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Double Take: Selected Views from the Photography Collection at Bryn Mawr College, 1860s-Present

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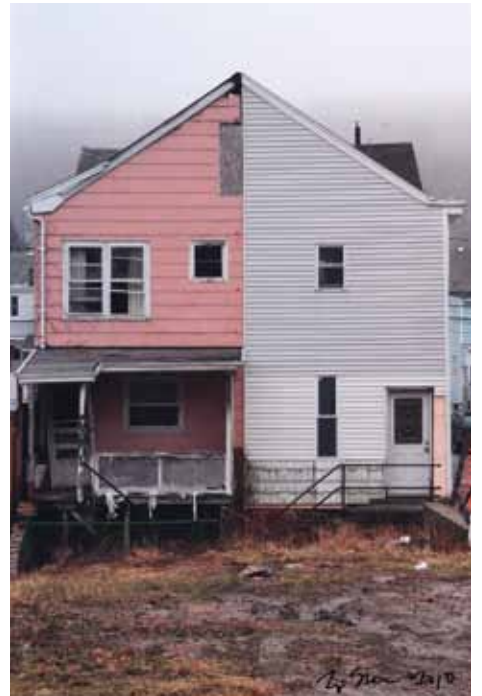
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DOUBLE TAKE



SELECTED VIEWS
FROM THE
PHOTOGRAPHY
COLLECTION AT
BRYN MAWR COLLEGE,
1860s–PRESENT

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Carrie Robbins

September 27–December 22, 2011
BRYN MAWR COLLEGE
Class of 1912 Rare Book Room, Canaday Library

FOREWORD AND ACKNOWLEDGMENTS

The collections of historical, cultural, and artistic objects at Bryn Mawr College have been central to the school's educational mission since its founding in 1885. Among these, perhaps the photography collection, established in the late nineteenth century as a collection of "study photographs," has been most closely linked with teaching.

One of the first donors to this collection was Bryn Mawr's second president, M. Carey Thomas. Many of the nineteenth-century photographs—including several in this exhibition by pioneers such as Adolphe Braun, Francis Frith, and Pascal Sébah—are marked as having come from Thomas's collection or that of the college's early benefactor Mary Elizabeth Garrett. Although Thomas and Garrett, who most likely acquired these photographs during their tours of Europe and the Middle East, intended the images for educational purposes—as illustrations of the art, monuments, and sites central to the study of many academic disciplines within the college—they almost certainly recognized the photographers' great technical and aesthetic achievements.

During the twentieth century the photography collection grew through generous gifts, which included works by modernists Ansel Adams, Walker Evans, Lewis Wickes Hine, Lotte Jacobi, André Kertész, Edward Steichen, Paul Strand, and Edward Weston. Additionally, Philadelphia collector Seymour Adelman's major donation to Bryn Mawr contained a large and important group of photographs by and of American artist Thomas Eakins. Although the college's collection now comprises an estimated ten thousand photographs and spans almost the entire history of photography, there remain myriad opportunities for research as well as for enhancing the collection's breadth and depth.

Double Take: Selected Views from the Photography Collection at Bryn Mawr College, 1860s–Present would not have been possible without the scholarship and diligence of Carrie Robbins, doctoral candidate in history of art, who as the graduate assistant in the Department of Special Collections in 2009–10 catalogued and researched over one thousand photographs, and whose work on this exhibition and publication has been funded by the Mary Patterson McPherson Curatorial Internship awarded by the Graduate Group in Archaeology, Classics, and History of Art. Nathanael Roesch, graduate student in history of art and Friends of the Library intern, has ably assisted with all aspects of the project. We are grateful to Kristen Grubbs, who catalogued hundreds of photographs; Friends of the Library undergraduate intern Maria Aghazarian and Hyounghee Kong for their assistance with countless tasks related to the exhibition; Camilla MacKay, head of Rhys Carpenter Library, who provided excellent editorial assistance; Marianne Weldon, collections manager, who coordinated the final phases of the exhibition; and Professor Steven Z. Levine for his invaluable advice throughout the project. Finally, we are indebted to the Friends of the Bryn Mawr College Library, whose support of Bryn Mawr's exhibition program makes possible the display, scholarly documentation, and publication of the school's rich holdings.

This is the first exhibition to draw exclusively upon Bryn Mawr's photography collection. We hope it provides visitors a glimpse of the richness of the collection and inspires students and scholars in future explorations.

EMILY CROLL
Curator/Academic Liaison for Art and Artifacts

ERIC PUMROY
Director of Library Collections and
Seymour Adelman Head of Special Collections

The exhibition and publication were made possible through the generous support of the Friends of the Bryn Mawr College Library. Carrie Robbins's work was supported by the Mary Patterson McPherson Curatorial Internship awarded by the Graduate Group in Archaeology, Classics, and History of Art at Bryn Mawr College.

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Cover images: LEFT, Henry Dixon, *Old Houses in Bermondsey Street*, 1881, carbon print, 7 1/16 × 9 in., M. Carey Thomas Collection. RIGHT, Zoe Strauss, *Pottsville, PA (Half House Pink)*, 2009, color inkjet print, 15 3/8 × 10 1/4 in., gift of Robert and Marianne Weldon

DOUBLE TAKE

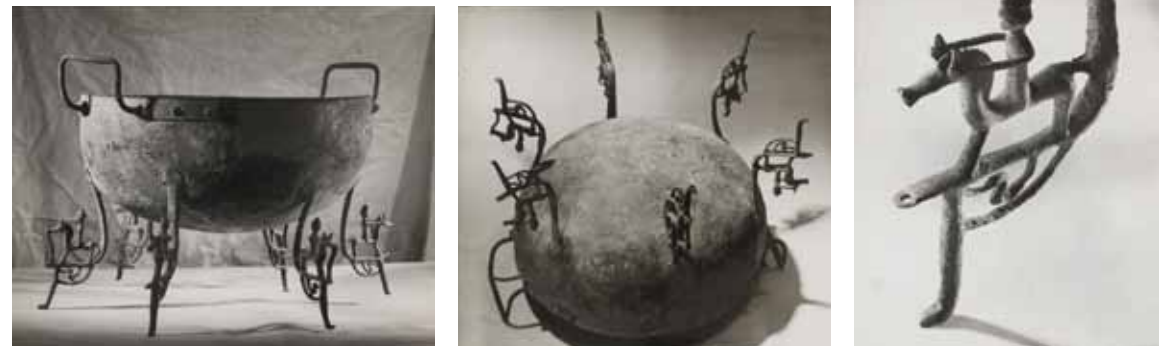
By photographing the Belvedere Torso twice, from the front and from the back, the French studio of Adolphe Braun & Co. aimed to reproduce the ancient sculpture as fully as possible (figs. 1, 2). The studio's reproductions of the torso, taken in situ at the Vatican Museums in 1869, not only make the work of art accessible to a worldwide audience, but also recreate the experience of walking around the sculpture. Similarly, in the 1940s when collector Vladimir G. Simkhovitch hired Hungarian-American photographer André Kertész to document his collection of ancient Mediterranean art, Kertész employed multiple views to reproduce an Etruscan bronze cauldron—the front, a detail, and the bottom, which he achieved by reorienting the vessel to shoot it from above (figs. 3–5).

While photographing an object from many points of view might seem like an obvious tactic, it is not given. It reflects a particular choice, just as each image within a series represents a particular choice. Of the viewpoints Kertész employed, Braun elected only the front, not the bottom or a detail, view. Whereas Braun used two points of view, Kertész used three; the comparison alerts us to a missing possibility for Braun's version of the Belvedere Torso. While a photographic series may try to reproduce a three-dimensional object in full, the photographer's choices necessarily fragment viewers' access.

Although the goal of photographic reproductions of art that are created for study or cataloguing purposes is neutral documentation, even here, the photographers, through their decisions, intervened. By accepting such



FIGS. 1, 2 Adolphe Braun & Co., *Belvedere Torso*, Vatican Museums, Rome, 1869. LEFT TO RIGHT, front and back views



FIGS. 3–5 André Kertész, *Etruscan Bronze Cauldron with Horseman Legs*, 1940–45. LEFT TO RIGHT, front, bottom, and detail views



FIGS. 6–8 Edward Steichen. LEFT TO RIGHT, *Balzac, the Open Sky—11 P.M.*; *Balzac, towards the Light—Midnight*; and *Balzac, the Silhouette—4 A.M.*, 1908, published in *Camera Work* (1911)

documentary efforts as straightforward and objective, we look past the photographer's agency and participate in the fantasy that the photograph is a substitute for the object itself. *Double Take* focuses on pairs or small groupings of photographs that are similar in form or content, not to equate them as doubles, but to draw attention to the photographic interventions that make them different. Seen together, the photographs' similarities and differences cause a double take, prompting us to look again and more closely.

In 1908 American photographer Edward Steichen reproduced a three-dimensional object—Auguste Rodin's hulking sculpture of French writer Honoré de Balzac (*Monument to Balzac*, 1898, cast 1954; Museum of Modern Art, New York)—through a series of images (figs. 6–8). While the seeming neutrality of Braun's and Kertész's photographs discussed above disguises the photographers' artistic interventions, in Steichen's series we recognize more readily his artistry, above and beyond that of Rodin's. His use of soft focus and his decision to photograph at night obscure the legibility of the sculpture. Moreover, Steichen played with our expectation of objectivity in photographic art reproduction by disrupting the cohesion of the series through the inclusion of one vertically oriented photograph, in contrast to the horizontal orientation of the other two;¹ and by changing, for each image, the camera distance, the exposure time (ranging from fifteen minutes to an hour), the interval between exposures, and the framing of the sculpture. At the time, Rodin's *Monument to Balzac* was a rejected commission that remained a plaster model in the artist's studio. By photographing the sculpture outside, on the terrace adjacent to Rodin's studio, Steichen cast the yet uncast sculpture as a monumental fixture set against a changing nighttime sky. Insofar as the photographs obscure the legibility of the sculpture it is perhaps surprising that, as Steichen later recalled, Rodin found them appropriately representative of his work, remarking, "You will make the world understand my Balzac through these pictures."² By obscuring the sculpture, Steichen's images help us understand that Rodin did not mean the portrait to be an exact likeness of the French novelist. More than this, Steichen helps us understand something about the nature

of photography: he borrowed Rodin's work just as the moon, under which he photographed, borrows the light of the sun, by reflecting it as its own. In doing so, he shows us photography's distinct position between production and reproduction, between art and nature.

The title of each photograph includes a time stamp—11 P.M., midnight, and 4 A.M.—allowing us to see Steichen's series as a representation not only of space, but also of time. The irregularity of the intervals, however, alerts us to the gaps between the reproductions, perhaps signaling the inability of any series to accomplish an exact reproduction of a subject in time. This type of serial reproduction was the project of British photographer Eadweard Muybridge, whose motion studies sought to document animal and human movements in time. For his first efforts, published in 1877 by *Scientific American*, Muybridge used several stereoscopic cameras with shutter speeds of one one-thousandth of a second. His photographs show the world as it had never been, and has never been, seen by the human eye. Through his photography we learn that the gait of a galloping horse includes a point when all of the animal's feet are off the ground. Muybridge used the camera as a tool, more accurate than the human eye, to capture phenomena unverifiable by humans. Insofar as his photographs reveal the world as it is *not* seen, they can be understood to abstract, at least as much as they represent, it. This exhibition pairs one of Muybridge's *Animal Locomotion* sequences, comprising twelve photographs of a man walking while doffing his hat, with ten photographs of a woman dancing, using her hat as a prop, by German-born American photographer Gerda Peterich (figs. 9, 10). Peterich documented an otherwise ephemeral performance, creating the type of archive that has made possible a history of dance. But just as photographic reproductions of works of art alter the three-dimensional nature of the objects they represent, Peterich's photographs change the nature of dance by abstracting the lyrical movements into still fragments.

Yet photography's illusionism persuades us to overlook abstractions like these, thus convincing us to entrust the medium with the task of accurate representation. For American photographer Lewis Wickes Hine, the truth-telling capacity of the camera endows photographers with great moral responsibility. In his 1909 essay, "Social Photography," Hine writes that "while



FIG. 9 Eadweard Muybridge, *Man Walking and Taking Off a Hat*, 1872–85



FIG. 10 Gerda Peterich, *Dancer*, 1940–46



FIGS. 11, 12 TOP, Lewis Wickes Hine, *Social Worker Visiting Slum Family*, ARC/USA, 1926. BOTTOM, A. Crawford G. Allison, *Two Men at Doorway*, Browns Mills, New Jersey, 1927

photographs may not lie, liars may photograph."³ Hine recorded immigrants at Ellis Island, as well as working and living conditions throughout the United States and other parts of the world. He hoped that his "positive documentation" would portray the "human side of the system," thereby disproving the popular Industrial Age notion that machines run themselves. Paradoxically, the most effective way for Hine to gain the trust of his viewers was to disguise the human side of his machine, his photographic

interventions. While Hine's purpose was to objectively document conditions of life and work in the early twentieth century, the camera did not do all the work. He decided which subjects to portray and how to compose and frame the images, so that they informed and moved viewers. In *Social Worker Visiting Slum Family*, ARC/USA of 1926, Hine photographed an American Red Cross aid worker whose social-reform efforts mirrored his own (fig. 11). The exhibition pairs this photograph with an image similar in subject matter by Philadelphia-based photographer A. Crawford G. Allison (fig. 12). In Allison's image, an unidentified man with a camera in hand stands with a uniformed worker in front of a doorway. The presence of this photographer reminds us of Hine's unseen presence—Hine, too, stood in front of a doorway, but remained behind the camera—in the creation of his image.

Remembering the interventions of the photographer becomes critical when, as Hine put it, liars photograph. While lying, which implies an intention to deceive, might be too strong a charge, photographers cannot help but bring their worldviews, including their moral assumptions and prejudices, to their "viewfinders." Between 1907 and 1930 Edward S. Curtis, an American commercial photographer supported by financier J. P. Morgan, published twenty volumes of photographs surveying what he characterized as the "vanishing race" of North American Indians.⁴ Curtis's images, however, betray that his interest in aestheticism outweighed his interest in documentation; his soft-focus and sentimental representations, indicative of the Pictorialist style, obscure the details of his subjects. Moreover, he often staged photographs, incorporating into his compositions anachronistic or culturally inaccurate costume or artifacts. In this way, Curtis's photographs reveal his romanticism of American Indian life more than they document a particular tribe or individual.

In the exhibition, Curtis's *Depositing a Prayer Stick* from 1921 (fig. 13) is grouped with works by Turkish photographer Pascal Sébah and by American photographer William E. Williams, to consider the ways in which historically othered peoples have been represented. Sébah, who established his first photography studio in Constantinople in 1857 and his second in Cairo in 1873, collaborated with French technician A. Laroche, who made albumen prints from Sébah's glass plate negatives. Sébah's photograph *Fellahin Carrying Water*, from the 1870s, shows a group of rural women retrieving water from the Nile (fig. 14). The blurry figure of a little boy at the right suggests the technological limitations of photography's then three-second exposure time, which would have required Sébah's subjects to be unnaturally still—or posed. Perhaps Sébah staged the scene to present an Orientalist fantasy of the East to a Western audience. Indeed, many of his photographs were seen by Western audiences at the 1873 and 1876 world expositions, in Vienna and in Philadelphia, respectively. In 1893 Sultan Abdülhamid II presented photographs by the descendent firm Sébah & Joaillier to United States President Grover Cleveland. Moreover, many tourists—perhaps including M. Carey Thomas, first dean and second president of Bryn Mawr College, during her sojourns to Egypt in 1910 and 1928, or to Turkey in 1919—purchased prints by both photographers as souvenirs. Sébah's picturesque image of peasant women laboring may have supported the West's conception of the outmoded East, but Sébah & Joaillier's photographs of modern innovations, such as mechanical fountains and railroads, in Constantinople and Cairo would have complicated this notion.

For Williams's photograph *Boulders and Ruins, Big Black River Bridge, Mississippi*, from the series *The Vicksburg Campaign: Photographs of the Civil War Battlefields*, he returned to his hometown of Vicksburg, Mississippi, to visit the site of a major Civil War campaign that was crucial to the Union victory (fig. 15). When Williams learned that the United States Colored Troops, an army regiment composed of black soldiers, had fought in the battles at Vicksburg, he set out to represent these soldiers, who typically are forgotten in the historical record. Although the photograph's depiction of an empty landscape might appear to re-produce the historical erasure of its subjects, instead it poignantly demonstrates the impossibility of the soldiers' photographic representation (the soldiers were not present for Williams's photograph, just as Williams was not present for the soldiers' battles). Like



FIGS. 13–15 TOP TO BOTTOM, Edward S. Curtis, *Depositing a Prayer Stick*, 1921. Pascal Sébah, *Fellahin Carrying Water*, 1870s. William E. Williams, *Boulders and Ruins, Big Black River Bridge, Mississippi*, 1995

the series of art reproductions discussed above, neither this photograph nor the series as a whole can fully reproduce its subject. Williams's images confront our expectation of photographic transparency, compelling us to acknowledge the way that photographs refuse to disclose the whole of their subjects. They remind us to look beyond the surface for hidden content and context that could disrupt their seeming coherence—an exercise that should extend to all photography. Williams encourages us not to look *through* photographs, as if they are windows on the world, but to look *at* them, to discover what they conceal.

My experience with Bryn Mawr's photography collection has been a powerful reminder of the ways in which photographs conceal as much as they reveal. Their hidden meanings, unlike their subjects, are not frozen; rather, they accrue over time. As such, photographs require our continual reanimation of and speculation about the conditions of their production and reception. This exhibition is one such reanimation. It is a kind of snapshot, a suggestion of the breadth and richness of the college's collection. The pairings and groupings I have selected recreate, to a degree, my initial encounters with these photographs, by demonstrating how they initially withheld their meanings from me, challenging me to discover some of them over time and through repeated viewings. On behalf of the Department of Special Collections at Bryn Mawr College, I hope that this exhibition of double takes is instructive and generative, and that it inspires viewers to look more closely and to find meanings not visible at first glance.

CARRIE ROBBINS

Mary Patterson McPherson Curatorial Intern

1. Kertész's cauldron series also includes one vertically oriented image among two horizontally oriented ones; however, the ostensible neutrality of these photographs tempers the effect of the disruption.
2. Auguste Rodin, quoted in Edward Steichen, "Introducing Modern Art to America," in *A Life in Photography* (Garden City, NY: Doubleday, 1963), p. 4.
3. Lewis Wickes Hine, "Social Photography: How the Camera May Help the Social Uplift," *Proceedings of the National Conference of Charities and Correction*, ed. Alexander Johnson (Fort Wayne, IN, 1909), p. 357.
4. Edward S. Curtis, *The North American Indian: Being a Series of Volumes Picturing and Describing the Indians of the United States and Alaska*, ed. Frederick Webb Hodge, with a foreword by Theodore Roosevelt, 20 vols. (Cambridge, MA: University Press, 1907–30). The first plate of volume one, *Vanishing Race—Navajo* (1904, published 1907), epitomizes Curtis's social Darwinist attitude, which posited that cultures were destined for evolutionary contests in which some triumphed and others became extinct. An electronic edition of Curtis's publication has been made available by the Northwestern University Library (<http://digital.library.northwestern.edu/curtis/>).

CHECKLIST
OF THE
EXHIBITION



TOP LEFT
ANSEL ADAMS
American, 1902–1984
DEAD TREE, SUNSET CRATER NATIONAL MONUMENT, ARIZONA, 1947, from *Portfolio Two: The National Parks and Monuments* (1950)
Gelatin silver print, 9⁹/₁₆ × 7¹⁵/₁₆ in.
Gift of Margery Peterson Lee, Class of 1951 (2001.4.14)

TOP RIGHT
ADOLPHE BRAUN & CO.
French, active 1854–77
EZEKIAS/MANASSES/AMON LUNETTE (MICHELANGELO), SISTINE CHAPEL, VATICAN MUSEUMS, ROME, 1867–70
Carbon print, 18¹/₂ × 14⁹/₁₆ in.
M. Carey Thomas Collection (2010.24.40)

PAGE 2, FIG. 1
ADOLPHE BRAUN & CO.
French, active 1854–77
BELVEDERE TORSO, VATICAN MUSEUMS, ROME, 1869
Carbon print, 18⁵/₈ × 14⁵/₁₆ in.
M. Carey Thomas Collection (2010.24.122)



PAGE 2, FIG. 2
ADOLPHE BRAUN & CO.
French, active 1854–77
BELVEDERE TORSO, VATICAN MUSEUMS, ROME, back view, 1869
Carbon print, 18⁷/₁₆ × 14³/₁₆ in.
M. Carey Thomas Collection (2010.24.123)



PAGE 5, FIG. 12
A. CRAWFORD G. ALLISON
American, 1880–1934
TWO MEN AT DOORWAY, BROWNS MILLS, NEW JERSEY, 1927
Gelatin silver bromide print, 7¹³/₁₆ × 9³/₄ in.
Gift of John and Marjorie Silver (2010.19.263)

CENTER
EUGÈNE ATGET
French, 1857–1927
PAVEURS, ca. 1898
Printed by Berenice Abbott (American, 1898–1991), ca. 1930
Gelatin silver print, 6¹⁵/₁₆ × 9⁵/₁₆ in.
Gift of C. Mackenzie Lewis (2001.4.11)

OPPOSITE PAGE, BOTTOM
EUGÈNE ATGET
French, 1857–1927
RUE DE BRETONVILLIERS, ca. 1924
Printed by Berenice Abbott (American, 1898–1991), ca. 1930
Gelatin silver print, 8³/₄ × 7 in.
Gift of C. Mackenzie Lewis (2001.4.12)



TOP LEFT
Attributed to **FRANCIS BEDFORD**
British, 1816–1894
HIGH STREET, CLOVELLY, ca. 1885
Albumen print, 8³/₁₆ × 5¹/₄ in.
(2010.30.17)

TOP RIGHT
Attributed to **BRAUN, CLÉMENT & CIE**
French, active 1889–1910
MADAME GAUTREAU (GUSTAVE COURTOIS), after 1891
Carbon print, 18¹/₄ × 9⁷/₈ in.
(2011.20.1)



CENTER
MARIE CARBO
American, born 1954
UNDER THE SOUTH STREET BRIDGE, 1986
Gelatin silver print, 18 × 14 in.
The William and Uytendale Scott Memorial Study Collection of Works by Women Artists, gift of the artist (2006.1.289)

BOTTOM LEFT
TRUDY LEE COHEN
American, born 1931
ANDRÉ KERTÉSZ AT HIS CAMERA, 1983
Reprinted by the artist, 1993
Gelatin silver print, 6 × 9¹/₄ in.
The William and Uytendale Scott Memorial Study Collection of Works by Women Artists, gift of the artist (2006.1.292)



BOTTOM RIGHT
EDWARD S. CURTIS
American, 1868–1952
CANYON DE CHELLY—NAVAJO, 1904, from the portfolio *The North American Indian* (1907–30)
Photogravure, 10¹/₄ × 12³/₁₆ in.
(2010.4.1)





PAGE 6, FIG. 13

EDWARD S. CURTIS

American, 1868–1952

DEPOSITING A PRAYER STICK, 1921, from the portfolio *The North American Indian* (1907–30)
Photogravure, 9⁷/₈ × 13³/₈ in.

Gift of Paul and Mimi Ingersoll (2009.26.16)

TOP LEFT

EDWARD S. CURTIS

American, 1868–1952

REPLASTERING A PAGUATE HOUSE, 1925, from the portfolio *The North American Indian* (1907–30)

Photogravure, 13¹/₄ × 9⁷/₈ in.

Gift of Paul and Mimi Ingersoll (2009.26.17)

TOP RIGHT

HENRY DIXON

British, 1820–1893

OLD HOUSES IN BERMONDSEY STREET, 1881

Carbon print, 7¹/₁₆ × 9 in.

M. Carey Thomas Collection (2009.20.49)

CENTER

HENRY DIXON

British, 1820–1893

ST. JOHN'S GATE, CLERKENWELL, 1886

Carbon print, 9¹/₁₆ × 7 in.

M. Carey Thomas Collection (2009.20.79)

BOTTOM LEFT

THOMAS EAKINS

American, 1844–1916

FEMALE NUDE KNEELING ON A TABLE, ca. 1884

Albumen print, 3¹¹/₁₆ × 3¹/₁₆ in.

Gift of Seymour Adelman (2011.6.128)

BOTTOM RIGHT

FREDERICK HENRY EVANS

British, 1853–1943

KELMSCOTT MANOR: BED MORRIS WAS BORN IN, 1897, from the series *Kelmscott Manor*, 1896–97

Platinum print, 7⁵/₁₆ × 5⁷/₈ in.

Gift of Mary Peirce, Class of 1912 (2009.15.15)

TOP LEFT

WALKER EVANS

American, 1903–1975

WAGONS, WALLABOUT MARKET, BROOKLYN, 1930–31

Gelatin silver print, 4⁷/₈ × 6⁵/₈ in.

Gift of C. Mackenzie Lewis (2001.4.19)

TOP RIGHT

WALKER EVANS

American, 1903–1975

SIDEWALK AND SHOPFRONT, NEW ORLEANS, 1935

Gelatin silver print, 9⁵/₈ × 7⁵/₈ in.

Gift of C. Mackenzie Lewis (2001.4.20)

CENTER LEFT

MARK FELDSTEIN

American, 1937–2001

UNTITLED, 1974

Chromogenic print, 10³/₄ × 10³/₄ in.

Gift of Paul and Mimi Ingersoll (2009.26.1)

CENTER RIGHT

FRANCIS FRITH & CO.

British, active 1859–1971

YORK RAILWAY STATION, after 1877

Albumen print, 6⁵/₁₆ × 10⁵/₁₆ in.

(2010.30.148)

BOTTOM LEFT

LEWIS WICKES HINE

American, 1874–1940

ITALIAN FAMILY IN FERRY BOAT LEAVING ELLIS ISLAND, 1905

Gelatin silver print, 7¹/₈ × 9¹/₂ in.

Gift of C. Mackenzie Lewis (2001.4.23)

BOTTOM RIGHT

LEWIS WICKES HINE

American, 1874–1940

ONE OF THE HULL HOUSE NEIGHBORS, 1910

Gelatin silver print, 9⁵/₈ × 7³/₄ in.

Gift of C. Mackenzie Lewis (2001.4.22)





PAGE 5, FIG. 11
LEWIS WICKES HINE
 American, 1874–1940
SOCIAL WORKER VISITING SLUM FAMILY, ARC/USA, 1926
 Gelatin silver print, 9⁵/₈ × 7⁵/₈ in.
 Gift of C. Mackenzie Lewis (2001.4.15)

TOP LEFT
WILLIAM HENRY JACKSON
 American, 1843–1942
HYDRAULIC GOLD MINING IN MONTANA, 1871
 Albumen print, 6¹⁵/₁₆ × 9¹/₁₆ in.
 Department of Geology, Bryn Mawr College (2006.10.12)

TOP RIGHT
WILLIAM HENRY JACKSON
 American, 1843–1942
OLD FAITHFUL IN ERUPTION, 1872
 Albumen print, 13³/₁₆ × 9⁵/₈ in.
 Department of Geology, Bryn Mawr College (2006.10.71)



CENTER
WILLIAM HENRY JACKSON
 American, 1843–1942
CANYON DE CHELLY, ARIZONA, ca. 1873
 Albumen print, 9¹⁵/₁₆ × 13 in.
 Department of Geology, Bryn Mawr College (2006.10.75)

BOTTOM LEFT
LOTTE JACOBI
 American, born Germany, 1896–1990
HEAD OF A DANCER (NIURA NORSKAYA), 1929
 Gelatin silver print, 10³/₁₆ × 13 in.
 Gift of the artist in memory of Seymour Adelman (2011.19.1)

BOTTOM RIGHT
LOTTE JACOBI
 American, born Germany, 1896–1990
PROSTITUTES (HAMBURG), ca. 1932
 Gelatin silver print, 7¹/₂ × 10 in.
 Gift of Seymour Adelman (PA.1983.3.4)



TOP LEFT
LOTTE JACOBI
 American, born Germany, 1896–1990
NEW YORK (STATEN ISLAND FERRY), 1937
 Gelatin silver print, 5¹³/₁₆ × 7³/₈ in.
 Gift of Seymour Adelman (PA.1982.1.13)

TOP RIGHT
LOTTE JACOBI
 American, born Germany, 1896–1990
ALFRED STIEGLITZ, 1938
 Gelatin silver print, 6⁷/₈ × 4¹⁵/₁₆ in.
 Gift of Seymour Adelman (PA.1983.2.3)

BOTTOM LEFT
LOTTE JACOBI
 American, born Germany, 1896–1990
PHOTOGENIC, 1946
 Gelatin silver print, 12¹/₂ × 11 in.
 Gift of Seymour Adelman (PA.1983.2.1)

BOTTOM RIGHT
ANDRÉ KERTÉSZ
 American, born Hungary, 1894–1985
APHRODITE, MARBLE TORSO, 1940–45
 Gelatin silver print, 9⁹/₁₆ × 6¹¹/₁₆ in.
 Gift of Helena Simkhovitch, Class of 1924 (2009.25.35)

PAGE 2, FIG. 3
ANDRÉ KERTÉSZ
 American, born Hungary, 1894–1985
ETRUSCAN BRONZE CAULDRON WITH HORSEMAN LEGS, 1940–45
 Gelatin silver print, 7³/₄ × 9⁹/₁₆ in.
 Gift of Helena Simkhovitch, Class of 1924 (2009.25.5)

PAGE 2, FIG. 4
ANDRÉ KERTÉSZ
 American, born Hungary, 1894–1985
ETRUSCAN BRONZE CAULDRON WITH HORSEMAN LEGS, bottom view, 1940–45
 Gelatin silver print, 7³/₄ × 8⁹/₁₆ in.
 Gift of Helena Simkhovitch, Class of 1924 (2009.25.1)





PAGE 2, FIG. 5

ANDRÉ KERTÉSZ

American, born Hungary, 1894–1985
ETRUSCAN BRONZE CAULDRON WITH HORSEMAN LEGS, detail view, 1940–45
 Gelatin silver print, 9⁵/₈ × 7³/₄ in.
 Gift of Helena Simkhovitch, Class of 1924 (2009.25.6)

TOP LEFT

JILL KREMENTZ

American, born 1940
E. B. WHITE, NORTH BROOKLIN, MAINE, 1976
 Gelatin silver print, 10⁷/₈ × 7¹/₄ in.
 (2009.4.133)

TOP RIGHT

EDITH H. LOWBER

American, 1878–1934
OX-CARTS, AVILA, 1919–20
 Gelatin silver print, 5⁷/₁₆ × 9⁹/₁₆ in.
 M. Carey Thomas Collection (2009.23.77)

PAGE 4, FIG. 9

EADWEARD MUYBRIDGE

British, 1830–1904
MAN WALKING AND TAKING OFF A HAT, 1872–85, plate 44 from the portfolio *Animal Locomotion: An Electro-Photographic Investigation of Consecutive Phases of Animal Movements* (1887)
 Collotype, 8¹/₄ × 13⁹/₁₆ in.
 Gift of Jane Oppenheimer (2011.18.7)

CENTER

HILARY NEWMAN

American, born 1967
SOUTH PHILADELPHIA, 1990
 Gelatin silver print, 6⁷/₈ × 10⁵/₈ in.
 Gift of the artist, made possible by a grant from the Nadia Anne Mirel Memorial Fund, Bryn Mawr College (2009.22.21)

BOTTOM

HILARY NEWMAN

American, born 1967
SOUTH PHILADELPHIA, 1990
 Gelatin silver print, 10³/₄ × 7⁵/₁₆ in.
 Gift of the artist, made possible by a grant from the Nadia Anne Mirel Memorial Fund, Bryn Mawr College (2009.22.23)

TOP LEFT

GERDA PETERICH

American, born Germany, 1906–1974
STUDY OF BEACH GRASSES, mid-20th century
 Gelatin silver print, 9 × 9 in.
 Gift of the Currier Gallery of Art, Manchester, NH, from the Estate of Gerda Peterich (2009.27.35)

TOP RIGHT

GERDA PETERICH

American, born Germany, 1906–1974
STUDIES OF HANDS, BARBARA METTLER DANCE GROUP, 1938–53
 Gelatin silver print, 9³/₄ × 8 in.
 Gift of the Currier Gallery of Art, Manchester, NH, from the Estate of Gerda Peterich (2009.27.2)

PAGE 5, FIG. 10

GERDA PETERICH

American, born Germany, 1906–1974
DANCER, 1940–46
 Ten gelatin silver prints, 4³/₈ × 3¹/₂ in. each
 Gift of the Currier Gallery of Art, Manchester, NH, from the Estate of Gerda Peterich (2009.27.10–15, 2009.27.19–22)

CENTER LEFT

GERDA PETERICH

American, born Germany, 1906–1974
GLORIA GARCIA, ca. 1940
 Gelatin silver print, 7¹/₄ × 7¹/₄ in.
 Gift of the Currier Gallery of Art, Manchester, NH, from the Estate of Gerda Peterich (2009.27.33)

CENTER RIGHT

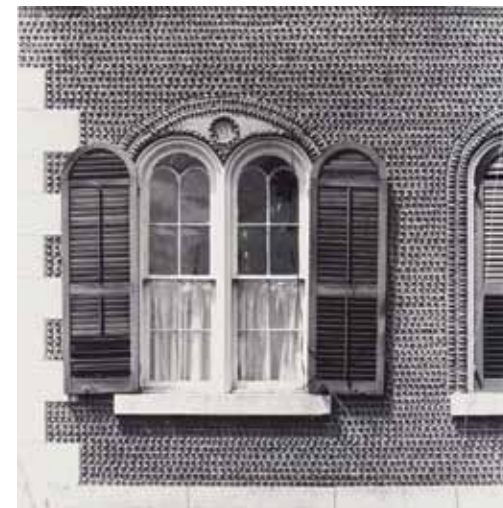
GERDA PETERICH

American, born Germany, 1906–1974
RIPPEY COBBLESTONE FARMHOUSE WINDOW, ONTARIO COUNTY, after 1950
 Gelatin silver print, 10⁵/₈ × 10¹/₂ in.
 Gift of the Currier Gallery of Art, Manchester, NH, from the Estate of Gerda Peterich (2009.27.42)

BOTTOM

CARLO PONTI

Italian, ca. 1823–1893
FOSCARI, GIUSTINIAN, AND REZZONICO PALACES ON THE GRAND CANAL, 1860s
 Albumen print, 10³/₁₆ × 14 in.
 (2010.30.585)





TOP
HEINRICH RIEBESEHL
 German, 1938–2010
UNTITLED, from the series *Locomotive*, 1963–65
 Gelatin silver print, 12 × 11 13/16 in.
 Gift of Paul and Mimi Ingersoll (2009.26.4)

CENTER
LAURENCE SALZMANN
 American, born 1944
LA BAIE, from the series *La Baie*, 1979
 Selenium-toned gelatin silver print,
 12 9/16 × 18 1/2 in.
 Gift of the artist (2010.12.3)

BOTTOM LEFT
SÉBAH & JOAILLIER
 Turkish, active 1888–1952
ESKI HAMAM, 1890s
 Gelatin silver print, 7 3/4 × 10 9/16 in.
 M. Carey Thomas Collection (2010.30.426)



PAGE 6, FIG. 14
PASCAL SÉBAH
 Turkish, 1823–1886
FELLAHIN CARRYING WATER, 1870s
 Albumen print, 10 11/16 × 13 11/16 in.
 M. Carey Thomas Collection (2010.30.625)

BOTTOM RIGHT
PETER SEKAER
 American, born Denmark, 1901–1950
ICE CREAM CONE SIGN, BOWLING GREEN, VIRGINIA, ca. 1935
 Gelatin silver print, 5 1/2 × 6 3/4 in.
 Gift of Paul and Mimi Ingersoll (2009.26.5)

OPPOSITE PAGE, TOP
ANDRES SERRANO
 American, born 1953
CHILD ABUSE II, from the series *The Morgue*, 1992
 Published as a limited edition by the Institute of Contemporary Art, Philadelphia (1996)
 Cibachrome, 20 × 24 in.
 Gift of Margery Peterson Lee, Class of 1951 (2011.14.1)



PAGE 3, FIG. 6
EDWARD STEICHEN
 American, born Luxembourg, 1879–1973
BALZAC, THE OPEN SKY—11 P.M., 1908
 Published in *Camera Work* (1911)
 Photogravure, 8 × 6 1/8 in.
 Gift of Harvey S. Shipley Miller in honor of Seymour Adelman (2010.8.3)

PAGE 3, FIG. 7
EDWARD STEICHEN
 American, born Luxembourg, 1879–1973
BALZAC, TOWARDS THE LIGHT—MIDNIGHT, 1908
 Published in *Camera Work* (1911)
 Photogravure, 6 3/16 × 7 15/16 in.
 Gift of Harvey S. Shipley Miller in honor of Seymour Adelman (2010.8.1)

PAGE 3, FIG. 8
EDWARD STEICHEN
 American, born Luxembourg, 1879–1973
BALZAC, THE SILHOUETTE—4 A.M., 1908
 Published in *Camera Work* (1911)
 Photogravure, 6 5/16 × 8 1/16 in.
 Gift of Harvey S. Shipley Miller in honor of Seymour Adelman (2010.8.2)

CENTER
PAUL STRAND
 American, 1890–1976
WALL STREET, NEW YORK, 1915
 Printed by Richard Benson (American, born 1943), 1984
 Platinum palladium print, 9 7/8 × 12 3/4 in.
 Gift of Michael E. Hoffman (2010.11.2)

BOTTOM
PAUL STRAND
 American, 1890–1976
ALFRED STIEGLITZ, LAKE GEORGE, NEW YORK, 1929
 Printed by Richard Benson (American, born 1943), 1984
 Gelatin silver print, 6 5/8 × 7 3/8 in.
 Gift of Michael E. Hoffman (2010.11.4)





TOP LEFT

ZOE STRAUSS

American, born 1970
PHILADELPHIA, PA (SAVE), 2003
 Color inkjet print, 15³/₈ × 10³/₁₆ in.
 Gift of Emily Croll (2010.34.1)

TOP RIGHT

ZOE STRAUSS

American, born 1970
PHILADELPHIA, PA (MELISSA'S HANDSTAND), 2004
 Color inkjet print, 10³/₁₆ × 15³/₈ in.
 Gift of Robert and Marianne Weldon (2010.35.2)



CENTER

ZOE STRAUSS

American, born 1970
POTTSVILLE, PA (HALF HOUSE PINK), 2009
 Color inkjet print, 15³/₈ × 10¹/₄ in.
 Gift of Robert and Marianne Weldon (2010.35.1)

BOTTOM LEFT

UNKNOWN PHOTOGRAPHER

THOMAS EAKINS IN THE MOUNT VERNON STREET STUDIO, ca. 1909
 Gelatin silver print, 4¹¹/₁₆ × 7⁷/₈ in.
 Gift of Seymour Adelman (2011.6.22)

BOTTOM RIGHT

EDWARD WESTON

American, 1886–1958
NUDE, 1936
 Printed by Cole Weston (American, 1919–2003), mid-20th century
 Gelatin silver print, 9¹/₂ × 7⁵/₈ in.
 Gift of Paul and Mimi Ingersoll (2009.26.7)

PAGE 6, FIG. 15

WILLIAM E. WILLIAMS

American, born 1950
BOULDERS AND RUINS, BIG BLACK RIVER BRIDGE, MISSISSIPPI, 1995, from the series *The Vicksburg Campaign: Photographs of the Civil War Battlefields*, 1995–2008
 Gelatin silver print, 7³/₄ × 9³/₄ in.
 Gift of the artist in memory of Samuel R. Campbell, Mechanical Systems Specialist, Science Facility, Bryn Mawr College (2010.9.1)



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