

GALLERY GUIDE

Taking a Different Tack:

Maggie Sherwood and the Floating Foundation of Photography



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Maggie Sherwood, *View of Floating Foundation houseboat*, ca. 1970

ON THE FRONT COVER:

Maggie Sherwood, *Floating Foundation barge docked at the Strand, Kingston*, 1980

ON THE BACK COVER:

Maggie Sherwood, *Horn and Hardart*, n.d.



Maggie Sherwood, *Central Park Lake*, 1969

Taking a Different Tack:

Maggie Sherwood and the Floating Foundation of Photography

In 1969, photographer Maggie Sherwood (1922–84) made the impulse purchase of a houseboat in Ocean City, Maryland. Little did anyone anticipate the full range of activities that would soon be staged on this bobbing, little 12-by-40-foot craft—least of all, Sherwood herself.

Maggie Sherwood started taking pictures in the 1950s when she was a suburban mother of three, initially documenting work by landscape architect James Rose. Before long she discovered the workshops taught by David Vestal in his New York City loft, and she quickly became a habituée there and a member of the circle of dedicated photographers connected with this influential teacher. Eventually, Sherwood's circle also included legendary *Life* photographer W. Eugene Smith and street photography pioneer Lisette Model (yet another influential teacher, and a close friend as well).

Sherwood's own photographic work was adventurous, often audacious. Above all else, she was a true New York City photographer, making extensive series of images of Central Park, of Coney Island, of workers in the Garment District, the Horn & Hardart Automat, the Empire Diner in Chelsea, Village Cigars on Christopher Street and many other locations that are easily identified by anyone who lived in the city for any length of time during the past 50 years. If pressed to identify an aesthetic or a single driving stylistic trait, one would have to say that it was her consistent flouting of convention. She arrived at one of David Vestal's workshops, for example, with a fresh print of some garbage cans in Central Park—including one that she'd just added herself, by hand, in paint on the surface of the print. Under the glare of his bright studio lights, master of the black-and-white print Vestal's wordless response was to scrape the offending paint off the surface of the print with his thumbnail, before beginning his critique.¹

Sherwood constantly experimented while shooting, from crumpling up cigarette-pack cellophane in front of the lens to distort the image; to using long, shaky, handheld exposures to introduce



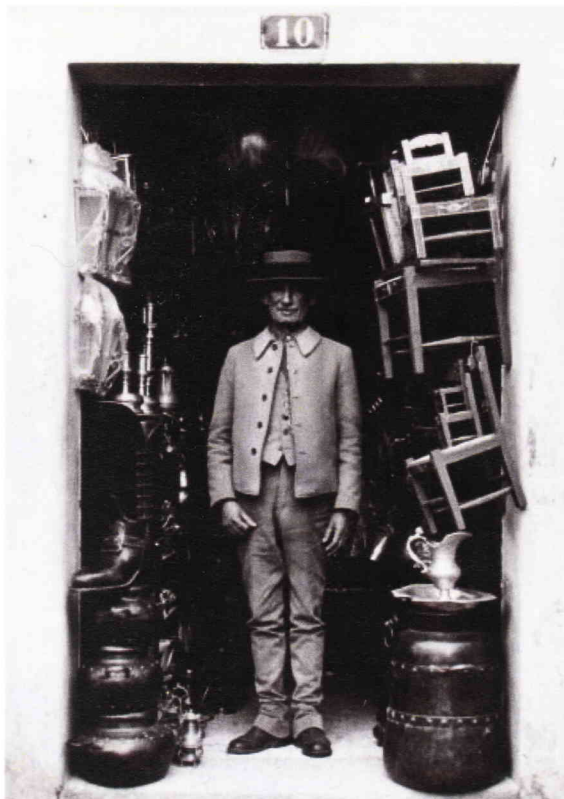
David Vestal,
Flatiron Building, NY,
1963

an impressionistic, atmospheric effect; to her extensive use of a fisheye adapter to sharply warp her subject. Her prints are equally cheeky, constantly playing with (and often combining) various processes such as negative printing or solarization, and later on, extensive painting by hand in color on black-and-white gelatin silver prints. Her prints are never overly precious objects; rather, they are traces, creative skins shed along the way by a restless, endlessly energetic, creative daemon.

During this period, from the 1950s into the 1960s, despite the considerable institutional framework for the consumption and appreciation of the medium that had been laid at the Museum of Modern Art, there was very little in the way of a fine art photography market.¹¹ Most working photographers earned their keep by selling their images for reproduction in mass-circulation magazines, as W. Eugene Smith did in his painstakingly constructed photo essays for *Life* magazine. The sole photography gallery in New York was Helen Gee's *Limelight*, a Greenwich Village coffeeshop-cum-art gallery, which operated from 1954 to 1961. (Prior to that, the only notable forays had been 291, Alfred Stieglitz's Photo-Secession era gallery and Julien Levy's series of galleries that included, but were not exclusively dedicated to the medium, between 1931 and 1949.)

In terms of photographic education, while a number of art schools and colleges offered basic darkroom classes, one of the most common methods of study was to work with an older practitioner in his/her studio, either in group workshops or in something like an informal apprenticeship. David Vestal's workshops were one example of this phenomenon; and even when they were offering courses through institutions such as the New School for Social Research, Lisette Model and other photographers tended to prefer teaching on the more informal ground of their own studios, rather than in a classroom. (Model's list of significant students is particularly striking, including noted photographers such as Diane Arbus, Larry Fink, Peter Hujar, Raymond Jacobs, Eva Rubinstein, and Bruce Weber.)

When Maggie Sherwood bought her houseboat, she didn't intend to live on it, but rather had in



Neal Slavin, *Man in Doorway #10 (Portugal)*, 1968



Arthur Tress, *Bride and Groom, New York, New York*, 1971



Unknown,
Interior, Floating Foundation of Photography,
ca. 1970

mind using it as a floating photographic exhibition space and meeting place for her extended circle of photographer friends. Toward that end, she and her husband, Theo Chunn, and her son Steven Schoen set about expanding the little one-story boat to include a second-floor gallery space illuminated by a series of plastic-domed skylights. The lower floor was carpeted and furnished with an assortment of wicker chairs, shelves that held various monographs and photography reference books, and bins of unframed matted photographic prints that were for sale. Sherwood painted the exterior of the now-towering boat lavender (purple was her favorite color), and applied to have it moored at the 79th Street Boat Basin on the Hudson River.

Much to Sherwood's chagrin, the authorities in charge of leasing slips in the Boat Basin objected to her purple houseboat. They rejected her application, saying they feared that it would distract drivers on the adjacent West Side Highway. Never one to be easily deterred, Sherwood telephoned Mayor Lindsay's office forcefully complaining that she was being subjected to "color discrimination." In short order, her application was approved, and the Floating Foundation of Photography (FFP), as it came to be called, was born. In subsequent years, the FFP gallery hosted dozens of group photography shows, as well as a select list of individual artist's exhibitions (including Lilo Raymond's first solo show).

The gallery on the boat functioned on a mostly philanthropic basis, rarely if ever collecting a percentage of sales made—and by today's standards, there were many bargains to be had. In the 1970s, the photography market had not yet taken off, so it was possible to buy an original Gene Smith print, for instance, for as little as \$50. At that time the primary contribution of the boat, with its darkroom and integrated exhibition space, was to serve as a unique place for photographers to meet, exhibit, and discuss their work.

One of the more unusual and unexpected interests pursued on the boat was the perennially



Bob D'Alessandro, Untitled, n.d.



M.K. Simqu, Untitled, n.d.

popular genre of spirit photography—that is, photographs purporting to document ghosts and visitors from other dimensions—a surprisingly keen interest of both Sherwood and her good friend Lisette Model, and the subject of what became a series of annual exhibitions organized by the Floating Foundation. (Charlie Reynolds, longtime picture editor of *Popular Photography*, remembers David Vestal calling Model “the Madame Blavatsky of photography” because of her strong mystical tendencies.ⁱⁱⁱ) Photographer Dianora Niccolini first encountered Sherwood at the opening of the FFP’s first spirit photography show, when she was about to travel to the site of a reported haunting. Sherwood’s advice: Be sure to take along infrared film.^{iv}

Sherwood’s interests extended beyond the art photography world, however. In short order, she and her son Steven Schoen began finding ways to bring the gospel of photography to the world. The little purple houseboat became a significant venue for viewing photography—not only by professionals and art-world types, but also by the general public, as the boat chugged (or, often, was towed) to various locations from the 79th Street Boat Basin to South Street Seaport (when that area was still a rough, down-at-the-heels neighbor to the nearby Fulton Fish Market) to just about any community with a functional dock along the Hudson River. At each stop, photography received a new audience; most of the visitors during these excursions had never thought of it as an artistic medium. “I love the whole thing of bringing people into an environment like this and offering them an art form,” Sherwood once said. “I really hate the idea of an art form being presented under very sterile conditions. Museums are fine, and I go to them all the time myself, but I think there should be something else.”^v

The first major exhibition organized by the Floating Foundation took place on dry land in Central Park, as part of *The People, Yes!*, an enormous, week-long festival organized by the New York City Department of Parks and Recreation in October of 1970. Inspired by Carl Sandberg’s everyman-epic, book-length poem of the same name, the festival embraced the multiplicity of

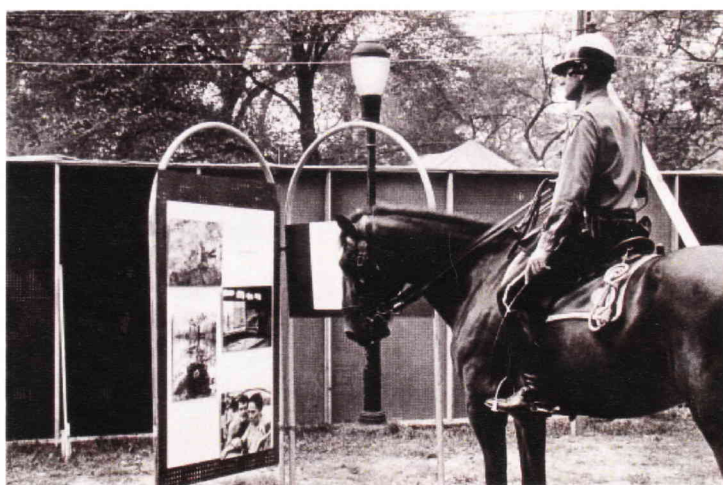


Unknown,
View of *The People, Yes!*
exhibition,
1970

the people of the city long before anyone invented the term “multiculturalism” to justify the notion. Thousands of New Yorkers and others poured into the park, where they were greeted with musical performances, food vendors, and an open-air exhibition of photographs organized by the Floating Foundation featuring work by Neil Slavin, Arthur Tress, and dozens of other photographers, both well- and unknown. Every morning for a week, volunteers from the boat installed sheets of pegboard pre-mounted with matted photographic prints on metal frames provided by the Parks Department; every night at 10 p.m. they were brought in for safekeeping. Tens of thousands of visitors later, not a single print was lost or damaged due to vandalism. A condensed ver-



Unknown,
W. Eugene Smith and Sandi Perpetua
at *The People, Yes!* exhibition,
1970



Steven C. Schoen,
Police Horse, Central Park (The People, Yes!),
1970

sion of the show continued on the boat itself later that year, and eventually the prints were sent to Mexico City, where they were shown in Chapultepec Park under the title "¡El Pueblo, Sí!"

In short order, Maggie's son Steve invented programs that did more than simply show photographs to people—they put cameras in their hands, as well. They began working with institutionalized mental patients from Bellevue Hospital, and ultimately towed the boat to Ward's Island to work with the patients at Dunlap-Manhattan State Hospital, where Schoen's wife, Jone Miller, served as recreation therapy director. Photography was an easily learned, accessible medium for the mental patients to use to come to creative grips with their lives, and a unique way for them to reconnect with the world.

In the spring of 1971 the warden of Sing Sing Prison granted Schoen permission to begin a photography program for the inmates. Over 200 men signed up to take the 10-week course. They began with simple Polaroids, moving up to using inexpensive plastic Diana-F cameras, which allowed for greater control over focus and exposure, and ultimately developed and printed their own film. Soon after the Sing Sing project began, Sherwood was working with women inmates on Riker's Island. Bob D'Alessandro recalls Sherwood once telling him that she had a hard time getting through to the women at first. They would talk among themselves, ignoring her and her instructions, until she figured out that she needed to address them in their own language: "So you take the f---ing film and put it in the f---ing camera, then you...."^{vi} This response was a measure of Sherwood's ability to shift gears on the fly, to adapt her perspective to fit the situation

at hand, and undoubtedly was one of the core communicative abilities that helped her win over not only her inmate-students, but also the thousands of others who first encountered the idea of photography as a serious creative endeavor, either on the boat or through traveling exhibitions that she organized.

Photography was a means for these men and women, otherwise shut out of society and rendered silent, to say something about their lives and find their own visions, their own voices. It was also an eminently practical vehicle for teaching and learning basic chemistry, mathematical skills, and responsibility. Amazingly, the warden at Sing Sing (who was very progressive) allowed the inmates to photograph freely within the prison, although they were not permitted to keep the cameras outside of class time. A number of the resulting images, along with an amazing text about the reality of life behind bars by prisoner John Conroy, were included in the FFP's first published book, *Sing Sing: The View from Within*. The book prompted an exhibition of the inmates' photographs on the boat, at that point tethered on the West Side. Ironically, the show's opening happened on the day the Attica riots broke out. Sherwood and Schoen feared that the riots would bring their prison work to an end; instead, they wound up extending the program to include the Women's House of Detention, Green Haven, Bedford Hills, and a number of other institutions. As the programs multiplied, Sherwood and Schoen called upon many of their famous (and not-so-famous) photographer friends to assist with the teaching.

In 1976, the purple houseboat sank in a hurricane. Raised from the bottom of the boat basin, it sat in dry dock on Staten Island for two years while the Foundation raised funds for its restoration; the prison and mental hospital programs continued apace. Eventually, the Foundation acquired a 40 by 150-foot barge. The houseboat was lifted onto the barge in its entirety, and a deck was constructed across the remainder of the barge. The salvage and renovation project doubled the gallery space and provided additional useable outdoor space, enabling the FFP to host musical festivals (such as the Kool Jazz festival) and other events in addition to the gallery activities when the Foundation reopened the boat in 1978. With her boat moored at Pier 40 on the West Side, Sherwood encouraged women who had attended her prison classes to come to the barge when they were released. A number of them were hired to work for the FFP, which became an unofficial halfway house to help integrate its former inmate-students back into society.

The voyage of the Floating Foundation continued through the first half of the 1980s, drawing to something of a close following Sherwood's death from cancer in 1984. She had led a very full life, employing her near-boundless energy to keep the boat afloat, the programs funded, the exhibi-



Unknown,
Inmates being ferried to FFP for
education program, Sing Sing Prison,
1970

tions opening, and the press clips coming, while still devoting herself to her own art. A 1971 New York Times article speculated that "there [may be] two Maggie Sherwoods, or, perhaps four or eight; that the original and unique Maggie, like some highly complex protozoan, gave birth to others by a process of binary fission, once, twice, or three times, in order to get the work done more expeditiously."^{vii}

When the barge was finally sold in 1986, one of the more interesting chapters in photographic history came to an end. But the FFP's work continues, even if on a smaller scale. Sherwood's son and daughter-in-law, Steven Schoen and photographer Jone Miller, continue to run the organization from their home on dry land in High Falls, New York. In recent years Miller has pursued programs with the impoverished (and often abused) Native American youths on the Pine Ridge Reservation, working with them to produce photographs, journals, and book projects that reflect both their hope and their pain. In a world with as much suffering as ours, the need for release, expression, and communication of such deep human experience is undeniable. It is up to the rest of us to tap into our own imagination and energies, just as Maggie Sherwood did, to find ways of making these human connections possible once again.

—Beth E. Wilson
Exhibition curator

i Interview by the author with Steven C. Schoen, August 20, 2008.

ii The ideological influences and history of MoMA's engagement with photography have been authoritatively presented in Christopher Phillips, "The Judgment Seat of Photography," *October*, vol. 22 (Autumn 1982), pp. 27-63.

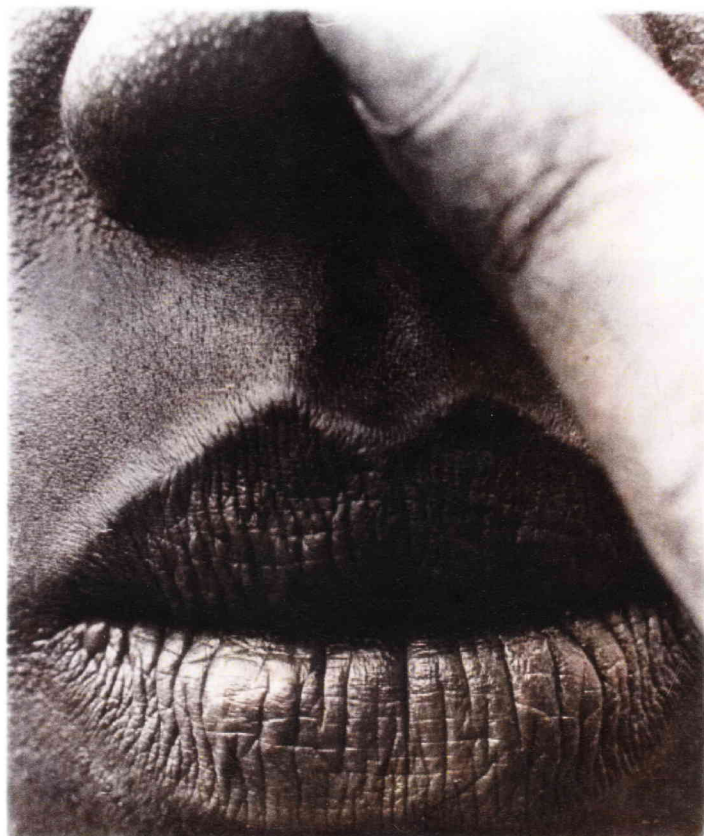
iii Interview by the author with Charles Reynolds, Jr., November 11, 2008.

iv Interview by the author with Dianora Niccolini, November 11, 2008.

v Maggie Sherwood quoted by Sylvia Helm, "Floating Foundation [of] Photography Opens," *The Wisdoms Child New York Guide*, November 27, 1978.

vi Telephone interview by the author with Bob D'Alessandro, November 9, 2008.

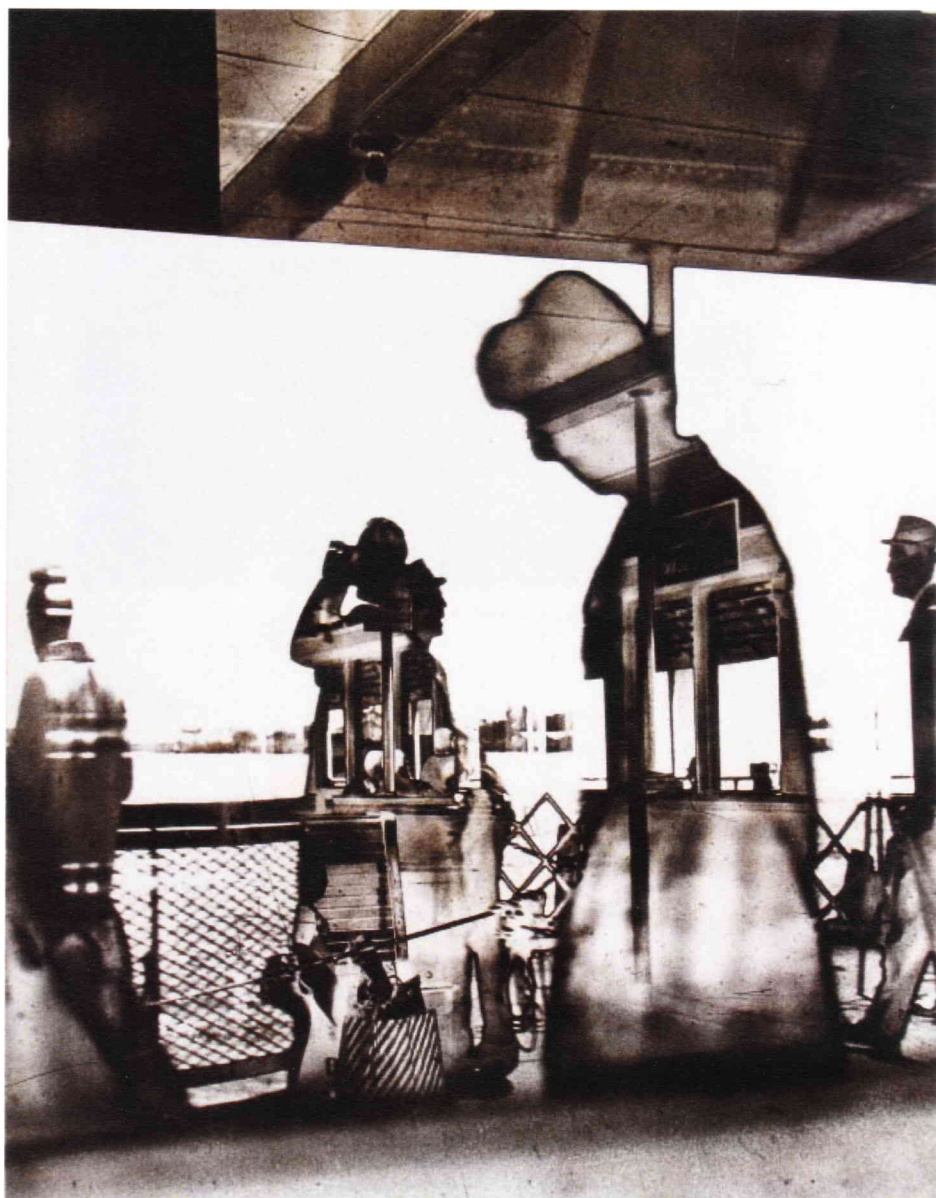
vii Gene Thornton, "A Houseboat is Workin' on the River," *The New York Times*, May 2, 1971.



Renée C. (Bedford Hills), *Untitled*, n.d.



Unknown, *Lisette Model (in white hat)*, at *Photo-In*, Green Haven Prison, ca. 1974



Maggie Sherwood, *Staten Island Ferry*, n.d.

Works in the Exhibition

Angelo (Pine Ridge Reservation)
Untitled, 1994-96
Gelatin silver print

Renée C. (Bedford Hills)
Untitled, n.d.
Gelatin silver print, 10⁵/₈ x 9 in.

Sandra B. (Bedford Hills)
Untitled, n.d.
Gelatin silver print, 8 x 7⁷/₈ in.

Bruce J. (Green Haven)
Untitled, n.d.
Gelatin silver print, 7⁵/₁₆ x 9³/₈ in.

Bruce J. (Green Haven)
Untitled, n.d.
Gelatin silver print, 13¹/₄ x 10¹/₄ in.

Ratton H. (Green Haven)
Untitled, n.d.
Gelatin silver print, 10 x 13 in.

Ratton H. (Green Haven)
Untitled, n.d.
Gelatin silver print, 7⁵/₈ x 9⁹/₁₆ in.

Robert H. (Green Haven)
Untitled, n.d.
Gelatin silver print, 10¹/₂ x 13³/₄ in.

Hector S. (Sing Sing)
Untitled, n.d.
Gelatin silver print, 10¹/₂ x 10¹/₂ in.

Vance Allen
Untitled, n.d.
Gelatin silver print, 7¹/₂ x 9⁵/₁₆ in.

Eugene Atget
Prostitute, ca. 1920
Gelatin silver print, 9 x 7 in.

Edie Baskin
John Belushi, n.d.
Gelatin silver print, 18⁷/₈ x 13³/₈ in.

Rudy Burckhardt
Untitled, ca. 1937-38
Gelatin silver print, 6³/₄ x 4¹/₂ in.

Larry Clark
Michelle & Billing (Coming Back from the Lake), Oklahoma, 1972-73
Gelatin silver print, 8⁵/₁₆ x 12¹/₂ in.

Bob D'Alessandro
Untitled, n.d.
Gelatin silver print, 8³/₈ x 12⁷/₁₆ in.

Bob D'Alessandro
Untitled, n.d.
Gelatin silver print, 12⁹/₁₆ x 18⁹/₁₆ in.

Bob D'Alessandro
Untitled, n.d.
Gelatin silver print, 8³/₄ x 12¹⁵/₁₆ in.

Bob D'Alessandro
Nixon Resigns, 1974
Gelatin silver print, 10⁵/₁₆ x 13¹/₈ in.

Bob D'Alessandro
Untitled, n.d.
Gelatin silver print, 8¹/₂ x 10³/₄ in.

Bob D'Alessandro
Untitled, n.d.
Gelatin silver print, 18⁷/₈ x 12³/₄ in.

Phil Dante
Untitled, n.d.
Gelatin silver print, 13¹/₈ x 19¹¹/₁₆ in.

Bruce Davidson
Verrazano Bridge, ca. 1964
Gelatin silver print, 7¹/₄ x 11 in.

Roy de Carava
Woman Resting, Subway Entrance, NY, 1952
Gelatin silver print, 12⁵/₈ x 9 in.

Charles DeLaney
Untitled, 1977
Gelatin silver print, 8³/₈ x 8¹/₂ in.

Paul Diamond
Tourist, Heber, Utah, 1971
Gelatin silver print, 15⁵/₁₆ x 15¹/₈ in.

Pepe Diniz
Lotte Lenya, NYC, 1975
Gelatin silver print, 7¹/₂ x 9⁵/₁₆ in.

Nathan Farb
Untitled (Tompkins Square Park, NYC), 1967
Gelatin silver print, 6¹³/₁₆ x 10¹/₁₆ in.

Laurence (Larry) Fink
Untitled, n.d.
Gelatin silver print, 8¹⁵/₁₆ x 9 in.

Jill Freedman
Untitled, n.d.
Gelatin silver print, 9⁷/₈ x 6¹¹/₁₆ in.

Lee Friedlander
Father Duffy, Times Square, New York City, 1974
Gelatin silver print, 6⁹/₁₆ x 10¹⁵/₁₆ in.

Benno Friedman
Arlo Guthrie's Wedding, 1969
Hand-toned gelatin silver print, 5⁷/₁₆ x 6⁷/₈ in.

John Ganis
Untitled, 1974
Gelatin silver print, 7 x 9¹⁵/₁₆ in.

Henriette Grindat
Untitled, n.d.
gelatin silver print, 11⁹/₁₆ x 9¹/₈ in.

Bob Gruen
David Johansen, New York Dolls, 1976
Gelatin silver print, 7¹/₄ x 9¹¹/₁₆ in.

Bob Gruen
The Heartbreakers (Johnny Thunders, Richard Hell, and Jerry Nolan), 1975
Gelatin silver print, 9⁷/₁₆ x 6¹/₂ in.

Philippe Halsman
Diana Cassidy, 1952
Gelatin silver print, 13⁷/₈ x 10¹⁵/₁₆ in.

Charles Harbutt
Untitled, n.d.
Gelatin silver print, 7¹³/₁₆ x 11¹⁵/₁₆ in.

Mark Haven
Untitled, n.d.
Gelatin silver print, 9 x 7¹/₄ in.

Abigail Heyman
Untitled, n.d.
Gelatin silver print, 9¹⁵/₁₆ x 6¹/₄ in.

Abigail Heyman
Untitled, n.d.
Gelatin silver print, 7³/₈ x 9⁷/₈ in.

Abigail Heyman
Untitled, n.d.
Gelatin silver print, 7⁷/₁₆ x 9⁷/₈ in.

Ken Heyman
Rail Splitter, Nigeria, n.d.
Gelatin silver print, 13¹³/₁₆ x 10⁹/₁₆ in.

Lewis Hine
Untitled, n.d.
Gelatin silver print, 4⁵/₈ x 6⁵/₈ in.

Jane Hoffer
Untitled, 1974
Gelatin silver print, 4¹/₂ x 7³/₈ in.

Sean Kernan
Duane Michals and Babe, 1971
Gelatin silver print, 7 x 10¹/₁₆ in.

Sean Kernan
Untitled, 1971
Gelatin silver print, 9 x 6¹³/₁₆ in.

Sardi Klein
Brewster, N.Y., 1971
Gelatin silver print, 9³/₄ x 13³/₈ in.
Courtesy the artist

Nina Kuo
China Remembrances, n.d.
Hand-colored gelatin silver print, 5¹³/₁₆ x 8³/₄ in.

Nina Kuo
China Remembrances, n.d.
Hand-colored gelatin silver print, 5⁷/₈ x 8⁷/₈ in.

Bettye Lane
Battery Park: Women's March and Demonstration, 1973
Gelatin silver print, 6⁷/₁₆ x 9⁵/₈ in.

Helen Levitt
Williamsburg, Brooklyn, 1945
Gelatin silver print, 7 x 10¹/₂ in.

James Matthews
Untitled, n.d.
Gelatin silver print, 8³/₄ x 9³/₄ in.

Cliff Mealy
Untitled, 1976
Gelatin silver print, 10¹³/₁₆ x 13⁷/₈ in.

Jone Miller
Untitled, from *In This Corner: Bobby Gleason's Gym*, 1977
Gelatin silver print, 8 x 12⁵/₈ in.

Jone Miller
Abe, 1970-75
Gelatin silver print, 13³/₈ x 19³/₈ in.

Jone Miller
Katherine, 1970-75
Gelatin silver print, 13¹⁵/₁₆ x 19⁷/₁₆ in.

Jone Miller
Keep Door Locked at All Times, 1970-75
Gelatin silver print, 18³/₈ x 12¹³/₁₆ in.

Jone Miller
Paddy Calvito and Freddie Brown at Bobby Gleason's Gym, 1977
Gelatin silver print, 8⁹/₁₆ x 12⁵/₈ in.

Marilyn Miller
New Brunswick, NJ, 1973
Gelatin silver print, 7 x 10¹⁵/₁₆ in.

Lisette Model
Famous gambler, Monte Carlo, ca. 1934
Gelatin silver print, 19¹/₄ x 15¹/₄ in.

Lisette Model
Untitled, n.d.
Gelatin silver print, 19³/₈ x 15⁹/₁₆ in.

The News
Bella Abzug and Gloria Steinem, ca. 1973
Gelatin silver print, 9¹/₂ x 6⁷/₁₆ in.

- Dianora Niccolini
Chin n Chest, 1982
Gelatin silver print, 17 ⁷/₈ x 14 ¹/₈ in.
Courtesy the artist
- Anne Nielsen-Lye
Untitled, 1972
Gelatin silver print, 3 ³/₁₆ x 4 ¹¹/₁₆ in.
- Toby Old
Prince, 1980
Gelatin silver print, 9 ³/₈ x 9 ⁹/₁₆ in.
- Charles Pratt
Untitled, 1964
Gelatin silver print, 9 ¹/₂ x 13 ¹/₂ in.
- Lilo Raymond
Untitled, n.d.
Gelatin silver print, 8 ⁷/₁₆ x 14 ⁵/₁₆ in.
- Lilo Raymond
Untitled, 1963
Gelatin silver print, 11 ¹³/₁₆ x 10 ¹/₂ in.
- Lilo Raymond
Untitled, n.d.
Gelatin silver print, 13 ¹/₂ x 19 ⁵/₈ in.
- Fran Riche
Untitled, n.d.
Gelatin silver print, 9 ³/₁₆ x 7 ⁵/₈ in.
- Fran Riche
Untitled, n.d.
Gelatin silver print, 9 x 7 ¹/₂ in.
- Raymond Ross
The Baroness and the Beans, Village Vanguard, 1967
Gelatin silver print, 7 ⁷/₁₆ x 9 ⁷/₁₆ in.
- Darleen Rubin
Dead Man, Morton Street, January 17, 1973
Toned gelatin silver print, 7 ³/₈ x 10 ¹⁵/₁₆ in.
- Darleen Rubin
Dancer, Waterfront, Christopher Street #2, 1973
Gelatin silver print, 7 ¹³/₁₆ x 11 ¹¹/₁₆ in.
- Eva Rubinstein
Oval Nude, 1970
Gelatin silver print, 6 ¹/₂ x 6 in.
- Eva Rubinstein
Untitled, n.d.
Gelatin silver print, 9 ³/₈ x 6 ¹⁵/₁₆ in.
- Les Sattinger
Untitled, 1970
Gum bichromate print, 3 ³/₈ x 4 ⁷/₈ in.
- Steven C. Schoen
Untitled (Sing Sing), 1970
Gelatin silver print, 8 ¹¹/₁₆ x 10 ⁵/₈ in.
- Steven C. Schoen
Police Horse, Central Park (The People, Yes!), 1970
Gelatin silver print, 12 x 20 ³/₄ in.
- Steven C. Schoen
Untitled, n.d.
Gelatin silver print, 9 ¹⁵/₁₆ x 13 ⁷/₁₆ in.
- Melissa Shook
Wellfleet, 1973
Gelatin silver print, 4 ³/₁₆ x 4 ¹/₄ in.
- Melissa Shook
Wellfleet, 1973
Gelatin silver print, 4 ³/₁₆ x 4 ¹/₄ in.
- Melissa Shook
Wellfleet, 1973
Gelatin silver print, 4 ³/₁₆ x 4 ¹/₄ in.
- Melissa Shook
Wellfleet, 1973
Gelatin silver print, 4 ³/₁₆ x 4 ³/₁₆ in.
- M.K. Simqu
Untitled, n.d.
Gelatin silver print, 6 x 5 ³/₄ in.
- Aaron Siskind
Untitled, 1958
Gelatin silver print, 11 ¹/₂ x 9 ¹/₂ in.
- Neal Slavin
Man in Doorway #10 (Portugal), 1968
Gelatin silver print, 13 ¹/₂ x 9 in.
- W. Eugene Smith
Mad Eyes, 1958-59
Gelatin silver print, 9 ¹/₂ x 13 ¹/₄ in.
- Jamie Spracher
Untitled, n.d.
Gelatin silver print, 8 ¹/₄ x 12 ³/₄ in.
- Abner Symons
Untitled, n.d.
Gelatin silver print, 6 x 8 ¹¹/₁₆ in.
- Arthur Tress
Bride and Groom, New York, New York, 1971
Gelatin silver print, 10 ³/₄ x 10 ³/₄ in.
- Arthur Tress
Untitled, n.d.
Gelatin silver print, 13 ⁹/₁₆ x 10 ⁷/₁₆ in.
- Arthur Tress
Birdman of Prospect Park, 1969
Gelatin silver print, 15 ¹/₄ x 19 ⁵/₁₆ in.
- Arthur Tress
Burnt-out furniture store, Newark, 2 years after riots, 1975
Gelatin silver print, 15 ⁷/₁₆ x 19 ⁵/₁₆ in.

Unknown
Untitled, n.d.
Gelatin silver print, 11 1/2 x 7 3/8 in.

Unknown
Weegee with camera, n.d.
Gelatin silver print, 13 1/4 x 10 1/8 in.

Unknown
Untitled, n.d.
Gelatin silver print, 11 3/8 x 7 5/8 in.

Unknown (possibly Peter Hujar)
Untitled, n.d.
Gelatin silver print, 14 3/4 x 14 3/4 in.

James Van Der Zee
Untitled, n.d.
Gelatin silver print, 9 1/2 x 7 3/4 in.

James Van Der Zee
Untitled, n.d.
Gelatin silver print, 7 3/4 x 9 3/4 in.

David Vestal
Flatiron Building, NY, 1963
Gelatin silver print, 5 1/4 x 8 1/4 in.

David Vestal
Minor White at DV Loft 133 W. 22nd St, NYC, 1964
Gelatin silver print, 5 1/2 x 8 1/4 in.

David Vestal
DV Loft, 133 W. 22nd St., NYC, 1958
Gelatin silver print, 8 5/16 x 5 5/8 in.

Ethel Virga
Untitled, n.d.
Gelatin silver print, 7 1/4 x 10 1/16 in.

Alex Webb
Mexican cleaning swimming pool [illegal worker], West Texas, 1975
Gelatin silver print, 6 1/4 x 9 3/8 in.

Bruce Weber
Paris, 1970
Gelatin silver print, 8 x 11 3/4 in.

Weegee
Untitled, n.d.
Gelatin silver print, 13 11/16 x 11 1/16 in.

Bernard Pierre Wolf
Untitled, n.d.
Gelatin silver print, 9 x 13 1/2 in.

V. Zingler
Vamaladen Taruma, 1983
Gelatin silver print, 13 1/2 x 10 7/16 in.

Works by Maggie Sherwood

Brooklyn Bridge, 1968
Solarized gelatin silver print, 11 3/4 in. dia.

Central Park Lake, 1969
Gelatin silver print, 8 11/16 in. dia.

Central Park, NYC, n.d.
Gelatin silver print, 12 3/16 x 8 3/8 in.

Central Park, NYC, n.d.
Gelatin silver print, 8 3/16 x 13 1/4 in.

Central Park, NYC, n.d.
Solarized gelatin silver print, 10 1/4 in. dia.

Coney Island, n.d.
Gum bichromate print, 4 7/16 x 7 7/8 in.

E. 79th St. and 3rd Ave., NYC, n.d.
Gelatin silver print, 8 3/4 x 12 13/16 in.

Empire Diner, n.d.
Gelatin silver print, 16 x 20 in.

Garment Center, n.d.
Gelatin silver print, 8 3/4 x 13 7/16 in.

Horn and Hardart, n.d.
Hand-painted gelatin silver print, 19 1/8 x 15 1/4 in.

Horn and Hardart, n.d.
Gelatin silver print, 6 1/4 x 9 5/8 in.

Horn and Hardart, n.d.
Hand-painted gelatin silver print, 15 3/4 x 19 13/16 in.

Horn and Hardart, n.d.
Gelatin silver print, 3 3/8 x 5 3/8 in.

Horn and Hardart, n.d.
Gelatin silver print, 3 3/8 x 5 3/8 in.

Horn and Hardart, n.d.
Gelatin silver print, 5 1/8 x 3 3/8 in.

Horn and Hardart, n.d.
Gelatin silver print, 8 3/16 x 12 3/8 in.

Horn and Hardart, n.d.
Hand-painted gelatin silver print, 10 13/16 x 13 7/8 in.

NYC Skyline, 1980s
Hand-painted gelatin silver print, 10 7/8 x 13 7/8 in.

Skyscrapers Chase Plaza, 1968
Solarized gelatin silver print, 13 11/16 in. dia.

Snowstorm, Garment Center, New York, 1965
Gelatin silver print, 10 13/16 x 13 7/8 in.

Staten Island Ferry, n.d.
Solarized negative gelatin silver print, 10 1/4 x 8 in.

Subway, NYC, n.d.
Hand-painted gelatin silver print, 19 $\frac{1}{8}$ x 14 $\frac{9}{16}$ in.

Untitled, n.d.
Gelatin silver print, 8 $\frac{3}{8}$ x 13 in.

Untitled, n.d.
Gelatin silver print, 12 $\frac{9}{16}$ x 10 in.

Untitled, 1984
Hand-painted gelatin silver print, 12 $\frac{1}{4}$ x 10 $\frac{1}{2}$ in.

Untitled, 1984
Hand-painted gelatin silver print, 19 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in.

Village Cigars, n.d.
Hand-painted gelatin silver print, 19 $\frac{3}{8}$ x 15 $\frac{1}{2}$ in.

Wall Street, 1968
Solarized gelatin silver print, 9 $\frac{9}{16}$ in. dia.

Posters

Maggie Sherwood (1922-1984), n.d.
Offset print, 18 x 24 in.

Photos from Prison, 1976
Offset print, 21 $\frac{1}{16}$ x 15 $\frac{7}{8}$ in.

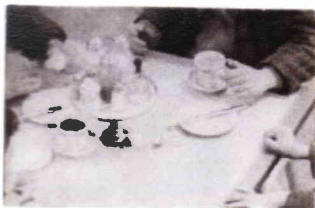
Phantoms of the Camera III, ca. 1978
Offset print, 16 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in.

Evenings on the River, ca. 1978-79
Offset print, 16 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in.

Sidelines, n.d.
Offset print, 16 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in.

Floating Foundation of Photography, ca. 1972
Offset print, 23 x 28 $\frac{7}{8}$ in.

Market Diner Bash, 1972
Offset print, 29 x 23 in.
Courtesy A.D. Coleman



Maggie Sherwood, *Horn and Hardart*, n.d.

Books

Byron
Scroll-format book, n.d.
Handmade book with suede case, 24 $\frac{3}{4}$ in. wide

Donna B.
Bad Dreams Hurt, 1994
Handmade book, 6 $\frac{7}{16}$ x 8 $\frac{5}{8}$ in.

Miranda Nicole B.
A Promise to Keep, 1994
Handmade book, 10 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.

Miranda Nicole B.
Losses, 1996
Handmade book, 9 $\frac{1}{2}$ x 6 $\frac{5}{8}$ in.

Sherie C.
My Feelings Inside, 1996
Handmade book, 11 $\frac{5}{16}$ x 8 $\frac{3}{4}$ in.

Naomi K.
End of the Trail, 1996
Handmade book, 10 $\frac{7}{16}$ x 8 $\frac{7}{16}$ in.

Francis K.
The Dark and the Light, 1996
Handmade book, 12 $\frac{3}{16}$ x 9 $\frac{3}{16}$ in.

Lindsey R.
Coming Home..., 1994
Handmade book, 9 $\frac{5}{8}$ x 10 $\frac{3}{8}$ in.

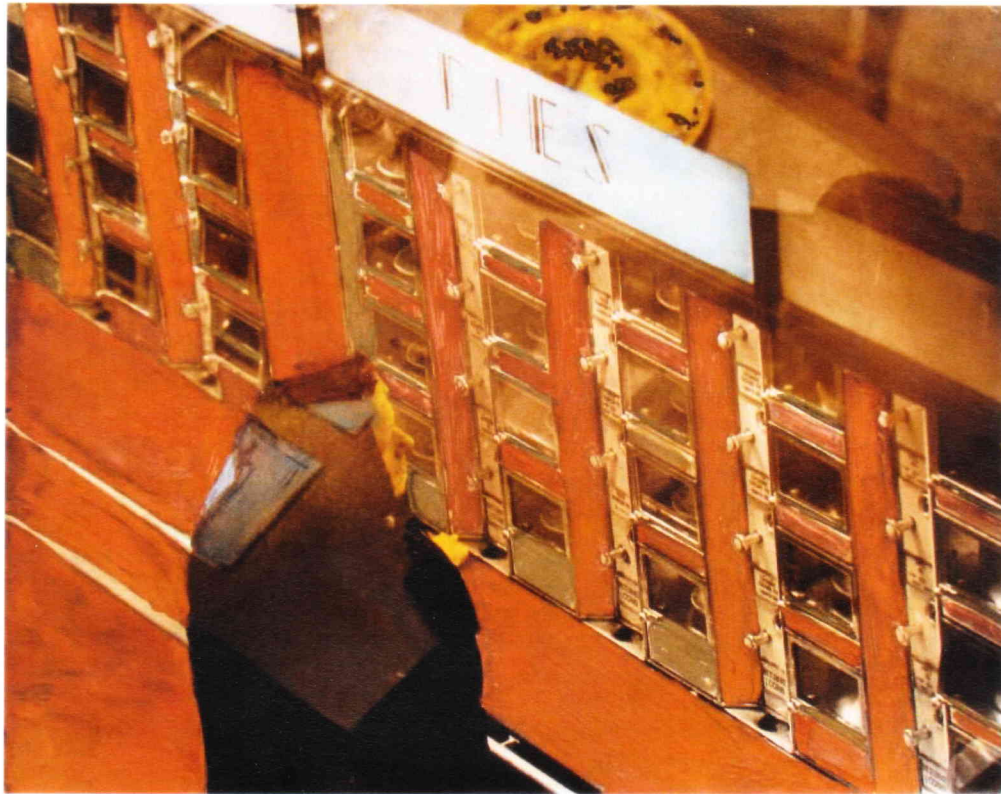
J.B. Rattling Leaf
Alone!, 1994
Handmade book, 12 $\frac{7}{16}$ x 10 $\frac{1}{8}$ in.

Mattie Y.
Four Wind Direction Woman, n.d.
Handmade book, 5 x 4 $\frac{1}{2}$ in.

Video

Interview with Steven C. Schoen, recorded January 2009
20 minute digital video/audio
Courtesy Gregory Bray, SUNY New Paltz Department of Communication & Media

Unless otherwise noted, all works come from the collection of the Floating Foundation of Photography.



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