

ENHANCED!

Vintage Artists Featured in the Exhibition

Anna Atkins (1799–1871, England) was an English photographer and botanist. Having received a remarkably scientific education for a woman of her era, Atkins was uniquely trained in scientific illustration at an early age. She is thought to have acquired her first camera in 1841, making her one of the first women to take a photograph. After a close friend pioneered the process of cyanotype photography, Atkins quickly began applying this new technique to her works. She published several books of cyanotype impressions of plants, as well as several non-photographic books.

Sir David Brewster (1781–1868, Scotland) was a Scottish scientist and inventor. His work most deeply impacted the field of optics, in which he pioneered several new or improved technologies. Among his contributions was an improved version of the stereoscope, called the lenticular telescope, which incorporated prisms to unite different pictures. By altering the tissue views in the Brewster viewer, images could be edited simply and effectively to imitate various phenomena or conditions, such as nighttime or a lit candle. While his primary focus was not in creating pictures, his work with the stereoscope ultimately produced various images employing various editing techniques.

Harvey E. Chase (1845–1914, USA) was an American photographer, most famous for his work in spirit photography starting in the 1870s. In the early 1890s, Chase claimed to have the ability to make spirits appear in photographs. Accompanied by his son, Chase rose to fame for his photographs in which departed loved ones appeared alongside the living.

Harold Edgerton (1903–1990, USA) received a Sc.D. in electrical engineering from the Massachusetts Institute of Technology in 1931. His work primarily focused on developing flash technologies to advance the field of photography, and he is credited with transforming the stroboscope into a commonly used device. The stroboscope and accompanying flash devices allowed Edgerton to capture high speed images of striking visual aesthetic. Many of his photographs are kept by the Edgerton Digital Collections project at MIT.

Alexander Gardner (1821–1882, USA, b. Scotland) was a Scottish immigrant who came to the United States in 1856. He began working full time as a photographer, best known for his images portraying the Civil War. His popularity rose as a portrait photographer during the war, working under the jurisdiction of several prominent government figures, including a period serving as the chief army photographer. Nearly a century after its publication, evidence arose that at least one of Gardner's images had been manipulated, a common practice at the time.

Francis Hacker (1827–1904, USA) was an American photographer most noted for his documentation of the Civil War era. As photographic equipment was largely too cumbersome and slow for transport, photojournalism in that era often involved manipulating the image to obtain the desired setting or to more accurately match the accompanying story. These manipulated photographs often contained a few photographic components, while the remainder of the image was crafted by the artist.

Heinz Hajek-Halke (1898–1983, Germany) studied graphics in Berlin at the Academy of Fine Arts in 1915 before serving as a soldier in World War I. He returned to his studies afterwards, working as a printer for illustrated magazines. He commenced taking photographs in the early 1920s. Most of his work was initially intended for advertising purposes, switching to scientific subjects in the 1930s. He began working at the University of the Arts in Berlin as a professor of photography in 1955. His work was featured in various exhibitions, including the 1954 Photokina show in Cologne and Otto Steinert's *Subjektive Photographie* exhibitions. He experimented with various photographic techniques, pioneering new techniques for photographic manipulation. Hajek-Halke has received more attention since 2002, when the Centre Pompidou in Paris featured a retrospective exhibition of his work.

Philippe Halsman (1906–1979, Russia) studied electrical engineering in Dresden. Following his move to France, Halsman rose to fame for his pictures in fashion magazines like *Vogue*. His images stood out from those of his peers for their sharpness and close cropping. In the early 1940s, Halsman moved to the United States and found success shooting for cosmetics firms and *Life* magazine. He began collaborating with Salvador Dali in 1941, creating a large compendium of works with the surrealist painter. He has published several books, including *Dali's Mustache* and *Halsman on the Creation of Photographic Ideas*, and has been featured in many exhibitions worldwide. He was elected as the first president of the American Society of Magazine Photographers in 1945, and received the Life Achievement in Photography Award from this prestigious society thirty years later.

George Hurrell (1904–1992, USA) originally studied painting at the Chicago Art Institute and the Academy of Fine Arts. At the time, he expressed little interest in photography, seeing the images as little more than references to use for his paintings. In 1925, he met famed landscape painter, Edgar Alwyn Payne, who convinced him to move to Laguna Beach to continue pursuing painting. Hurrell chose to stay, painting and photographing the west coast environment. In 1928, a friend asked Hurrell to take her portrait. This portrait initiated a relationship with MGM, which contracted Hurrell as the head of the portrait photography department in the late 1920s. In 1932, Hurrell left MGM to open his own studio, capturing the iconic Hollywood glamour of the period. He later worked for Warner Brothers Studios and Columbia pictures. Hurrell helped to create training films for the United States Army Air Forces, and upon his return to Hollywood in the mid-1950s found that his style of portraiture was no longer in style. He moved to New York and began working for the advertising industry, publishing his images in various fashion magazines before returning to California in the 1960s. His images can be found in museums around the world and continue to be recognized as the visual timeline of the Golden Age of Hollywood.

Clarence John Laughlin (1905–1985, USA) initially aspired to be a writer, a passion which continued to figure prominently in his works as he transitioned to photography at the age of 25. He began freelancing as an architectural photographer, doing contract work for private and government groups. He later began working nearly exclusively on personal projects, where he started using elaborate staging including models and props. He is credited as the first true surrealist American photographer, producing nostalgic images of the American south. Upon his death in 1985, Laughlin left behind a massive collection of images and publications, including 17,000 preserved negatives which have allowed his works to continue being exhibited around the United States and Europe.

Gustave Le Gray (1820–1884, France) studied painting under Paul Delaroche and began making daguerrotypes by at least 1847. He made his most significant contributions in paper photography, which he asserted was the future of photography. He established his reputation in portrait photography prior to his first government mission photographing the southwest of France. He opened a studio in the fall of 1855 to host his clients, but he continued to produce his most famous works in landscape photography. In 1860, Le Gray closed his studio and fled to Egypt, where he continued to work as a photographer and drawing tutor. He is widely regarded as the most important French photographer of the nineteenth century.

Man Ray (1890–1976, USA) grew up running a small textile business with his family. He displayed artistic abilities from an early age, and was offered a scholarship to study architecture which he denied in favor of pursuing the arts. In 1912, he enrolled in the Ferrer School and embarked upon a period of artistic development in New York City, where he first experimented with photography and had his first solo exhibition. He moved to Paris in 1921, where he became known as a distinguished surrealist photographer. Ray reinvented the technique of solarization and created the rayograph, a type of photogram. He also produced a series of avant-garde short films and published an autobiography. Upon his death, his wife arranged for his works to be donated to museums, including the Pompidou Center. In 1999, *ARTnews* magazine named Ray one of the 25 most influential artists of the twentieth century.

Arthur S. Mole (1889–1983, England) and **John D. Thomas** (d. 1947, USA) forged a professional relationship throughout World War I by creating stunning living photographs. Mole was a British commercial photographer when he met Thomas, then choir director of the Zion Tabernacle. The two were a perfect fit for completing the living photographs project. Throughout the war, they travelled the country visiting army bases and choreographing large scale photographs using thousands of soldiers to form the shape of famous patriotic historical figures. To produce the photographs, Mole and Thomas first traced the shape onto a ground-glass plate mounted onto Mole's camera, and then used fabric to trace the outline onto the ground. It was Thomas' job to position the thousands of soldiers into the proper place, accounting for uniform color, to create the symbolic shapes. This style of photography was overshadowed by documentary style photos of the trenches and lost popularity soon after the war ended. They donated the money they collected from selling the photographs to the families of returned soldiers and to organizations that helped soldiers rebuild their lives after fighting in the war.

Barbara Morgan (1900–1992, USA) studied art at the University of California, Los Angeles from 1919–1923. She spent most of her early career producing abstract paintings, joining the UCLA faculty in 1925 as a strong proponent of modern art. That same year, she married Willard Morgan, a writer and photographer. She helped her husband take photographs for his articles, but did not view herself as a photographer until the 1930s, when motherhood forced her to reevaluate her art. Photography presented a more practical occupation that allowed her to balance her artistic pursuits and being a mother. She began to use this medium to capture the passion embodied by dancers she met at local dance studios, producing some of her most famous works. She was also a forerunner in the American photomontage movement. She received the Lifetime Achievement Award from the American Society of Magazine Photographers and published numerous books.

William Mumler (1832–1884, USA) began his career as a spirit photographer in the early 1860s, shortly after producing a self-portrait while dabbling as an amateur photographer supposedly showing his deceased cousin. He decided to pursue photography full-time shortly thereafter, taking advantage of the grieving families of soldiers killed in the Civil War. Mumler's work came into question when his images were suspected of being fraudulent following reports of the "spirits" actually being living people posing for Mumler. He was also accused of breaking into multiple client's homes to steal photographs of their loved ones. Although he was not convicted of fraud, his popularity quickly diminished and he lived the rest of his life in obscurity as a photograph publisher.

Eadweard Muybridge (1830–1904, England) emigrated to the United States in the mid-1850s to work as a bookseller, establishing a name for himself in that career. In 1860, he set off to acquire more books in England. By the time he returned to the United States in the mid-1860s, Muybridge was a professional photographer. Upon his return to the American West, he focused his efforts primarily on photographing landscapes. However, it was his works depicting animal locomotion for which he is most recognized today. In 1872, he was contracted by a racehorse owner to photograph a horse at full gallop to understand the mechanics of a running horse. He continued to develop techniques that allowed him to increase the shutter speed on his camera to better capture the high-speed motion. He was contracted repeatedly by various institutions, including various universities, to photograph elaborate studies of locomotion in humans and other animals. Over the years, he took hundreds of thousands of images, publishing relatively few of them in various books. Much of his photographic equipment can be seen at the Kingston Museum, and a vast collection of his images is held in the University of Pennsylvania archives. His photographs have been exhibited at various galleries, including the Addison Gallery of American Art, and large retrospectives of his works have been presented at the Smithsonian Museum of Natural History and the Tate Britain, among others.

John Reekie (active 1861–1865, USA) was a little-known Civil War photographer. He worked under Alexander Gardner throughout his career. His most famous image is credited for being among the first to capture the role of African American soldiers in the war.

Arthur Rothstein (1915–1985, USA) graduated from Columbia University, where he helped found the University Camera Club. He was hired on by one of his professors immediately after graduating to work with him under the Roosevelt administration during the Great Depression. In this period, he captured some of the most iconic images of small-town and rural America during the Dust Bowl. Shortly after, he began taking photographs for major magazine publications, like *Look*, *Parade*, and *New York Times*, as well as publishing nine books. He was a faculty member at various institutions, including Syracuse University and his alma mater. He helped found the American Society of Magazine Photographers, served as a juror for the Pulitzer Prize, and won 35 photojournalism awards, including the International Award from the Photographic Society of America.

Weegee (1899–1968, USA, b. Ukraine), born Ascher Fellig, emigrated to New York in 1909, where he worked numerous odd jobs, including as a photographer's assistant. In 1924, he was hired as a darkroom technician, but he left in 1935 to become a freelance photographer. He captured vivid images of the urban lifestyle and crime of New York City, selling the photographs to tabloids and newspapers such as the *New York Post* and the *Daily News*. He traveled throughout Europe working for the *Daily Mirror* on various photographic, film, and book projects until 1968, when he returned to New York. He published several books of his photographs during his lifetime and worked in Hollywood as a consultant for the film industry. His works have been featured at the Museum of Modern Art and the Multimedia Art Museum, Moscow, among others.