

Ten years of photography acquisitions at the Morgan Library & Museum



IN 2012 THE Morgan Library & Museum, New York, launched its first Department of Photography. The timing might have raised eyebrows; the Morgan was nearing its ninetieth year, and Manhattan's busy field of world-class public photography collections was some two generations old. Joel Smith, the department's inaugural head and the Richard L. Menschel Curator, proposed holding in reserve the encyclopaedic ambitions that curators had pursued in earlier decades. Instead, the first order of business should be building a collection that brought photographs into a natural dialogue with the Morgan's other literary, historical and visual holdings. Through exhibitions and acquisitions, the Morgan has spent the last ten years placing emphasis on telling fresh stories through, and about, photography.

The department's landmark early acquisition was a large body of work representing the life and career of Peter Hujar (1934–87), the downtown New York portraitist of supreme eloquence but at the time limited reputation. The Peter Hujar Collection, which today includes over 160 prints and 5,800 lifetime contact sheets, formed the basis for a travelling retrospective (2017–20) that raised the artist's international profile. Since 2015, an ongoing series of collaborative exhibitions has presented the life's work of a contemporary artist – Emmet Gowin, Duane

People Wall, World's Fair, New York, by Bob Adelman (American, 1930–2016). 1965. Gelatin silver print, 40 by 46 cm.

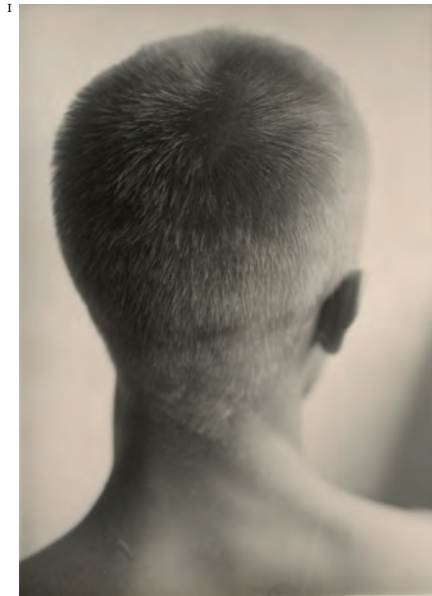
Purchased as the gift of Nancy and Burton Staniar; © Bob Adelman Estate.

Michals, and soon Nina Katchadourian – alongside objects drawn from the Morgan's vaults. The working principle of this series is twofold: that the past speaks through the most vital art of the present, and that many of the perceptions we claim for our own time are mirrored in history.

With holdings of note by the likes of Berenice Abbott, Édouard Baldus, Eugène Atget and August Sander, the Morgan cannot be said to have remained aloof from an established photographic canon. However, the collection's most distinctive strength lies in its elaboration of closely considered themes, problems and narratives, such as those explored in the following pages. It is along these lines that the department will continue to propose fresh ways of understanding photography's relation to its epoch and to the many creative and intellectual histories celebrated at the Morgan.

COLIN B. BAILEY
DIRECTOR
THE MORGAN LIBRARY & MUSEUM

Portrait of the artist



The photography collection's focus on portraits of creative figures predates the department: in 2007–08 the Morgan acquired sixty-seven photographs by Irving Penn and fourteen by Diane Arbus, all portraying writers and artists whose work was held by the museum. In building outwards from this core strength, the accents have been on a broader canon of artists, innovations in the genre and collaborations between maker and subject.

As a student at North Carolina's Black Mountain College from 1945 to 1948, the artist Ray Johnson modelled for Hazel Larsen Archer, a fellow student who later taught photography at the school. Four decades later, near the end of his life, Johnson nodded to Archer's glamorous image in a photograph of his own. He cut his silhouette from a white board, which he then leant on driftwood on a beach near his Long Island house. The log's central rings – a chronicle of passing years – evoke the swirl of hair Archer had once photographed on the back of his (now long-bald) head.

News photographers were on hand whenever the poet, Brooklynite and diehard baseball fan Marianne Moore threw out the season's first pitch, and one captured this iconic moment when sport and poetry overlap. Action shots more in the tradition of the occupational portrait are Gjon Mili's time-lapse dissection of a snare-drum strike by Gene Krupa and Soichi Sunami's study of the Harlem Renaissance dancer Edna Guy impersonating a Cambodian sculpture. Henri Cartier-Bresson's rendering of the octogenarian artist and impresario Alfred Stieglitz on the cot in his gallery, *An American Place*, finds an echo in Peter Hujar's portrait of the writer Fran Lebowitz during a weekend visit to her childhood home in New Jersey. Whereas Hujar had countless opportunities to photograph his friend, the pop-music photographer Jean-Pierre Ducatez was granted only minutes of access in which to epitomise The Beatles. To do so, he zeroed in on the one facial feature that held the fan base most in thrall: their lips.



1. *Ray Johnson at Black Mountain College*, by Hazel Larsen Archer (American, 1921–2001). 1948. Gelatin silver print, 34.9 by 25.1 cm.

Purchased as the gift of David Dechman and Michel Mercure; © Estate of Hazel Larsen Archer.

2. *Untitled (silhouette and wood, Stehli Beach)*, by Ray Johnson (American, 1927–95). 1992. Commercially processed chromogenic print, 10.2 by 15.2 cm.

Gift of the Ray Johnson Estate, courtesy of Frances Beatty; © Ray Johnson / Artists Rights Society (ARS), New York.

3. *Marianne Moore with baseball, Yankee Stadium*, by an unidentified photographer. 1968. Gelatin silver print with additions by hand, 19.3 by 24.1 cm.

Purchased as the gift of Christopher Scholz.

4. *Edna Guy, New York*, by Soichi Sunami (American, b. Japan, 1885–1971). c.1931. Gelatin silver print, 24.1 by 17.8 cm.

Purchased as the gift of Douglas Troob.

5. *Alfred Stieglitz*, by Henri Cartier-Bresson (French, 1908–2004). 1946. Gelatin silver print, 24.6 by 24.8 cm.

Gift of Peter C. Bunnell; © Fondation Henri Cartier-Bresson / Magnum.

6. *Gene Krupa - Drumbeat*, by Gjon Mili (American, b. Albania, 1904–84). 1941. Gelatin silver print, 34.6 by 26.7 cm.

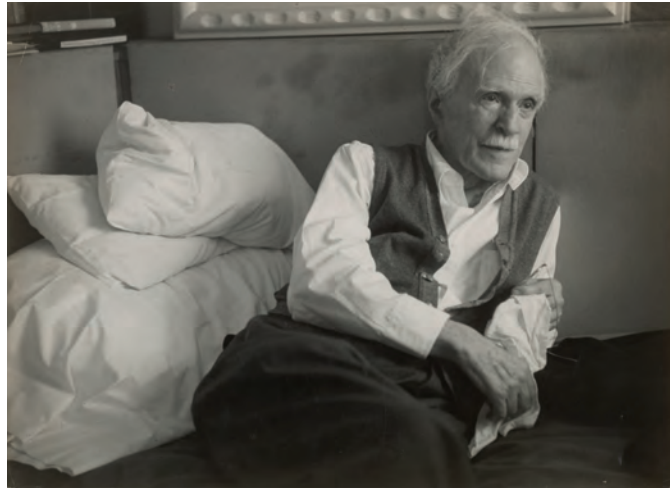
Purchased as the gift of Richard and Ronay Menschel; © Gjon Mili The LIFE Picture Collection / Shutterstock.

7. *Fran Lebowitz at Home in Morristown, New Jersey*, by Peter Hujar (American, 1934–87). 1974. Gelatin silver print, 34.3 by 34.3 cm.

Purchased on the Charina Endowment Fund; © Peter Hujar Archive, LLC, courtesy Pace / MacGill Gallery, New York and Fraenkel Gallery, San Francisco.

8. *Beatle Lips: George Harrison, John Lennon, Paul McCartney, Ringo Starr*, by Jean-Pierre Ducatez (French, b.1941). 1966. Gelatin silver prints, each 21 by 30.5 cm.

Purchased as the gift of Allen Adler; © Jean-Pierre Ducatez.



Closing the distance



The camera extends the reach of the eye: it banishes distance, magnifies the minuscule, pulls the exotic close and makes the ephemeral stand still. A photograph for Louis de Clercq's six-volume *Voyage en Orient* (1860) takes viewers from present to past and from secular to numinous reality. The subject is a narrow street in Jerusalem, identified with the fifth Station of the Cross. Believers are invited to associate the depression in a wall in the middle distance with the hand of Jesus, who steadied himself as the Cross was transferred to Simon of Cyrene.

Edward S. Curtis spent three decades photographing Indigenous communities west of the Mississippi and Missouri rivers for his twenty-volume publication *The North American Indian* (1907–30). Between fieldwork expeditions funded by J.P. Morgan, Curtis raised money to publish his books, notably by giving coloured lantern slide lectures. *On Spokane River*, better known in its published monochrome form, is carefully hand-painted in its lantern slide version, the better to transport viewers in lecture halls and theatres across the East and West Coasts.

Emmet Gowin named each of his grids of moth photographs after the locale in Central or South America where the images were made. Working at night during phases of the new moon, he used a sodium lamp to attract the insects, which vary dramatically in shape, colour, texture and pattern. The moths have been coaxed onto paper printouts featuring details of art dear to Gowin, including works by Schongauer, Blake, Degas and Matisse. Each pairing of moth and backdrop embodies a fleeting conversation between nature and culture: a branch of culture that eagerly embraces nature's lessons.

9. *On Spokane River*, by Edward S. Curtis (American, 1868–1952). c.1910. Lantern slide, 8.3 by 10.2 cm. Archives of The Morgan Library & Museum, New York.

10. *The Way of the Cross: Fifth Station*, by Louis de Clercq (French, 1837–1901). 1859–60. Albumen print on lettered mount, 25.9 by 20.7 cm. Purchased on the Photography Collectors Committee Fund.

11. *Mariposas Nocturnas: Index #44, Bolivia*, by Emmet Gowin (American, b.1941). 2011. Inkjet print, 34.6 by 24.1 cm. Gift of Emmet and Edith Gowin; © Edith and Emmet Gowin.



While the Morgan's mission does not include building a photographic chronicle of history, the collection does explore critical stages in the evolution of photojournalism and large-scale social changes in which photography played a decisive role. Thus a distinctive sketch of the 1960s, for example, has begun taking shape through photographic holdings relevant to the Civil Rights Movement, the Space Race and the Vietnam War.

In 1960, as rights activists undertook campaigns of civil disobedience in the American South, Eve Arnold photographed Priscilla Washington, a twenty-year-old Biology major at Virginia State College, training to participate in a sit-in in Petersburg, Virginia. Her image evokes both the collective effort and the personal cost of the struggle leading to the passage of the Civil Rights Act of 1964.

Early in 1966 English astronomers tracing the progress of an unstaffed Soviet moonshot intercepted a radio signal originating in the Ocean of Storms. The image carried by the signal was quickly printed and distributed to the press: the first photograph made from the lunar surface. Back on earth, American news photographers faced increasing competition from television, especially in covering developments in overseas wars. When a month-long street-by-street battle over Hué levelled the Vietnamese city at enormous cost of life, daily front-page coverage of the unfolding disaster helped turn the tide of public opinion against the war.

12. *A training school for Black sit-ins. They are harassed but taught not to hit back when harassed by Whites. Virginia, USA, from the series Non-violence, by Eve Arnold (American, 1912–2012). 1960. Gelatin silver print, 22.8 by 34.3 cm.*

Purchased on the Photography Collectors Committee Fund; © Eve Arnold / Magnum Photos.

13. *Luna 9, The Ocean of Storms, February 3, 1966, by Roscosmos. Gelatin silver print, printed in England from an intercepted Soviet radio signal; stamp on verso dated 5 February 1966, 29.8 by 30.8 cm.*

Purchased on funds given by the Margaret T. Morris Foundation and by Richard and Ronay Menschel, with special assistance by Daniel Blau.

14. *The rocky road through Hué, Vietnam, by an unidentified photographer for Wide World Photos. 1968. Gelatin silver print, 22.4 by 16.8 cm.*

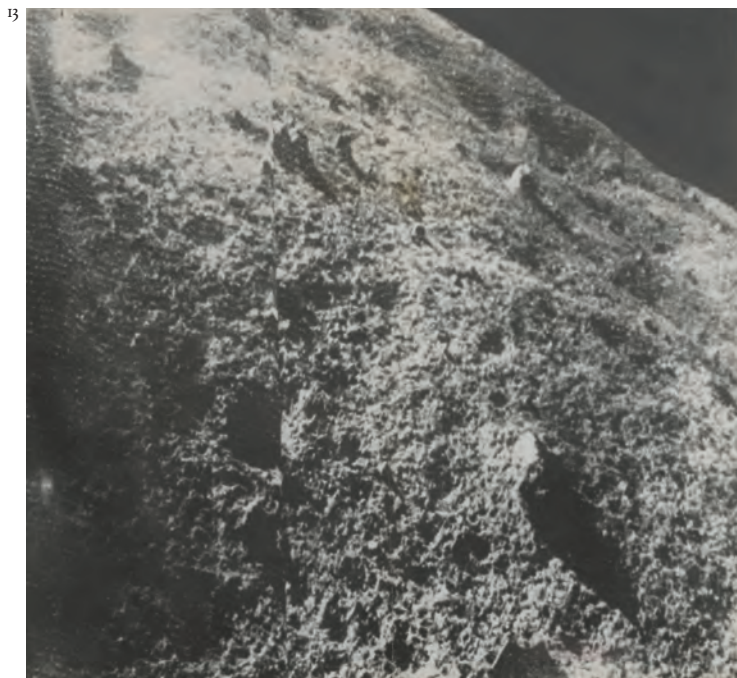
Gift of Alan Lloyd Paris.



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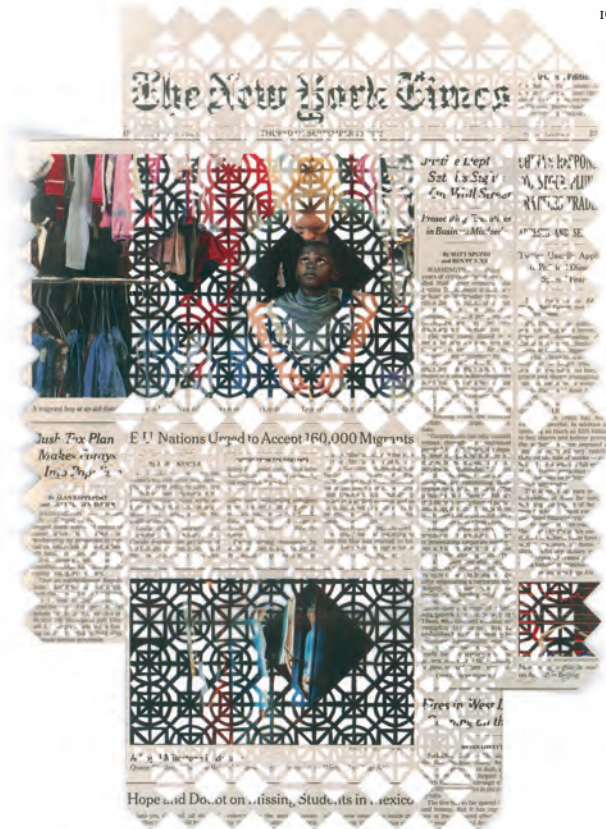
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The printed page

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A photograph was reproduced on a printed page for the first time in April of 1839, just three months after the invention of the photographic process debuted publicly in Paris and London. In the article he contributed to *The Mirror of Literature, Amusement, and Instruction*, the twenty-four-year-old Golding Bird advised botanists to use the new medium to illustrate plant specimens. To create the magazine's cover image, Bird exposed to sunlight fern leaves in contact with a sensitised block of wood, which was then developed, fixed and cut by an engraver. The printer used ink that is the same red-brown colour generated by the paper-negative calotype process.

Over the ensuing century, print journalism grew ever more visual; pairing words with photographs became a daily reality of mass communication. A windblown sheet of newsprint, like the racing form in Vivian Maier's photograph, became the very image of disposability: 'yesterday's news'. Even more recently, in an age of digital mass media, the artist Donna Ruff has created a series that recognises the wonder and value of the daily printed news image. She cut Islamic decorative patterns into front pages of the *New York Times*, leaving selected photographic details uncut (in this case, photographs of Queen Elizabeth II and a young African boy) to highlight the connections between stories of the migrant crisis unfolding around the Mediterranean.

15. *Fac-simile of a Photogenic Drawing (fern specimen)* on the cover of *The Mirror of Literature, Amusement, and Instruction*, 20th April 1839, by Golding Bird (British, 1815–54) 22.2 by 15.9 cm.

Purchased on the Charina Endowment Fund.

16. *9.10.15*, by Donna Ruff (American, b.1947). 2015. Hand-cut newspaper, 39.4 by 28 cm.

Purchased as the gift of Jane P. Watkins; courtesy the artist and Rick Wester Fine Art, New York.

17. *Untitled (Newspaper)*, by Vivian Maier (1926–2009). 1953 or later. Gelatin silver print, 26.7 by 34 cm.

Purchased as the gift of David Dechman and Michel Mercure; © Estate of Vivian Maier, Courtesy Maloof Collection and Howard Greenberg Gallery, New York.

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Writing about the artist William Eggleston in 1976, John Szarkowski observed that the mainstream of contemporary art photography was 'related in iconography and technique' to popular snapshots, but he felt the artists' work stood out for its 'intelligence, imagination, intensity, precision, and coherence'. Today's snapshot collectors might be said to aspire to an artist-like role, for in sifting through 'found photographs' (much as photographers do through their own negatives), they search for the very qualities that Szarkowski celebrated.

The photographs that Jacques-Henri Lartigue made in his sixties might never have attracted notice had he not also brought to light, decades after the fact, his early amateur work. His exuberant, artful snapshots charmed 1960s viewers by intertwining simplicity of means with a perceived childlike purity (in fact, Lartigue had been a teen or young adult when he made much of this work) and the notional innocence of the *belle époque*: the century's unspoiled infancy.

Robert Frank's wallet-sized album of multiple-choice photo-identification quizzes exhibits a sardonic humour that might be his response, in part, to early criticism of his so-called 'snapshot aesthetic'. In contrast to Frank's vignettes of American life in the 1950s (which were, in fact, works of an exquisite and exacting aesthetic), here is a batch of true snapshots: blurry photo-failures to which viewers are invited to attach only the most absurd interpretations.



18. (left to right):

Two women standing with their backs turned, by an unknown photographer. c.1915. Cyanotype, 7.6 by 6.2 cm.

Two dancing couples outside with a record player, by an unknown photographer. c.1930s. Commercially processed gelatin silver print, 5.8 by 10.6 cm.

Hood of a car on a winding road, Valley Forge, Pennsylvania, by an unknown photographer. 1941. Commercially processed gelatin silver print, 5.8 by 10.5 cm.

Gifts of Peter J. Cohen.

19. *Monte Carlo*, by Jacques-Henri Lartigue (French, 1894–1986). c.1910, printed 1967 or earlier. Gelatin silver print, 22.7 by 29.3 cm.

Purchased as the gift of Peter J. Cohen.

20. *Untitled album*, by Robert Frank (American, b. Switzerland, 1924–2019). 1996. 8.9 by 13 cm. (closed).

Gift of Susan and Peter MacGill; © The Andrea Frank Foundation.

Display value



In *The Pencil of Nature* (1844–46), William Henry Fox Talbot foresaw the photograph's promise as a convenient alternative to written inventories. He could not have guessed that photographs would be charged not just with cataloguing goods, but also with selling them. Indeed, an effective pitch takes many forms.

Tasked with creating a book of images for travelling salesmen of Brandle & Smith penny candies, the Minneapolis-based Schadde Brothers Studio could hardly settle for the monotone effects to which their medium limited them. Striped Gooseberries, Butter Balls and Klondike Nuggets appeal to customers by their colours. A colourist hand-painted the ninety-one candies on this sheet, and hundreds more in the book – a labour that needed repeating for each member of the sales force.

In Malick Sidibé's paste-up, what is for sale are the photographs themselves. From the late 1950s through the mid-1970s, Sidibé photographed social events, including weddings, baptisms and nightlife, in Bamako, Mali. He made the twenty-four photographs on this pink *chemise* (file folder) on the evening of 28th July 1973. After a night's photographing, Sidibé would return to his studio to develop the film and make small index prints such as these. The next morning, last night's revellers would find the *chemise* displayed at the studio and could order prints by number.

Richard McGuire's 1979 collage is one of several that he made for flyers advertising performances by his band Liquid Idiot (soon renamed Liquid Liquid). His enigmatic pop-image concoctions, which were photocopied and wheatpasted on walls throughout the Lower East Side of Manhattan, offered no solid clues about how the band sounded. Instead, the message of the medium is that something cool is happening beneath the surface of things, and the curious ought to dive in.

21. *Ninety-one Brandle & Smith Candies*, by Schadde Brothers Studio (American, active Minneapolis, 1890s–1910s). c.1910s. Printing-out paper print with applied colours, 23.2 by 26.7 cm. Gift of David Winter.

22. *Liquid Idiot at CBGBs Aug 2nd*, by Richard McGuire (American, b.1957). 1979. Collage with drawn elements, 49.21 by 19.37 cm. Purchased as the gift of David Dechman and Michel Mercure, Elaine Goldman, Christopher Scholz, Nancy and Burton Staniar, and Ronald R. Kass, and on the Manley Family Fund; © Richard McGuire.

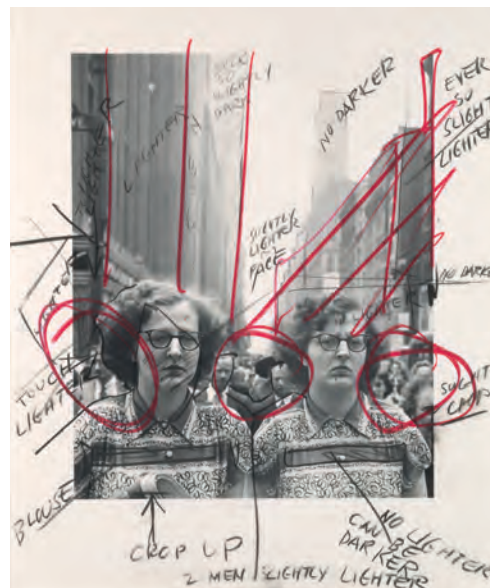
23. *Chemise*, by Malick Sidibé (Malian, 1935–2016). 1973. Gelatin silver prints on paper, 33.02 by 50.8 cm. Gift of Michael Rips; © 2021 Malick Sidibé; courtesy of the artist and Jack Shainman Gallery, New York.



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Despite their popular association with ‘the moment’, photographs are products of prolonged and reflective effort. Deciding which exposure to print and how to crop it, refining details of light and shadow, and arranging images in a meaningful sequence all shape the final effect. If done well, this effort is invisible.

Marilyn Monroe adjusted her seductive posture as Philippe Halsman exposed a roll of medium format film. This contact sheet, made by printing the film’s twelve frames in direct contact with the paper, afforded Halsman a first glimpse of a few minutes’ work. In the end, none of these frames made the cut; another pose from the session was selected for the 7th April 1952 cover of *Life* magazine.

Chuck Kelton, who for years executed prints for Louis Faurer and many other New York photographers, gave the Morgan one densely annotated print on which Faurer indicated how his *Fifth Avenue, New York* was to be printed. Written in wax pencil across the composition, Faurer’s directions include ‘no lighter’, ‘slightly lighter’ and ‘ever so slight [sic] lighter’. Through careful dodging and burning-in under the enlarger, Kelton interpreted the written instructions to achieve the closest possible match to the guide print – or at least the one in Faurer’s mind.

As the art market for photography matured in New York in the 1970s, Duane Michals tested a new format for selling his work: a set of unique albums, each one containing a selection of images chosen collaboratively by artist and patron. In *Album 7*, created for Patterson Sims, Michals changed his usual method of narration, writing not on the prints directly but on glassine sheets of interleaving, allowing each image to be seen either with or without text. *A Letter From My Father* had a long gestation period: Michals exposed the portrait of his parents and his brother in 1960, but did not compose his commentary until after his father’s death in 1975.

24. Marilyn Monroe, by Philippe Halsman (American, b. Latvia, 1906–79). 1952. Gelatin silver print, 24.8 by 18.4 cm.

Purchased on the Photography Collectors Committee Fund; © The Halsman Archive.

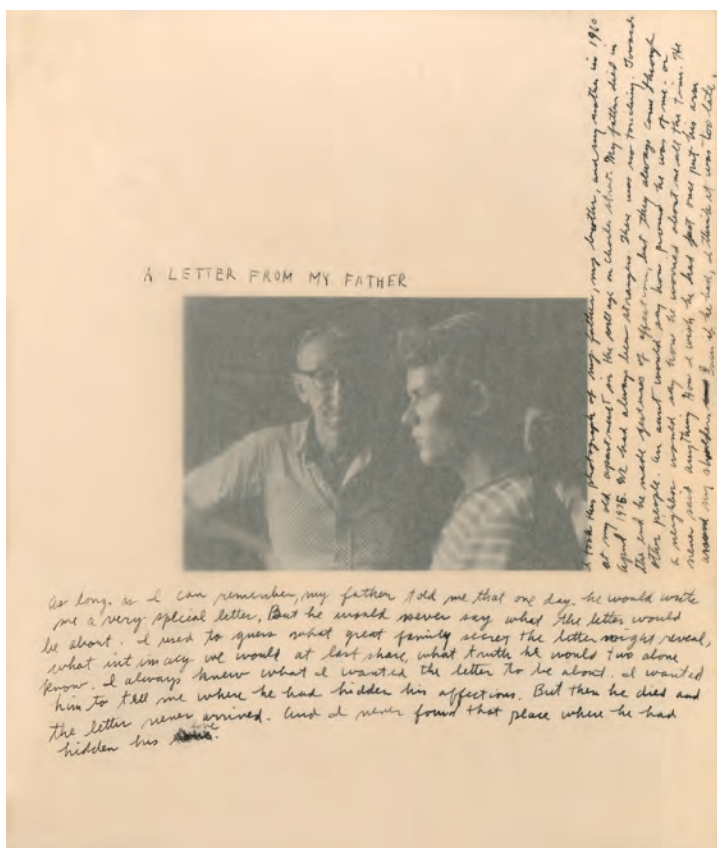
25. *Fifth Avenue, New York*, by Louis Faurer (American, 1916–2001). c.1948, annotated print c.1981. Inscribed gelatin silver print, 35.5 by 27.9 cm.

Gift of Chuck Kelton; © 2022 Estate of Louis Faurer.

26. *A Letter From My Father* in Duane Michals’ *Album 7*, by Duane Michals (American, b.1932). 1960–75 and 1976. Album of gelatin silver prints with hand-lettered interleaving, 27.9 by 21.6 cm.

Gift of Katy Homans and Patterson Sims; © Duane Michals; courtesy DC Moore Gallery, New York.

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The photograph translated

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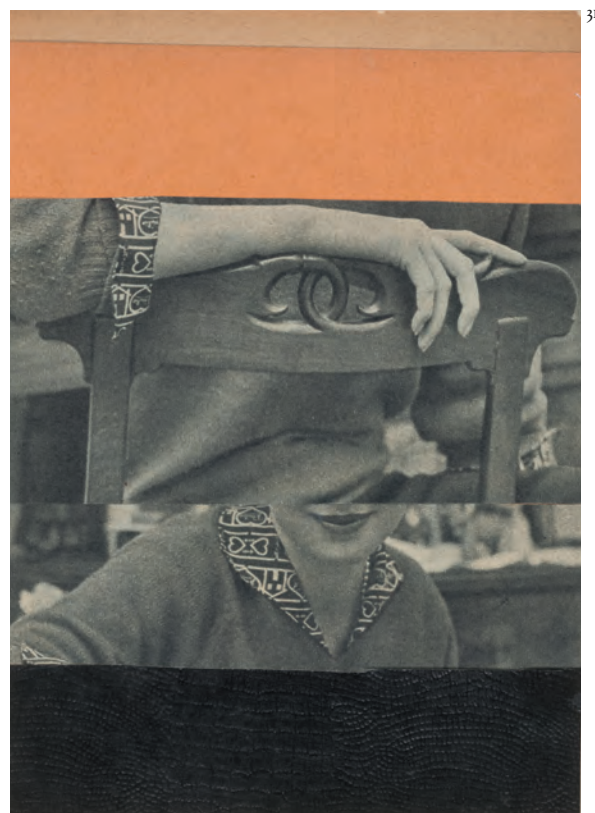
What makes an object ‘photographic’? Photography has always embraced any technical innovation that opens it to new uses, distributes it more widely or heightens its impact. By far the most radical of photography’s conversions is its recent absorption into the digital realm, which has cut the image free of any fixed scale or material substrate. Earlier reinventions of the medium include lithographic rendering and the *fotoescultura*.

In the era before the halftone, which renders photography’s grey scale in mechanically generated ink dots, photographs could be published only through interpretive craft, one by one, as either an engraved block of wood or a drawing on lithographic stone. The Morgan’s poster of Blind Tom (Thomas Greene Wiggins, 1849–1908) was created by the job printing office of Philadelphia’s *Ledger*. It was probably used to advertise the concerts Wiggins gave in that city in 1865. A blind autistic musical savant born into bondage, Wiggins grew nationally famous in childhood as a composer and pianist. His onetime slaveowner and nominal manager continued to exploit his musical labours for decades after Emancipation. Every detail of this portrait points to a photographic origin except the awkwardly rendered instrument upon which Wiggins leans, doubtless an invention of the lithographer.

Sculptural photo-portraits, carved at a scale suited to a side-table or mantelpiece, gained popularity in Mexico and the western United States in the years around the Second World War. A label on the back of this large, populous example traces it to a studio in Mexico City’s Centro Histórico, a nexus of makers and sellers of religious mementos. The faces from eight portrait enlargements were hand-coloured, cut out and moulded onto carved, painted wooden half-figures. Each of these were then inserted into a peg-hole in the ornate wooden frame, probably crafted in a separate shop. Shadows on the sitters show that they posed on separate occasions, but they are arranged like a family facing the camera together, with the younger sitters flanking the patriarch and matriarch.

27. *Fotoescultura with eight subjects*, by Studio Retrato Escultura Victor (Mexican, active 1940s). Carved, painted and assembled wood with hand-coloured gelatin silver prints, 45.7 by 73.7 by 12.7 cm. Purchased as the gift of Richard and Ronay Menschel; 2016.163.

28. *Blind Tom, the Musical Prodigy*, by Ledger Job Printing, Philadelphia. c.1865. Lithograph after a photograph by Bendann Brothers, Baltimore, 33.3 by 25.4 cm. Purchased on The Charina Endowment Fund.



In her ongoing project *Seat Assignment*, Nina Katchadourian treats her time on commercial flights as studio time: art-making is mandatory. Besides a smart phone camera and some basic tools in a carry-on bag, her art supplies are limited to what comes to hand from her seat pocket or the flight attendant. In *Giant Redwood*, her twisted cocktail napkin rests atop a snowy view in an in-flight magazine, producing an uncanny scene where two realms of the everyday meet.

The collages that Katrien de Blauwer calls *Single Cuts* are made from a printed image sliced in two. In this case the effect resembles that of a film clip stuttering in the projector. For her source material, Blauwer gravitates towards rotogravure magazines of a certain historical distance (Europe in the period preceding her birth) and images that are anonymous and yet, by their photographic nature, highly specific. Her fragmented images seem to reflect on a past when they were new and whole.

In recent years, Justine Kurland has been working her way through her library, turning each monographic book by a male photographer into a work of collage, glued down to the volume's open boards. The series title, *SCUMB Manifesto*, channels the polemic

of would-be Warhol assassin Valerie Solanas: 'SCUMB' stands for the Society for Cutting Up Men's Books. Befitting this spirit of backhanded, creative-aggressive homage, Kurland reinvents her approach for each book. She deconstructed the accordion-fold catalogue *Richard Avedon: Portraits* (Metropolitan Museum of Art, 2002) by splitting the artist's trademark style into its two parts: a heap of his dismembered subjects, and a recessed void made of his signature white backdrops.

29. *Giant redwood*, part of the *Seat Assignment* project, by Nina Katchadourian (American, b.1968). 2012. Digital chromogenic print, 61 by 48.3 cm. Purchased on the Photography Collectors Committee Fund; © Nina Katchadourian, 2022.

30. *Portraits (Additive Space)* and *Portraits (Negative Space)*, by Justine Kurland (American, b.1969). 2021. Collage on hardcover book boards, 26.7 by 21.6 cm. Purchased on the Charina Endowment Fund; © Justine Kurland.

31. *Single Cuts 99*, by Katrien de Blauwer (Belgian, b.1969). 2014. Collage, 20 by 13.3 cm. Purchased on the Photography Collectors Committee Fund; © Katrien de Blauwer; courtesy Galerie Les filles du calvaire, Paris.

Theatre of the real



An apartment block and its reflection loom at the centre of a Paris municipal agency photograph of conditions during the flood of 1910. A house, half-finished on a hillside in China, stands at the centre of Shen Wei’s large colour photograph *House Frame*. The one building floats ship-like on the horizon; the other sprouts up as if willed into being by its neighbours. Though dissimilar in origins and purpose, these images share the quality of a dream state, in which events seem at once altogether natural and impossible. Many photographs that seize the imagination cross registers in this way, for modern culture has given the camera two jobs: to certify reality – to bear witness – and to propose a new frame of reference, like a theatre’s proscenium, within which the laws of possibility are reborn.

If one accompanied Tim Davis as he photographed an orchard’s growing compost pile, or watched while Berenice Abbott suspended two billiard balls on piano wire then swung one of them into oblong orbit around the other, one’s experience of these visits would bear little resemblance to what the artists produced. Photography traffics in facts, but it is a fictive medium, more akin to film directing – or stage magic – than to video surveillance or field recording. Its ‘supreme fiction’ (to use Wallace Stevens’s phrase) is that the scrim of meticulous illusion through which each image conducts us is simply a window onto reality.

34. *Multiple exposure of a swinging ball*, by Berenice Abbott (American, 1898–1991). 1958–61. Gelatin silver print, 13.4 by 24.5 cm.

Purchased as the gift of Ronald R. Kass; Berenice Abbott via Getty Images.

35. *Migliorelli Compost*, by Tim Davis (American, b.1969). 2018. Dye sublimation print on aluminium, edition 1/6, 88.9 by 59.7 cm.

Purchased on the Photography Collectors Committee Fund; © 2022 Tim Davis.

32. *Crue de la Seine (The Great Flood of Paris): Rue Parrot*, by an unknown photographer. January 1910. Gelatin silver print on lettered card, 20.3 by 25.4 cm.

Promised gift of Karen B. Cohen.

33. *House Frame*, by Shen Wei (Chinese, b.1977). 2015. Digital chromogenic print, 76.2 by 114.3 cm.

Gift of Jonathan Fanton; © Shen Wei, photograph courtesy of the artist.

