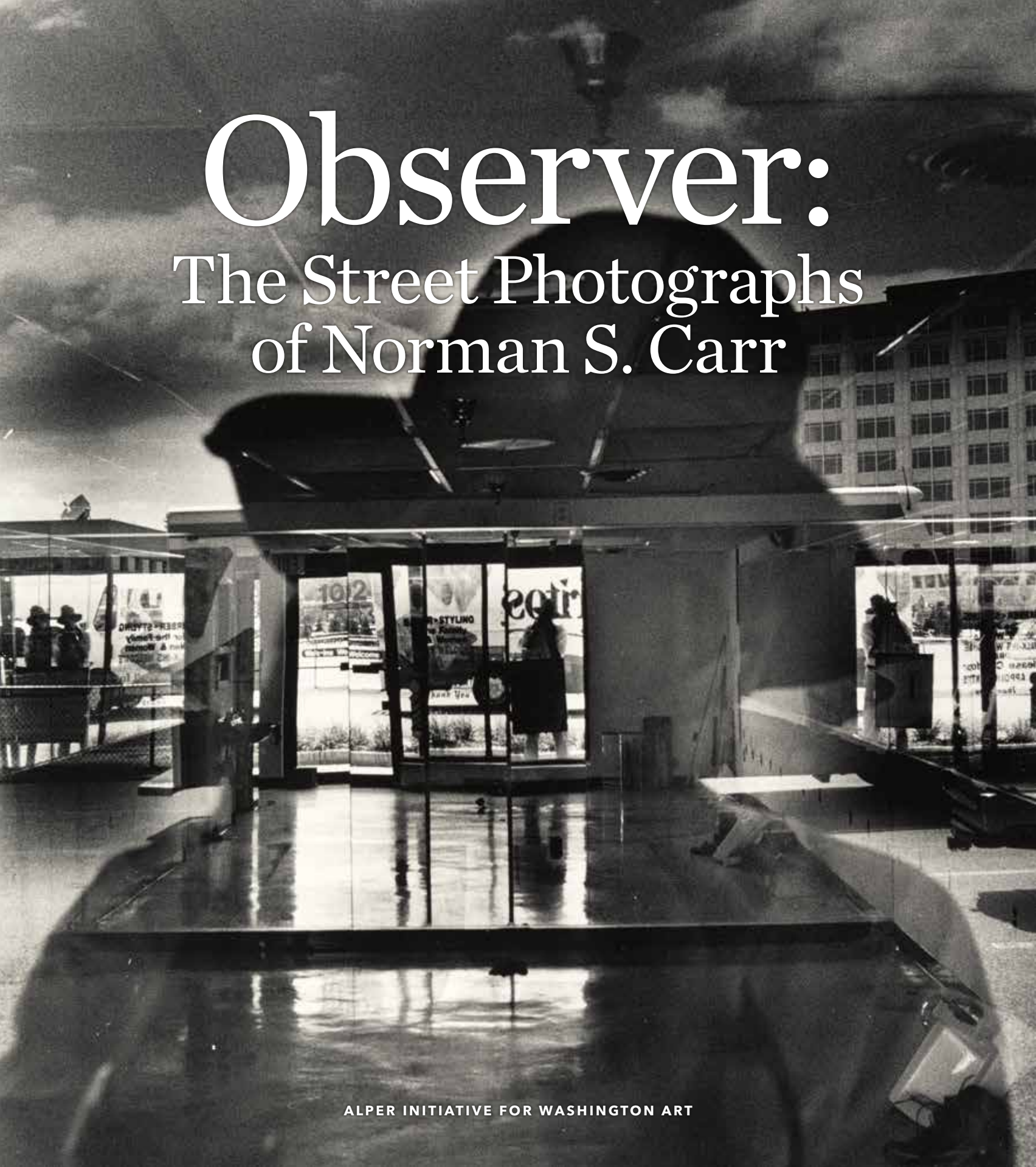




Observer:

The Street Photographs of Norman S. Carr

ALPER INITIATIVE FOR WASHINGTON ART



Observer: *The Street Photographs of Norman S. Carr*

Curated by Carolyn Kinder Carr

September 5 – December 6, 2026

American University Museum
at the Katzen Arts Center

Washington, DC

ALPER INITIATIVE FOR WASHINGTON ART

FOREWORD

One of the central missions of the Alper Initiative for Washington Art is to bring renewed attention to artists whose work has enriched the cultural life of this region but has not always received the recognition it deserves. Washington's artistic history is often told through its best-known painters and sculptors, while the city's remarkable tradition of photography remains comparatively underappreciated. Norman Carr belongs to that rich but largely overlooked history.

Although he never sought a prominent public profile, Carr was part of a generation of Washington photographers who believed the medium could do far more than document the visible world. Working alongside friends and colleagues such as Philip Brookman, he explored photography as a way of understanding perception itself—how we see, interpret, and inhabit everyday experience.

Carr once outlined the principles that guided his work with characteristic modesty. His photographs, he wrote, had to remain grounded in reality, include a human presence, embrace beauty, and, above all, seek complexity and ambiguity. Those deceptively simple ideas illuminate every photograph in this exhibition.

His images are rooted in ordinary life, yet they resist easy interpretation. Reflections, windows, shadows, and overlapping spaces create photographs that unfold slowly, revealing multiple layers of meaning. They ask viewers to look beyond the obvious, reminding us that seeing is never as straightforward as we imagine. Chance also plays an important role. Carr welcomed the unexpected encounter, allowing ordinary moments to become quietly extraordinary through patience, timing, and an exceptional eye.

Perhaps the most revealing sentence he ever wrote was this: "I collected photographs for twenty years before I took any of my own. That means I compete with the history of photography." The artist is recognizing that every new photograph engages in conversation with those that came before it. Carr understood the history of his medium and sought not novelty for its own sake, but a personal vision shaped by careful observation and intellectual rigor.

This exhibition is also a tribute to the dedication of Carolyn Carr, whose distinguished career as chief curator and deputy director of the National Portrait Gallery has been devoted to preserving and interpreting the work of artists. Here she brings that same scholarly insight to the work she knew most intimately, revealing the remarkable consistency and quiet originality of Norman Carr's vision.

The Alper Initiative exists to broaden our understanding of Washington's artistic legacy. Norman Carr reminds us that some of its most enduring contributions have been made not by its most famous artists, but by those who pursued their work with patience, intelligence, and unwavering conviction. This exhibition is a welcome opportunity to rediscover one of them.

*Jack Rasmussen
C. Nicholas Keating and
Carleen B. Keating Director
American University Museum
at the Katzen Arts Center*



Union Tools—Washington, DC, 2002. Gelatin silver print, 13.625 x 19.25 in.

The Observer: An Introduction

CAROLYN KINDER CARR

In late 1999, Norman Carr retired from his nearly forty-year career as a lawyer. Always thoughtful and organized, he knew what he wanted to do next. He wanted to repurpose the “eye” he had relied on to assemble a collection of works by important twentieth-century American photographers to make his own images.

Norman had long been attracted to street photography, a subject with a distinguished history and the focus of his collection. He particularly admired the work of Lewis Hine, Walker Evans, Robert Frank, and Garry Winogrand. As he began making his own photographs, he was wholly engaged by the reality and vitality of the street world; he had no interest in creating fake or imaginary environments. His goal was to create pictures that captured his unique point of view and would add to the history of the genre.

Rest—Miami Beach, Florida,
December 2003. Gelatin silver print,
19 x 13.25 in.

Untitled (Not a Muslim)—Washington,
DC, ca. 2001. Gelatin silver print,
18.25 x 11.875 in.

Before becoming a photographer, Norman had never exhibited any interest in using a camera. In the boxes full of family photographs, he is invariably a subject, not the maker of these mementos. But eager to begin, he turned to Photoworks at Glen Echo Park, to learn more about the potential of the camera and how to print. There he also found a community of like-minded individuals eager to develop their professional skills. Ultimately, he and several of his new-found colleagues moved to the Rockville Art Center in suburban Washington, DC, a more commodious space with additional resources.

He did not hesitate to reach out to others in the local photographic community. Philip Brookman and Paul Roth, at the time curators of photography at the Corcoran Gallery of Art, gave him advice and critical comments. From time to time, he and Brookman photographed together, usually in DC, but on occasion their expeditions took them to Baltimore, Philadelphia, and Richmond. Lunches with Roth invariably included both a discussion of Norman's latest work and the merits of various historical and contemporary photographers. Joe Mills, then the staff photographer for Dumbarton





Untitled (AA Building)—Paseo de la Reforma, Mexico City, Mexico, February 2003. Gelatin silver print, 12.625 x 17.75 in.

Oaks Museum, introduced him to numerous regional photographers and included him in group exhibitions with these artists.

Initially, Norman made his photographs in DC. Every morning he happily set out to explore the city. Sites near key stops of the Washington Metro often provided him with the imagery he sought. His range quickly expanded as we traveled nationally and

internationally, sometimes on vacation, but often for my curatorial work on behalf of the National Portrait Gallery. Whether in New York, Philadelphia, San Francisco, Miami Beach, Las Vegas, or Raleigh, North Carolina, or abroad in London, Beijing, Marrakesh, or Mexico City (a particularly fruitful venue), Norman's goal was to capture what was both unique and universal in each city.



Untitled (Ping Pong Lady)—Near Old Rockville Arts Center, Maryland, September 2004. Gelatin silver print, 18.875 x 12.75 in.

People fascinated him. As a litigator, one of his main tasks on behalf of a client was to select a jury that could be sympathetic to the case he was presenting. Posture, gestures, expressions, clothing, and spatial relationships were all elements useful in deconstructing and interpreting personality and a point of view. In his street photographs, Norman used these elements to tempt the viewer to imagine the history and

personality of an individual—whether he appears alone, in the company of others, or as only a face. What, he would want you to ask, were the maids in Dupont Circle thinking on their way to or from work? Was the ping pong-playing lady really focused on her game? And what was on the minds of the police officers as they waited for a parade or protest to begin?

Buildings captured his imagination as well. He liked their solid geometry and their role as markers of urban history. Norman was attracted, too, to construction sites as symbols

of urban change. The interiors he photographed ranged from visually complex to empty and mysterious—the latter being the kinds of spaces you would want to leave as soon as possible. Advertising caught his attention for the way it insinuates itself into society at every level, blanketing the urban environment. He particularly liked advertising images which, often shabby and worn, remained in store windows and



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Untitled (Mysterious Landscape)—Unidentified location, ca. 2003. Gelatin silver print, 12.75 x 19.25 in.

bus shelters long after their messages were no longer timely. Norman also sought out recognizable lettering and graffiti, liking the way the latter's random, painterly language creates a dialogue with the linear quality of the building it sprawls across.

In assembling his personal collection of vintage photographs, Norman had little interest in landscape imagery and, with only a few exceptions, it is absent from his own body of work. Unlike Ansel Adams, he did not focus on vast, majestic scenery or, like many photographers, on nature's infinite

variety of texture and color. In one of the rare examples of his work in this genre, the emptiness of the space and the small figure seeking to escape from the dark shadow suggest an analogy with the anxiety created by landscapes found in dreams or in horror films.

In about late 2001 or early 2002, Norman discovered the power of reflections. Most of us, walking without a camera, filter out what is captured in a reflection we are passing. But for Norman, reflections allowed him to capture the pace of life, as individuals who

Opposite: *Convention Center Construction* (detail)—Washington, DC, 2002. Iris print, 29.75 x 26.75 in.

appear in a reflection are mostly unaware that they are being photographed. They also allowed him to amplify the visual complexity of an image. As he layered, flattened, and contrasted complex elements of the American urban landscape into a single, dense composition, he created references to the multi-dimensional, planar nature of Cubism as well as to the emotional disjunction associated with Surrealism. While other twentieth-century photographers occasionally used reflections in their work, this pictorial device became a key element of his signature style.

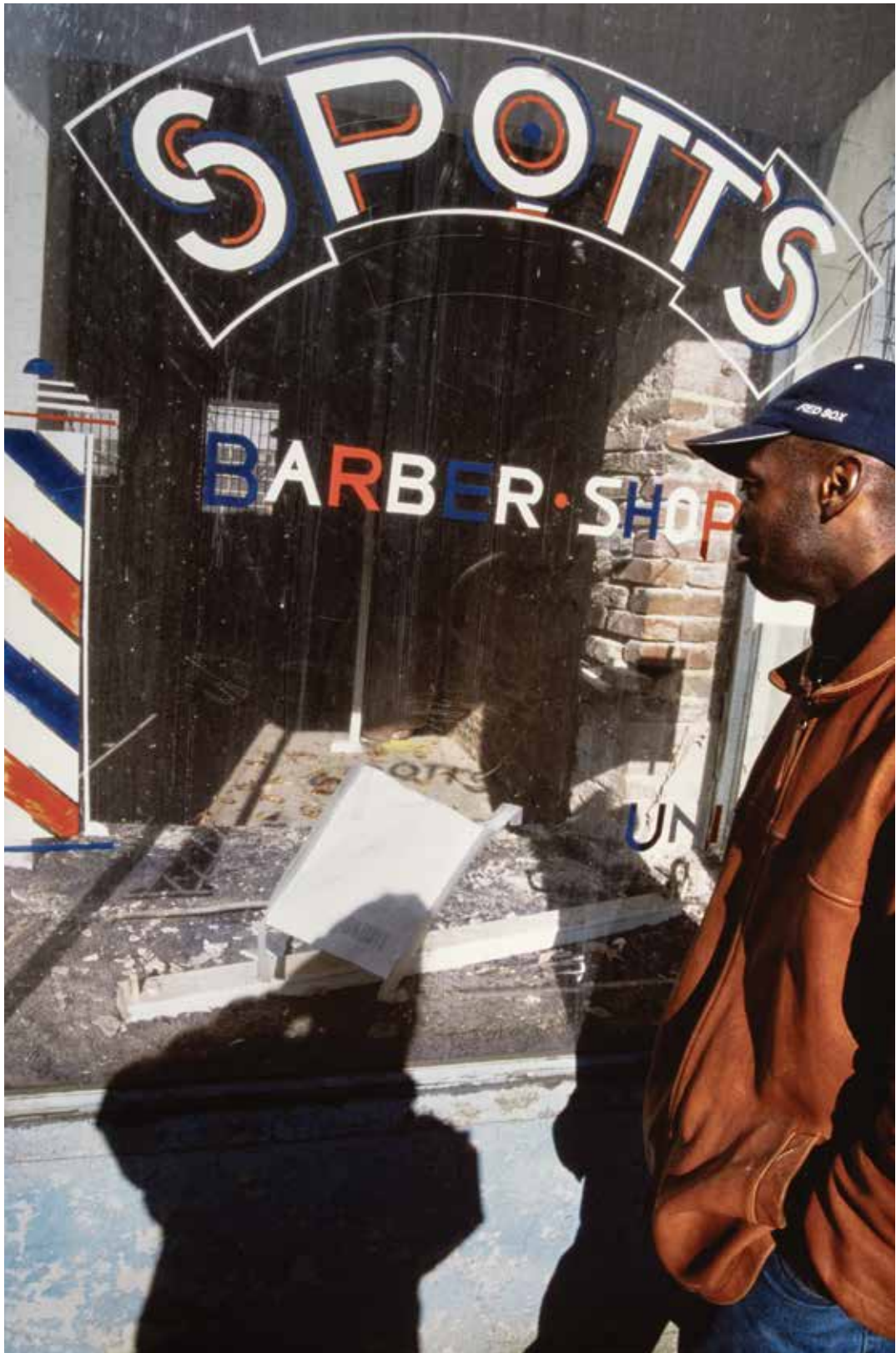
2003 was a banner year for Norman's photographic career. By then he had mastered the tools of his trade. He was comfortable with his camera and its possibilities, and he trusted his instinct for judging the compelling nature of an image. While Washington, DC, continued to offer him a variety of new images, a trip to Mexico City unlocked countless opportunities. It was a moment not unlike the experience of many storied young artists who, having mastered their craft, produce works of art that express their distinctive vision and provide a platform for future endeavors.

Norman was drawn to black and white photography from the beginning. "It was," he said, "the way I see things." *Beijing Bikes*

(2005), an image that echoes the painted world of gestural abstraction, was an early venture into making color photographs. Its success as a compelling image led him slowly to increase his exploration of color until it became the focus of his work for the rest of the decade.

For Norman, a successful color photograph had to contain and balance three elements. It had to have a strong formal foundation; the color had to enhance the whole; and the subject had to arrest the viewer's attention. A painter, even a sculptor, can control these elements. A photographer, he quickly discovered, is subject to serendipity when rendering the world as it exists. These three components presented themselves in combination far less frequently than Norman hoped. He also learned that reflections—the device that made many of his black and white photographs so visually compelling—diminished the intensity of color leading him to both return to more traditional street photography and to seek out increasingly abstract imagery.

In about late 2011, Norman gave up his career as an artist. He was pleased with the body of work he had created. To anyone who inquired why, he replied simply and with characteristic candor: "I do not want to repeat myself."



Untitled (Spott's)—1344 U Street, Washington, DC, ca. 2005. Inkjet print, 19.75 x 16.25 in.

Schizopolis: The Street Photographs of Norman Carr

PAUL ROTH

Director, The Image Centre
Toronto Metropolitan University

From photography's beginnings, people have been drawn to capture images of city streets. As early as 1837, a full two years before Louis Daguerre's invention of the daguerreotype was introduced to the French public, he used his new process to render an image of Boulevard du Temple, a bustling thoroughfare in Paris. This picture, one of the few by Daguerre still extant, renders a streetscape in motion. Few humans are legible—only one clearly so—given the several minutes required to expose a plate. The flow of life, hard to capture on this busy street, was already central to photography's ambitions.



Untitled (Sam's)—New York City, New York, not dated.
Gelatin silver print, 12.75 x 19.125 in.



Untitled (Abstraction)—unidentified location, not dated.
Gelatin silver print, 18.75 x 12.5 in.

Daguerre was perhaps the first to understand instinctively a simple fact: the street, organized for public life, became a powerful organizing principle itself. As we've traversed our regular routes—to and from our offices, shopping at stores, crossing our parks, visiting the homes of our friends—city streets have inevitably shaped our behavior, and even our emotions. In retrospect, it is no accident that photography, a machine art developed on the cusp of the industrial revolution, emerged alongside the modern city, at a moment when new systems of commerce, habitation, and recreation were

reshaping everyday life. One could say that we needed to describe the street to make sense of it: its scale, its velocity, its tall buildings and bright lights, its density and unpredictability.

Over time, our experience of the city has been closely intertwined with the photographs we made to represent it. What we came to call “street photography” developed out of a sustained effort to observe the rhythms, tensions, and contingencies of public life. Across the twentieth century, figures such as Eugène Atget, John Thomson,



From top: *An Luis*—Mexico City, Mexico, February 2003.
Gelatin silver print, 13 x 18.75 in.



Cornices—London, England, October 2002.
Gelatin silver print, 13.25 x 19.25 in.

Lewis Hine, Weegee, William Klein, Lou Faurer, Helen Levitt, and Lee Friedlander each contributed to a collective, evolving portrait of the city as a site of human drama. More recently, Vivian Maier, who worked in anonymity, has become celebrated for her work in the tradition from the 1950s into the 1990s.

Norman Carr's street photography begins from this tradition but deliberately departs from it. Like many earlier photographers, he made photographs that sought meaning in gesture, interaction, and events; but his distinctive, personal vision emerges most clearly in those in which he systematically turned his eye away from human drama, shifting his attention toward atmosphere, surface, and dislocation. These pictures were made at the edges of things—construction sites, storefront windows, bus stop advertisements—where the city appears layered, unstable, and difficult to parse. Shooting through scratched and graffitied glass, Carr built anxious pictures out of reflections and refractions, compressing multiple visual planes into a single, unsettled field. Figures appear, but they are often secondary: partially obscured and fragmented, or absorbed into the surrounding visual noise. The street in Carr's images, far from being a site of human drama, becomes a zone where meaning seems buried in (and by) the details.

Carr came to make photographs after concluding a career in law, and he developed his new practice with unusual speed and clarity of purpose. His relationship to the history of street photography was, from the outset, both indebted and critical. Carr had been a

Opposite: *Closed* (detail)—Mexico City, Mexico, February 2003. Gelatin silver print, 19.125 x 14.125 in.

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Self-Portrait with Graffiti—Washington, DC, 2003. Gelatin silver print, 19.5 x 13 in.

discerning collector of street photography for twenty years before making his own images, and he had thought deeply about the genre and its possibilities. From the outset, he pursued formal strategies that set his style apart. He compressed space through zoom lenses; he courted lens flare and exaggerated film grain; he emphasized distortion and optical interference. The influence of Robert Frank and Garry Winogrand on Carr's style is evident, particularly in his embrace of contingency and visual density. Even more important, perhaps, were Lisette Model and Leon Levinstein, who made street photographs Carr admired greatly, marked as they were by aggression and unease.

But where classical street photography consistently found meaning in charged encounters between people and place, Carr often resisted such resolution. In those images that define his contribution to the genre, the street no longer coheres as a stage for social interaction or revelation. Instead, it becomes a space in which meaning feels diffuse, deferred, or inaccessible. Rather than depict his subjects and their interactions directly, Carr photographed them through reflections, and layered surfaces, creating a sense of remove that is both physical and psychological. He turned his back on human interaction, seeking its ghost rather than its substance. Many photographers of the street, including Walker Evans and Paul Strand, used covert strategies to photograph surreptitiously, but their disguised cameras



New Orleans—Louisiana, 2003. Gelatin silver print, 18.75 x 13.25 in.

and hidden lenses were designed to get them closer to their subjects without discovery. Carr used scrims of mirrors and windows to increase the psychic distance between him and the people he photographed, suspending them behind glass in an urban aquarium. He reinforced this effect in the darkroom, where he carefully modulated exposure of his prints to draw out competing layers of



Untitled (Woman with Stroller)—Washington, DC, not dated. Gelatin silver print, 13.25 x 19.5 in.

information. The resulting images are not composites, but single exposures whose density derives from the conditions of seeing itself.

Within these photographs, the human figure is often diminished. Individuals move through the frame, but they rarely anchor it. The world they've built has overtaken them with signs of commercialism, and their inner lives seem superseded by the emotional character of their surroundings. Triumphs and aspirations are expressed by movie posters and perfume advertisements; histories register in the worn surfaces of buildings; secrets are scrawled in spray paint. Sites of demolition and new construction take on

particular resonance, suggesting a city in a constant state of revision—where the visible world is perpetually being overwritten.

A schizopolis emerges in these pictures: a city fractured along fault lines of the human psyche, where equally powerful feelings of community and alienation co-exist without resolving into a stable whole. Carr's photographs do not attempt to organize or clarify this complexity. Instead, they accept—and make visible—the disjunctions that define our experience of the modern city. Moving through the streets with his camera, Carr embraces visual confusion as a way of pressing beyond description, toward something more elusive but no less real.

*This essay is adapted from a text originally written to accompany an exhibition of Norman Carr's photographs titled *Sight Unseen*, mounted at the Mexican Cultural Institute in Washington, DC, February 4–March 11, 2004.*



Government Offices—Washington, DC, Summer 2003. Gelatin silver print, 19 x 13.125 in.

ARTIST'S STATEMENT

It is a good idea, I think

For artists to try and explain what they are doing:

If not fully, by offering some guidance.

In my case, the selected medium is black and white photography.

I have personally imposed four standards:

**The image must be reality grounded
Based upon that which the camera is capable of seeing.**

There must be a human presence.

Beauty is important.

And even more so are complexity and ambiguity.

**I collected photographs for twenty years before I took any of my own.
That means I compete with the history of photography.**

**I know what has previously been accomplished;
I am trying to do something that is really different.**

**I have always been interested in combining multiple levels of perception
On the same single visual plane:**

I cannot tell you why.

**I have a really bad sense of direction
And do not sleep well,
But this may be irrelevant data.**

Reflections and refractions are very useful to me;

**Besides it means that people don't even know that they are being photographed,
And it makes the role of chance very important.**

I am always searching for the fine line between chaos and a new form of beauty.

**Norman S. Carr
2004**

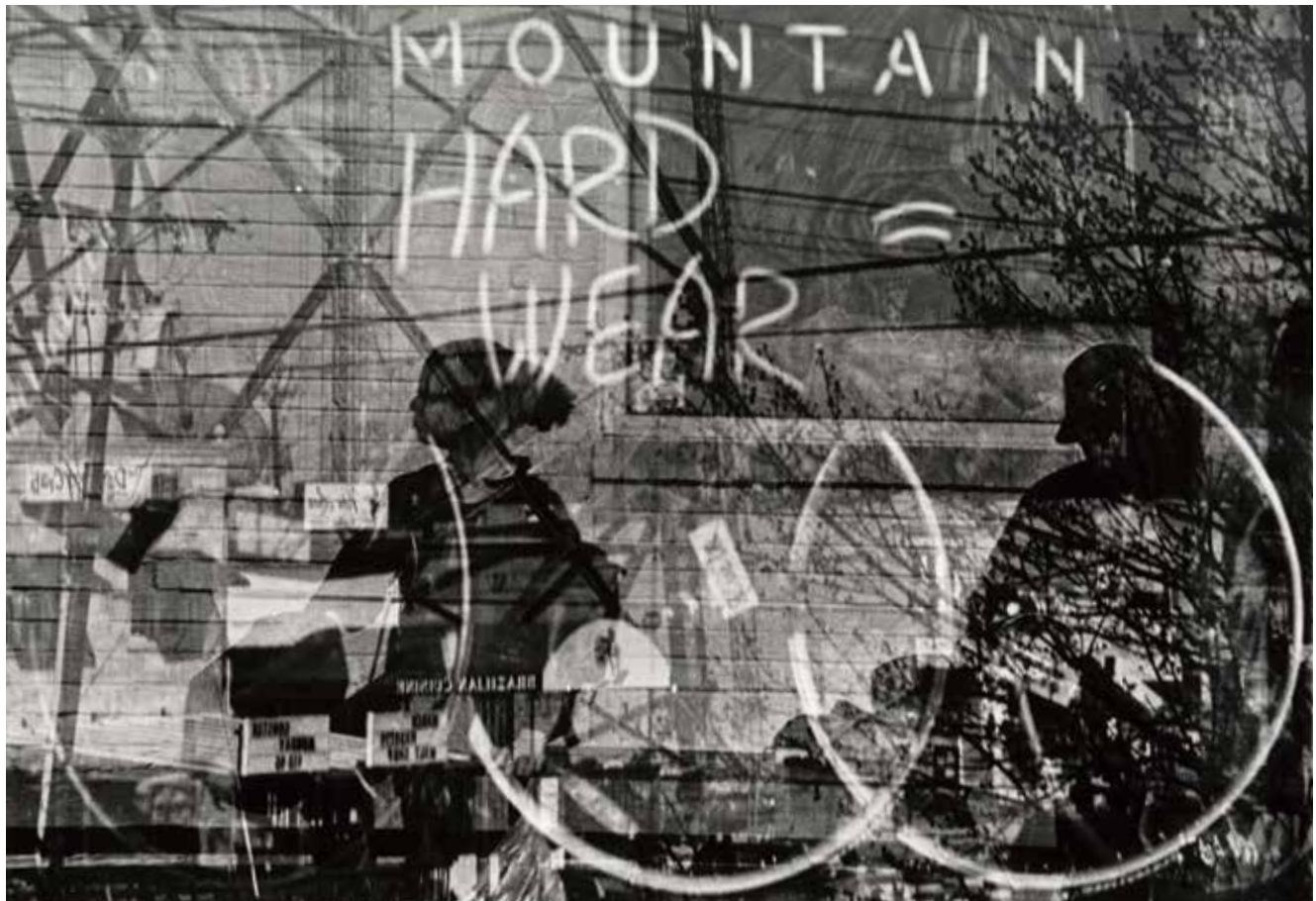
All works in this exhibition and catalog are by Norman Stewart Carr. All were made between fall 1999 and late 2012. All examples are from the estate of the artist. Carr titled, located, and dated, less than twenty percent of his prints. If a title is known, it is in italics. Many photographs were never given titles. "Untitled," followed by a title in parentheses, indicates a title given to the image in 2026. If a photograph has "ca." before the date, it is because various factors suggest this is the year the work was made. If no location or date can be determined this is indicated. Carr stopped photographing in black and white sometime in 2005 when he began photographing only in color. Unless otherwise noted, all gelatin silver prints are on 16 x 20 inch paper. A dimension given in this catalog is the size of the image.



Self Portrait—State Court of Appeals, Raleigh, North Carolina, 2002. Gelatin silver print, 12.5 x 18 in.



Protester II (Every Day)—Washington, DC, 2000. Gelatin silver print, 12.625 x 19 in.



Mountain Hard Wear—Tenleytown, Washington, DC, 2002. Gelatin silver print, 13.5 x 19.5 in.



Maids—Dupont Circle, Washington, DC, 2001. Gelatin silver print, 13.75 x 19.25 in.



Dupont Circle Bus Stop—2000 R Street, Washington, DC, 2001. Gelatin silver print, 12 x 18 in.



Jobox—Convention Center construction, Washington, DC, 2002. Gelatin silver print, 19.125 x 13 in.



Convention Center Construction—Washington, DC, 2002. Iris print, 29.75 x 26.75 in.



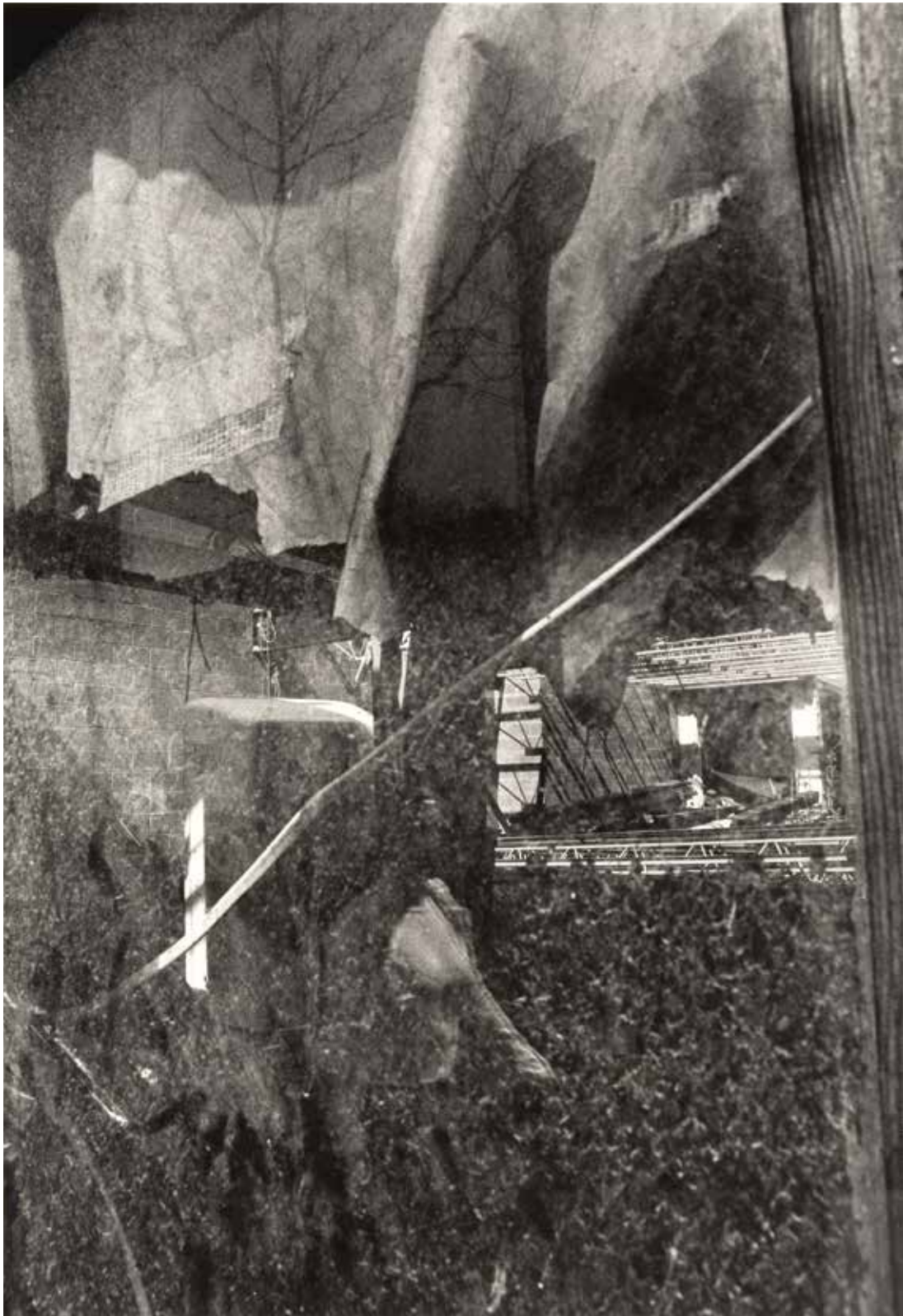


Untitled (Boy on Bike)—Washington, DC, ca. 2002. Gelatin silver print, 19.375 x 14 in.

Opposite: *Legs*—Washington, DC, 2002. Gelatin silver print, 17.625 x 13.75 in.



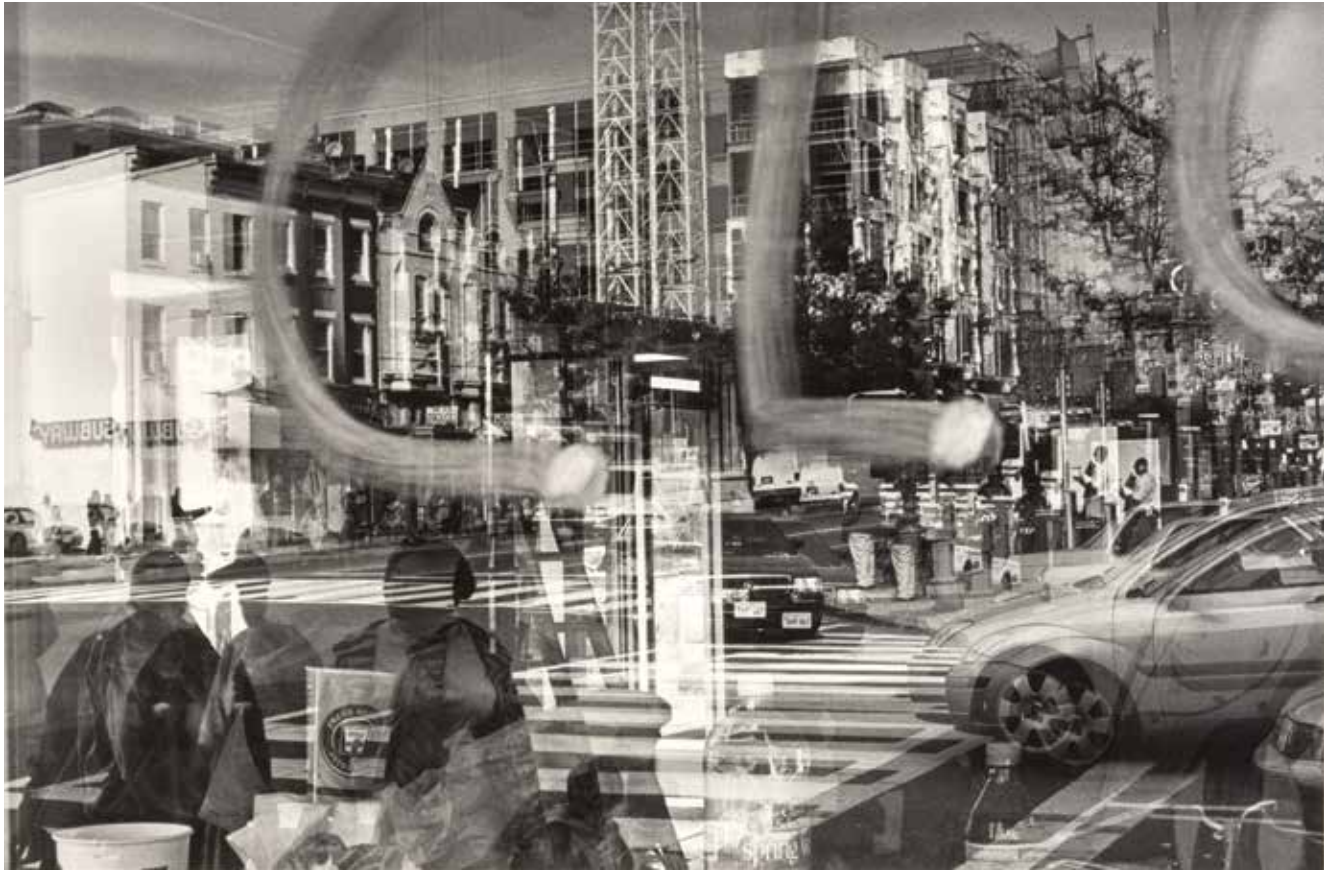
Government Offices—Washington, DC, Summer 2003. Gelatin silver print, 19 x 13.125 in.



Where is the Missing Russian Spy?—Washington, DC, 2003. Gelatin silver print, 19 x 13.125 in.



U Street (Security Gate)—Washington, DC, 2003. Gelatin silver print, 18.75 x 13.25 in.



McDonald's (I)—14th and U Streets, Washington, DC, November 2004. Gelatin silver print, 13.75 x 19.75 in.



U Street (View through the Door)—Washington, DC, 2003. Gelatin silver print, 18.75 x 13.25 in.

*Woman Walking—
Washington, DC,
2003. Gelatin silver
print, 19 x 12.625 in.*





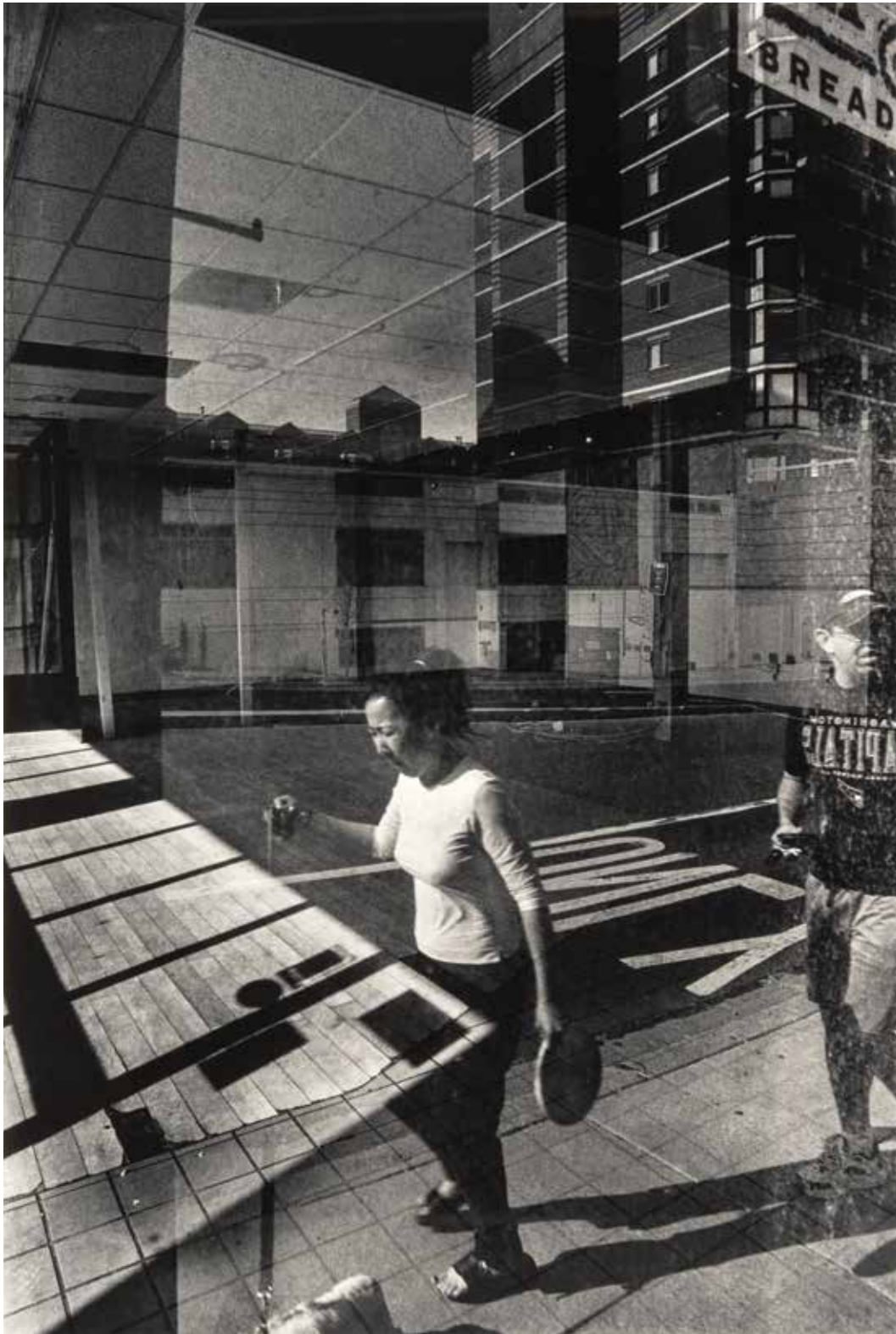
After the Flood I—Alexandria, Virginia, September 2003. Gelatin silver print, 19.125 x 13.5 in.



Untitled (Night Scene with Massive Tree)—Alexandria, Virginia, ca. 2003. Gelatin silver print, 19.125 x 12.75 in.



Untitled (Hovering Hat)—Near Old Rockville Art Center, Maryland, May 2004. Gelatin silver print, 19 x 12.625 in.



Untitled (Ping Pong Lady)—Near Old Rockville Arts Center, Maryland, September 2004. Gelatin silver print, 18.875 x 12.75 in.



News Event—16th and K Street, Washington, DC, September 2002. Gelatin silver print, 19.5 x 13.25 in.



News Event—16th and K Street, Washington, DC, September 2002. Gelatin silver print, 19.5 x 13.25 in.



Untitled (Waiting for the Parade)—Washington, DC, not dated. Gelatin silver print, 13.125 x 18.875 in.

*Airplanes—Washington,
DC, 2002. Gelatin silver
print, 12.5 x 18.875 in.*







Untitled (Biker)—unidentified location, ca. 2001. Gelatin silver print, 18.625 x 13.5 in.



Untitled (Navajo Code Talker)—Washington, DC, July 2001. Gelatin silver print, 13.125 x 17.5 in.



Untitled (Sports Fan)—Washington, DC, ca. 2001. Gelatin silver print, 12.625 x 19.5 in.



Untitled (Couple Exercising)—Unidentified location, not dated. Gelatin silver print, 13.25 x 19.5 in.



Untitled (Meditation)—unidentified location, not dated. Gelatin silver print, 14.5 x 19.75 in.



Untitled (Man with Cell Phone)—Unidentified location, not dated. Gelatin silver print, 14 x 19.625 in.



Untitled (Young Asian Man)—New York City, New York, not dated. Gelatin silver print, 14.25 x 19.25 in.



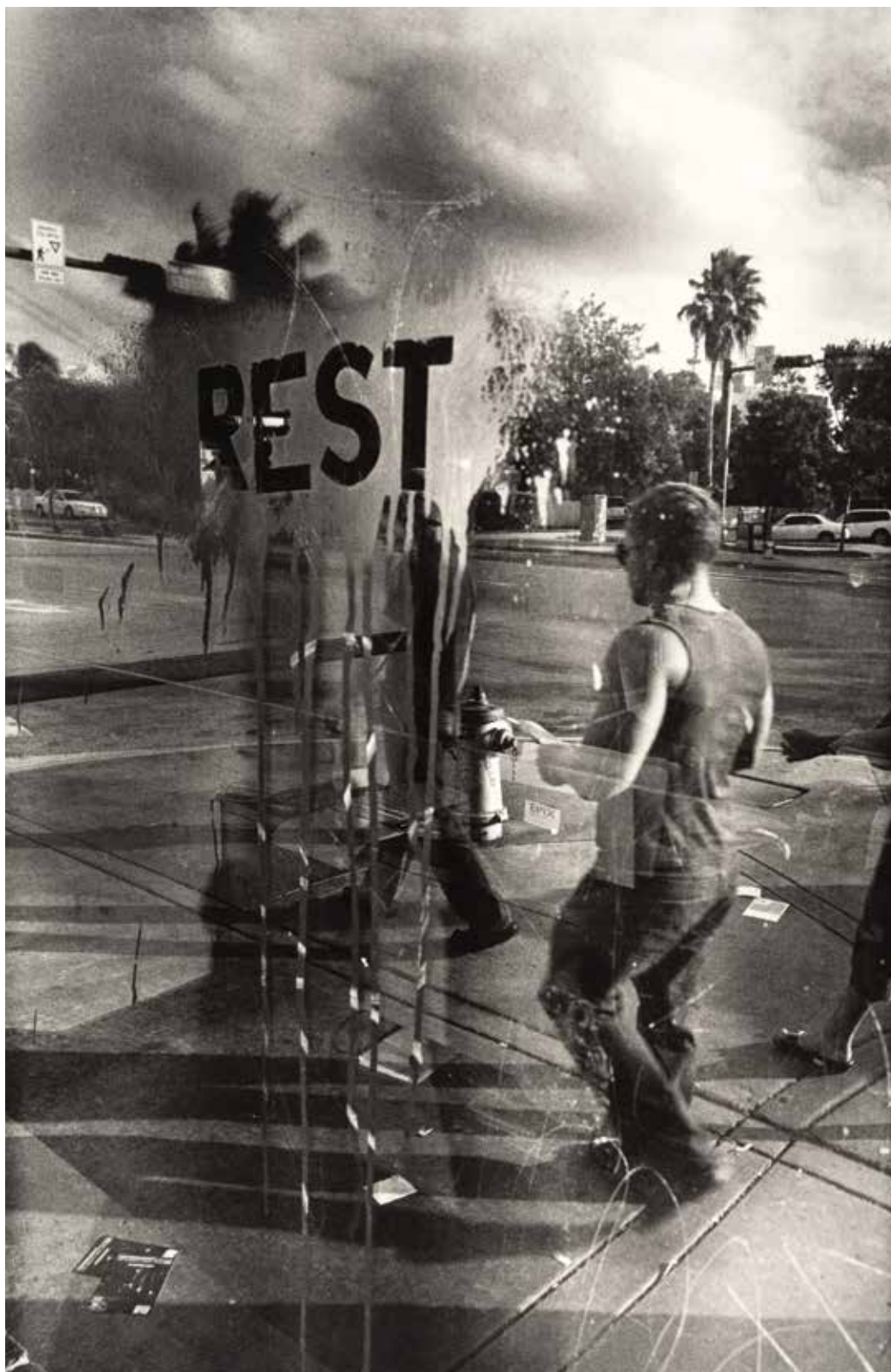
Untitled (Mysterious Landscape)—Unidentified location, ca. 2003. Gelatin silver print, 12.75 x 19.25 in.



Untitled (Encampment)—Miami Beach, Florida, December 2003. Gelatin silver print, 14.5 x 19 in.



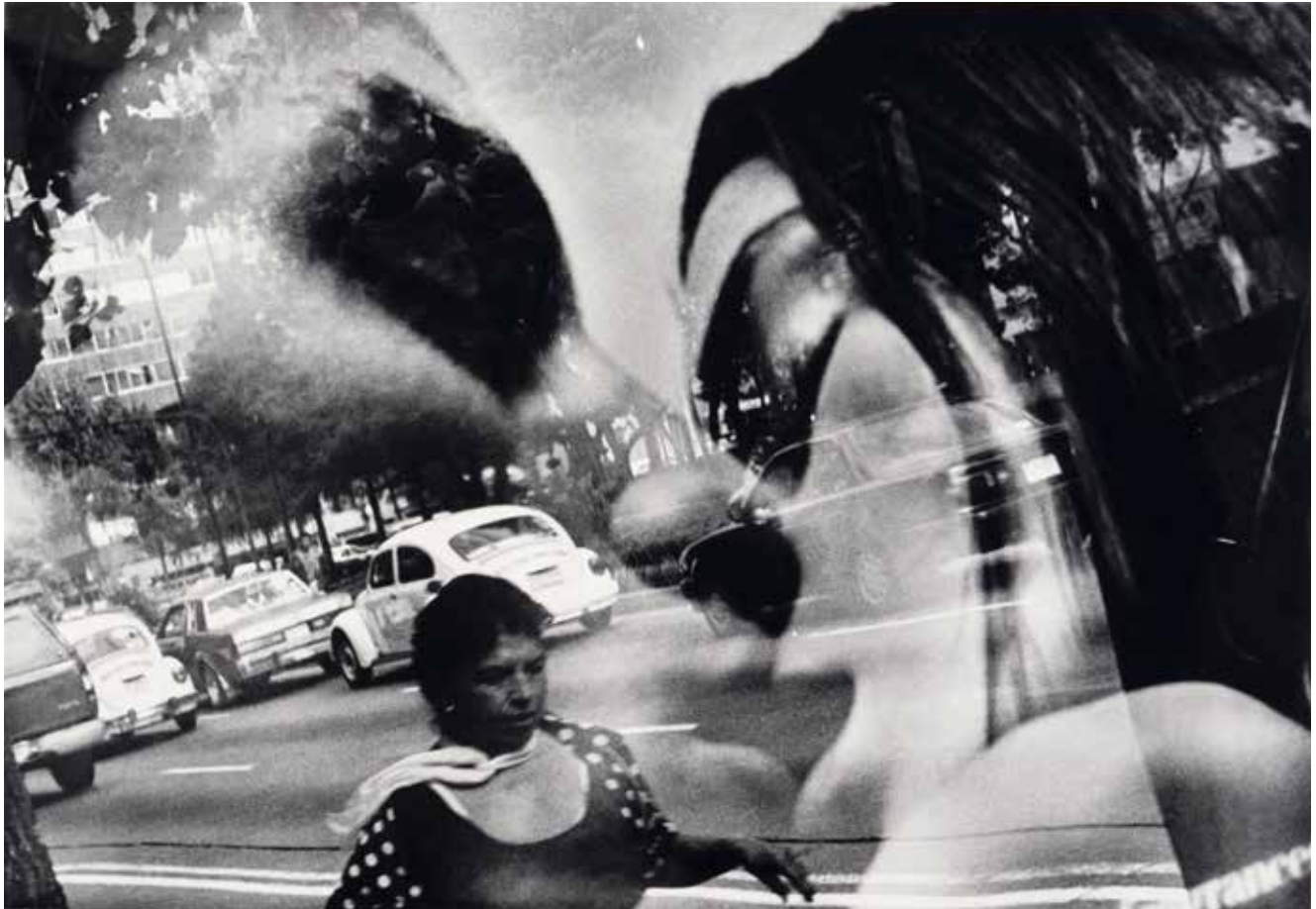
*On the Street at Art
Basel—Miami Beach,
Florida, December
2003. Gelatin silver
print, 18.875 x 12.5 in.*



Rest—Miami Beach, Florida, December 2003. Gelatin silver print, 19 x 13.25 in.



Plaza de Santa Domingo—Mexico City, Mexico, February 2003. Gelatin silver print, 13.25 x 19.625 in.



Embrace—Mexico City, Mexico, February 2003. Gelatin silver print, 15.25 x 22.25 in.



Peyote—Mexico City,
Mexico, February 2003.
Gelatin silver print,
19.25 x 12.875 in.



Zona Rosa—Mexico City, Mexico, February 2003. Iris print, 41.25 x 37.5 in.



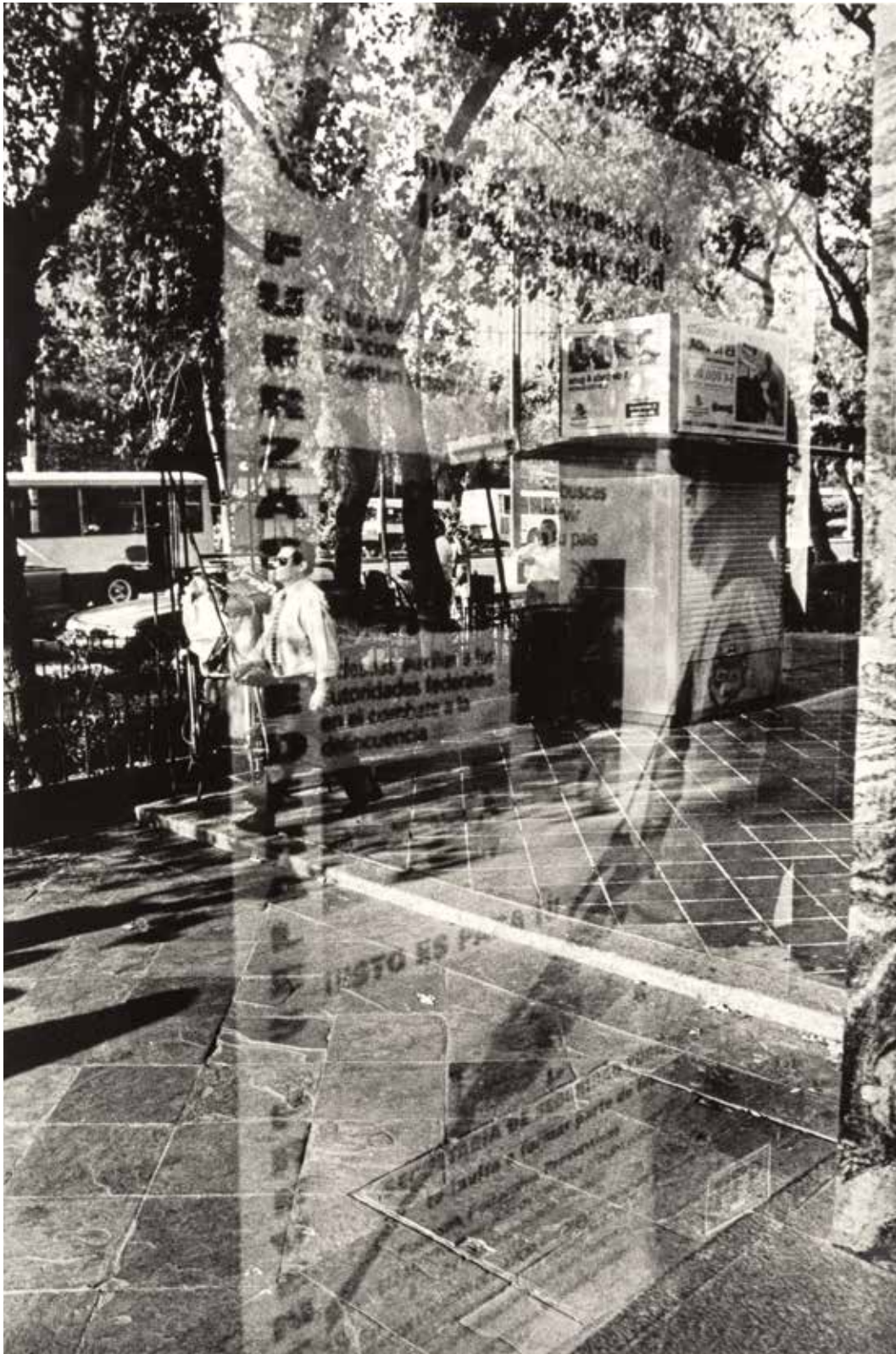
Shutter—Mexico City, Mexico, February 2003. Gelatin silver print, 18 x 12 in.



Man Walking—Paseo de la Reforma, Mexico City, Mexico, February 2003. Gelatin silver print, 18.25 x 12.25 in.



Puebla Flowers—Puebla, Mexico, February 2003. Gelatin silver print, 18.5 x 12.875 in.



Police Presence—Mexico City, Mexico, September 2002. Gelatin silver print, 18.75 x 12.25 in.



Untitled (Police on Nob Hill)—San Francisco, California, 2004. Gelatin silver print, 14.375 x 17.75 in.



30th Street Station—
Philadelphia,
Pennsylvania, 2002.
Gelatin silver print,
19 x 12.75 in.



Untitled (Bike Shop)—Chicago, Illinois, July 2004. Gelatin silver print, 13.875 x 19.25 in.



Michigan Avenue—Chicago, Illinois, July 2004. Gelatin silver print, 13.5 x 19.125 in.



Untitled (Double Car Park)—unidentified location, not dated. Gelatin silver print, 13.75 x 19.375 in.



Behind the Cologne Cathedral—Germany, 2002. Gelatin silver print, 14.5 x 19.5 in.



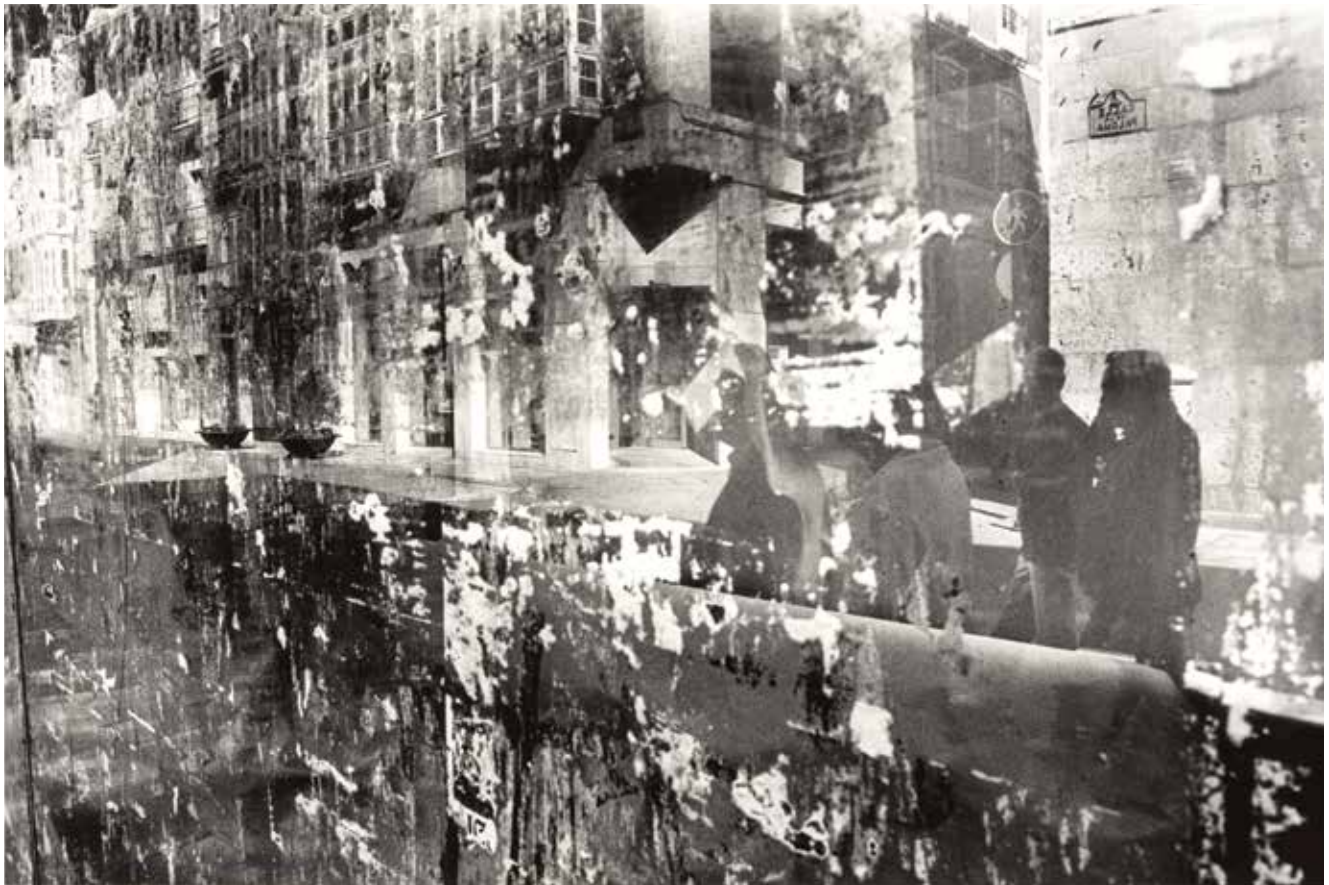
Road Closed—London, England, October 2002. Gelatin silver print, 19 x 13.125 in.



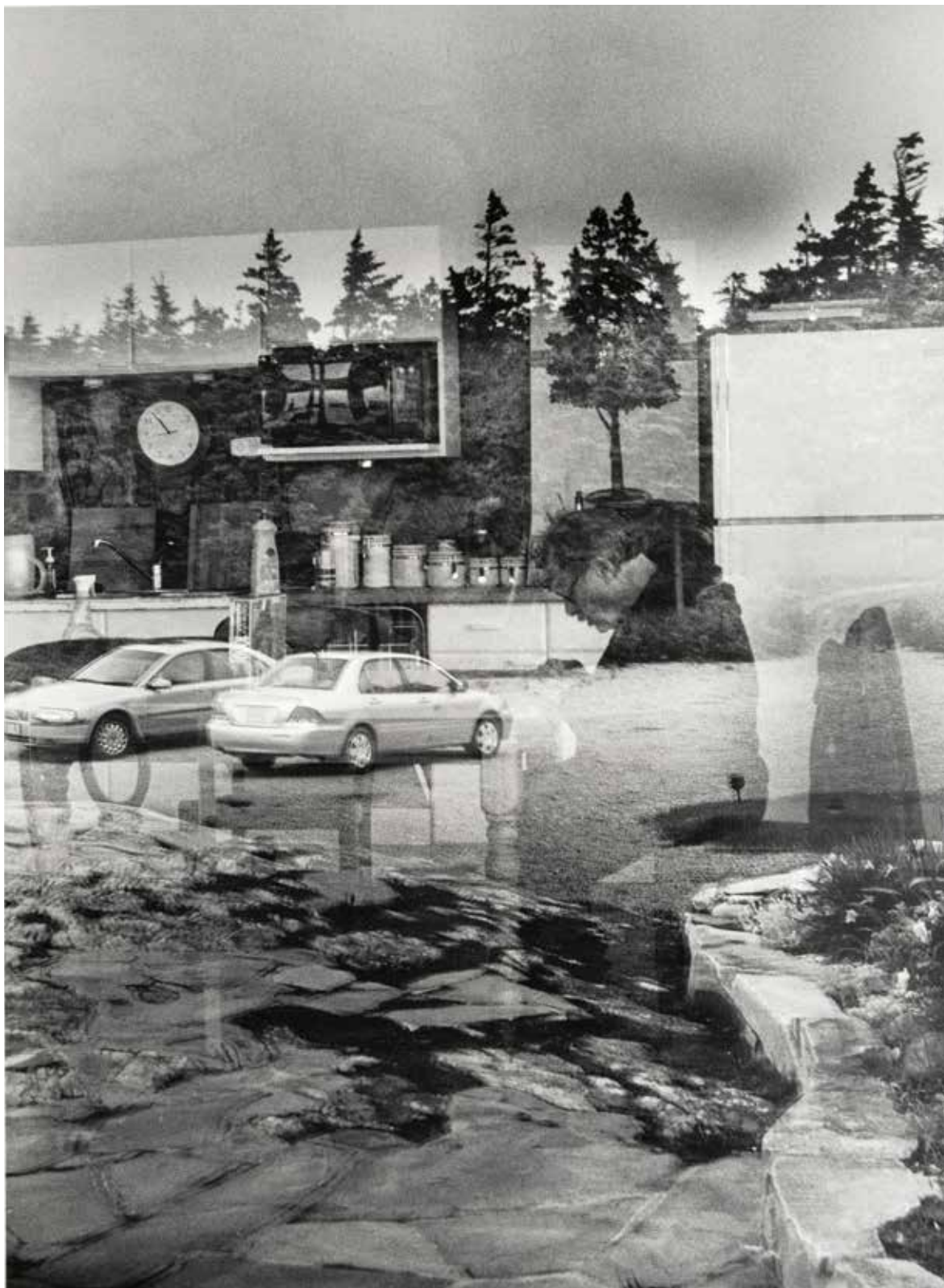
Untitled (Taxis)—London, England, October 2002. Gelatin silver print, 19.5 x 13.125 in.



Untitled (Olver's)—
Spain, October 2004.
Gelatin silver print,
19.25 x 13.25 in.



Untitled (Santiago de Compostela)—Spain, October 2004. Gelatin silver print, 12.5 x 19 in.



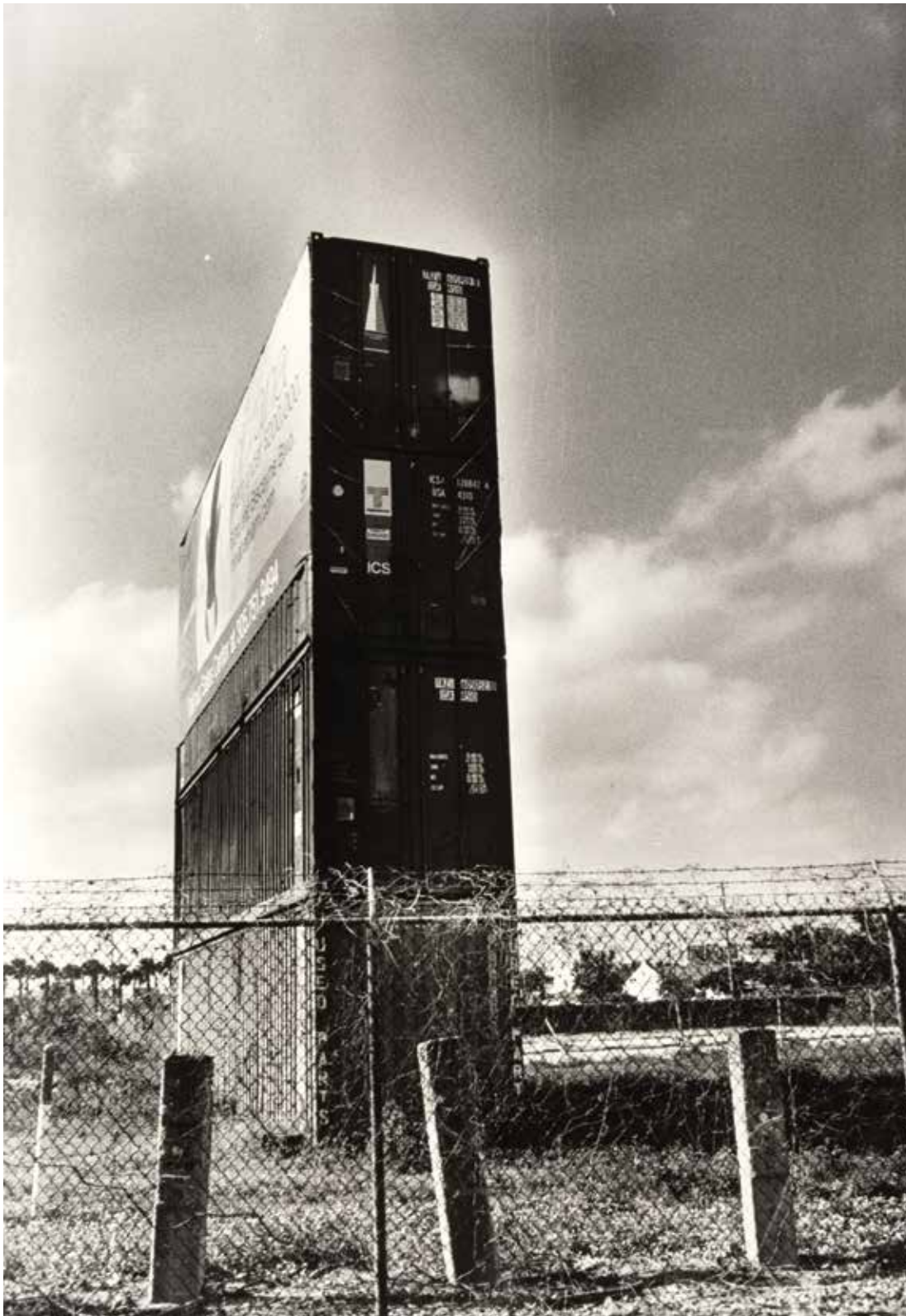
Untitled (Seated Man)—San Francisco, California, 2004. Gelatin silver print, 18.5 x 13.75 in.



14th Street—Washington, DC, April 2004. Gelatin silver print, 19.125 x 12.875 in.



Untitled (Man with his Possessions)—unidentified location, not dated. Gelatin silver print, 19.375 x 14.375 in.



Untitled (Lone Building)—Miami Beach, Florida, December 2003. Gelatin silver print, 19.25 x 13.5 in.



Pizza People (Manny & Olga)—Washington, DC, 2005. Ilfochrome print, 16.75 x 19.625 in.



Donut Shop Halo—Washington, DC, 2005. Ilfochrome print, 19.5 x 12.375 in.



Chinese Carry Out—Washington, DC, 2005. Ilfochrome print, 13.25 x 19.5 in.



Walgreens Pharmacy—Washington, DC, 2005. Ilfochrome print, 16.25 x 18.875 in.



Untitled (Beach Promenade)—unidentified location, ca. 2011. Inkjet print, 20 x 13.625 in.

Opposite: *Beijing Bikes*—(detail) Beijing, China, April 2005. Ilfochrome print, 19.25 x 29.875 in.





Untitled (Butcher)—Marrakesh, Morocco, March 2011. Inkjet print, 18.625 x 12.25 in.



Untitled (Pots for Dying Leather)—Marrakesh, Morocco, March 2011. Inkjet print, 12.75 x 18.75 in.

BIOGRAPHIES



Norman Stewart Carr (1936–2025) grew up in Hanover, New Hampshire, where his father, Robert K. Carr, was chair of the political science department at Dartmouth College before he became president of Oberlin College. Carr was a graduate of Amherst College and Columbia Law School. He practiced law in Akron, Ohio,

mostly as a senior partner at Roetzel & Andress. A litigator, he particularly enjoyed successfully defending the First Amendment rights of the *Akron Beacon Journal* during the 1980s. Committed to Akron's civic life, he served as a trustee of the Akron Art Museum and was a founding member of the Akron Roundtable.

His interest in art and visits to museums and galleries shaped his national and international travel. It also led him to form a collection of works by major twentieth-century American photographers.

When his wife Carolyn joined the staff of the National Portrait Gallery in 1984, he became a weekly visitor to Washington, DC, until he moved here permanently in 2000. For the next decade, a life formerly devoted to the law, became a life devoted to making photographs that might rival the best of noted professionals.



Carolyn Kinder Carr, formerly Deputy Director and Chief Curator of the National Portrait Gallery, moved from Akron, Ohio, to Washington, DC, in 1984. Before coming to the Smithsonian Institution, Dr. Carr taught art history at Kent State University and the University of Akron, served as the art critic for the *Akron Beacon Journal*, and was chief curator at the Akron Art Museum from 1978–1983.

In Akron, Carr's exhibitions focused on contemporary art and photography. At the National Portrait Gallery, exhibitions she curated or co-curated included among others, *American Art from the 1893 World's Columbian Exhibition*; *Retratos: 2000 Years of Latin American Portraits*; *Legacy: Spain and the United States in the Age of Independence 1763–1848* (for which the Spanish government awarded her the *Encomienda de la Orden de Isabel la Católica*); and *Capital Portraits: Treasures from Washington Private Collections*. Her book, *Alice Neel: Women*, served as the basis for the exhibition she undertook for the National Museum of Women in the Arts. She curated the American University Museum exhibitions *Sitting Pretty: Two Hundred Years of American Portrait Painting from the Collection of the Corcoran Gallery of Art* and *A Sight to Behold: The Corcoran Legacy Collection of Nineteenth and Early Twentieth-Century American Landscape Painting at the American University Museum*.

Research as a Leon Levy Fellow at the Frick Collection in New York led to *Sara Tyson Hallowell: Pioneer Curator and Art Advisor in the Gilded Age*, a biography of the first important female curator in America.



Paul Roth has been Director of The Image Centre at Toronto Metropolitan University since 2013. Previously, he served as Senior Curator of Photography and Media Arts at the Corcoran Gallery of Art in Washington, DC; as Executive Director of The Richard Avedon Foundation in New York; and as archivist of the Robert Frank Collection at the National Gallery of Art in Washington, DC. Roth served as chair of the jury for the 40th Anniversary Hasselblad Award for Photography (awarded to Daido Moriyama) in 2019. Since 1990, he has organized (or co-organized) more than 100 museum exhibitions and film programs, including *Richard Avedon: Immortal, Portraits of Aging 1951–2004* (2025); *Stories from the Picture Press: Black Star Publishing Co. & The Canadian Press* (2023–2024); *Gordon Parks: The Flávio Story* (2018); *Scotiabank Photography Award 2014: Mark Ruwedel* (2015); *Edward Burtynsky: Oil* (2009); *Richard Avedon: Portraits of Power* (2008); *Sally Mann: What Remains* (2004); and *I...Dreaming: The Visionary Cinema of Stan Brakhage* (National Gallery of Art, 2002). He is author and co-editor of *Gordon Parks: Collected Works* (Steidl, 2012), among many other titles.



Untitled (Waiting)—Washington, DC, not dated. Gelatin silver print, 13.625 x 19.25 in.

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