



The Class of 1962 Fund for Photography

at the

Herbert F. Johnson Museum of Art
Cornell University

Thanks to the Class of 1962 and a fund they established for the purchase of photographs, the Johnson Museum is able to continually expand and improve its permanent collection. Over the years, photographs have been selected to fill gaps, from the nineteenth century to the present, and to represent a variety of techniques, ideal as teaching tools for our student and public audiences.

The photography collection at Cornell began modestly in the 1940s with photogravures and platinum prints by Alfred Stieglitz, Alvin Langdon Coburn, and other Photo-Secessionists. These artists were contemporaries of the first donor to Cornell's collection, William P. Chapman, Class of 1895, and since this important gift the Museum's photography collection has grown to more than nine thousand works today.

Much has changed in the photography world in the last few decades and the importance of the collection to our educational mission has never been stronger. With the new Rona Hollander Citrin '80 and Jeffrey Citrin Photography Center the Museum is able to increasingly integrate photography into interdisciplinary teaching opportunities for faculty and students. Both historic and contemporary photography exhibitions capture our audiences' attention and are among the most popular and well-attended programs we offer.

The Class of 1962 Fund for Photography was established in 1977 with a modest gift of \$500. Since then, the Fund, which was envisioned as an ongoing project, has contributed nearly \$35,000 toward purchases of historic and contemporary photographs. We have been fortunate in our supporters in the class who have kept the momentum going, namely Hal Sieling, Harris Palmer, and Judy Rich.



Bruce Davidson, *Untitled (Annie Blackman holding her youngest daughter, Felicia, Trickem Fork, Alabama)*, from the portfolio *Time of Change*, 1965

The initial acquisitions, made in 1978, consisted of three influential works: a collotype by Eadweard Muybridge from his *Animal Locomotion* series; Doris Ulmann's moving portrait of a man holding a fish, most likely his meager dinner; and Mitch Epstein's street scene, *Houston, Texas*. This prompted the acquisition of more photographs notable for their variety, quality, and ability to stimulate conversations about how photography shapes and changes our experience of the world. To date, twenty-three works have been purchased, including five photogravure portraits by Edward Steichen; three prints by Lotte Jacobi, notably a beautiful palladium print of Albert Einstein, one of her best-known portraits; Horst P. Horst's famous advertising image for Mainbocher Corsets; a bleak image by **Bruce Davidson** from his *Time of Change* series (*above*); and Laura Gilpin's romantic photograph of the Southwest.



© Lauren Greenfield / INSTITUTE

Lauren Greenfield, *Allie, Annie, Hannah and Berit*, all 13, before the first big party of the seventh grade, Edina, Minnesota, 1998

In a new century, an acquisition made with this fund was a work by **Lauren Greenfield**, who has spent her career documenting the lives and unique pressures of teenage girls and young women. In 2004 the Johnson Museum hosted Greenfield's exhibition *Girl Culture* accompanied by a fully illustrated catalogue with an introduction by Cornell Professor Joan Jacobs Brumberg. We could never have predicted how resonant this show would be with our audience, both on the campus and in the community. When the exhibition was over there was still considerable interest in the works themselves, and funds from the Class of 1962, celebrating their 45th Reunion, made it possible for the Johnson to acquire one of Greenfield's photographs from this series in 2007.

In 2010, the fund made it possible for the Johnson to acquire a work by the important experimental



Frederick Sommer, *Artificial Leg*, 1944
(negative), ca. 1970s (print)

photographer **Frederick Sommer**, who received a master's from Cornell in 1927. His complex, surreal compositions challenged his contemporaries when they were first shown in the 1930s, and they continue to inspire intriguing dialogues with our audiences today.

Five years later, in 2015, the Johnson acquired our first work

by the influential photographer and filmmaker **Gordon Parks** (cover) with the Class of 1962 Fund. *The Fontenelles at the Poverty Board, Harlem, New York*, was part of a *LIFE* Magazine photo essay recording the poignant story of one family's struggle against urban poverty. Margaret Bourke-White, Cornell Class of 1926, was the first photojournalist hired by *LIFE*, and it is fitting to continue her exploration of the importance of photographic essays through the work of Parks.

Reflecting on this varied group of images, it is clear that as a collection it contains works that are meant to challenge viewers, to encourage questions, to seek answers, and to instill a sense of wonder of what the camera can do. What better gift for a class to leave as a beneficial legacy for future Cornell students.

Acquired through the
Class of 1962 Fund for Photography
at the Johnson Museum of Art



Bruce Davidson

American, born 1933

Untitled (Annie Blackman holding her youngest daughter, Felicia, Trickem Fork, Alabama), from the portfolio Time of Change, 1965

Gelatin silver print, 81.039

(above)

Peter Henry Emerson

British, born Cuba, 1856–1936

Twixt Land and Water, 1886

Platinum print, 80.031.007

Mitch Epstein

American, born 1952

Houston, Texas, 1974

Dye transfer print, 78.115.001

Andreas Feininger

American, 1906–1999

Hawkweed Seeds, 1937

Solarized gelatin silver print,

84.004.001

(opposite)

Laura Gilpin

American, 1891–1979

Canyon from Balcony House, Mesa Verde National Park, ca. 1920s

Gelatin silver print

Acquired through the Class of 1962 Fund for Photography and through Special Gifts, 89.006

Lauren Greenfield

American, born 1966

Allie, Annie, Hannah and Berit, all 13, before the first big party of the seventh grade,

Edina, Minnesota, 1998

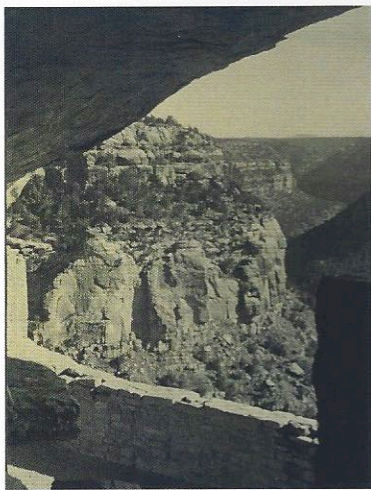
Dye destruction print, 2007.038.001

Horst P. Horst

American, born Germany, 1906–1999

Mainbocher Corset, 1939

Gelatin silver print, 82.018



Lotte Jacobi

American, born Poland
(active in Germany and the
United States), 1896–1990

*Albert Einstein, Princeton,
New Jersey*, 1938
Palladium print, 82.023.001

*Minor White, Deering,
New Hampshire*, ca. 1962
Gelatin silver print, 82.023.002

Untitled (Photogenic drawing) No. 10
Gelatin silver print, 82.023.003

Eadweard Muybridge

American, born England, 1830–1904
Untitled, plate 629 from
Animal Locomotion, 1887
Collotype, 78.115.002

Timothy H. O'Sullivan

American, born Ireland, 1840–1882
*Black Cañon, Colorado River,
Looking Below, Near Camp 7*, 1871
Albumen print, 80.031.006

(back cover)

Olivia Parker

American, born 1941
Still Life, 1978
Dye transfer print, 93.010

(front cover)

Gordon Parks

American, 1912–2007
*The Fontenelles at the Poverty Board,
Harlem, New York*, 1967 (negative),
ca. 1967 (print)
Gelatin silver print, 2015.003

Frederick Sommer

American, 1905–1999
Artificial Leg, 1944 (negative),
ca. 1970s (print)
Gelatin silver print
Acquired through the Jennifer, Gale,
and Ira Drukier Fund, with additional
support from the Class of 1962 Fund
for Photography, 2010.053

Edward Steichen

American, 1879–1973

Henri Matisse, 1909
Photogravure, 80.031.001

Anatole France, 1913
Photogravure, 80.031.002

Vitality—Yvette Guilbert, 1901
Photogravure, 80.031.003

William Howard Taft, 1908
Photogravure, 80.031.004

E. Gordon Craig, 1913
Photogravure, 80.031.005

Lou Stoumen

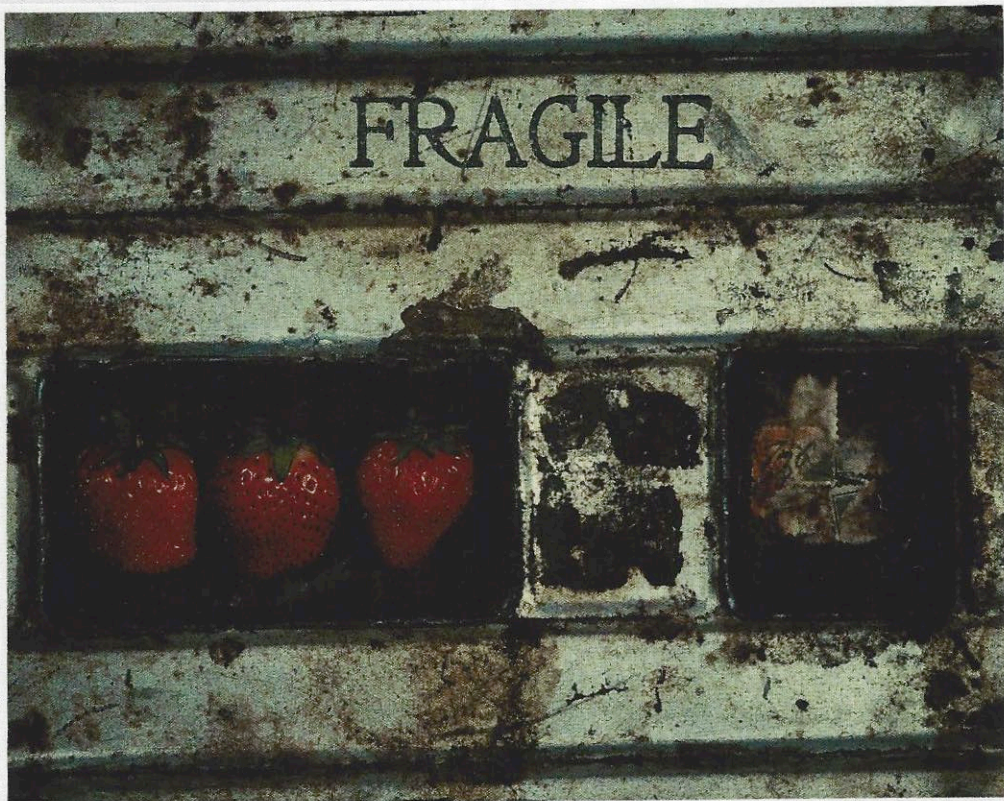
American, 1917–1991
*Sitting in Front of the Strand Theater,
Times Square, New York*, ca. 1940
Vintage gelatin silver print, 2009.007

Doris Ulmann

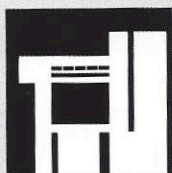
American, 1882–1934
Untitled (Man with fish), ca. 1933
Photogravure, 78.115.003

Unidentified artist

Niagara Falls, ca. 1880s
Albumen print, 93.059.001



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