

# PHOTOGRAPHY

1839-1937

In 1937 Beaumont Newhall organized the first survey of photography at the Museum of Modern Art in New York.

The exhibit, simply titled "Photography 1839-1937,"

helped to establish the photography department at MOMA, with Newhall serving as its first curator. A catalog published by MOMA on the occasion of the exhibit shared the same title.

In 2009 I made a complete copy of this catalog in photograms by placing a sheet of black & white photo paper under each page and exposing it, simultaneously making a copy of both front and back. The original catalog consists of 232 pages-- mostly text with a number of reproductions.

My version, half as long, is displayed as a group of 116 photograms. The whole book can be seen at once, yet its merged text and images obscure as much as they reveal. It eclipses itself as it is rendered by the very medium of its own subject. The volume you hold in your hands serves as documentation of this photogram piece, but it also completes a circle, as it returns the catalog to book form.

The original price of the catalog was \$3.00. Adjusted for inflation, in 2010 that price would be \$45.56. Since this book is half the volume of the Newhall original, its price is \$22.78, half of the (inflated) price. Enjoy.



# PHOTOGRAPHY

1839 - 1937

WITH AN INTRODUCTION BY BEAUMONT NEWHALL

THE MUSEUM OF MODERN ART • NEW YORK

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# Photography 1839-1937

of metal, paper, or glass, coated with a light-sensitive substance, is placed graphically the combination of these two phenomena. A piece means made toward the production of photographs, although a photo- sions were both known. Yet not until the nineteenth century were experi- ability to form a two-dimensional image of the world of three-dimen- sions by using the ability of light to darken certain materials and its true within the flask traced in the dark color of metallic silver. The paper to form the screen were clearly visible on the surface of the mix- was removed, and the pieces of wiring which had been cut out of the sockets or opaque paper on the flask. After exposure to light the screen the sun's light rather than by its heat. To prove his deduction, he passed change, so Schumler declared that the reaction must have been caused by deep purple exposure to the heat of a furnace produced no such matter. When held in the sunlight the substance changed from white lead. After thorough shaking, the silver and acid combined to form silver nitrate. Schumler poured a mixture of dark silver and nitric acid into a glass flask. Next he added a mixture of silver nitrate and nitric acid. The flask turned black. Schumler's experiment was first observed by Johann Heinrich Schulze in his classic experiment which, because unpolished is black. The light sensitivity of these salts silver in the combining element is liberally leaving pure metallic silver. In the formation of the substances radically altered by light are the salts of plants of vegetation becomes green on exposure to light. Colorless substances changes the nature of many chemical substances. The chloro- times, the Renaissance, the dawn of modernity, and the Renaissance. It was well known, and his image had been recorded in many a manuscript as long before photography was perfected, the principle of the camera part of artistic equipment in the eighteenth century, and it is not a regular and traced the outlines of the image. Cameras of this type were a regular he wished to draw, placed a thin piece of paper over the ground glass, an- tenna camera. The distance pointed the lens at the scene which with a hood, an apparatus was made which closely resembles the mod- the image to the top of the camera with a mirror, and shading the screen the back of the image was observed through the screen. By deflecting inside the camera and viewing the front of the image from the inside, a one and a transparent screen in front and instead of getting a fully portable camera was perfected. A small box was fitted with a lens











Photos



PHOTOGRAPH BY [unreadable]

[unreadable]

Fig. 1. E. N. KOLCHUGA PHOTOGRAPHY. PETER. Portrait of a woman.



Fig. 2. A. I. ZIL' BROTHERS. Portrait of a woman.













