/72 (30) SS	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/19/72 (30)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 24. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 171.
1974.602.208		N.Y.C. Oct 1972 1974.602.208 10/23/72 (6A) SS	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/23/72 (6A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.209		N.Y.C. Oct 1972 1974.602.209 10/23/72 (22A) SS	New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct. 1972"; BL: "10/23/72 (22A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.210			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct. 1972"; BL: "10/26/72 (25)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19–November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6–September 20, 2015; C/O Berlin, Germany February 6–May 22, 2016; CAMERA, Centro Italiano per la Fotografia, 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 28. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 173.
1974.602.211			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/26/72 (26)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.212			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/26/72 (31)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.213			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/31/72 (2)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 39. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 175.
1974.602.214			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct. 1972"; BL: "10/31/72 (6)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	

1974.602.215			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/31/72 (9)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 31. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 176.
1974.602.216			New York City, New York	October, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Oct., 1972"; BL: "10/31/72 (10)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 – January 26, 2014. Organized by Doug Eklund, Curator of Photographs. Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNDAÇÃO MAPFRE gallery at Bárbara de Baganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin, and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 35. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 177.
1974.602.217			Washington, D.C.	November, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Washington, D.C."; TC: "Nov., 1972"; BL: "11/15/72 (5)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 37.
1974.602.218			New York City, New York	November, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Nov., 1972"; BL: "11/15/72 (23)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
1974.602.219			New York City, New York	November, 1972	3.5" x 5"	Chromogenic print, Kodacolor	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Nov., 1972"; BL: "11/15/72 (36A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 12. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 183.

974.602.220			London, England	December, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "London, England"; TC: "Dec., 1972"; BL: "1/8/73 D (24)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 12. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 185.
974.602.221			London, England	December, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "London, England"; TC: "Dec., 1972"; BL: "1/8/72 E (17)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 23. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 189.
974.602.222			West Palm Beach, Florida	December, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "West Palm Beach, Fla."; TC: "Dec., 1972"; BL: "1/8/73 G (6)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: <i>Stephen Shore Retrospective</i> . FUNCDACIÓN MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 20. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 194.
974.602.223			West Palm Beach, Florida	December, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "West Palm Beach, Fla."; TC: "Dec., 1972"; BL: "1/8/73 H (34A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		
974.602.224			Palm Beach, Florida	December, 1972	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Palm Beach, Fla."; TC: "Dec., 1972"; BL: "1/8/73 I (21A)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		

1974.602.225		WEST PALM BEACH, FLA Jan. 1973 1974.602.225 1/8/73 K (14)	West Palm Beach, Florida	January, 1973	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "West Palm Beach, Fla."; TC: "Jan., 1973"; BL: "1/8/73 K (14)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	Digital Reprint: Stephen Shore <i>Retrospective</i> . FUNDAÇÃO MAPFRE gallery at Bárbara de Braganza 13 September 19-November 2014. Subsequently shown at Les Rencontres d'Arles, France July 6- September 20, 2015; C/O Berlin, Germany February 6- May 22, 2016; CAMERA, Centro Italiano per la Fotografia, Turin; and Huis Marseille, Amsterdam June 10- September 4 2016.	Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 184.
1974.602.226		WEST PALM BEACH, FLA Jan. 1973 1974.602.226 1/8/73 K (17)	West Palm Beach, FL	January, 1973	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "West Palm Beach, Fla."; TC: "Jan., 1973"; BL: "1/8/73 K (17)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 21.
1974.602.227		JACKSONVILLE, N.C. Jan. 1973 1974.602.227 1/8/73 N (10)	Jacksonville, N.C.	January, 1973	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "Jacksonville, N.C."; TC: "Jan., 1973"; BL: "1/8/73 N (10)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	
1974.602.228		NEW BERN, N.C. Jan. 1973 1974.602.228 1/8/73 N (22)	New Bern, N.C.	January, 1973	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "New Bern, N.C."; TC: "Jan., 1973"; BL: "1/8/73 N (22)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974	<i>Everyday Epiphanies: Photography and Daily Life Since 1969</i> . The Metropolitan Museum of Art, New York City, New York in the Joyce and Robert Menschell Hall of Modern Photography. June 25, 2013 - January 26, 2014. Organized by Doug Eklund, Curator of Photographs.	Shore, Stephen. <i>American Surfaces</i> , 1972 (Munich: Schirmer/Mosel, 1999) 25. Shore, Stephen. <i>American Surfaces</i> (New York: Phaidon, 2005) 206.
1974.602.229		N.Y.C. Feb. 1973 1974.602.229 2/22/73 (3)	New York City, New York	February, 1973	3.5" x 5"	Chromogenic print, Kodachrome	Titled, dated, numbered and initialed by the artist in black ink on print, verso TL: "N.Y.C."; TC: "Feb., 1973"; BL: "2/22/73 (3)"; BR: "SS"	Kodak	The Metropolitan Museum of Art, Department of Photographs. Gift of Weston J. Naef, 1974		