1. Robert Heinecken  
**Pale Mannequin Dreaming of Imperfection**, 1973  
Gelatin silver print and chalk on canvas  
Ralph M. Parsons Fund  
M.85.149.3

2. Darryl Curran  
**Reflecting Clouds**, 1971  
Screenprint on aluminum  
Gift of Darryl J. Curran  
M.2006.162.1

3. Ricardo Sanguinetti  
**Untitled**, c. 1970  
Color negative print  
Ralph M. Parsons Fund  
M.2012.139

4. Eadweard Muybridge  
**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.2008.40.092

5. Bertha E. Jaques  
**Common Thistle**, c. 1906–15  
Cyanotype  
The Mayore and Leonard Vernon Collection, gift of the Annenberg Foundation, acquired from Carol Vernon and Robert Turbin  
M.2008.40.092

6. Christopher Russell  
**Explosion #1**, 2013  
Inkjet print (pigment based)  
Purchased with funds provided by the Mark and Hilarie Moore Family Trust  
M.2014.123.1

7. William Larson  
**Transmission 0049**, 1974  
Electro-carbon print  
Ralph M. Parsons Fund  
M.2011.54

8. Doug Rickard  
**#120.074209, Fresno, CA.2009**, 2010, printed 2011  
Pigment print  
Ralph M. Parsons Fund  
M.2011.314.1

9. Steven Pippin  
**Self-Portrait**, 1991  
Gelatin silver print  
Ralph M. Parsons Fund  
M.2002.224.2

10. Chris McCaw  
**Sunburned GSP #436 (Nevada/Near Summer Solstice)**, 2010  
Gelatin silver print  
The Photographic Arts Council, 2012  
M.2012.211.2

11. Mark Kessell  
**1048—Myopia VIII**, 1999  
Daguerreotype  
Ralph M. Parsons Fund  
M.2001.3

12. Diller + Scofidio  
**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

13. Susan Rankaitis  
**#11, 1981**  
Gelatin silver print  
Anonymous gift, Los Angeles, in honor of Robert Sobieszak  
M.2005.150.12

14. Masood Kamandy  
**Untitled**, 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

15. Sheila Pinkel  
**Untitled**, c. 1974–82  
Gelatin silver print  
Gift of the artist  
M.2011.49.1

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

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

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

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

Doug Rickard experimented with color by cross processing color transparency film as a color negative.

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

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

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

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

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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  
AC 1999.85.14–m  
Referencing prepackaged, anonymous images found in drugstore wallets, these imagined landscapes are painted on Mylar and stand as the “negatives” for photographic prints.

18 Mieczyslaw Berman  
Poland, 1903–1975  
Lindbergh, 1927  
Photomontage  
Gift of Nelly and Jim Kilroy through the Gift of the Catharine Clark Gallery  
AC 1998.131.1  
Based on an X-ray, this work straddles science and art.

19 György Kepes  
Hungary, 1906–2001, active United States  
Untitled, 1948  
Gelatin silver print  
Ralph M. Parsons Fund  
M.88.172.2  
A photograph, 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 Imanas Collection  
AC 1992.197.17  
Consecutive negatives become a new, indeterminate narrative.

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

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  
Double (Exposure 6), 2007–9  
Dye coupler print, unique  
Gift of the artist  
M.2009.143.4  
Combining two negatives to complete his vision, Calvert Richard Jones expanded the notion of one negative equaling one unique photographic print.

23 A. Michael Noll  
United States, b. 1939  
Gaussian-Quadratic, 1953  
Gelatin silver print  
Gift of A. Michael Noll  
AC 1998.105.1  
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.

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.2003.1446  
Using imminently obsolete scanners as his lens, Phil Chang exposes various types of photographic paper to the unique aperture of each machine.

25 Wilson Alwyn Bentley  
United States, 1865–1931  
Untitled, c. 1920  
Gelatin silver print  
Ralph M. Parsons Fund  
M.2001.104  
Hiro Yamagata Foundation  
Purchased with funds provided by the Hiro Yamagata Foundation  
AC 1993.56.72.1  
Combining two negatives to complete his vision, Calvert Richard Jones expanded the notion of one negative equaling one unique photographic print.