

Lens Work

Celebrating LACMA's Experimental Photography at Fifty

1 Robert Heinecken

United States, 1931–2006

Pale Mannequin Dreaming of Imperfection, 1973

Gelatin silver print and chalk on canvas
Ralph M. Parsons Fund
M.85.149.3

2 Darryl Curran

United States, b. 1935

Reflecting Clouds, 1971

Screenprint on aluminum
Gift of Darryl J. Curran
M.2006.162.1

3 Ricardo Sanguinetti

Argentina, b. 1940

Untitled, c. 1970

Color negative print
Ralph M. Parsons Fund
M.2012.139

Ricardo Sanguinetti experimented with color by cross processing color transparency film as a color negative.

4 Eadweard Muybridge

England, 1830–1904,
active United States

Animal Locomotion Plate #483 (Lady, Parasol & Basket), 1887

Collotype
The Marjorie and Leonard Vernon Collection,
gift of the Annenberg Foundation, acquired from
Carol Vernon and Robert Turbin
M.2008.40.1502

Eadweard Muybridge's stop-motion captures of human locomotion were predecessors of the moving image.

5 Bertha E. Jaques

United States, 1863–1941

Common Thistle, c. 1906–15

Cyanotype
Purchased with funds provided by the Brooks
Institute of Photography and the Ralph M.
Parsons Fund
AC1992.6.1

After placing the subject directly onto coated paper, a white silhouette remains where light could not penetrate in the early cameraless cyanotype process.

6 Christopher Russell

United States, b. 1974

Explosion #1, 2013

Inkjet print (pigment based)
Purchased with funds provided by the Mark and
Hilarie Moore Family Trust
M.2014.173.1

This image incorporates a visible photographic mishap—the lens flare—and the removal of a layer of photo imagery, leaving a hybrid photo-drawing.

7 William Larson

United States, b. 1942

Transmission 0049, 1974

Electro-carbon print
Ralph M. Parsons Fund
M.88.138.3

An early fax machine served as both lens and printer to create and transmit this image.

8 Doug Rickard

United States, b. 1968

#120.074209, Fresno, CA.2009, 2010, printed 2011

Pigment print
Ralph M. Parsons Fund
M.2011.119.1

Doug Rickard sourced this image from the all-seeing Google Maps camera.

9 Steven Pippin

England, b. 1960

Self-Portrait, 1991

Gelatin silver print
Ralph M. Parsons Fund
M.2002.224.2

A washing machine transformed into a camera created this self-portrait through the rinse cycle.

10 Chris McCaw

United States, b. 1971

Sunburned GSP #436 (Nevada/Near Summer Solstice), 2010

Gelatin silver print
Photographic Arts Council, 2011
M.2011.54

In this literal photograph, light etches the trajectory of the sun, marking the duration of the image making.

11 Mark Kessell

Australia, b. 1957, active United States

1048—Myopia VIII, 1999

Daguerreotype
Ralph M. Parsons Fund
M.2001.3

As a contemporary Daguerreotype—the earliest photographic process, in which no negative is created—this unique image stands contrary to photography's reproducibility.

12 Diller + Scofidio

Founded 1979, New York

Elizabeth Diller

Poland, b. 1954, active United States

Ricardo Scofidio

United States, b. 1935

Soft Sell, 1993, digitally remastered 2003

Video transferred to DVD, 8:27 min.
Ralph M. Parsons Discretionary Fund
M.2003.97.1–.3

The repetition of the still photograph is transformed into a moving image.

13 Susan Rankaitis

United States, b. 1949

#11, 1981

Gelatin silver print
Anonymous gift, Los Angeles, in honor
of Robert Sobieszek
M.2005.150.112

This chimerically colored image was generated by manipulating basic black-and-white photographic chemicals.

14 Masood Kamandy

United States, b. 1981

Overlap Error, 2012

Inkjet print (pigment based)
Purchased with funds provided by the
Ralph M. Parsons Fund and the Photographic
Arts Council, 2012
M.2012.211.2

Masood Kamandy focuses on mundane everyday items and digitally transforms them into exposés on imaginary light and space.

15 Sheila Pinkel

United States, b. 1941

Untitled, c. 1974–82

Gelatin silver print
Gift of the artist
M.2011.149.1

Folded photosensitive paper acts as both subject and medium in this cameraless image.

16 David Berg

United States, b. 1956

***Untitled*, 1999**

Leather wallet with twelve paintings on Mylar in plastic foldout
Gift of the Catharine Clark Gallery and the artist
AC1999.185.1a–m

Referencing prepackaged, anonymous images found in drugstore wallets, these imagined landscapes are painted on Mylar and stand as the “negatives” for photographic prints.

17 Roy Lichtenstein

United States, 1923–1997

***Fish and Sky*, 1967**

Gelatin silver print and silkscreen print mounted on Vari-Vue plastic
Ralph M. Parsons Fund
M.89.138

The magnifying and multiple lenticular lens produces a 3-D effect.

18 Mieczyslaw Berman

Poland, 1903–1975

***Lindbergh*, 1927**

Photomontage
Gift of Nelly and Jim Kilroy through the 1990 Collectors Committee
AC1997.236.1

19 György Kepes

Hungary, 1906–2001,
active United States

***Untitled*, 1948**

Gelatin silver print
Ralph M. Parsons Fund
M.88.174.2

A photogram, a form of cameraless photography, is created when objects are placed directly onto light-sensitive paper.

20 Anton Stankowski

Germany, 1906–1998

***Simultaneous Enlargement*, 1937**

Gelatin silver print
The Audrey and Sydney Irmas Collection
AC1992.197.117

21 Charles Swedlund

United States, b. 1935

***The Whole Show*, 1973**

Gelatin silver prints mounted onto buttons
Ralph M. Parsons Fund
M.2012.122.1–.25

22 Eileen Quinlan

United States, b. 1972

***Untitled*, 2007**

From *The Full Edition of Paper White with Yellow*

Dye coupler print
Ralph M. Parsons Fund
M.2008.13.1

Created at the turn from analog to digital photography, the techniques in this composition—literally smoke and mirrors—intentionally play with assumptions regarding digital rendering.

23 A. Michael Noll

United States, b. 1939

***Gaussian-Quadratic*, 1963**

Gelatin silver print
Gift of A. Michael Noll
AC1998.105.1

One of the earliest computer-generated photographic works, this image was created by a program written by A. Michael Noll while at Bell Labs in New Jersey.

24 Anne Collier

United States, b. 1970

***Untitled Aura Photo (A.C. 02/03/03, #2)*, 2003**

Dye diffusion transfer print
Ralph M. Parsons Fund
M.2003.144a

The Polaroid aura camera allegedly made a person's aura visible by interpreting feedback from sensors attached to the subject.

25 Wilson Alwyn Bentley

United States, 1865–1931

***Untitled*, c. 1920**

Gelatin silver print
Ralph M. Parsons Fund
M.2001.104

The imperceptible details of a snowflake are made visible through a microscopic lens.

26 Dr. Dain L. Tasker

United States, 1872–1964

***The Lily*, 1930**

Gelatin silver print, hand colored
Los Angeles County Fund
31.34.5

Based on an X-ray, this work straddles science and art.

27 Phil Chang

United States, b. 1974

***Double (Exposure 6)*, 2007–9**

Dye coupler print, unique
Gift of the artist
M.2009.143.4

Using imminently obsolete scanners as his lens, Phil Chang exposes various types of photographic paper to the unique aperture of each machine.

28 Harry Callahan

United States, 1912–1999

***Windows*, c. 1965**

Gelatin silver print
The Marjorie and Leonard Vernon Collection, gift of the Annenberg Foundation, acquired from Carol Vernon and Robert Turbin
M.2008.40.364

Harry Callahan's repetition and layering of negatives transforms familiar objects into an abstract formal language.

29 Joyce Neimanas

United States, b. 1944

***Untitled #15*, 1981**

Internal dye diffusion prints
Ralph M. Parsons Fund
AC1994.124.1

30 Robert Frank

Switzerland, b. 1924,
active United States

***Hoboken, 1955*, 1955, printed 1970s**

Gelatin silver print
Ralph M. Parsons Fund
AC1998.131.1

Consecutive negatives become a new, indeterminate narrative.

31 Calvert Richard Jones

England, 1804–1877

***Santa Lucia, Naples*, c. 1846**

Salt prints from two paper negatives
The Marjorie and Leonard Vernon Collection, gift of the Annenberg Foundation and Carol Vernon and Robert Turbin
M.2008.40.1113a–b

Combining two negatives to complete his vision, Calvert Richard Jones expanded the notion of one negative equaling one unique photographic print.

32 William S. Burroughs

United States, 1914–1997

Brion Gysin

England, 1916–1986, active Morocco and France

***Untitled*, c. 1965**

From the manuscript *The Third Mind*

Gelatin silver prints and ink on paper
Purchased with funds provided by the Hiro Yamagata Foundation
AC1993.56.70.1

33 José Manuel Fors

Cuba, b. 1956

***Memory Bundles*, 1999**

Gelatin silver print, newsprint, and twine
Ralph M. Parsons Fund
M.2000.112.1a

Distressed photographs bound together form a sculptural entity representing personal history, time, and memories.