

# 20th CENTURY PHOTOGRAPHS

from the Collection of the Bowdoin College Museum of Art



February 28–March 24, 1988  
University of Southern Maine Art Gallery  
Gorham, Maine

## About the Exhibit

The Bowdoin College Museum of Art, under the exemplary directorship of Katharine Watson, has become a major resource for the arts in the state of Maine. Recently, the Museum's focus has been on strengthening its photography collection. Photography acquisitions began in 1973 with the donation of Ansel Adams's *Moonrise, Hernandez, New Mexico*. Prints were first acquired with Museum purchase allocations and then supplemented with the 1981 endowment of the Lloyd O. and Marjorie Strong Coulter Fund as well as alumni donations. The Bowdoin College Museum of Art's goal is to develop a photography collection that equals its collections in other media. Their acquisitions strategy is two-fold: to acquire photographs that chart the primary aesthetic and technical advances in the history of photography and to build a comprehensive survey of creative photography since 1945. The concentration on post-1945 photography is of particular importance not only because of the advances in photography in recent years but because contemporary photography is of most interest to students of photography at Bowdoin College and in the Maine community. The USM Art Gallery is very proud to present a selection of twentieth-century photographs from the fine collection of the Bowdoin College Museum of Art.

This exhibition has been curated by a "troika" of talented people. John Coffey, curator of collections at the Bowdoin College Museum of Art, is the principal architect of the best photography collection in a public museum in Maine. Rose Marasco, one of the newest additions to the Art Department faculty at USM, teaches photography and is always interested in photographic resources. And Donna Cassidy, another recent addition to the USM Art Department faculty, is an art historian, interested in teaching from actual works as opposed to slides whenever possible. For this exhibition, the three have come together to select some 70 photographs from the Bowdoin College Museum of Art collection. I wish to thank these three for their hard work.

As always, there are many more people working in different areas without whose help exhibitions like this would be impossible. I would like to acknowledge their time, effort and dedication:

Suzanne Bergeron, Kathy Lessard, Margaret McCroary, Tim O'Neil, Susan Silvernail, Katharine Watson, Dan Wellehan, Patricia White, John Kramer, and Virginia Ward.

Juris Ubans  
Director, Art Gallery  
University of Southern Maine

**ART GALLERY**  
UNIVERSITY OF SOUTHERN MAINE, GORHAM, MAINE 04038  
THE GALLERY IS OPEN SUNDAY THROUGH THURSDAY 12-4 PM



1. Jean-Eugène-Auguste Atget, *Cour, 28 Rue Bonaparte, Paris, 1910*

## Some Thoughts and Facts on the History of Photography

by Donna Cassidy

### Early Photography: Images of Truth & Beauty

Long before the easel or the daguerreotype, the cave wall served as people's records of the world around them. As tools for recording developed over the centuries so did the concept of reality—changing from a mythopoetic, god-centered natural world to a world of details, light, and the matter-of-fact. Photographic experiments in the early nineteenth century culminated in the appearance in 1839 of the daguerreotype and the calotype, which provided the public with a means to recreate accurately the visual world.<sup>1</sup> With these new methods, nineteenth-century photographers began shooting portraits, architecture, and landscapes. Portrait photographs rivaled portrait paintings with

their realism, as in the works of Nadar, Etienne Carjat, Mathew Brady, and Charles Fredericks. Topographical scenes were popular and in demand in the late nineteenth century, and photographers journeyed the world over from Asia to Australia to record sites and popular landmarks for tourists. Photographers not only recorded landmarks but also documented historical events and battles as in the Civil War photographs of Mathew Brady and Alexander Gardner.

But was photography competing with painting? Was photography a fine art in its own right and, if so, what were its aesthetic criteria? These were much-debated questions in the late nineteenth century. As an English critic in an 1861 article "On Art-Photography" queried, "Hitherto photography has been princi-





2. Paul Strand, *Tailor's Apprentice, Luzzara, Italy*, 1962

pally content with representing Truth. Can its sphere not be enlarged? And may it not aspire to delineate Beauty, too?<sup>72</sup>

Many early attempts to create art photography relied on conventions and themes of painting, particularly the moral aims and sentimentality of nineteenth-century Victorian and French Academic painting. Sharing the painter's habit of arranging subjects, photographers began to manipulate their works—retouching negatives, painting on prints, and combining prints, which involved the juxtaposition or superimposition of several negatives to yield one picture. Oscar G. Rejlander's *The Two Ways of Life* (1857) typifies the moralistic, allegorical subject and "combination printing" in early art photography. Rejlander photographed his models separately and combined the negatives to produce a 31" x 16" print.<sup>3</sup> Compositionally, Rejlander's work is indebted to paintings such as Thomas Couture's *Romans of the Decadence* (1847), while the subject—the choice between a life of Religion, Charity, and Industry or of Gambling, Wine, and Licentiousness—recalls the moralistic tone of contemporary art such as William Holman Hunt's *The Awakening Conscience* (1853).

Peter Henry Emerson, an apologist for naturalism in photography, condemned this art photography; he based his theory of photography on scientific principles, particularly those from Hermann von Helmholtz's *Handbook of Physiological Optics*. For Emerson, the photographer's task was to simulate nature's effects on the eye—also a goal of Impressionism. To recreate actual vision, Emerson set the periphery of the scene out-of-focus. As he explained in *Naturalistic Photography for Students of the Art* (1889):

Nothing in nature has a hard outline, but everything is seen against something else, and its outlines fade gently into that something else, often so subtly that you cannot quite distinguish where one ends and the other begins. In this mingled decision and indecision, this lost and found, lies all the charm and mystery of nature.<sup>4</sup>

The photographer expressed his ideas in *Life and Landscape on the Norfolk Broads* (1886), forty prints taken of the life of marsh dwellers. Emerson shot these candid prints at the scene—an approach which contrasted dramatically with Rejlander's methods in *The Two Ways of Life*.

#### Pictorialism vs. Straight Photography

By the turn of the century, photography achieved the status of an independent art in both Europe and the United States. In the 1890s, camera clubs such as the Vienna Camera Club, the Linked Ring in London, and the Photo-Club de Paris voiced their commitment to exhibiting photographs of artistic and aesthetic merit. To show their status as a fine art, photographs were exhibited in art museums as in the 1893 International Exhibition of Amateur Photography hosted at the Kunsthalle in Hamburg.

In the United States, Alfred Stieglitz championed the struggle for recognition of photography as a fine art. After studying photography in Germany in the 1880s, Stieglitz returned to New York the following decade and joined the New York Camera Club and its publication *Camera Notes*. In 1902, he formed a new photographic society in New York—the

Photo-Secession—to promote and exhibit fine art photography in America. *Camera Work*, the journal of the Photo-Secession from 1903–17, offered a forum for discussing the aesthetics of photography, and the Little Galleries of the Photo-Secession—known as 291 for its location at 291 Fifth Avenue—provided an exhibition space for photographers as well as for European and American early modern painters and sculptors.

The Photo-Secession photographers comprised two camps: the pictorial photographers, who looked to painting for aesthetic guidelines, and the straight photographers, who allowed the technological capacities of the camera to determine the medium's aesthetic criteria. Pictorial photographers such as Edward Steichen, Gertrude Käsebier, and Alvin Langdon Coburn produced works with the soft-focus and indistinct forms characteristic of late nineteenth-century Symbolist and Tonalist paintings, especially those of James A. McNeil Whistler.<sup>5</sup> Examples of their soft-focus style are *Portrait of John Woodruff Simpson* (ca. 1909), *Portrait of Antoine Lumière* (1907), and *A Canal in Rotterdam* (1908). The straight photographers, with Stieglitz at the helm, printed unmanipulated, direct images, free from conjured effects. In making *The Steerage* (1907), for instance, Stieglitz first observed the shipboard scene—the shapes formed by the round straw hat, the drawbridge, the mast. He saw the picture before his eyes—previsualizing the print—and then rushed to get his camera. Here, the photographer didn't organize the scene, touch up the print or negative, or use soft focus; instead, he relied on the happenstance of the subject and its forms and the camera's ability to record them.

By 1912 pictorial photography was dead, while straight photography flourished. Paul Strand, whose photographs were reproduced in the last two issues of *Camera Work* and exhibited at Stieglitz's Intimate Gallery in the 1920s, wrote of his works:

The photographer's problem therefore, is to see clearly the limitations and at the same time the potential qualities of his medium, for it is precisely here that honesty, no less than intensity of



3. Brassai, *Couple at the Bal des Quatre Saisons, Rue de Lappe, Paris*, ca. 1932

vision, is the prerequisite of a living expression. This means a real respect for the thing in front of him expressed in terms of chiaroscuro...The fullest realization of this is accomplished without tricks of process or manipulation, through the use of straight photographic methods.<sup>6</sup>

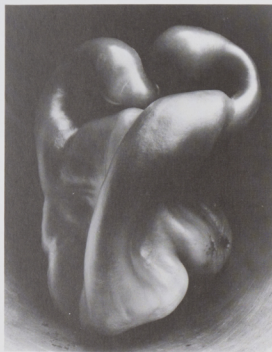
In Strand's semi-abstracts of objects and architecture, form and design become the focus, just as structure and expressive design interested early modern painters such as Picasso and Matisse. He discovered formal beauty in objects traditionally ignored as too commonplace—machinery, driftwood, cobwebs, plants—as seen in *Truckman's House, New York* (1920). Later, he published a series of books—*Time in New England* (1950), *La France de profil* (1952), and *Un Paese* (1955), which includes the image *Tailor's Apprentice, Luzzara, Italy* (Figure 2).

Around 1920, Edward Weston abandoned his earlier soft-focus style for straight photography. His works strike a balance between abstraction and realism—a balance also found in works by his contemporaries Stieglitz, Strand, Charles Sheeler, and Georgia O'Keeffe. Like O'Keeffe's *Two Calla Lilies* on Pink (1928), Weston's *Two Shells* (1927) and *Pepper, No. 30* (1930) (Figure 4) transport the viewer from the marine and vegetable

worlds, respectively, to one of abstraction and formalism. As the photographer wrote:

It is a classic, completely satisfying,—a pepper—but more than a pepper, abstract, in that it is completely outside subject matter. It has no psychological attributes, no human emotions are aroused: this new pepper takes one beyond the world we know in the conscious mind.<sup>7</sup>

On the West coast, followers of Weston continued the straight photography tradition and formed Group f/64 in



4. Edward Weston, *Pepper, No. 30, 1930*

the 1930s.<sup>8</sup> The works of these photographers—Imogen Cunningham's *Aloe Bud* (1920s) and Margarette Mather's *Portrait of Charles Gerrard* (1919), for example—share the following characteristics: precision, sharp focus, previsualization, and, in some cases, large-camera formats. Ansel Adams is perhaps the best known of the f/64 photographers. Adams met Strand in 1930, and his work was shown six years later at Stieglitz's gallery, *An American Place*. *Moonrise, Hernandez, New Mexico* (1941) exemplifies Adams's subject matter and style: as a conservationist, Adams specialized in landscapes produced with crisp details and a long scale of carefully controlled values to evoke a visionary, transcendent nature.

## Photography and Modernism

In the early twentieth century, photographers were at avant-garde as their contemporary painters and sculptors. New perspectives and compositional devices—close-ups, aerial shots, photo-montage, double-exposures—were surfacing. In 1917, in association with the Vorticists, a group of English abstract painters, Coburn produced abstract prints or vortographs by photographing objects through a kaleidoscopic device made of three mirrors. In the Dada spirit, Man Ray and Laszlo Moholy-Nagy created cameraless photographs. These Rayographs and photograms involved placing three-dimensional objects such as gear wheels, keys, and fans on light-sensitive paper. Man Ray's photographic experimentation can also be seen in the photo-abstract *Space Writing (Self-Portrait)* (1935). Here, with camera on a tripod, the photographer traced lines with a flashlight over a long exposure to create his self-portrait.

## The Miniature Camera

Beginning in the 1920s, several photographers explored the possibilities of the 35mm (so-called miniature) camera, which freed the photographer from an anchoring tripod and could travel anywhere. With his new companion, the photographer now snapped active subjects suddenly and spontaneously, hoping to capture moments of revelation and epiphany—what Henri Cartier-Bresson called the “decisive moment.” The photographer was now at liberty to search everywhere for that decisive moment which would harmonize feeling, thought, and perception. Hungarian-born André Kertész, who arrived in Paris in 1925, used the small camera to record instants of meaning and mystery as in Meudon (1928) and Martinique (1972) (Figure 9). Meudon dramatizes the split-second when the front of a train is aligned along the same vertical axis as a man in the foreground. The coincidental juxtaposition of the man and train is meant to prod the viewer into wondering whether a connection exists between this man bearing a wrapped package and the locomotive. The conjunction of seem-

ingly unrelated elements in this photograph recalls images in Surrealist painting and poetry at the same time. Similarly, Henri Cartier-Bresson, in works such as *Seville, Spain* (1932) and *Simiane-la-Rotonde, France* (1970) (Cover photograph) seized chance occurrences to reveal aspects of reality ordinarily unnoticed. Cartier-Bresson used a hand-held Leica camera as an extension of the eye, recognizing intuitively photographic structure. Through this spontaneous approach to picture making, the photographer hoped to discover truths about people and society. He wrote:

I prowled the streets all day, feeling very strung-up and ready to pounce, determined to “trap” life—to preserve life in the act of living. Above all, I craved to seize the whole essence, in the confines of a single photograph, of some situation that was in the process of rolling itself before my eyes.<sup>9</sup>

## Documentary Photography

Documentary photography also evolved in the twentieth century, providing a truly modern art form as here defined by Walt Whitman: “The true use of the imaginative faculty of modern times is to give ultimate vivification to facts, to science, and to common lives.”<sup>10</sup> With the directness of straight photography, documentary photographers record a subject in a series of images and, in some cases, use these photographs to convince, to prove, to provide information and evidence about social conditions. From 1898-1927, Eugène Atget photographed the historic buildings of Paris in great detail as in *Cour, 28 Rue Bonaparte, Paris* (1910) (Figure 1). He sold his works to artists, architects, decorators, as well as to the archive of the national registry and the Carnavalet Museum, which had been established to preserve records of the history of Paris.<sup>11</sup> Lewis Hine chronicled the American immigrant experience in New York City at the turn of the century—the arrival at Ellis Island, the tenements, the sweatshops. In *Carolina Cotton Mill* (1908), Hine carefully selects his image: he makes the viewer sympathize with the human subject by contrasting the child's size with the vastness of the textile machinery. Working for the National Child Labor Committee, Hine

used such photographs as Carolina Cotton Mill to expose unacceptable working conditions for children.

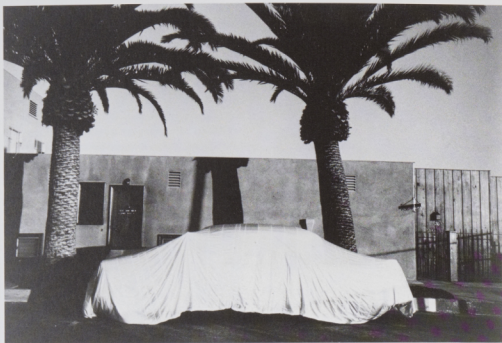
During the Great Depression, the U.S. federal government supported documentary photography. Under the auspices of the Farm Security Administration, Roy E. Stryker of the Department of Agriculture hired photographers Dorothea Lange, Walker Evans, Arthur Rothstein, and Ben Shahn to record the effects of drought and economic depression on small towns and farms through-



5. Walker Evans, *Woman Standing Beside Light Pole, 1935*

out the United States and, most important, to demonstrate the need of the rural poor for federal assistance. In a related effort, Evans recorded Depression life in the rural South and collaborated with writer James Agee on *Let Us Now Praise Famous Men* (1941), a graphic account of sharecropper life in the South. The Federal Art Project under the Works Progress Administration (FAP/WPA) also supported photo-documentation of urban life. (See Figure 5.) Returning to New York from Paris in 1929, Berenice Abbott took photographs for the WPA such as *Stevens House, Long Island City, New York* (1937) and exhibited and published *Changing New York*, a series of photographs of New York City supported by the NYC Federal Art Project.





6. Robert Louis Frank, *Long Beach, California*, 1956

#### Photography since 1945

Post-World War II photography shares the spirit of experimentation in subject matter and technique with contemporary painting and sculpture. Photographers re-defined the traditions of documentary photography and straight photography and developed aesthetics for color photography.

Documentary photographers since 1945 have discovered the irony, contrast, and humor in the social environment and popular scene. With the support of a Guggenheim Fellowship, **Robert Frank**, a Swiss-born photojournalist, chronicled life in America on a 10,000 mile trip through his adopted country in 1956-57. Influenced by 1930s PSA photographs, Frank recorded the gracelessness, alienation, and consumerism of America in the 1950s as in *Long Beach, California* (1956) (Figure 6). **Elliott Erwitt**, in such works as *Yale, New Haven* (1955) and *Confessional, Czestochowa, Poland* (1964) (Figure 7), lets his camera disclose the world, often in a humorous fashion: "I point my camera at whatever seems interesting and try to compose the picture. I am just an observer."<sup>12</sup> Similarly, **Garry Winogrand** approaches photography without previsualization, permitting the camera to act as an "all-

seeing eye"; he reveals details and visual relationships hidden from normal, jaded perception as in *New York City* (1971).<sup>13</sup> This approach to photography is also shared by **Danny Lyon**, a street photographer concerned with social conditions in his works such as *IRT, South Bronx, New York* (1979). **Joel Sternfeld's** photographs taken as he toured the country in a Volkswagen camper unveil beauty in unexpected places as in *After a Flash Flood, Rancho Mirage, California* (1979).

A more lyrical, spiritual photography in the tradition of Steiglitz, Weston, and Adams survives in the post-war decades. In such photographs, surfaces and objects serve as metaphors for personal feelings. Steiglitz had expressed this approach in discussing his *Equivalents*: "My cloud photographs are equivalents of my most profound life experience, my basic philosophy of life."<sup>14</sup> Minor White perhaps best exemplifies this type of photography in the post-war years. Considering the camera a metamorphosing machine, White transforms visual fact into metaphor as in *The Three Thirds* (1957). **Harry Callahan** discovers lyrical beauty in the ordinary world heightening the mundane through a dramatic light as in *Eleanor and Barbara, Chicago* (1953) (Figure 8). For **Todd**

**Webb**, objects communicate the sense of place and human presence as in *Ladder and Adobe Wall at Georgia O'Keeffe's Abiquiu House* (1957). **Paul Caponigro's** studies of Northern European megaliths such as *Stonehenge* (1967-72) suggest the preternatural significance of these monuments. **Aaron Siskind** isolates everyday objects to create abstract compositions of sharp edges, contrast, and flat planes as in *Martha's Vineyard 3* (1949) and *Chicago 210* (1954). He wrote:

For my material I have gone to the "commonplace," the "neglected," the "insignificant"—the walls, the pavements, the iron work of New York City, the endless items once used and now discarded by people, the concrete walls of Chicago and the deep subways of New York on which water and weather have left their mark—the detritus of our world which I am combing for meaning. In this work fidelity to the object and to my instrument, the clear-seeing lens, is unrelenting; transformation into an esthetic object is achieved in the act of seeing, and not by manipulation.<sup>15</sup>

Siskind discovered motifs in the street environment that recall to the viewer the spontaneous gestural brush strokes of the Abstract Expressionist painters Jackson Pollock and Franz Kline.<sup>16</sup>

Contemporary photographers are also experimenting with the possibilities of color in their medium. Although

methods for reproducing color photographs existed at the turn of the century, the greatest improvements in color photographic techniques took place in the 1930s and 1940s with the advent of Kodachrome and Ektachrome. Weston experimented with color photography late in his career and arrived at an aesthetic theory of color as form, rather than color in its descriptive role. **Lawrie Brown's** *Koolaid* (1983) shows the brilliant hues of contemporary prints. Today, many photographers are debating the role of color in photography, addressing such questions as whether color should be descriptive or expressive.

Thus, photography, once a technical curiosity valued primarily for its ability to reproduce reality, has evolved into an art form. Photographs as documents, personal expressions, and/or metaphors offer the viewer new insights and visions of the world and society. Such discovery, whether it be perceptual or conceptual, is the goal of art. This exhibition presents the discovery of a new world—the world seen through the eyes and lenses of twentieth-century photographers.

*Donna Cassidy is an assistant professor of art history at USM. She would like to thank Rebecca Lockridge, Rose Marasco, Ellen Schiferl, and Juris Ubans for their help with this essay.*



7. Elliott Erwitt, *Confessional, Czestochowa, Poland*, 1964

## End Notes

<sup>1</sup> L. J. M. Daguerre patented the method for the daguerreotype—a photographic image with sharp focus, distinct forms, clear details made on a chemically treated copper plate. Concurrently in England, William Henry Fox Talbot described in a paper to the Royal Society a process for making photographs on paper with a negative-positive technique, which permitted multiple prints in contrast to the daguerreotype's single image. Talbot perfected this technique—called the calotype or talbotype—which resulted in hazy, misty, out-of-focus prints.

<sup>2</sup> Beaumont Newhall, *The History of Photography from 1839 to the Present* (Boston: New York Graphic Society / Little, Brown and Company, 1982), p. 73.

<sup>3</sup> Newhall, p. 74.

<sup>4</sup> Quoted in Newhall, p. 142.

<sup>5</sup> See Wando Corn, *The Color of Mood: American Tonalism 1880-1910*, exhibition catalogue, De Young Memorial Art Museum, San Francisco, 1972, and Naomi Rosenblum, *A World History of Photography* (New York: Abbeville Press, 1984), p. 299.

<sup>6</sup> Paul Strand, "Photography," *The Seven Arts*, August 1917; rpt. in *Photographers on Photography*, ed. Nathan Lyon (Englewood Cliffs, New Jersey: Prentice-Hall, 1966), p. 136.

<sup>7</sup> *The Daybooks of Edward Weston, Volume 2*, ed. Nancy Newhall (New York: Aperture, 1973), p. 181.

<sup>8</sup> *f/64* refers to the small aperture in the camera's lens which allows for greater depth of field, i.e., sharp detail in both the foreground and background of photographs.

<sup>9</sup> Henri Cartier-Bresson, Introduction to *The Decisive Moment* (1952); rpt. in *Photographers on Photography*, p. 42.

<sup>10</sup> Quoted in William Stott, *Documentary Expression and Thirties America* (New York: Oxford University Press, 1973), p. vii.

<sup>11</sup> Rosenblum, pp. 278-79.

<sup>12</sup> *American Images: New Work by Twenty Contemporary Photographers*, ed. Renato Danese (New York: McGraw-Hill, 1979), p. 90.

<sup>13</sup> Newhall, p. 292.

<sup>14</sup> Quoted in Dorothy Norman, *Alfred Stieglitz: An American Seer* (New York: Random House, 1960), p. 144.

<sup>15</sup> Siskind to Beaumont Newhall, 1954; quoted in Newhall, p. 283.

<sup>16</sup> Rosenblum, p. 516.

## Looking at Photographs

by Rose Marasco



8. Harry Callahan, *Eleanor and Barbara*, Chicago, 1953

You are looking at photographs. You are reading a language. A language learned like any other.

In our culture, at a very early age, we learn to recognize and identify symbols. A circle with dots and lines is easily read by a young child as a face. A photograph of a relative (even one never met) is quickly understood as a signifier of associations and incidents. Throughout childhood the camera and the making of pictures become familiar to us. The camera records all the key events of lives. The results accumulate in boxes, drawers, or photo albums. These images become the fact—the proofs—of our reality. Or, perhaps more correct, they reveal the photographed reality.

In addition to our personal histories we become aware of another immense group of photographs (still growing) recording what has existed in the world since 1826. From these photographs we learn what people, places, and things outside of our reality look like—or again, what they look like photographed. We often know what something looks like first, or only, as a photograph.

Looking at the photographs in this exhibition we encounter another aspect of this medium—photography as an art form. What has this to do with all of that?

Everything and nothing.

You are looking at a language. Words can be connected to form a poem, a list of things to do, a letter, a play, a set of instructions, a novel, a journal, a newspaper ad, or a short story, in endless variety, from the mundane to the artistic. The photographic medium has a similar range.

What distinguishes a list of things to do from a poem? Of course, the person and the intention. Each of the photographs in this exhibition is expressing knowledge, feeling, point of view, clarity of vision and materials. These qualities are what distinguish these photographs from all those personal histories and scores of informational photographs.

Yet, as you view this exhibit you may very well be looking at a personal history, or be reminded of an event in your own life. And you may see a photograph of a place you haven't been or one that no longer exists. Or see an image made possible only through the inherent qualities of time, light, and materials. You may learn what something looks like—or can look like when photographed by an artist. Such is the nature of the language of photography.

Rose Marasco is an assistant professor of art at USM.



# Catalog

## 1. Berenice Abbott

American, b. 1898  
*Jean Cocteau*, 1926  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 2. Berenice Abbott

*Stevens House, Long Island City, New York*, 1937  
 silver print  
 Gift of Gilbert W. Einstein and Anne  
 MacDougall

## 3. Ansel Adams

American, 1902-1984  
*Moontree, Hernandez, New Mexico*,  
 1941  
 silver print  
 Anonymous gift

## 4. Jean-Eugène-Auguste Atget

French, 1856-1927  
*Cour, 28 Rue Bonaparte, Paris*, 1910  
 printing-out paper with gold toning  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 5. Jean-Eugène-Auguste Atget

*Pompes Funèbres*, early 1900s  
 printing-out paper  
 Gift of Isaac Lagnado '71

## 6. Hans Bellmer

German, 1902-1975  
*Poupée with Caned Chair Seat*, ca. 1935  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 7. Edouard Boubat

French, b. 1923  
*Hommage au Douanier Rousseau*,  
 Paris, 1980  
 silver print  
 Gift of Michael G. Frieze '60

## 8. Edouard Boubat

*Flours des Champs, Forêt de  
 Fontainebleau*, 1980  
 silver print  
 Gift of Michael G. Frieze '60

## 9. Bill Brandt

(Hermann Wilhelm Brandt)  
 British, 1904-1983  
*Hampstead, London*, 1945  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 10. Brassai (Gyula Halász)

French, b. Hungary 1899-1984  
*Couple at the Bal des Quatre Saisons*,  
*Rue de Lappe, Paris*, ca. 1932  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 11. Manuel Alvarez Bravo

Mexican, b. 1902  
*Skylight (Gorrion, Claro)*, 1938-40  
 silver print  
 Gift of Michael G. Frieze '60

## 12. Lawrie Brown

American, b. 1949  
*Koolhaas*, 1983  
 ekatcolor print, mounted and  
 stitched with colored thread  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 13. Wynn Bullock

American, 1902-1975  
*Child in Forest*, 1951  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 14. Harry Callahan

American, b. 1912  
*Eleanor and Barbara, Chicago*, 1953  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 15. Paul Caponigro

American, b. 1932  
*White Deer, County Wicklow, Ireland*,  
 1967  
 silver print  
 Anonymous gift

## 16. Paul Caponigro

*Stonehenge*, 1967-1972  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 17.

**Henri Cartier-Bresson**  
 French, b. 1908  
*Seville, Spain*, 1932  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 18. Henri Cartier-Bresson

*Simiane-la-Rotonde, France*, 1970  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 19. Alvin Langdon Coburn

American, 1882-1966  
*A Canal in Rotterdam*, 1908  
 photogravure  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 20. Imogen Cunningham

American, 1883-1976  
*Alice Bud*, 1920s  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 21. Judy Dater

American, b. 1941  
*Twink*, 1970  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 22. Bruce Davidson

American, b. 1933  
*Untitled*, from East 100th Street,  
 1966-68  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 23a. Baron Adolph Gayne De Meyer

(Adolph Meyer)  
 American, b. Germany 1868-1946  
*Untitled (Tropical Landscape)*  
 silver print  
 Gift of Isaac Lagnado '71

## 23b.

**Baron Adolph Gayne De Meyer**  
 (Adolph Meyer)  
*Untitled (Tropical Landscape)*  
 silver print  
 Gift of Isaac Lagnado '71

## 24.

**Elliott Erwit**  
 American, b. France 1928  
*Yale, New Haven*, 1955  
 silver print  
 Gift of Michael G. Frieze '60

## 25. Elliott Erwit

*Confessional, Czeszochowa, Poland*,  
 1964  
 silver print  
 Gift of Michael G. Frieze '60

## 26.

**Walker Evans**  
 American, 1903-1975  
*Greenwich Village*, 1934  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 27. Walker Evans

*Woman Standing Beside Light Pole*,  
 1935  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 28. Louis Faurer

American, b. 1916  
*New York City*, ca. 1947  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 29. T. Lux Feininger

American, b. Germany 1910  
*Lyonel Feininger on a Bicycle*, 1926  
 silver print  
 Gift of Isaac Lagnado '71

## 30.

**Robert Louis Frank**  
 American, b. 1924  
*Long Beach, California*, 1956  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 31. Mario Giacomelli

Italian, b. 1925  
*December*  
 silver print  
 Gift of Russell J. Moore

## 32.

**Emmet Gowin**  
 American, b. 1941  
*Edith, Danville, Virginia*, 1970  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 33.

**Lewis Wickes Hine**  
 American, 1874-1940  
*Carolina Cotton Mill*, 1908  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 34.

**Václav Jird**  
 Czech, b. 1910  
*Untitled*  
 two silver prints  
 Gift of Isaac Lagnado '71

## 35.

**Kenneth Josephson**  
 American, b. 1932  
*Chicago, from History of Photography*  
 series, 1974  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 36.

**Gertrude Käsebier**  
 American, 1832-1934  
*Portrait of Antoine Lumière*, 1907  
 platinum print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 37.

**André Kertész**  
 American, b. Hungary 1894-1985  
*Mudon*, 1928  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 38.

**André Kertész**  
*Martinière*, 1972  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 39.

**Carl Christian Heinrich Kuehn**  
 Austrian, b. Germany 1866-1944  
*Windblown*, ca. 1907  
 gum bichromate print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 40.

**Helen Levitt**  
 American, b. 1908  
*Gypsy, New York*, 1942  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 41.

**Danny Lyon**  
 American, b. 1942  
*Scrambles Track, McHenry, Illinois*,  
 1946  
 silver print  
 Gift of Michael G. Frieze '60

## 42.

**Danny Lyon**  
*JRT 2, South Bronx, New York*, 1979  
 silver print  
 Gift of Michael G. Frieze '60

## 43.

**Man Ray (Emmanuel Rudnitsky)**  
 American, 1890-1976  
*Space Writing (Self-Portrait)*, 1935  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 44.

**Margarethe Mather**  
 American, 1885-1952  
*Portrait of Charles Gerrard*, 1919  
 platinum print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 45.

**John McKee**  
 American, b. 1936  
*Cause Mejean, France*, 1980  
 silver print  
 Museum purchase, Lloyd O. and  
 Marjorie Strong Coulter Fund

## 46.

**Richard Misrach**  
 American, b. 1949  
*Diving Board (Saltom Sea)*, 1983  
 ekatcolor print  
 Museum purchase, Art Objects Fund

## 47.

**Abelardo Morell, Jr.** '71  
 American, b. Cuba 1948  
*Iona, Scotland*, 1978  
 silver print  
 Museum purchase, Hamlin Fund

48.  
**Nicholas Nixon**  
American, b. 1947

*Heather Brown McCann, Mimi Brown, Bebe Brown Nixon, Laurie Brown, New Canaan, Connecticut*, 1975  
silver print

Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

49.  
**Nicholas Nixon**

*Heather Brown McCann, Mimi Brown, Bebe Brown Nixon, Laurie Brown, Hartford, Connecticut*, 1976  
silver print

Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

50.

**Roger Parry**  
French, 1905-1977  
*Untitled (Interior)*, 1929  
silver print, toned

Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

51.

**Irving Penn**  
American, b. 1917  
*Portrait of John Marin*, 1947  
silver print

Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

52.

**John Pfahl**  
American, b. 1939  
*Australian Pines*, 1977  
dye transfer print

Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

53.

**August Sander**  
German, 1876-1964  
*Peasants from Westervald*, ca. 1936  
silver print, toned

Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

54.

**Stephen Shore**  
American, b. 1947  
*6th Street and Throckmorton Street, Fort Worth, Texas*, 1976  
Type C print

Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

55.

**Aaron Siskind**  
American, b. 1903

*Martha's Vineyard 3*, 1949  
silver print  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

56.

**Aaron Siskind**  
*Chicago 210*, 1954  
silver print  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

57.

**Paul Charles Smith '75**  
American, b. 1953  
*Claw*, 1984  
silver print from paper negative  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

58.

**Edward Steichen**  
American, 1879-1973  
*Portrait of John Woodruff Simpson*, ca. 1909  
platinum print  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

59.

**Joel Sternfeld**  
American, b. 1944  
*After a Flash Flood, Rancho Mirage, California*, 1979  
dye transfer print  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

60.

**Paul Strand**  
American, 1890-1976  
*Truckman's House, New York*, 1920  
silver print  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

61.

**Paul Strand**  
*Tailor's Apprentice, Luzzara, Italy*, 1952  
silver print  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

62.

**Karl F. Struss**  
American, 1886-1981  
*West Side Ferry Slip, Night*, 1912  
platinum print  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

63.

**Josef Sudek**  
Czech, 1896-1976  
*Untitled*  
silver print  
Gift of Isaac Lagnado '71

64.

**George Tice**  
American, b. 1938  
*Oak Tree, Holmdel, New Jersey*, 1970  
silver print, selenium toned  
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

65.

**Todd Webb**  
(Charles Clayton Webb III)  
American, b. 1905  
*Ladder and Adobe Wall at Georgia O'Keeffe's Abiquiu House*, 1957  
silver print  
Gift of Mr. and Mrs. Todd Webb

66.

**Weegee (Arthur Fellig)**  
American, b. Austria 1899-1968  
*Children Asleep on Fire Escape*, 1938  
silver print  
Gift of Dr. George A. Violin

67.

**Edward Weston**  
American, 1886-1958  
*Plaster Works, Los Angeles*, 1925  
silver print  
Anonymous gift

68.

**Edward Weston**  
*Two Shells*, 1927  
silver print  
Anonymous gift

69.

**Edward Weston**  
*Pepper, No. 30*, 1930  
silver print  
Anonymous gift

70.

**Garry Winogrand**  
American, b. 1928  
*New York City*, 1971  
silver print  
Gift of Michael G. Frieze '60



9. André Kertész, *Martinique*, 1972

#### Art Gallery Staff

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