

Lens Work

Celebrating LACMA's Experimental Photography at Fifty

- 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
- Darryl Curran**
United States, b. 1935
Reflecting Clouds, 1971
Screenprint on aluminum
Gift of Darryl J. Curran
M.2006.162.1
- Ricardo Sanguinetti**
Argentina, b. 1940
Untitled, c. 1970
Color negative print
Ralph M. Parsons Fund
M.2012.199
Ricardo Sanguinetti experimented with color by cross processing color transparency film as a color negative.
- 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.2008.40.1602
Eadweard Muybridge's stop-motion captures of human locomotion were predecessors of the moving image.
- Bertha E. Jaques**
United States, 1863–1941
Common Thistle, c. 1906–5
Cyanotype
Purchased with funds provided by the Brooks Institute of Photography and the Ralph M. Parsons Fund
AC 1992.6.1
After placing the subject directly onto coated paper, a white silhouette remains where light could not penetrate in the early cameraless cyanotype process.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- Susan Rankaitis**
United States, b. 1949
#11, 1981
Gelatin silver print
Anonymous gift, Los Angeles, in honor of Robert Sobieszek
M.2005.160.12
This chimerically colored image was generated by manipulating basic black-and-white photographic chemicals.
- 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.
- 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.
- 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 1999.185.1a–m
Referencing prepackaged, anonymous images found in drugstore wallets, these imagined landscapes are painted on Mylar and stand as the "negatives" for photographic prints.
- Anton Stankowski**
Germany, 1906–1998
Simultaneous Enlargement, 1937
Gelatin silver print
The Audrey and Sydney Imas Collection
AC 1992.17.117
- 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
- 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.
- 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.
- 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
AC 1993.56.70.1
- 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.
- 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.
- 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.
- Joyce Neimanas**
United States, b. 1944
Untitled #15, 1981
Internal dye diffusion prints
Ralph M. Parsons Fund
AC 1994.124.1
- Robert Frank**
Switzerland, b. 1924, active United States
Hoboken, 1955, 1955, printed 1970s
Gelatin silver print
Ralph M. Parsons Fund
AC 1998.131.1
Consecutive negatives become a new, indeterminate narrative.
- Mieczyslaw Berman**
Poland, 1903–1975
Lindbergh, 1927
Photomontage
Gift of Nelly and Jim Kilroy through the 1990 Collectors Committee
AC 1997.236.1
- A. Michael Noll**
United States, b. 1939
Gaussian-Quadratic, 1963
Gelatin silver print
Gift of A. Michael Noll
AC 1998.105.1
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.
- 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.
- Calvert Richard Jones**
England, 1904–1977
Santa Lucia, Naples, c. 1946
Salt prints from two paper negatives
The Marjorie and Leonard Vernon Collection, gift of the Annenberg Foundation and Carol Vernon and Robert Turbin
M.2008.40.119a–b
Combining two negatives to complete his vision, Calvert Richard Jones expanded the notion of one negative equaling one unique photographic print.