

THE ABRAMS ENCYCLOPEDIA OF PHOTOGRAPHY ABBOTT ACKERMAN ADAMS ADAMS AGUADO ALBIN-GUILLOT ALVAREZ BRAVO APPELT ARAKI ARBUS ARNOLD ATGET ATWOOD AVEDON BALDUS BASILICO BAYARD BAYER BEATO BEATON BECHER BELLMER BERTILLON BING BISCHOF BISSON BLANQUART-EVRARD BLOSSFELDT BLUMENFELD BOLTANSKI BOUBAT BOURDIN BOURKE-WHITE BRANDT BRASSAI BULLOCK BURGIN BURRI BUSTAMANTE CAHUN CALLAHAN CALLE CAMERON CAPA CAPONIGRO CARJAT CARON CARROLL CARTIER-BRESSON CHAMBI CLARK CLERGUE COBURN COPLANS CUNNINGHAM CURTIS D'AGATA DAGUERRE DAVIDSON DEMACHY DE MEYER DEPARDON DIEUZAIDE DISDÉRI DOISNEAU DRTIKOL EDGERTON EGGLESTON EISENSTAEDT EMERSON ERWITT EVANS FAUCON FEININGER FENTON FINK FLEISCHER FONTCUBERTA FRANK FRIEDLANDER GARCIA RODERO GHIRRI GIACOMELLI GIBSON GILBERT AND GEORGE VON GLOEDEN GOLDIN GRIFFITHS GURSKY HAAS HALSMAN HAUSMANN HEARTFIELD HEINECKEN HENRI HILL AND ADAMSON HINE HOCKNEY HORST HORVAT HOSOE HOYNINGEN-HUENE ITURBIDE IZIS KARSH KÄSEBIER KEITA KERTÉSZ KLEIN KOLLAR KOUDELKA KRIMS KRULL KÜHN LANGE LARRAIN LARTIGUE LAUGHLIN LE GRAY LEIBOVITZ LE SECQ LEVITT LISSITZKY LIST LUMIÈRE BROTHERS MCCULLIN MAN RAY MAPPLETHORPE MAREY MARVILLE MEATYARD METZKER MICHALS MILLER MODEL MODOTTI MOHOLY-NAGY MOLINIER MOON MORATH MUNKACSI MUYBRIDGE NACHTWEY NADAR NÈGRE NEWTON NIÉPCE ORTIZ-ECHAGÜE OUTERBRIDGE PARR PENN PERESS PETERSEN PIERRE ET GILLES PLOSSU PUYO RAETZ RAINER REGNAULT REJLANDER RENÉ-JACQUES RENGIER-PATZSCH RIBOUD RIIS ROCHE RODCHENKO RODGER ROGI-ANDRÉ RONIS RUFF RUSCHA SALGADO SALOMON SANDER SAUDEK SCHUH SCIANNA SERRANO SEYMOUR SHERMAN SHORE SIDIBÉ SIEFF SISKIND SKOGLUND SMITH SOUGEZ STEICHEN STEINERT STIEGLITZ STRAND STRINDBERG STRÖMHOLM STRUTH SUDEK SUGIMOTO TABARD TAHARA TALBOT TILLMANS TOSANI TURBEVILLE UBAC UEDA UMBO WALL WARHOL WEEGEE WEGMAN WEISS WESTON WHITE WHITE WINOGRAND WITKIN WOLS ZIELKE ZUBER **EDITED BY BRIGITTE GOVIGNON**

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pp. 14–15:

Adolphe Humbert de Molard, *Louis Dodier as Prisoner* (1847).

Daguerreotype, 4.5 x 6 inches (11.5 x 15.5 cm)

pp. 144–145:

Bernard Faucon, *The Telescope* (1980)

pp. 184–185:

Juan Manuel Castro Prieto, *Navaluenga* (1994–1996)

FOREWORD

No one these days can get away from photographs. They are everywhere: in our passports, in the newspapers we read, in shop windows, bookshops, and even on the walls of our museums. We cannot escape them or avoid them. They have changed the way we look at the world. From their earliest days, photographs have captured key events in human history—the opening up of continents, science, natural disasters, space travel, wars—as well as personal and individual moments, like the birth of a child, a vacation, or some other happy event.

Tracing photography from the invention of the daguerreotype in 1829 to the rise of digital photography in the early twenty-first century, *The Abrams Encyclopedia of Photography* presents

the amazing history of an invention that nowadays is available to everyone. This encyclopedia includes a selection of biographies of the greatest photographers. The various stages in photography's history are presented with clarity and precision, and the intention is to appeal to a wide public. Short commentaries from trusted specialists, strong images, a lively layout, and plentiful cross-referencing make finding out about photography interesting fun.

Quentin Bajac, Gabriel Bauret, Joëlle Bolloch,
Christian Bouqueret, Christian Caujolle, Françoise
Docquier, Dominique Gaessler, Brigitte Govignon,
Flora Mérillon, Hélène Pinet

CONTENTS

Foreword 5

Introduction *Quentin Bajac and Christian Caujolle* 8–10

Some Key Dates in the History of Photography 12–13

I. THE HISTORY OF PHOTOGRAPHY 14–143

1. The Archaeology of Photography (1820–1839) *Quentin Bajac* 16–17
2. The Reign of the Daguerreotype (1839–1850) *Quentin Bajac* 18–19
 - The Heliographic Mission *Joëlle Bolloch* 22
 - Photographic Societies *Joëlle Bolloch* 23
3. Good Times for Portraiture *Joëlle Bolloch* 24–27
4. “The Artist Collaborates with the Sun” *Joëlle Bolloch* 28–29
5. Photography and War: The First Encounters *Joëlle Bolloch* 30–31
6. Travel Photographers *Hélène Pinet* 32–35
7. An Artistic Journey, from Giotto to Pierre-Paul Prud’hon *Hélène Pinet* 36–39
8. Photography: “A Huge Service to the Arts” *Hélène Pinet* 40–41
9. Photographing Movement *Quentin Bajac* 42–43
10. The Snapshot Revolution *Quentin Bajac* 44–45
11. The Photographic Nude in the Nineteenth Century *Hélène Pinet* 46–47
12. Scientific Photography: The Revelation of Another Reality *Quentin Bajac* 48–49
13. “Authentic Cases” of Poverty *Joëlle Bolloch* 50–51
14. The Search for Color *Hélène Pinet* 52–53
15. Pictorialism: The Photographer as Art Lover *Hélène Pinet* 54–55
16. Photo-Secession, *Camera Work*, 291: Photography on Par with the Fine Arts *Hélène Pinet* 56–59
- The Great Photographers: Eugène Atget (1857–1927) *Hélène Pinet* 60–61
17. World War I *Joëlle Bolloch* 62–63
18. New Visions 64–75
 - Futurism and Vorticism: New Directions *Quentin Bajac*
 - Photomontage and Collage: Reconstructing the World *Quentin Bajac*
 - László Moholy-Nagy: Writing with Light *Christian Bouqueret*
 - El Lissitzky and Alexander Rodchenko: The Freedom of the Eye *Quentin Bajac*
 - New Vision: The Beauty of the Object *Christian Bouqueret*
 - “Film und Foto”, a Landmark in the History of Photography *Quentin Bajac*
19. The New American Photography *Christian Bouqueret* 76–79
 - Farm Security Administration (FSA)
20. Paris, Capital of the New Photography *Christian Bouqueret* 80–83
- The Great Photographers:
 - August Sander (1876–1964) *Brigitte Govignon* 84–85
 - Walker Evans (1903–1975) *Quentin Bajac* 86–87
 - André Kertész (1894–1985) *Quentin Bajac* 88–89
21. The Spread of the Photographic Image 90–95
 - Printed Photography *Dominique Gaessler*
 - The Photograph Takes Over the Press *Dominique Gaessler*
 - The Book: Photography’s Privileged Space *Dominique Gaessler*
22. Birth of Modern Reportage *Gabriel Bauret* 96–99
23. Photography and Sports *Joëlle Bolloch* 100–103
24. Fashion Photography I: A Full-Fledged Artistic Medium *Hélène Pinet* 104–107

25. Photography and Surrealism: A "Strange Strangeness" *Christian Bouqueret* 108–109

The Great Photographers:

Brassaï (1899–1984) *Brigitte Govignon* 110–111

Bill Brandt (1904–1983) *Brigitte Govignon* 112–113

Henri Cartier-Bresson (1908–) *Christian Caujolle* 114–115

Manuel Alvarez Bravo (1902–2002) *Christian Caujolle* 116–117

26. World War II *Dominique Gaessler* 118–121

27. Photo Agencies *Gabriel Bauret* 122–123

28. Modern Japanese Photography *Gabriel Bauret* 124–125

29. Subjective Photography *Quentin Bajac* 126–129

30. The Family of Man *Gabriel Bauret* 130–131

31. Robert Frank and William Klein: The "Enfants Terribles" of Photography *Dominique Gaessler* 132–135

32. From Colonialization to Independence *Quentin Bajac and Gabriel Bauret* 136–139

33. The New American Color Photography *Dominique Gaessler* 140–141

34. The Polaroid *Dominique Gaessler* 142–143

II. THE WORLD IN IMAGES. PHOTOGRAPHY SINCE THE 1960S 144–183

35. Space Discovery: Photographing the Universe *Brigitte Govignon* 146–147

36. Socially Aware Photographers *Joëlle Bolloch* 148–151

37. Photographing War *Gabriel Bauret* 152–153

38. The Portrait *Gabriel Bauret* 154–157

39. Official Photography: An Image for Posterity *Christian Caujolle* 158–159

40. Fashion Photography II: "Whether they know it or not, all the photographers are pupils of Brodovitch."
Hélène Pinet 160–163

41. Eroticism and Pornography *Hélène Pinet* 164–165

42. Text and Photograph: A Rich and Complex Relationship *Christian Caujolle* 166–167

43. Self-Portraits and Personal Journals *Christian Caujolle* 168–169

44. Staged and Manufactured Images *Christian Caujolle* 170–173

45. Between Art and Documentation: Landscape Photography *Dominique Gaessler* 174–177

46. The Great Spectacle of the World *Flora Méryllon* 178–181

47. Travel Diaries *Flora Méryllon* 182–183

III. PHOTOGRAPHY TODAY 184–199

48. A "Good" Photograph? *Christian Caujolle* 186–187

49. Pixels and Silver Dust *Christian Caujolle* 188–189

50. Art Photography *Françoise Docquier* 190–193

51. Right of Personal Portrayal *Christian Caujolle* 194–195

52. Major Photography Events around the World *Françoise Docquier* 196–199

Biographies 200–283

Index 284–287

Photograph Credits 288

OFFRE SÉRIEUSE
aux
AMATEURS SÉRIEUX

La Vraie
PHOTOGRAPHIE
PAR

TOUS LES
PERFECTIONNEMENTS
Réunis

L'OMNI-PARFAIT

Le Véritable Matériel de la Photographie Moderne
MIS A LA PORTÉE DE TOUS

Actuellement les phrases les plus abondantes sont superflues pour parler de la photographie. Chacun en apprécie les mérites et les ressources et elle a sa place d'honneur dans les distractions intelligentes de notre existence moderne.

L'amateur photographe n'a donc aujourd'hui à envisager que la possession d'un très bon appareil lui permettant de faire effectivement tous les genres de photographie.

Nous disons effectivement sans insister davantage, car nous serons compris de tous les possesseurs d'appareils qui n'opèrent... qu'en expectative.

Sans entrer dans des détails techniques inutiles ici, disons seulement qu'il n'existe qu'un type d'appareil qui se prête aux exigences les plus opposées de la pratique photographique.

Ce type est celui connu sous la dénomination générale de

APPAREIL UNIVERSEL PLIANT A MAIN

Ces appareils représentent la perfection de construction photographique actuelle. Leur fabrication est beaucoup plus difficile que celle d'aucun autre appareil, précisément en raison des exigences multiples qu'il leur faut satisfaire.

Ils sont au surplus le triomphe de la fabrication française qui, seule, a pu leur assurer la perfection unie à la simplicité, qualités essentielles pour leur bon fonctionnement.

Dans cet ordre d'idées, nous avons fait appel pour nos clients, à l'habileté et à l'expérience des constructeurs français les plus compétents, et c'est avec les éléments les plus complets et les plus étudiés que nous avons fait établir notre appareil

OMNI-PARFAIT

résumant tous les perfectionnements.

Notre appareil OMNI-PARFAIT donne des photographies de 9 centimètres sur 12.

Il permet d'opérer

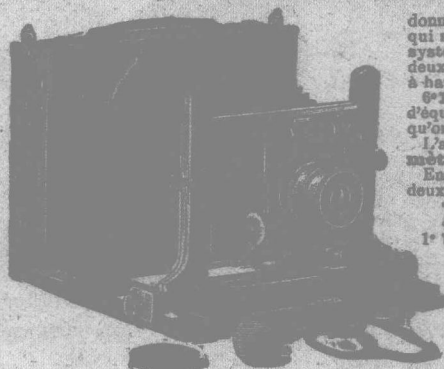
à la main et sur pied;
de faire la pose et l'instantané;
de photographier tous les sujets par tous les temps;

de faire des portraits vraiment parfaits.

Notre appareil OMNI-PARFAIT comprend :

1° **UNE CHAMBRE NOIRE** à soufflet, extra-légère, en bonne, sérieuse et solide ébénisterie française de noyer imperméable.

Cette chambre s'ouvre en quelques secondes sans peine ni encombrement ; elle porte les différents organes de mise au point automatique qui permettent d'opérer avec l'OMNI-PARFAIT à la façon d'un appareil détecteur : le taquet d'arrêt et l'échelle graduée de mise au point suivant les distances. Elle porte aussi les organes nécessaires à une opération étudiée : la crémaillère de mise au point, les mouvements de décentrage en hauteur et en largeur, le cadre de glace dépolie, tous dispositifs permettant d'étudier, de modifier avec facilité son sujet et, par des procédés d'une simplicité élémentaire, de faire œuvre de goût et d'intelligence.



2° **TROIS CHASSIS DOUBLES**, du système le plus perfectionné, connu sous le nom de châssis à double rideau, avec ressorts d'accrochement, sans glissières. La supériorité des châssis sur les magasins n'est plus à démontrer et mieux vaut, à notre avis, rapporter d'une excursion 6 bonnes plaques que 12 douteuses, pour ne pas dire mauvaises.

3° **L'OBJECTIF**. C'est là la pièce capitale de tout appareil photographique et la fabrication du nôtre a été l'objet de soins particuliers. A lui seul il représente le prix entier de l'OMNI-PARFAIT. C'est un type spécial et nouveau :

L'OBJECTIF ANASTIGMATIQUE

à 4 lentilles corrigées, reconnu le plus parfait pour l'étendue de sa netteté et sa grande rapidité. Sa monture est en cuivre oxydé et il est muni d'un diaphragme iris.

4° **L'OBTURATEUR**. Par là encore nous avons doté l'OMNI-PARFAIT du modèle le plus pratique qui soit connu : c'est l'obturateur-rideau si apprécié pour sa douceur de fonctionnement et aussi pour sa simplicité qui le rend pratiquement indéfectible. Il fonctionne au doigt et à la poire et fait à volonté la pose prolongée ou l'instantanéité à des vitesses pratiques graduées de 1/15^e à 1/100^e de seconde.

5° **UN VISEUR CLAIR** permettant de se rendre compte toujours au moment d'opérer de l'emplacement du sujet que l'on veut photographier.

Ce viseur qui est une véritable petite chambre noire avec une lentille spéciale située à l'avant,

donne une image réduite semblable à celle qui sera reproduite sur la plaque sensible. Un système ingénieux permet de l'employer de deux façons en tenant l'appareil devant soi à hauteur de poitrine ou à hauteur des yeux.

6° **DEUX NIVEAUX** à bulle d'air, permettant d'équilibrer l'appareil dans les deux sens, soit qu'on veuille opérer en hauteur, soit en largeur.

L'appareil tout plié ne mesure que 6 centimètres d'épaisseur.

Enfin, nous offrons à tous nos souscripteurs deux magnifiques

Primes gratuites

1° **UN SAC** en toile forte, imperméable, avec intérieur doublé en épais molleton fin, rouge.

2° **UN PIED** en noyer poli et verni, très soigné, à trois branches, excessivement léger, à clef, pas de vis du Congrès.

Il ne suffisait pas de réunir dans un appareil tous les perfectionnements connus, il fallait encore le mettre à la portée de toutes les bourses.

C'est déjà un véritable tour de force que d'être arrivé à établir l'OMNI-PARFAIT tel que nous venons de le décrire, au prix extraordinaire de bon marché de 192 francs. Mais nous avons voulu, achevant notre œuvre, que tous les amateurs puissent, en l'acquérant, être à même de faire enfin de la vraie photographie et nous le leur offrons avec un

Crédit de 24 Mois

c'est-à-dire que nous fournissons immédiatement l'appareil complet avec ses **PRIMES GRATUITES**, sans que l'acheteur ait un centime à déboursier.

Un premier versement de 5 francs est effectué à réception de l'appareil et nous faisons recouvrer sans frais, dans les premiers jours de chaque mois, une somme de 8 francs jusqu'à complet paiement de la somme totale de 192 francs.

L'OMNI-PARFAIT est vendu de Confiance.

Il n'y a rien à payer d'avance.

Les encaissements sont faits sans frais pour l'acheteur.

Le port et l'emballage sont gratuits et l'appareil est repris dans les cinq jours qui suivent la livraison, s'il ne remplit pas les conditions énoncées.

Le bulletin de souscription, la correspondance et les demandes de renseignements doivent être adressés à **M. H. GEFFROY, 222, Boul^d St-Germain, PARIS.**

BULLETIN DE SOUSSCRIPTION

Je soussigné, déclare acheter à **M. H. GEFFROY** l'appareil **OMNI-PARFAIT**, avec les primes gratuites, tel qu'il est décrit ci-dessus aux conditions énoncées, c'est-à-dire 8 fr. après réception et paiements mensuels de 8 fr. Jusqu'à complet paiement de la somme de 192 fr., prix total.

Fait à _____ le _____ 190

Nom et Prénoms _____ SIGNATURE :

Profession _____

Domicile _____
(Indiquer commune, canton, département et la gare la plus rapprochée.)

Prière de remplir le présent Bulletin et l'adresser à
M. H. GEFFROY, 222, B^d St-Germain, Paris.

R.J.

INTRODUCTION

This “small” encyclopedia of some 288 pages traces the history of photography from its earliest beginnings to the present day. Photography’s more than 150 years of existence are tracked through fifty-two stages and are illustrated by 220 biographies and as many photographs. The first so-called encyclopedia was that of the Frenchman Denis Diderot; published in the eighteenth century, it ran to seventeen volumes with eleven plates. Our more modest aim is to sum up, in a single volume, the history of an invention that has profoundly altered the history of representation and that of the observing eye. The story is brought right up to date, and includes questions about the place of photography in the modern world.

To help achieve this aim, and to make the book as clear and informative as possible, we have adopted a style of theme-based double-page presentations that provide a range of information and raise numerous questions. *The Abrams Encyclopedia of Photography* is intended to be both an educational tool and an incentive to the reader to read on and consult more specialized material, monographs, thematic or theoretical works. Above all, it is intended to inspire the reader—any reader—to discover more about those grains of silver and the images they create, to reflect on modern challenges to the medium and the practitioner, and, beyond the images themselves, to encounter a era of human history imprinted with a great discovery—a chaotic time, but one still never equaled in terms of sheer creative force. We may be criticized for gaps in the list of biographies. Space constraints did force some difficult decisions, but we fully admit, to some extent at least, that the choice of biographies was subjective. We do not claim that our cast is a “fair” representation of all those who played decisive or essential roles in the evolution of photography, but we certainly hope that we have remembered all the most important.

Despite any limitations, this volume becomes all the more valuable when we consider that there really is no other book that serves as an initiation to photography. At a time when recognition of photography’s importance in the modern world is as clear in the news and information media as in the contemporary art world, this is an important function to serve.

As you leaf through this small encyclopedia, and your eye stops on this or that image, you will experience the indefinable character of the “photographic.” Within these pages are many well-known pictures, the work of photographers with every right to regard themselves as artists. Here, too, are anonymous and amateur snapshots, taken for documentary, or even amusement purposes. From Stieglitz to the spoiled shot, from Nadar to NASA, from Cartier-Bresson to Photomaton—you have an exploded view of the history of a contradictory medium. Even the many “icons” that are scattered throughout the book, the work of reporters, artists, scientists, and others who have left no name, are the result of a great diversity of intentions; they reveal a similar diversity and freedom of technique and perspective. Such diversity is responsible for the richness of photography today, and says much about its popularity.

But to leaf through these pages is also to experience the power, even violence, of the photographic image: the empty streets by Atget, the blurred soldiers of Robert Capa’s D-Day photos—these are part of the indelible imagery of our collective memory. In 1859, in a now-famous text, Charles Baudelaire railed against the artistic pretensions of the new photography, reducing it to keeping the “archives of our memory.” Today, photography can pride itself on having fully met the poet’s expectations. But Baudelaire might now also be treated to a response from the great Austrian novelist Thomas Bernhard. In one of his last novels, *Extinction*, the narrator bitterly complains how hard it is to escape the photographic image: “If today’s man were deprived of photography, if its products were stripped from his walls and destroyed once and for all, he would be losing almost everything.” This small encyclopedia tries modestly to be a history of this “almost everything.”

—*Quentin Bajac and Christian Caujolle*

SOME KEY DATES IN THE HISTORY OF PHOTOGRAPHY

INVENTIONS AND INNOVATIONS

HELIOGRAPHY, p. 17

Joseph-Nicéphore Niépce used this term to describe the earliest photographic procedures that he developed between 1816 and 1829.

DAGUERREOTYPE, pp. 18–19

Named after its inventor, Louis Jacques Mandé Daguerre, the daguerreotype was a unique image captured on a silvered copper plate. The French government purchased the procedure in 1839.

CALOTYPE (also known as TALBOTYPE), p. 19

Invented by William Fox Talbot in 1840 (patented 1841), the calotype or talbotype was the first negative/positive procedure on paper.

COLLODION, p. 24

Frederick Scott Archer created the wet-collodion-on-glass-negative photographic process in 1851. It was capable of producing sharp images, like the daguerreotype, but also had the capacity to produce multiple prints. Although dry collodion was more convenient, it was also much less sensitive and required longer posing time.

GELATIN-SILVER BROMIDE EMULSION DRY PLATES, p. 44

The invention of this process by Richard Leach Maddox in 1871 revolutionized photography throughout the 1880s and made it possible to take instant photographs. Negatives were made commercially available, and complete amateurs were able to practice photography.

CHRONOPHOTOGRAPHY, p. 43

In 1882, after studying Eadweard Muybridge's consecutive shots of a galloping horse, Étienne Jules Marey developed a fixed-plate chronographic photographic process.

THE FIRST KODAK CAMERA

(the Kodak No. 1), p. 45

Invented by George Eastman in 1888, this was the first camera accessible to everyone.

GUM BICHROMATE, pp. 54–55

The gum bichromate process became popular in 1890 with the pictorialists. The subject of experimentation from the 1850s, this technique used a blend of pigmented gum and potassium bichromate.

AUTOCHROME, pp. 52–53

Autochrome was the first color photography process. The Lumière brothers patented the process in 1903, and it was marketed in 1907.

FLASH, p. 50

The magnesium flash, which produced a very intense white light, was invented in Germany in 1887. It has since been replaced by the electronic flash.

BELINOGRAPH, pp. 92, 122

Invented in 1907 by Édouard Belin, the Belinograph made it possible to transmit photographs over long distances by means of the telegraph.

THE LEICA CAMERA, p. 92

The Leica was invented by Oscar Barnak and hit the market in 1925. It was the first lightweight camera to use 36mm film.

THE ERMANOX CAMERA, p. 98

Because of its wide aperture, the Ermanox camera was able to take photographs indoors or at night without special lighting. It went into common use in 1924 and 1925.

THE ROLLEIFLEX CAMERA, p. 98

Paul Franke and Reinhold Heidecke launched the twin-lens Rolleiflex in 1929, and it quickly became a tool of the trade for professional photographers.

THE POLAROID CAMERA, p. 142

An invention of Edwin H. Land that was first used in 1947, the Polaroid was the first camera equipped with instant processing.

DIGITAL PHOTOGRAPHY, p. 188

From the 1980s on, digital photographic processing made it possible to record, visualize, and select images that, converted into pixels, could be transferred to a computer or printed on paper.

IMPORTANT EXHIBITIONS

In **1851**, photography first took its place as part of international exhibitions at the Great Exhibition in London (p. 23).

In **1855**, **1857**, and **1859**, the Société Française de Photographie organized three exhibitions of photographs.

In **1858**, the London Photographic Society and the Société Française de Photographie exhibited jointly in London (p. 23).

In **1902**, Alfred Stieglitz organized a show called "The American Pictorial Photography Arranged by the Photo-Secession," which was exhibited in New York (p. 57).

In **1913**, members of the Ashcan School organized the "International Exhibition of Modern Art," commonly known as the Armory Show.

In **1929**, the Dutch artist Jan Tschichold organized the "Film und Foto" exhibition. Known as Fifo, the show opened in Stuttgart and, in an

abbreviated form, also traveled the world (pp. 74–83).

In **1932**, New York's Julien Levy Gallery exhibited "Modern European Photography: Twenty Photographers" (p. 88).

In **1938**, the Museum of Modern Art exhibited the works of Walker Evans (p. 86).

In **1955**, Edward Steichen organized the exhibition "The Family of Man," at the Museum of Modern Art (p. 130).

In **1958**, the Museum of Modern Art exhibited "Abstraction in Photography" (p. 128).

In **1960**, the Museum of Modern Art exhibited the works of forty subjective photographers under the title "The Sense of Abstraction" (p. 128).

In **1967**, the Museum of Modern Art organized the "New Documents" exhibition, which featured some of the great documentary photographers of the time (p. 129).
Tableau Photography, New York, p. 170

In **1973**, the exhibition "Looking at Photographs: 100 Pictures from the Museum of Modern Art" opened in New York City.

In **1975**, the "New Topographics: Photographs of a Man-Altered Landscape" exhibition was shown at the International Museum of Photography at the George Eastman House, Rochester, New York (p. 174).

In **1980**, the exhibition "Ils se disent peintres, ils se disent photographes" [They Call Themselves Painters; They Call Themselves Photographers] opened in Paris (pp. 170, 190).

In **1989**, the exhibition "Une autre objectivité" [Another Objectivity] opened in Paris (p. 190).

In **1989**, the "Photokunst" exhibition opened in Stuttgart, Germany (p. 190).

In **2000**, the exhibition "How You Look at It: Twentieth Century Photography" opened in Frankfurt, Germany.

PHOTOGRAPHIC SOCIETIES AND CLUBS

1843: Edinburgh Calotype Club, the first photographic society (p. 23)

1847: Calotype Club founded in London (p. 23)

1851: Société Héliographique established in Paris; from 1854, known as the Société Française de Photographie, or SFP (p. 23)

1853: Photographic Society of London; from 1894, known as the Royal Photographic Society, or RPS (p. 23)

1884: Society of Amateur Photographers (p. 56)

1888: Photo-Club of Paris, "Société d'amateurs photographes pour l'étude de la photographie et de ses

applications aux arts, aux sciences, et à l'industrie" [Society of Amateur Photographers for the Study of Photography and Its Applications to the Arts, Sciences, and Industry"] (p. 54)

1891: Linked Ring founded in London; originally known as "The Brotherhood of the Linked Ring" (p. 54)
Das Kleeblatt founded in Vienna (p. 54)

1892: Wiener Camera Club founded in Austria

1897: Camera Club of New York, formed under Alfred Stieglitz (p. 56)

1902: Photo-Secession created in New York (p. 56)

1936: Photo League founded in New York (p. 129)

1946: Groupe des XV [Group of the XV] founded Paris (p. 126)

1955: Gens d'Image Association [Association of Image-Making People]. Founded by Albert Plécy, the Gens d'Image is composed of people from a wide range of disciplines with an interest in the creation, publication, or distribution of images. The association awards two important prizes: the Prix Niépce, which is awarded to a photographer; and the Prix Nadar, which honors excellence in a photographic book.

