## Index

## Compiled by Theresa Wolner and Eileen Quam

Abbey and the Town of Saint Antoine en Dauphiné, The (Baldus), 14, 16 Abbott, Berenice: on Atget, xv, 28-51 passim; and feminist representation, xv, 35; and portrait photography, 35 Abbott-Levy Collection, 37 Abt, Karl: and Atget, 30, 41 Académie (nude study), 223, 229, 231 Academy (Anonymous), 224 Academy (Duricu), 226, 227 Accessibility, 191 Activist photography, 79 Adams, Ansel: and art photography, 48, 80; Callahan on, 77 Adams, Robert: and landscape photography, 106 Adamson, Robert: and calotype, 21, 110; exhibitions, 52; and portrait photography, 14, 111 Adolphe Braun & Cie., 154 Adorno, Theodor: and aesthetic theory, 215, 283n; on woman, 210 Advertisement: vs. art, 132, 140-43; German, 64; and image, 86, 90-91, 96, 128;

and scale, 277-78

Advertisement (Dior), 138, 139-40 Aesthetic theory: and art theory, 13; and connoisseurship, 5, 6; and Frankfurt School, 283n; and history of photography, 52; of the Left, 283n Aestheticization, 113, 190 After Walker Evans (Levine), 129, 130 "Against the Synthetic Portrait, For the Snapshot" (Rodchenko), 58 AIZ covers (Heartfield), 144, 145 Albumen, 14, 288n Alexander, Vikky: and postmodernism, 88-92, 94, 100, 127, 131 "Alfred-Nicolas Normand et l'Art du Calotype" (Jammes essay), 11 Aloe: Pompeii, An (Normand), 14, 15 Amateurism, 20, 110 American Container Corporation: advertising series, 75 American Exodus, An (Lange and Taylor), 179 Americans, The (Frank), 119-20

Ancien Régime, The (Atgct), 48 Anglo-American formalism. See Formalism Annan: and calotype, 21 Anonymous photographs, 224, 228, 230, 231, 235, 236 Antal, Friedrich: on art production, 5 Anti-individualism: of radical formalism, 56, 73 Anti-pornography lobbyists, Antiquarianism, 5 Aperture, 9, 52, 80; and Light Gallery, 134 "Appropriating Appropriation" (Crimp essay), 132 Arago, François: and assimilation of photography, Architecture: Nineteenthcentury France, 157; and photographers' training, 153; in photography, 157 Arrangement (Lawler), 126 Art & Advertising: Commercial Photography by Artists (exhibition, 1986), 143 Art history, 4-6; Panofsky on, 285n; and photography, 6 Art Institute of Chicago: calotype exhibition, 6, 20, 26;

early French photography exhibition, 9, 10 Art market, 4, 124 Art of French Calotype, The, 8-23 passim Art of Memory/The Loss of History, The (exhibition), xix Art of Old Paris, The (Atget), 48 Art photography, 86–102, 150-51; academization, 112; aesthetic of, 87-88; American, 75, 77-84; Atget and, 27; and authorship, 44; and history of photography, 52-53; and image, 88; influences, 110; vs. Institute photography, 74, 75; and modernism, 56, 86, 123; and postmodernism, xxvi, 86–102 passim, 103-23, 124-48 passim, 192; quality of, 112; and radical formalism, 52; vs. straight photography, 192; tradition of, 109. See also Modernism Art practice: critical, 191, 193; feminist, 215; postmodernist, 192, 193, 215; radical cultural, 215 Art theory: Janis's use of, 13 Artforum, 100 Artist: as author, 29-30, 114-15, 117; defined, 17 Artnews, 125, 133 Asher, Michael: art practices of, 146 Atget, Eugène, 32, 36, 43, 45, 49, 50; aesthetic vs. historical context, xiv; in America, 35, 37; and art photography, 27; as author-father, 30; and authorship, xv, 28-51; canonical treatment of, 29-51 passim; and commercial photography, 46; exhibitions, 38-39; genius of, 10; and realism, 28, 31, 33; subjects of, 47; and surrealism, 28, 31, 33, 35 Audience: of documentary photography, 178, 183 Auterism, 23, 48 "Author as Producer, The" (Benjamin essay), 189

Authorship: and artist, 29–30, 114–15, 117; and Atget, 29–51; and Barthes, 117; defined, 29; and function, 29–30; and Prince, 96–97 Avant-garde: German, 60, 62–73; Hungarian, 74; photographic, 60; Russian, 60; significance of, 131 Aztec Crevice (Simmons), 139

Baim, Richard: montage of, 272, 274 Baldessari, John: and postmodernism, xxvi, 88, 114, 192 Baldus, Edouard-Denis, 16; and calotype, 14; and documentary photography, 155; and mechanical reproduction, 153; painting of, 153 Banville, Armand de: and travel photography, 159–60 Barclay Street Elevated Station (Abbott), 38 Barr, Alfred H.: on Rodchenko, 284n Barrow, Thomas: and formalism, 84 Barthes, Roland: on authorship, 29, 30, 117, 127; on Brecht, 217; on photography, xxiii, xxiv, 43-44, 91, 93, 103, 182, 184-85, 190, 270; and postmodernism, 86, 90; on realism, 170, 180, 182, 189 Bathsheba (Rembrandt), 232 Baudelaire, Charles: on daguerreotype, 153; on obscenity, 222, 229 Baudrillardism, xxvii, 96, 132 Bauhaus: and Bolshevism, 70; in Dessau, 52, 70-74 passim; and formalism, 52-53, 68-71, 75; and functionalism, 70, 76; instructors, 70; and photography, 73, 75, 82. See also Chicago Institute of Design; New Bauhaus Bayer, Herbert: advertising design of, 75

Beato, Antonio: and documentary photography, Beato, Felice: and documentary photography, 159, 171 Beauty in Photography: Essays in Defense of Traditional Values (Adams), 106 Becher, Bernd: and postmodernism, xxvi, 88, 114, 116 Becher, Hilla: and postmodernism, xxvi, 88, 114, 116 "Before Photography" (exhibition, 1981), 25, 52 Belcher, Alan: and postmodernism, 135 Benjamin, Walter, xxiii, xxxiv; on art, 84, 87, 106, 133, 145; on Atget, 28, 29, 31; documentary critique of, xxx, 148, 182, 187, 188, 189, 191, 193, 215; on the historian, xxi, xxxi; on history, 4; on miniaturization, 157; on photography, 31, 68, 157, 176, 190, 193, 205 Bennett, William, xxxi Berenson, Bernard, 5, 9; and Gernsheim, 8; and Jammes, 8 Berger, John: on nudes, 232 Beveridge, Karl: and documentary photography, 183, 192 Bibliothèque Nationale: Atget in, 44 Bildraum, xxxiv Bing, Ilse: self-portrait of, 219 Bisson Frères, 14, 153 Blanquart-Evrard: calotype refinements of, 12, 14; printing by, 14, 16, 151, 153 Blondeau, Barbara: and formalism, 53, 84 Bloom, Harold: on artistic influence, 40, 119 Blossfeld, Karl: and formalism, 68 Bolshevism: and Bauhaus, 70 Borcoman, James (curator), 24 Boulevard de Strasbourg, Corsets (Atget), 36 Bourdieu, Pierre: on social uses of photography, xxiii, 171

Bourne, Samuel: and documentary photography, 171

Bowery in Two Inadequate Descriptive Systems, The (Rosler), 120, 122-23, 135, 183

Brady, Matthew: and documentary photography, 171

Braun: tourist views of, 151 Brauntuch, Troy: and postmodernism, 115

Brecht, Bertolt: documentary critique of, xxx, 148, 170, 176, 182, 187, 189, 191, 193, 194, 207, 217

Breton, André: and Atget, 33, 48

Brettell, Richard (curator):
British calotype exhibition,
20; and calotype, 6, 8, 20, 24,
26

Bridges and Tiaras (Woodman), 253

Bright, Deborah: and documentary photography, 183

Brik, Lily: and Soviet formalism, 70

Brik, Osip: and formalism, 57, 60, 70

Britain: calotype in, 6, 9, 12, 20, 21

Broodthaers, Marcel: art practices of, 146

Brown, Beverly: on eroticism, 232

Buchloh, Benjamin H. D.: on postmodernism, 127

Buerger, Janet E. (curator): calotype exhibition, 6, 8, 23, 27

Bunnell, Peter: on art photography, 113–14; and calotype symposium, 24

Burden Gallery: postmodernism exhibition, 134

Buren, Daniel: art practices of, 146

Bürger, Peter: and critical postmodernism, 131, 146

Burgin, Victor: criticism of, xxiv; and documentary photography, 182, 187; and film theory, xxxiii; on photography, 180; photo/text works of, 88; and postmodernism, 114, 127, 145, 192; on Winogrand, xxviii

Burning series (Lewis), 259
Burty, Philippe: on worldwide scope of photography, xxii, 10

Callahan, Harry, 78, 269; and art photography, 77, 79, 106; and Bauhaus, 76–80 passim; and formalism, 53, 74, 76, 79, 80, 84

Calmette, André: on Atget, 28
Calotype, 6–27, 152–53;
aesthetic, 12, 14, 17, 20,
22–23, 27; attributes of, 14;
British, 6, 9, 12, 20, 21, 26;
vs. daguerreotype, 153;
defined, 11, 14; exhibitions,
6, 8; experimental, 12, 287n;
French, 6–27, 286n;
portability of, 153; processes,
14, 153, 288n; qualities of,
14; reign of, 12, 16–17

"Calotype and the Photography Exhibition of the Society of Arts, London, 1852–53, The" (Flukinger essay), 22

Camera: developments in technology of, 62; 8 × 10 view, 110; transcriptive capacities of, xxviii Camera obscura, 189, 274

Camera vision, 71, 73, 77

Camera Work: and art photography, 107, 110, 112

CameraArts, 112
Cameron, Julia Margaret: and albumen prints, 110; exhibition, 52; genius of, 10

Canadian Center for Architecture, 286n–87n

Canon: defined, 39–40; formation, 29, 35–38, 41, 118; and tradition, 39

Capitalism: in photography, 269 Caponegro, Paul: and art photography, 48 Caption, 183, 193 Carte-de-visite, 17, 31, 154, 237, 287n. See also Tourism
Cartier-Bresson, Henri: and

street photography, 197 Castration: in photography, 245, 249

Censorship, 221

Centipede (Cypis), 277
"Change the Object Itself"
(Barthes essay), 90, 189

Charles Egan gallery: Siskind exhibitions, 80

Charles Nègre, photographe, 1820–1880 (Jammes), 9

Charlesworth, Sarah: and postmodernism, xxxiii, 114, 127, 256, 270-71, 274

Charlie the Model (Woodman), 248

Charnay, Désiré: and documentary photography, 168, 171, 172

Chauffeur, Karelia (Rodchenko), 58, 59

Chicago Association of Arts and Industries: and New Bauhaus, 74

Chicago Institute of Design: and Bauhaus, 74–77; curriculum of, 74; and formalism, 53, 74; and New Vision, 52; and teaching and practice of photography, 74

Chicago School, 53, 82 China, the Taku Forts after the Anglo-French Attack (Beato), 173

Chodorow, Nancy: and sexual difference, 274–75

Christo: and postmodernism, 89

Church of San Marco (Quinet), 158

Clair, Jean: on erotic vision, 229–30

Coburn, Alvin Langdon: and art photography, 110 Cocktails (Majore), 137 Collaborative photography, 154

Collectivism: vs. individualism, 179; and radical formalism, 56, 73–74

Collodion negative, 14, 16, 153 Colonialism: and photography, 159 Commercialization, 110, 150, 154; and Atget, 46; and postmodernism, 143

Communard atrocities: documentary photographs of, xiii–xiv

Composition: and painting, 161 Condé, Carol: and documentary photography, 183, 192

Condition of the Working Class in England, The (Engels): absence of photographs in, 172

Connoisseur, xxvii Connoisseurship, 5, 6, 8, 21, 23; Gernsheim on, 286n; Jammes on, 286n; and modernism, 118; in nineteenth century, 128

Connor, Linda: and formalism, 84

Constructivism: vs. expressionism, 56; and Moholy, 60, 62; and politics, 131; of Rodchenko, 56

Contextualism, 25

Copyright: and photography, 150

Copy-stand photography, 157 Corporate collections: vs. private collections, 9–10, 286n

Courbet: and realism, 12 Crane, Arnold, 10, 25, 287n Crane, Barbara: and formalism, 84

Crimp, Douglas: criticism of, xxiv, 132; on postmodernism, 86, 104, 127

Critical Interventions (exhibition), xxxiii, 266

Critical practice, 124–48, 191; and critic, 146–48; defined, 143–44; and political practice, 145

Criticism: and art photography, 87, 109; and authorship, 44; and critical practice, 146–48; function of, 22, 124; influence of, 138; literary, 127; and modernism, 118; and opposition, 125, 127; postmodernist, 124–48 passim; and tradition, 52, 109

Cromer, Gabriel: collection of, 229

Cunningham, Imogen: and sexual difference, 260–61, 262 Cypis, Dorit: and sexual difference, 276–77

D. Art, 194
Dada, 56, 60, 131, 187, 189
Daguerreotype: vs. calotype, 11–12, 153; centenary, 110; in France, 11–12; hand-colored, 235, 236; nudes, 223, 225; stereoscopic, 229

Damascus Gate (de Clercq), 166 Damascus Gate (Salzmann), 167 Davis, Lynn: and sexual

difference, 256

Day, F. Holland: and art photography, 48; exhibition, 256; and modernism, 87; and sexual difference, 256

"Death of the Author, The" (Barthes essay), 117

Death of the Duc de Guise (Delaroche), 153

de Beauvoir, Simone: on women, 238, 239

Debord, Guy, xxiii; on society of the spectacle, xxvii, xxxiv de Boulogne, Duchenne:

Sobieszek on, 25

de Brébisson, Louis-Alphonse, 14, 18

de Clercq, Louis, 11, 154, 159, 164, 165, 166; and calotype, 12

Déjà-lu, 103

Delacroix, Eugène: and calotype, 153; and erotic art, 223

Delaney, Janet: and Connie Hatch, 194

Delaroche, Paul: and art theory, 13; on painting, 153

Demachy, Robert: and pictorialism, 110

Dennett, Terry: and sexual difference, 269

De Palma, Brian: and postmodernism, 86, 132

Depression era: F.S.A. photographs, xiii, 179

de Saulcy, Louis Ferdinand: Salzmann and, 154, 159, 161, 165

Designer-engravers: and photographers' training, 153 de Stijl, 56

De Stijl (journal), 71

"De-Sublimation of Romance, The" (Hatch), 120, 191, 192, 196–200, 275

De-Sublimation of Romance, The (Hatch, 1977), 200

De-Sublimation of Romance, The (Hatch, 1978), 121

De-Sublimation of Romance, The (Hatch, 1979), 198, 201 Detroit (Callahan), 77

Deutsche, Rosalyn: on Lawler, 280

Diamond, Hugh: Sobieszek on, 25

Didactic montage, 270
Dieppe Harbor (Le Secq), 26, 27
Difference: On Representation and
Sexuality (exhibition), 256

Dining Room of a Worker, rue Romainville (Atget), 45

Dior, Christian: advertisement, 138, 139–40

Disdèri: and *carte-de-visite*, 151, 154, 287n; and calotype, 12 "Dismantling Modernism,

Reinventing Documentary" (Sekula), 86

Dixon, Henry: and Atget, 30, 41

Documentary photography, xxvii-xxx, 169-83, 184-217; vs. aesthetic, xiv, 165-68, 283n; and archaeology, 151; of architecture, 155; of Atget, 30; in courtroom, 169; defined, xiii, xxvii, 169-70, 182; and gender, 190; of historic sites, 155; history of, 170, 171; in mass media, 170; and moralism, 171, 180; as photographic mission, 154; and politics, 77, 176, 182; postmodernist challenge to, xxix; practices, 77, 171, 172, 182, 183, 188, 194; vs. production, 170; of ruins, 155; and sexual difference. xv; Siskind abandoning, 80;

and subjugation, 176; as truth, 188 Dougan (Robert O.) Collection of Historical Photographs and Photographic Literature (exhibition), 8 Du Camp, Maxim, 24, 154, 159; and calotype, 12, 16; Ianis on, 17 Duchamp, Marcel, 2; and postmodernism, xxvi, 104, 114, 131, 136 Durheim: and Salzmann, xxix, 23, 154 Durieu, Jean-Louis Marie Eugène: and erotic photography, 223, 225, 226, Duveen, Joseph: and art dealing, 5 Dvorák, Max: on art production, 5 Dylan, Bob: on woman, 238, 239, 255

Eastman (George) House: calotype exhibition, 6, 8, 23; and nude studies, 223, 229 "Edge of Illusion, The" (exhibition, 1985), 134 Education sentimentale, L', 13 Effet du réel, L', 170 Egan (Charles) Gallery: Siskind exhibitions, 80 Eggleston, William: and noncommercial color photography, 20; Szarkowsi on, 43, 44 Egypt: French photographic activity in, 23 Egypte, Nubie, Palestine et Syrie (Du Camp), 154 Ehrenburg, Ilya: on sociopolitical art, 57; and Soviet formalism, 62, 70 Eleanor (Callahan), 77, 78 Eliot, T. S.: on canon, 39-40 Empress Eugènie at St. Cloud (Le Gray), 156 Engraving: and photographers' training, 153; in photography, 157

"Era of the French Calotype. The" (exhibition), 6, 8, 23, Erotic photography, xv-xvi, xxxi-xxxii, 220-37, 261; vs. aesthetic, 232; feminist view of, 220; homosexual, 221, 235; vs. pornographic, 221; and staging, 232; of Woodman, 245. See also Pornographic photography Esprit Nouveau, L' (journal): on Bauhaus, 71 Eugene, Frank: and pictorialism, 110 Evans, Walker: and art photography, 106, 112, 119, 135; Atget and, 37; and documentary photography, 81, 120, 178; and F.S.A. project, 127, 178; Levine and, 127-28; and modernism, 112; and street photography, 197 Evidence, 186 Excursions Daguerriennes (Lerebours), 159 Excusado (Weston), 3 Exposition des Arts Décoratifs (Paris, 1925), 57 Exposition Universelle (1855): Salzmann exhibition at, 152, Expressionism, 56, 143

Farm Security Administration: and documentary photography, xiii, 127, 176-79, 180, 190 Farwell, Beatrice: on media explosion in nineteenthcentury France, 222 Feininger, Lionel: and Bauhaus, Feldman, Ronald: on art photography, 113-14 Fellman, Sandi: and art photography, 143 Femininity, 91, 212-14, 255, 263, 272 Feminist theory, 238-40, 258; and art theory, 6; and

political, 190-91; and postmodernism, 215; and self-representation, xxxii-xxxiii: and sexual politics, 196; on specularity and patriarchy, 285n Fenton, Roger: and art theory, 13; and calotype, 14, 20; painting of, 153 Fetishism, 91, 106, 120, 244, 245, 248, 249, 250, 258, 280 Fragments from the Real World (Szarkowski), xxviii Figure (Charlesworth), 271 Film studies, xxix Film theory: and feminist work, 190-91, 221, 244, 258 "Film und Foto" (exhibition), 73 Finsler, Hans, 67; and formalism, 64 "First Century of Photography: Nièpce to Atget, The' (exhibition, 1977), 9, 10 Five Alarm Neighborhood (Hatch), 196 Flash: magnesium, 175 Flatirons for Shoe Manufacture (Renger-Patzsch), 69 Flaubert: on calotype, 13 Flukinger, Roy: on calotype, 8, Form Follows Finance (Hatch), xxx, 145, 191-97 passim, 195, 200, 202 Formalism, 53, 55, 60, 62, 80, 84; aesthetic theory of, 120, 283n; and Bauhaus, 52-53, 68-71, 75; Chicago School, 53, 82, 84; Greenbergian, 81; literary, 58; and modernism, xxii, xxv-xxvi, 80; and Moholy, 71-73; and productivism, 57. See also Bauhaus; Modernism; Postmodernism; Radical formalism Fortress on the Water, A (de Clercq), 11 Foster, Hal: on postmodernism, xxvii, 125 Fotokultur, 53, 60 Foucault, Michel: on authorship, 29, 30, 127; on productive dimension, xxiii

Benjamin, 190; contradictions

in, 274; and erotic

photography, 222; as

Fountain (Duchamp), xxvi, 2 Frailey, Stephen: and postmodernism, 135, 143 France: calotype production in, 6, 8, 11–12 Frank, Robert: and postmodernism, 112, 119;

and street photography, 197 Frankfurt School: aesthetic theory of, 283n; and critical practice, 140

Frau Kesting (Kesting), 63 "French Calotype and the Picturesque, The" (Hambourg), 23

French primitive photography, 8, 150, 151, 166; and Atget, 30; exhibition, 9; Jammes collection of, 9; Nadar on, 150; Salzmann and, 151. See also Calotype

Freud, Sigmund, 33, 46, 245, 248, 249, 280

Freund, Giselle: and photographic scholarship, xxiii, 17

Friedlander, Lee, 275, 284n; and Atget, 40; and postmodernism, 119, 120, 199; and self-referencing, 58; and street photography, 197

Frith, Francis: and documentary photography, 159, 171 From the Picture Press, 186 From the Radio Tower, Berlin

(Moholy-Nagy), 65 F.S.A. See Farm Security Administration

Functionalism: and Bauhaus, 70, 74

Funktionierung, 189 Futurism, 56

Gabo, Naum: and Soviet formalism, 70 Galassi, Peter: exhibition, 25 "Garden of Earthly Delights, A," xxvii

Gee, Helen: on photography in 1950s, 77

Gelatino-bromide dry plate, 110 Gender: dilemmas, 199; and documentary photography, 190, 199, 212; and photography, xv, 256–80; and politics, 131; in Woodman, 244

Genitals: in photography, 230–31

Germany: formalism in, 56-64 passim

Gernsheim, Helmut: and Berenson, 8; on collecting, 286n; collection of, 20; on history of photography, 8

Getty (J. Paul) Museum: acquisition of collections for, 10

Gilbreth, Frank: labor photographs of, xxiii

Gilbreth, Lillian: labor photographs of, xxiii

Gilman, Charlotte Perkins: and sexual difference, 252

Gilman Paper Corporation: collections of, 286n–87n

Giza: Sphinx and the Pyramid of Chephren (Banville), 160 Gloeden, Baron Wilhelm von,

257, 260, 263-65 Godard, Jean-Luc: and critical

practice, 132

Golden age: in early photography, 8, 286n Goldstein, Jack: and

postmodernism, 115 Gorny, Hein, 66; and

formalism, 64

Gorris, Marlene: and sexual difference, 269

Gothic: Hugo's advocacy of, 287n; in Woodman's work, 244

Government: and photographic missions, 159

Gowin, Emmet: monoprints of, 106

Gräff, Werner: and formalism, 73

Graham, Dan: and postmodernism, xxvi, 114 Graphic arts: and photography,

232
"Great Ideas of Western Man"
(advertising series), 75

Greenberg, Clement: and modernism, xxv, 43, 80, 131

Greene, John B.: and documentary photography, 154, 159, 168 Grimes, John: on New Vision, 52; on Siegel, 76

Gropius, Walter: and Bauhaus, 70–74 passim

Grossman, Sid: and formalism, 77

Grosz, George: photomontage by, 62

Grundberg, Andy: on New Bauhaus, 79

Gustave Viaud, photographe de Tahiti 1858 (Jammes), 9

Haacke, Hans: and political art, xxii, 146, 147

Hambourg, Maria Morris: on Atget, 28, 39, 46; on calotype, 23

Hammer, Armand: and formalism. 64

Hartmann, Sadakichi: and postmodernism, 87

Hartshorn, Willis (curator): on commercial photography exhibition, 143

Hatch, Connie: and documentary photography, xxx, 183, 187, 191–217; and postmodernism, xxxiii, 120–22; and sexual difference, xxx, 240, 260, 275, 276

Hauser, Arnold: on art production, 5

Haussmann, Raoul: on expressionism, 56; and photomontage, 62

Health and Safety Game (Lonidier), 145, 183

Heartfield, John: Kruger and, 91; and photomontage, 62, 73, 183; and political art, 144, 145, 148, 187, 188, 189; and realism, 183, 269

Heath, Stephen: on obscenity, 222

Heilbrunn, Françoise: and calotype symposium, 24

Heise, Carl Georg: on symbolism, 68

Henneberg, Hugo: and pictorialism, 110

High art, xiv, xxii, 193; subjects, 107

Hill, David Octavius: and calotype, 21, 110; exhibitions, 52; and portrait photography, 14, 111 Hine, Lewis, 48; and documentary photography, 178, 180, 190 Histoire de la Photographie (Lécuyer), 8, 166 History of photography, 4-6, 150, 165–68, 170; and calotype, 8-10; and erotic/ pornographic photography, 220; and technological innovation, 109-10; and tradition, 52 History of Photography (Gernsheim), 8 History of Photography (Newhall), 8, 134, 223, 284n; French translation of, 9 Hoch, Hannah: anti-positivist approach of, 187; and photomontage, 62 Hoffman, Michael: and French primitive exhibition, 9 Holzer, Jenny: and postmodernism, 145 Homosexuality: repression of, 256-57. See also Lesbianism House series (Woodman): nos. 3 and 4, 252, 253 How the Other Half Lives (Riis), Hughan, Allan: and documentary photography, 174 Hugo, Victor: and calotype, 12-13, 287n Hujar, Peter: and nude photography, 265, 267 Human absence: in photography, 159 Humanities Research Center at the University of Texas, Austin: British calotype exhibition, 20

I Stopped Playing the Piano (Woodman), 245 Illustrators: and photographers' training, 153 Image, 58, 86, 104, 106, 128, 131, 183, 190

"Image Scavengers" (exhibition), 132 Immigrants: in photography, Imperialism: and photography, 120, 159, 180 In Memoriam (Steichen), 109 "In Search of Myself" (Siegel), "In the Tradition of: Photography" (exhibition, 1985), 134 Individuality: vs. collectivity, Institute for Art and Urban Resources, Long Island: exhibition, 184 Institute of Contemporary Art, Philadelphia: exhibition, 132 Institute of Design. See Chicago Institute of Design Institute photography: defined, 82. See also Chicago Institute of Design Instrumentality, 176, 191 Intentionality, 118 Intérieurs Parisiens (Atget), 44 Interiors: and early photography, 157 International Center of Photography: exhibitions, 136, 143 Isaak, Jo Anna (curator), 269 Ivins, William: and calotype, 24

Jachna, Joseph: and formalism, Jakobson, Roman: on art, 58 Jameson, Fredric: and postmodernism, 132 Jammes, André: and Berenson, 8; and calotype, 8-24 passim, 286n, 287n; collection of, 8-9, 20, 22, 25, 287n; and connoisseurship, 8-9, 20, 286n; and French primitive photography, 9; on golden age, 8, 286n; influence of in America, 9; and photographic scholarship, 10, 20 Jammes, Isabelle, 286n Jammes, Marie-Thérèse: on French calotype, 9 Jammes, Paul, 8-9

Janis, Eugenia Parry: and aesthetic theory, 13; on Atget, 27; and calotype, 8-24 passim, 286n, 287n; on golden age, 8, 286n; on Le Gray, 23-24

Jérusalem: Etude et reproduction photographique de la ville sainte (Salzmann), 151

Jerusalem, Valley of Josaphat (Salzmann), 16, 152

Joachim, Hans: and formalism, 62

Josephson, Kenneth: and formalism, 53, 84

Journal of Visual Communications,

"Kalotype in Frankreich, Die" (exhibition, 1966), 11 Kandinsky, Wassily: and Soviet formalism, 70 Kaplan, E. Ann: on women and film, 258 Kasten, Barbara: and art photography, 143 Keeler, Nancy: on calotype, 8 Kelly, Mary: and postmodernism, 145 Kesting, Edmund: and formalism, 63 Kilgore, Sydney: on calotype, 8 Klein, William: and street photography, 197 Kodak camera, 110 Kolbowski, Silvia: and postmodernism, 127, 131 Kracauer, Siegfried: and modernism, xxviii, 188 Kramer, Hilton: on modernism, 86; on radical feminist movement, xxxi Krauss, Rosalind: on artist, 17, 47; on Atget, 47; criticism of, xxiv; on postmodernism, 86, 127, 133 Krims, Les: and selfrepresentation, 245 Kristeva, Julia: on Chinese women, 238 Kruger, Barbara, 251; and postmodernism, xxvi, 85, 88, 89, 91-95, 100, 107, 114,

127, 131, 132, 192, 240, 250, 252

Krull, Germaine: and formalism, 68

Kühn, Heinrich: and pictorialism, 110, 112

Kunstwissenschaft: Atget and, 27; Berenson and, 5, 9; and postmodernism, 118

Lacan, Ernest, 13, 22, 155 Lacan, Jacques: on images and symbols of woman, 238, 240, 245, 248 Lambert, Phyllis, 20, 21, 286n-87n Lange, Dorothea: and documentary photography, 149, 178, 179, 183, 188 Langlois, Jean-Charles, 22 Larson, William: and formalism, 83, 84 Laurence Miller Gallery, 106 Lauretis, Teresa de: on feminist theory, xxxi Law: photography in, 169 Lawler, Louise: and postmodernism, xxvi, xxxiii, 114, 126, 127, 133, 146, 240, 278-80 Lécuyer, Raymond: on history

Le Gray, Gustave: and art theory, 13, 287n; and calotype, 12, 13, 14; and documentary photography, 7, 153, 155, 156, 159; Janis on, 23–24; painting of, 153; and waxed negative, 153; and use of wet collodian, 14

Leo, Vince: and postmodernism, 118–22

Lerebours: and travel photography, 159

Lesbianism: in Hatch's work, 209–11: in photography, 235

of photography, 8; on

Salzmann, 166

209–11; in photography, 235. See also Homosexuality
Le Secq, Henri, 26, 27, 151; and art theory, 13; ironwork of, 153; painting of, 153
Levine, Sherrie: and authorship, 96; and postmodernism,

xxvi-xxvii, 86, 114, 117, 125-46 passim, 192, 240 Lewenz, Lisa: and documentary photography, 183 Lewis, Mark, 256, 259 Librarie Paul Jammes, 9 Libraries: in nineteenth-century France, 157 Light Gallery: and Aperture, 134; postmodernism exhibition, 134, 135 Linked Ring: and amateurism, Linker, Kate: exhibition, 256; on Prince, 96 Lissitzky, El: anti-positivist approach of, 187; and formalism, 62, 70; Levine and, 132; and social transformation, 55 Literature and Revolution (Trotsky), 58 Little Fur, The (Rubens), 232 Liza Used to Have Long Hair (Woodman), 245 London Docklands project, 145 Longo, Robert: and postmodernism, 115 Lonidier, Fred: and documentary photography, 183, 192; and postmodernism, 145 Looking at Photographs (Szarkowski), 43 Lorde, Audre: on photography as master's tool, xvi, 280 Lorentz Pare (filmmaker): on

Majore, Frank: exhibitions, 136; and postmodernism, 135–37, 140, 143

"Making Connections with the Camera: Photography and Social Mobility in the Career of Jacob Riis" (Stein), 175

Malevich, Kazimir, 57; and Levine, 132

Man in Bed (Siskind), 181

Man Ray: anti-positivist

Lange, 179

Lunacharsky, Anatoly: and

formalism, 58, 60

Louvre, 158

Man with a Movie Camera, The, 58 Mandel, Mike: and documentary photography, Mapplethorpe, Robert: and art photography, 143 Marville, Charles, 42; and Atget, 30, 40, 41, 47; and calotype, 14; and copy-stand work, 157; and use of paper negative, 14 Marx, Karl, 192; on ideology as camera obscura, 189, 274 Marxism: of Atget, 30 Marzorati, Gerald: interview with Levine, 125 Masculinity, 272, 274 Mass media: and control, 91; documentary photography as, xxiv, 170 "Masterpieces of the French Calotype" (exhibition), 6, 8 Masturbation: in photography, 235

Materialism: of radical formalism, 56 Mayakovsky, Vladimir: and socio-political photography, 57; and Soviet formalism, 70 Mayer: and calotype, 12 Mayer & Pierson, 154 Men: as subject, 225, 266 Mestral, O., 19, 153 Meta-art photograph, 100 Metacriticism, xiv Metromobiltan (Haacke), 147 Metzker, Ray: and formalism, 53, 82, 84 Michaels, Barbara L.: on Atget, Midnight in Ludlow Street (Riis),

Migrant Agricultural Worker's Family (Lange), 178
Miller (Laurence) Gallery, 106
Milner, Sherry: and sexual difference, 269, 274
Miniaturization, 157, 159
"Mirrors and Windows" (exhibition, 1977), 103
Mise en abyme, 186
Missions Héliographiques, 155: and art photography, 109; and Atget, 41; and Baldus,

approach of, 187; studio, 33

14; and calotype patronage, 12 Mitchell, W. J. T.: on photography and language, Moculea (Rodchenko), 54 Modern Times (Atget), 48 Modernism: aesthetic theory of, 29, 43–44, 118, 112–13, 127, 283n; and art photography, 10, 56, 112, 123; and Atget, 30, 37; critiques of, 86–87; culture, 79; formalist, xxii, xxv-xxvi; photographic, 188–89; and postmodernism, 86, 88–89, 103, 113, 143, 192; in Siskind, 80; values of, 117. See also Art photography; Formalism; Postmodernism Moholy-Nagy, László, 65, 72; and Bauhaus, 52-53, 68, 70; and constructivism, 60, 62; and formalism, 68, 71; and New Bauhaus, 74, 76, 79; and New Vision, 52-53, 60; photography of, 71, 73, 75, 76; vs. pictorialism, 109; and productivism, 70 Moholy-Nagy, Lucia, 70 Molderings, Herbert: and formalism, 64 Monoprint, 106 Monument Valley (Alexander), Moralism: and documentary photography, 171, 180 Moreau, Frédéric: and cost of. calotype, 13 Morelli, Giovanni, 5 Moscow Constructivists: exhibition, 56 Mother and Her Children, A (Lange), 149 Moulin, J.-F., 22 Mulvey, Laura: on cinema, 258; on self-representation, 245, 263 Mumford, Lewis: and modernism, xxviii; on photomontage, 188 Munsterburg, Marjorie: and calotype symposium, 24; on Galassi, 25 Musées Nationaux: Marville and, 157

Museum: and aesthetics, 27, 41, 143; and canon, 41; photography in, 25-27 Museum of Fine Arts, Houston: calotype exhibition, Museum of Modern Art: Atget exhibitions, 37, 38-39; and formalist modernism, xxvi; history of photography exhibition, 25, 52; and photographic legitimation, xxv-xxvi, 39; photography collection, 8; postmodernism exhibition, 103 Musical Evening Given by French Officers in the Ile des Pins, New Caledonia (Hughan), 174 Mystery of the Street (Umbo), 61 Nadar: and calotype, 12; on French primitive photography, 150; genius of, Naturalism, 155 Nature Morte Gallery: Majore exhibition, 136 Needham, Gerald: on obscenity, 222 Negative: processes, 14; signing, 165. See also Collodian negative; Paper negative Nègre, Charles: and art theory, 13, 287n; and calotype, 14; and documentary photography, 155; Jammes on, 9; and mechanical reproduction, 153; painting of. 153 Nesbit, Margaret (Molly): on Atget, 28, 44, 46 Neue Sachlichkeit, 52-53, 60, 62, 64. 73 Neumaier, Diane, xxxiii, 256, 266, 268–69 New Bauhaus, 74, 79. See also Chicago Institute of Design New Deal: and F.S.A. photography project, 176,

New Museum of Contemporary Art, xix New Objectivity, 60 New Vision. See Neue Sachlichkeit New York Photo League, 77 New York School, 79, 80 Newhall, Beaumont, xxiv; on history of photography, 8, 9, 134, 223, 225, 229, 284n; on modernism, 135 Nickel, Richard: and formalism, 82, 84 Nièpce to Atget (Atget), 27 Nixon, Nicholas: and documentary photography, 284n-85n Nodier, Charles: and French calotype, 12 Normand, Alfred-Nicolas, 15; and calotype, 11, 14 North Gallery of the Cloister of Elne (Mestral), 19 Norton, Charles Eliot: on aesthetics, 5 "Notes on Quotes" (Rosler), 128 Nova Scotia College of Art and Design, 89 Novy Lef, 60 Nude (Anonymous, ca. 1848), 228 Nude (Anonymous, ca. 1852–53), 230 Nude study: in photography, 223, 225, 232–33, 261, 263. See also Erotic photography Numéro Deux (Alexander), 90

Objectivity, 171
Obscenity. See Erotic
photography
October (journal), 283n
Oeuvre (Atget): Szarkowski on,
28
Olander, William (curator), xix
Old France (Atget), 48
On Dipsea Trail (Cunningham),
261
On Mt. Rainier (Cunningham),
261
On Photography (Sontag), 283n

New formalist photography, 87

179

"On the Invention of Photographic Meaning" (Sekula essay), 91 "One and Only, The" (exhibition), 106 Opoyaz group, 58 Organ Player (Atget), 50 Orientalism, 159 Orwell, George: on art as propaganda, 53 Ostranenie, 56, 62 Other: in documentary, xxviii, xxx; in photography, 39, 171, 172; women as, 238-39, 255; and Woodman, 242 Owens, Craig: on poststructuralism, 86

Paepcke, Walter: and New Bauhaus, 74, 75 Painting: and composition, 161; in nineteenth-century France, 157; and photographers' training, 153; in photography, 157, 158-59 Painting, Photography, Film (Moholy), 71 Palace of the Nuns at Uxmal (Charnay), 172 Panofsky, Erwin, 5, 6; on art history, 285n Papageorge, Tod: and art photography, 112, 119, 120; and street photography, 197 "Paper and Light: The Calotype in France and Great Britian, 1839-1870" (exhibition), 6, 8, 13, 20, 21, 22, 26, 288n; installation view, 21 Paper negative, 14, 152, 286n. See also Calotype Partnership. See Collaborative photography Pecquerel (early photographer), Peress, Gilles: documentary photography of, 169 Perspective: single-point monocular, 180 Peterhans, Walter: and Bauhaus, 70

Pevsner, Nicholas: and Soviet

formalism, 70

Philadelphia Museum of Art: French primitive exhibition, Phillips, Christopher, xxiv Photo essay: Mitchell on, 283n Photogram (Moholy-Nagy), 72 Photograms, 75, 188 Photographe, Le (Meilhac and Halèvy), 235 Photographer's Eye (Szarkowski), Photographer's strike, 184-86 Photographic agency: defined, xxxiii "Photographic Education Comes of Age" (Traub essay), 52 Photographic formalism. See **Formalism** "Photographic Idealism of Gustave Le Gray, The" (Janis), 24 Photographie en France au dixneuvième siécle, La (Freund), 17 Photography: autonomy of, xxiv; birth of, 150; defined, xxii; falsified, xiii; function of, xxiv; histories of, xxiii, 220; naming of, xxxiv; in nineteenth-century France, 158; photographers abandoning, 17, 153; as profession, 31; as representation, xiii, xxviii, xxix-xxx; and subject matter, xxii; transgressive, 233; ubiquity of, 110; by women, 186. See also Art photography; Documentary photography; Erotic photography; Pornographic photography "Photography in the Fifties" (Gee essay), 77 Photomontage, 176, 187, 188, 189; and formalism, 62; by Milner, 269; vs. photography, 188; and politics, 131 Photo-Politic (exhibition): poster, 184–87, *185*, 190, 197 Photo-Secession and

and connoisseurship, 106; and subjectivity, 13 Phrenology, 155 Physicians: and photography, Physiologists: and photography, Pictorialism, 107, 109, 110, 112 "Picture Is No Substitute for Anything, A" (Levine and Lawler), 133 Pierson: and calotype, 12 "Playing in the Fields of the Image," xxvi Pluschow, Wilhelm, 263 Point of view, 180 Political photography: and critical postmodernism, 145, 148; vs. postmodernism, xxxiii Politics: and critical postmodernism, 145, 148; and documentary photography, 176, 182, 190; of photography, 128-31, 187, 189; of representation, 187 Polysnappers, 269 Pool of Siloah, Canal Cut in the Rock (Salzmann), 163, 164 Poor: in photography, 175, 176, 179 Pop art, xxx Pornographic photography, xvi, 220-37; vs. erotic, 221; and staging, 232. See also Erotic photography Porter, Eliot: and art photography, 48; Levine and, 127 - 28Portraits, 31. See also Selfportrait Positivism, 155 Postmodernism: and art photography, xxvi, 86–102 passim, 103-23, 124-48 passim; art practices, 192, 193, 215; and authorship, 117; and commercialism, 143; critical, 124-48 passim; development of, 125; vs. documentary, xxix; and feminism, 215; and invention, 86; and modernism, 86, 88-89, 103, 113, 143, 192; oppositional, xxvii, 125; and production,

photography, 106, 107, 110;

amateurism, 20: and art

103-4, 114; as style, 143. See also Formalism; Modernism Post-Partum Document (Kelly), 145 Poststructuralism; and art history, 6 Primitive photography. See French primitive photography Prince, Richard: and postmodernism, xix, xxvi, xxxiii, 88, 89, 96–97, 114, 117, 127-36 passim, 140, 142, 192, 256, 270, 272 Princess Eugène Murat (Abbott), 34 Princeton University Art Museum: calotype exhibition, Princeton University Press: calotype publication, 8, 22, Print Collector's Newsletter, The: on art photography, 113 Printing: albumenized, 153; from paper negatives, 152; salted, 153 Private collections: exhibition of, 158; vs. corporate collections, 9-10, 286n Production, Photographic, 151, 169, 189-90 Productivism: and art, 57; perceiving, 55; of Rodchenko, 56, 57, 58 Proletarskoe Foto, 60 Puyo, Camille: and pictorialism, 110

"Question of Silence, A" (Gorris), 269 Quinet, Achille: and travel photography, 158

Radical cultural practice, 215 Radical formalism, 53–84; German, 62–64, 75; impersonality of, 56; Russian, 55, 56, 60, 62–64, 73, 75. See also Formalism Railroad: and viewing monuments, 158

Rainwater on Oregon Beach (Cunningham), 261, 262 Rauschenberg, Robert: and postmodernism, 88, 103-4 Rayons et les ombres, Les (Hugo), 13 Realism: Atget and, 28, 31, 33 passim; and documentary photography, 155, 170-71, 180, 182, 188 Redmund, Joan: and formalism, Régnault, Victor, 20; and renunciation of photography, "Remodelling Photo History" (Spence and Dennett), 269 Renger-Patzsch, Albert, 69; and formalism, 68, 84 Representational resistance, 191 Reverend Mr. Smith (Hill and Adamson), 111 Révolution Surréaliste, La (1926): Atget photographs in, 48 "Revolutionary Power of Women's Laughter, The" (Isaak), 269 Reynolds, Joshua: and art theory, 13 Rhode Island School of Design, The: Woodman and, 242 Rich, Adrienne, 191 Riis, Jacob: and documentary photography, xiii, 173, 175-76, 178 "Rise and Fall" (Baim), 272 Robinson, Henry Peach: and art photography, 48 Rodchenko, Alexander, 54, 59, 275; on art, 53; on collective effort, 62; and constructivism, 56; and formalism, xxv, 53-62 passim; importance of, 284n; metalwork of, 60, 70; naturalized viewpoint of, 58; and productivism, 56, 57, 58; and social transformation, 55 Roh, Franz: and formalism, 73 Rose, Jacqueline: on political transformation, 215 Rosler, Martha: criticism of, xxiv; and documentary photography, xxix, 120, 122-23, 171, 180, 182, 183,

192; on Museum of Modern Art, 39; and postmodernism, xxxiii, 120, 122-23, 128, 131, 135, 240, 274, 275 Rothstein, Arthur: and documentary photography, Royal Photographic Society, 20, 151 Rue de la Montaigne St. Geneviève (Atget), 42 Rue des Ursins (Atget), 32 Rue Tirechape (Marville), 41 Ruscha, Ed: and postmodernism, 88, 103-4 Russian radical formalism. See under Radical formalism

Sachphotographie, 64 St. Michel d'Aiguilne, Le Puy (Lc Gray), 7 Salle, David: and criticism, 125; and nonpolitical art, xxii Salzmann, Auguste, xxix, 23, 152, 162, 163, 164, 167; and calotype, 12, 16; in Jerusalem, 150-68 passim San Francisco Camerawork: Hatch exhibition, 195 Sander, August: aesthetic vs. historical context, xiv, 68 Sarizol (Finsler), 67 Scale: and advertisements, 277-78; in Salzmann's work, Schiele, Egon: Levine and, 132 Schnabel, Julian, 124: Sherrie Levine on, 125 Scholarship, 4, 5, 10, 25, 27, 44 Schrager, Victor: and art photography, 143 Science: and photography, 150 Sculpture: in photography, 157 Second Empire photography, 9, 13, 17, 22; erotica, 233 Sekula, Allan, xxiv, 91; and documentary photography, xxix, 86, 182, 183, 187, 192 Self-Deceit series (Woodman): nos. 1, 2, 5, 6, 241 Self-expression, 102, 109 Self-portrait, 44, 107 Self-Portrait in Mirrors (Bing),

219

Self-Portrait with Brush and Palette (Steichen), 108 Sepia wave, 8 "Serving the Status Quo: From Stories We Tell Ourselves, Stories We Tell Each Other" (Hatch), 191, 201, 215 Serving the Status Quo, Part I, Work/Possessions: One Family (Hatch), 202, 202, 203, 204-5, 205, 206 Serving the Status Quo, Part II, Adapt (Hatch), 207, 208, 209-11, 210, 211 Serving the Status Quo, Part III, Nightspot (Hatch), 212-15, 213, 214, 216 Sexual difference, xvi, 256-80. See also Gender "Sexual Difference: Both Sides of the Camera" (exhibition), xvi, 256, 258, 260, 276 Sexual identity: in Hatch's work, 207-11 Sexual politics: and feminist theory, 196; of photography, 187, 196 Sexuality: in Hatch's work, 200; in photography, 220-37 Shadow: use of, 162, 163, 165 Shapiro, Meyer, 5 Sharecropper's Wife, Arkansas (Rothstein), 177 Sharpness, 153 "She Sees in Herself a New Woman Every Day" (Rosler), 274 Sherman, Cindy: and postmodernism, xxvi, xxxiii, 107, 113-15, 127, 132, 140, 141, 143, 240, 256, 270, 272, 273, 274; and selfrepresentation, 245, 274 Shklovsky, Victor: and formalism, 56 "Short History of Photography, A" (Benjamin essay), 31 Siegel, Arthur: and formalism, 74, 75, 79 "Signs of the Real" (exhibition, 1985), 134 Simmons, Laurie: and postmodernism, 114, 127, 139-40, 143

Sinsabaugh, Art: and formalism, 53, 82, 84 Singularity: Abbott and, 33 Sisco, Elizabeth: and documentary photography, 183 Siskind, Aaron: and art photography, 99, 113, 135; and Bauhaus, 79-80; and documentary photography, 80, 181; and formalism, 53, 74, 75, 76, 79, 80–82, 84; and photographs of writing, 81-82 Sitting Nude (Hujar), 267 16 Jackies (Warhol), 105 Smith, Eugene: and documentary photography, xxvii Smith, Henry Holmes: and formalism, 75 Snyder, Joel: and calotype symposium, 24 Sobieszek, Robert: and calotype symposium, 24-25; on French primitive photography, 9 Social documentary, xxix Société Française de Photographic, 20, 23, 154; and banning of nudes, 233 Solomon, Rosalind: and documentary photography, 284n Some Disordered Interior Geometries (Woodman), 242 Sommer, Frederick, 99: and art photography, 80 Sontag, Susan, 283n Soviet Art Exhibition (Berlin, *1922*), 60 Soviet Union: formalism in, 53-70 passim Spence, Jo: and sexual difference, xxxiii, 269-70, 274 Sphinx, The (Du Camp), 24 Spring Mill: and Atget exhibition, 38-39 Starba (journal): on Bauhaus, 70-71, 74 Statue before Painting, Perseus with the Head of Medusa (Lawler), 279

Steichen, Edward: and postmodernism, 107-9 Stein, Sally: and documentary photography, xxix, 175-76, 182 Steinberg, Leo: on artistic life, 55 Stereographs, 31 Stereoscopic photography, 222, 229, 231, 235. See also Daguerreotype Sterling, Joseph: and formalism, 84 Stieglitz, Alfred, xxiv; and art photography, 106, 107, 112, 118; Callahan and, 77; and formalism, 52, 55; and modernism, xxviii, 107, 112; and pictorialism, 110, 112; pronunciamentos of, 20; symbolist intentions of, 99 "Stolen Image and Its Uses, The" (exhibition), 131 Stott, William: on F.S.A. project, 179 Straight photography, xxviii; vs. art photography, 192; of Atget, 31, 33; and formalism, 74; Hatch and, 192; of Strand, 74, 107 Strand, Paul: and art photography, 107, 112, 135; and formalism, 48, 55, 74; and modernism, xxviii, 107, 112; and post-pictorialism, 109, 112; and straight photography, 74, 107 Street photography, 192, 197 Stryker, Roy: and F.S.A. project, 178 Study and Photographic Reproduction of the Holy City (Salzmann), 165 Study of a Forest Path (de Brébisson), 14, 18 Sturm Gallery: Moholy exhibition, 70 Subject: Atget and, 47; in documentary photography. 178; -object relations, 176, 187, 221 Subject Position and the Erotics of Looking, 260 Subjective I, 190

Subjectivity: and formalism, 56; of photography, xxviii, 13, 102, 109; and politics, 131; as vision, xxviii Sultan, Larry: and documentary photography, 186 Suprematism, 56 Surrealism: Atget and, 28, 30, 31, 33, 35; of Woodman, 242 Swan Song (Woodman), 248 Swedlund, Charles: and formalism, 84 Sympathy: in photography, 179 Szarkowski, John: and aesthetics, 41, 43; on Atget, 27-48 passim; on Callahan. 77, 79; and calotype, 22; on canon, 40, 48; criticism of, xxiv, 87; curatorial preferences of, 48; on Disderi realism, 287n; on documentary photography, 186; on Eggleston, 43, 44; on Gilbreth, xxiii; and modernism, 43-44; and photographic legitimation, xxv-xxvi, 39, 41, 43; postmodernism exhibition, 103; on the thing itself, xxviii, 88, 118; on Winogrand, xxviii Szathmari, Charles, 10

Tabrizian, Mitra: and sexual difference, 256 Talbot, Fox: and calotype, 11, 12, 14, 21, 152; and patent restrictions in Britain, 12 Taylor, Baron: and French calotype, 12 Taylor, Paul Schuster (economist): and Lange, 179 Taylor, Roger: on British topographic view, 25; and calotype symposium, 24 Teach Yourself Photography: 50 Years of Hobby Manuals, 1935-1985 (Neumaier), 266, 268-69, *268* Technology: vs. aesthetics, xxii-xxiii Telephone Transmission (Larson), 83

Terbell, Yolanda Hershey: on Atget, 39 Text, 183 Téynard, Félix: and travel photography, 154, 159, 168 Théorie des sacrifices, 13, 24 They Sucked a Filthy Tongue (Lewis), 259 Three Kinds of Melon in Four Kinds of Light series (Woodman): no. 16, 247, 248, 265 303 Gallery: Majore exhibition. 136 Tomb of the Judges (Salzmann), 162, *163* Tourism: and photography, 151, 154. See also Carte-devisite Training, 17-20, 153, 159, 192 Traub, Charles: and formalism, 52, 84 Travis, David (curator): and calotype exhibition, 20; on early French photography, 10 Trémaux, Pierre, 159 Tretiakoff, Sergei: and formalism, 57, 60 Tripod, 157 Trotsky, Leon: on literary

Uelsman, Jerry: and art photography, 48 Umbo, 61 Unheimlichkeit (Freud), 33 Untitled (Gloeden), 264 Untitled (Gorny, 1928), 66 Untitled (Kruger, 1980), 95 Untitled (Kruger, 1981), 94 Untitled (Kruger, 1982), 85, 93, 251 Untitled (Prince, 1977-78), 97 Untitled (Prince, 1980), 96 Untitled (Prince, 1980-1984), 142 Untitled (Welling, 1977), 99 Untitled (Welling, 1980), 98 Untitled (Woodman, 1976-77), 249 Untitled (Woodman, 1977–78), 254 Untitled (Woodman, 1979-80), 243, 246

formalists, 58

Untitled Film Still (Sherman, 1977), 115 Untitled Film Still (Sherman, 1979), 141, 273 Untitled Montage (Leo), 119 Untitled (You Invest in the Divinity of the Masterpiece) (Kruger), 85 Utilitarianism, 56

Valley Curtain, Rifle, Colorado (Christo), 89 Vallou de Villeneuve: painting of, 153 Vanishing point, 180-81 Vertov, Dziga: film-making processes of, 58 Veshch/Gegenstand/Objet, 62 Viaud, Gustave: Jammes on, 9 Victim photography, 176, 178-79 Village of Siloah (Salzmann), 162, 163 Villette, rue Asselin, Prostitute, La (Atget), 49 Violence: and pornography, 221, 237 Viollet-le-Duc, 157-58 "Visionary Founder: László Moholy-Nagy, A" (essay), 53 Vkhutein: Rodchenko and, 60, 70 Voyage en Orient, Le (de Clercq), 164 Voyages pittoresques et romantiques dans la France ancienne, 12, 23 Voyeurism, 207, 222, 229, 244, 249, 250, 265

Wagstaff, Sam, 10, 25, 287n
Wallace Gallery, Columbia
University: exhibition, xvi, 256
Warhol, Andy: and
postmodernism, xxvi, 88, 103–5, 136
Waterfall, The (Welling), 101
Watertowers (Becher), 116
We Won't Play Nature to Your
Culture (Kruger), 250, 252
Wegman, William: and
postmodernism, 143

Weimar Fotokultur, 53, 60 Weinstock, Jane (curator): and sexual difference, 256 Welling, James: and postmodernism, 88, 89, 97-101, 114, 127 Welt Ist Schön, Die, 68 Weston, Edward, xxiv, 3, 99, 261; and art photography, 106; Levine and, 127-28; and modernism, xxvi, xxviii, 109, 112; and postpictorialism, 109 Wet-collodion process, 14, 16, Wey, Francis, 13, 158-59 "When Modernism Becomes Orthodoxy" (Kramer), 86 White, Clarence: and art photography, 48 White Columns: postmodernism exhibition, 134 White, Minor: and Aperture, 80, 134; and art photography, 48, 80; Callahan and, 77; on French primitive photography, 9 White on White (Malevich), 57

Why I Go to the Movies Alone (Prince), 97 Wilke, Hannah: and selfrepresentation, 245 William Eggleston's Guide (Szarkowski), 43 Williams, Christopher: and critical practice, 146 Williamson, Judith: and sexual difference, 266, 272 Winogrand, Garry: and art photography, 87, 119; misogynist and racist photography of, xxviii; and non-documentary photography, xxviii-xxix; and postmodernism, xxviii, 120; and street photography, Witten, Johannes: and Bauhaus, Wolf, Daniel, 10 Women: as Other, 238-39, 255; photographers, 186, 199, 244-45, 257; in photography, 120, 197, 220-55 passim, 257, 266

Women and Film: Both Sides of

the Camera (Kaplan), 258

"Women in Photography: Making Connections' (exhibition), 257-58, 260 Wood, John: and formalism, 84 Woodman, Francesca, 240-55; erotica in, 245; and feminine self-representation, xxxii-xxxiii, 245; found images of, 252-53; gothic undertones of, 244; and photographic agency, xxxiii; and role of sexual difference, xvi; serial work of, 242; and surrealism, 242; themes of, 244 "Work of Art in the Age of Mechanical Reproduction, The" (Benjamin essay), 31 Work of Atget, The, 38, 48 Workers' Club for the Soviet Pavillion, 57 World of Atget, The, 31, 48

Yellow Wallpaper, The (Gilman), 252 Yosemite (Alexander), 92 Yuchitan Mexico (Siskind), 81