



PETER GALASSI

PROOF

PHOTOGRAPHY IN THE ERA OF THE CONTACT SHEET

FROM THE COLLECTION OF MARK SCHWARTZ + BETTINA KATZ



▷ 42 **Diane Arbus**, Contact sheet for roll number 6882, which includes *Jewish giant at home with his parents in the Bronx, N.Y. 1970*



Diane Arbus, Contact sheet for roll number 4539, which includes *Identical twins, Roselle, N.J. 1967* ▷ 43



© Halsman Archive



© Halsman Archive



From the pages of LIFE. © 1952 The Picture Collection Inc. All rights reserved. Reprinted/Translated from LIFE and published with permission of The Picture Collection Inc. Reproduction in any manner in any language in whole or in part without written permission is prohibited. LIFE is a registered trademark of TI Gotham Inc.

STAGED SPONTANEITY

Knowing that only one image will be chosen, the photographer can devote any number of frames to evoking the spirit of spontaneity.



© Harry Benson



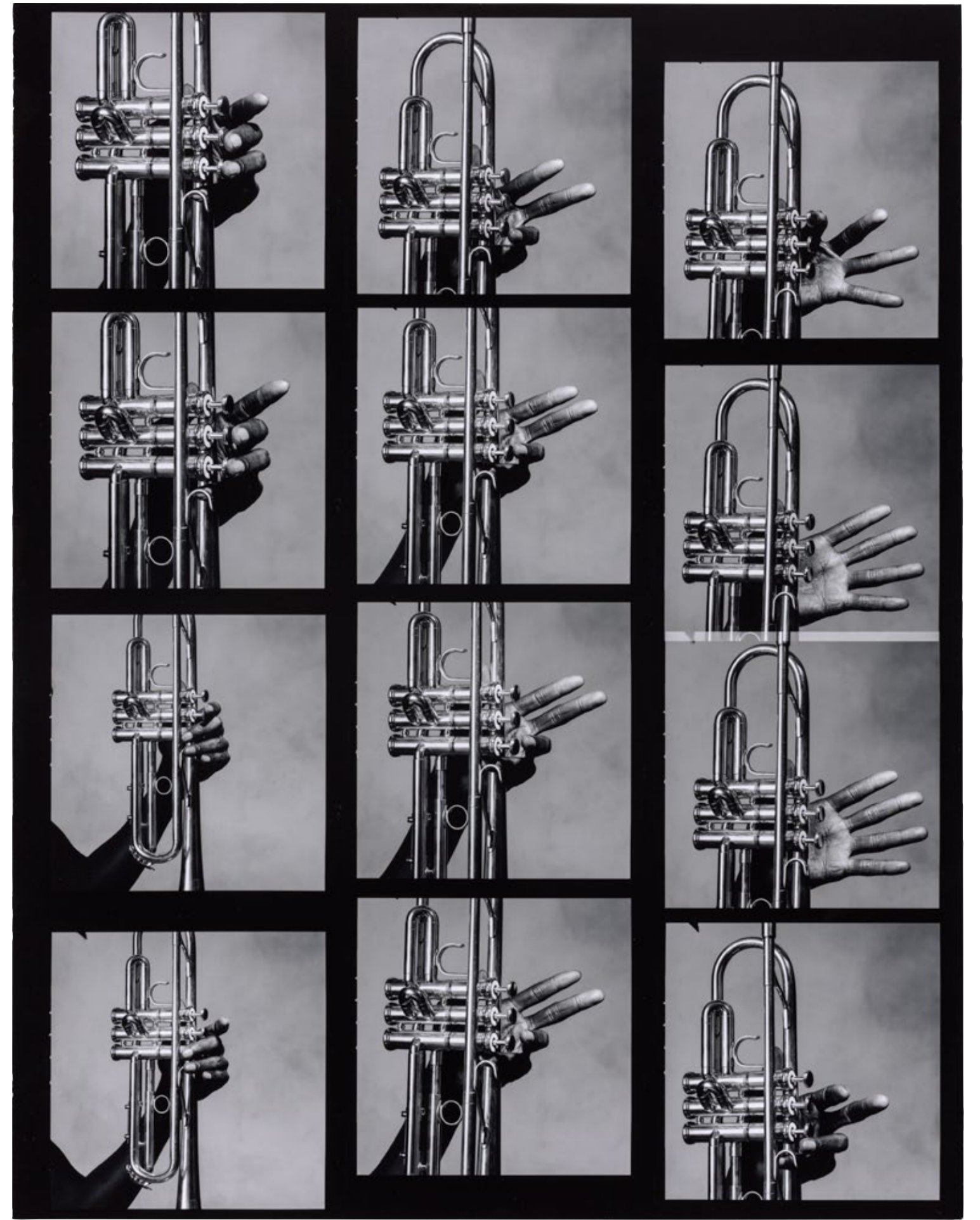
© The Richard Avedon Foundation



© The Richard Avedon Foundation



© The Estate of Harry Callahan; courtesy Pace/MacGill Gallery, New York



© The Irving Penn Foundation



FIG. 24 USPS Postage Stamp, issued February 18, 1999. Photograph by Martha Holmes. Designed by Howard Koslow (American, 1924–2016). Offset lithography; 3.18 x 3.18 cm. Martha Holmes/ The LIFE Picture Collection / Getty Images © 2019 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

MARTHA HOLMES

American, 1923–2006



page 166

Jackson Pollock Painting in his Studio, Springs, New York. 1949

Gelatin silver print, printed in 2005 by Kelton Labs, New York

Sheet: 50.2 x 40.3 cm

Martha Holmes/ The LIFE Picture Collection / Getty Images © 2019 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York
Signed in ink in the lower right margin on the recto: "Martha Holmes"

Inscribed (in pencil on verso): "Print Made at Kelton Labs, 2005 © Time Inc./ All Rights Reserved/ Jackson Pollock Painting in his Studio, Springs, Long Island, NY, 1949 by Martha Holmes. (contact sheet)" **CHOICE [frame 3-11]:** *Life* 27, no. 6 (August 8, 1949): 45 Purchased from Alan Klotz Gallery, New York, 2007

Life staff photographer Martha Holmes made these photographs for the story published as "Jackson Pollock: Is He the Greatest Living Painter in the United States?" *Life* 27, no. 6 (August 8, 1949): 42–43, 45. Holmes did not make the color photograph on the opening spread, of Pollock standing in front of his large painting *Number Nine*. Two of her pictures appeared on page 45, illustrating text under the headline, "How Pollock Paints." One of the pictures (frame 3-11) was captioned: "HE APPLIES SAND TO GIVE ENAMEL TEXTURE."

This contact sheet was issued in an open edition under the rubric, "The LIFE Picture Collection—Master Editions." Although not all of the hand-applied marginal numbers are clearly legible, the chosen image (frame 11 from roll 3 of the shoot) apparently is combined with nine frames from roll 2, in all of which Pollock appears to be applying sand to the painting. Another Holmes image, in which Pollock is applying enamel, was used for a US postage stamp in 1999. For the stamp, color was added and the cigarette in Pollock's mouth was eliminated.

Holmes's photographs were made the year before Hans Namuth began what would become a celebrated series of pictures of Pollock at work.¹

1. See Francis V. O'Connor, "Hans Namuth's Photographs of Jackson Pollock as Art Historical Documentation," *Art Journal* 39, no. 1 (Fall 1979), pp.48–49. JSTOR 776327

ROBERT HILL "BOB" JACKSON

American, born 1934



page 84, top

Untitled contact print of two frames of 35mm film. November 24, 1963

Gelatin silver print, printed 2005

Sheet: 25.4 x 20.3 cm Image: 2.5 x 7.6 cm

Signed and inscribed in ink on verso: "Oswald is shot by Jack Ruby—/ Dallas Police Station, November 24, 1963/ Bob Jackson"
Purchased from the photographer, 2005



page 84, bottom

Jack Ruby Shoots Lee Harvey Oswald, Dallas. November 24, 1963

Gelatin silver print

Image: 23 x 34.3 cm

Signed and inscribed in pencil on verso:

"Printed November 1963/ Bob Jackson"
Purchased from the photographer, 2005



page 85

Jack Ruby Shoots Lee Harvey Oswald, Dallas. November 24, 1963

Gelatin silver print mounted on board, printed June 3, 1964

Image: 30.3 x 24.1 cm

Signed and inscribed in pencil on verso of mount: "Bob Jackson/ Printed 6/3/64"

Inscription (in ink [in stamp]): [DALLAS TIMES HERALD/ SUNDAY MAGAZINE/ ISSUE "JUNE 3" [PAGE] "10"]

Inscription (in ink on verso): "Copyright Bob Jackson—no publication without/ written permission"
Purchased from the photographer, 2005

A staff photographer for the *Dallas Times Herald*, Jackson was in the motorcade on November 22, 1963, when President John F. Kennedy was shot. Since he was reloading his camera at that moment, however, he made no photographs in the immediate aftermath of the shooting. Two days later, he was sent to the police station to cover the transfer of Lee Harvey Oswald to the county jail. In 2005, at the request of Mark Schwartz, Jackson made contact prints of remaining negatives from both episodes.

Also present on November 24 was Jackson's competitor Ira Jefferson "Jack" Beers of the *Dallas Morning News*, who stood on a low concrete wall, behind Jackson but higher up (fig. 25). Beers had a better view and released his shutter after Jack Ruby lunged but just before he fired his gun. Jackson, who at first was blocked from seeing Ruby, released his shutter sixth tenths of a second later—and won the Pulitzer Prize.¹