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

Carrie Robbins  
*Bryn Mawr College, cmrobbins@brynmawr.edu*

---

Let us know how access to this document benefits you.

Follow this and additional works at: [http://repository.brynmawr.edu/bmc_books](http://repository.brynmawr.edu/bmc_books)

Part of the [Liberal Studies Commons](http://repository.brynmawr.edu/bmc_books), and the [Women's History Commons](http://repository.brynmawr.edu/bmc_books)

---

**Custom Citation**


---

This paper is posted at Scholarship, Research, and Creative Work at Bryn Mawr College. [http://repository.brynmawr.edu/bmc_books/15](http://repository.brynmawr.edu/bmc_books/15)

For more information, please contact repository@brynmawr.edu.
DOUBLE TAKE

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

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

Carrie Robbins

September 27–December 22, 2011
BRYN MAWR COLLEGE
Class of 1912 Rare Book Room, Canaday Library
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 Hyoungee Kong for their assistance with countless tasks related to the exhibition; Camilla MacKay, head of Rhys Carpenter Library, who provided excellent editorial assistance; Marianne Welton, 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
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 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 photographers’ 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; 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.” 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, yet photography’s illusionism persuades us to overlook abstractions like the speed of movement, 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 photographs may not lie, liars may photograph.” 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. 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 Deposing 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 Faṭṭafīn 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 descendant 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 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.
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, 1897–1930). The first plate of volume one, Vanship Race—Navajo (1894, published 1907), optimizes 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 Portraits Two: The National Parks and Monuments (1950)
Gelatin silver print, 9 7/8 x 7 1/2 in.
Gift of Margery Robinson Lee, Class of 1911 (2001.4.14)

TOP RIGHT

ADOLPHE BRAUN & CO.
French, active 1854–77
DEAD TREE, SUNSET CRATER NATIONAL MONUMENT, ARIZONA, 1947, from Portfolio Two: The national Parks and Monuments (1950)
Gelatin silver print, 9 9/16 x 7 15/16 in.
Gift of Margery Peterson Lee, Class of 1951 (2001.4.14)

TOP RIGHT

ADELPHI BURNE & CO.
French, active 1854–77
DEAD TREE, SUNSET CRATER NATIONAL MONUMENT, ARIZONA, 1947, from Portfolio Two: The national Parks and Monuments (1950)
Gelatin silver print, 9 9/16 x 7 15/16 in.
Gift of Margery Peterson Lee, Class of 1951 (2001.4.14)

PAGE 2, FIG. 1

ADOLPHE BRAUN & CO.
French, active 1854–77
BELVEDERE TORSO, VATICAN MUSEUMS, ROME, 1869
Carbon print, 18 7/8 x 14 1/2 in.
M. Carey Thomas Collection (2010.24.48)

PAGE 2, FIG. 2

ADOLPHE BRAUN & CO.
French, active 1854–77
BELVEDERE TORSO, VATICAN MUSEUMS, ROME, 1869
Carbon print, 18 7/8 x 14 1/2 in.
M. Carey Thomas Collection (2010.24.122)

PAGE 3, FIG. 1

ADOLPHE BRAUN & CO.
French, active 1854–77
BELVEDERE TORSO, VATICAN MUSEUMS, ROME, back view, 1869
Carbon print, 18 7/8 x 14 1/2 in.
M. Carey Thomas Collection (2010.24.129)

PAGE 3, FIG. 2

A. CRAWDOW 0. ALLISON
American, 1880–1934
TWO MEN AT DOORWAY, BROWNS MILLS, NEW JERSEY, 1921
Gelatin silver bromide print, 7 1/4 x 9 1/4 in.
Gift of John and Marjorie Silver (2010.19.263)

CENTER

EUGÈNE ATGET
French, 1857–1927
RUE DE BRETIGNYLLIERS, ca. 1904
Printed by Berenice Abbott (American, 1898–1991), ca. 1930
Gelatin silver print, 8 1/4 x 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, 8 9/16 x 5 5/16 in.
(2010.30.17)

TOP RIGHT

Attributed to BRTAIN, CLÉMENT & CIE
French, active 1889–1910
MADAME DAUTREAU (GUSTAVE COURTOIS), after 1891
Carbon print, 18 1/4 x 9 7/8 in.
(2011.20.1)

CENTER

MARIE CARBO
American, born 1954
UNDER THE SOUTH STREET BRIDGE, 1996
Gelatin silver print, 18 x 14 in.
The William and Uytendale Scott Memorial Study Collection of Works by Women Artists, gift of the artist (2006.1.288)

BOTTOM LEFT

TRUDY LEE COHEN
American, born 1931
ANDRE KERTÉSZ AT HIS CAMERA, 1983
Reprinted by the artist, 1993
Gelatin silver print, 6 x 9 1/4 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 CHELY—NAVAJO, 1904, from the portfolio The North American Indian (1907–30)
Photogravure, 10 1/4 x 12 5/8 in.
(2010.4.1)
EDWARD S. CURTIS
American, 1868–1952
DEPOSING A PRAYER STICK, 1921, from the portfolio The North American Indian (1907–30)
Photogravure, 9 9/16 × 13 7/8 in.
Gift of Paul and Mimi Ingersoll (2009.26.16)

EDWARD S. CURTIS
American, 1868–1952
REPLASTERING A PAGUITE HOUSE, 1925, from the portfolio The North American Indian (1907–30)
Photogravure, 13 1/4 × 9 7/8 in.
Gift of Paul and Mimi Ingersoll (2009.26.17)

HENRY DIXON
British, 1820–1893
OLD HOUSES IN BERMONDSLEY STREET, 1881
Carbon print, 7 9/16 × 7 in.
M. Carey Thomas Collection (2009.20.49)

HENRY DIXON
British, 1820–1893
ST. JOHN’S GATE, CLERKENWELL, 1886
Carbon print, 9 1/4 × 7 in.
M. Carey Thomas Collection (2009.20.79)

THOMAS EAKINS
American, 1844–1916
FEMALE NUDE KNEELING ON A TABLE, ca. 1884
Albumen print, 3 5/16 × 3 1/8 in.
Gift of Seymour Adelman (2011.6.126)

FREDERICK HENRY EVANS
British, 1853–1943
KELMSCOTT MANOR: BED MORRIS WAS BORN IN, 1897, from the series Kelmscott Manor
Carborundum, 1896–97
Platinum print, 7 9/16 × 5 1/16 in.
Gift of Mary Parks, Class of 1912 (2009.15.15)

WALKER EVANS
American, 1903–1975
WAGONS, WALLABOUT MARKET, BROOKLYN, 1930–31
Gelatin silver print, 4 7/8 × 6 1/2 in.

WALKER EVANS
American, 1903–1975
SIDIWALK AND SHOPFRONT, NEW ORLEANS 1935
Gelatin silver print, 9 9/16 × 7 7/8 in.
Gift of C. Mackenzie Lewis (2001.A.20)

MARK FELDSTEIN
American, 1937–2001
UNTITLED, 1974
Chromogenic print, 10 3/8 × 16 in.
Gift of Paul and Mimi Ingersoll (2009.26.1)

LEWIS WICKES HINE
American, 1874–1940
ITALIAN FAMILY IN FERRY BOAT LEAVING ELLIS ISLAND, 1905
Gelatin silver print, 7 9/16 × 9 7/8 in.

LEWIS WICKES HINE
American, 1874–1940
ONE OF THE HULL HOUSE NEIGHBORS, 1910
Gelatin silver print, 9 1/8 × 7 7/8 in.
Gift of C. Mackenzie Lewis (2001.A.22)
LEWIS WICKES HINE
American, 1874–1940
SOCIAL WORKER VISITING SLUM FAMILY, ARCA/USA, 1926
Gelatin silver print, 9 5/8 × 7 11/16 in.
Gift of the photographer (2001.4.10)

TOP LEFT
WILLIAM HENRY JACKSON
American, 1843–1942
HYDRAULIC GOLD MINING IN MONTANA, 1871
Albumen print, 6 3/4 × 9 1/4 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, 7 3/4 × 9 3/8 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, 9 5/8 × 1 3/8 in.
Department of Geology, Bryn Mawr College (2008.10.75)

BOTTOM LEFT
LOTTE JACOBI
American, born Germany, 1896–1990
HEAD OF A DANCER (NIURA NORSKAIA), 1929
Gelatin silver print, 10 1/8 × 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, 7 5/8 × 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, 5 7/16 × 7 3/16 in.
Gift of Seymour Adelman (PA.1982.1.13)

TOP RIGHT
LOTTE JACOBI
American, born Germany, 1896–1990
ALFRED STEIGLITZ, 1938
Gelatin silver print, 6 7/8 × 4 7/8 in.
Gift of Seymour Adelman (PA.1983.2.3)

BOTTOM LEFT
LOTTE JACOBI
American, born Germany, 1896–1990
PHOTOGENIC, 1946
Gelatin silver print, 12 1/16 × 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, 9 1/4 × 6 1/4 in.
Gift of Helena Simkhovitch, Class of 1924 (2009.25.35)

PAGE 2, FIG. 4
ANDRÉ KERTÉSZ
American, born Hungary, 1894–1985
ETRUSCAN BRONZE CAULDRON WITH HORSEMAN LEGS, bottom view, 1940–45
Gelatin silver print, 7 4/5 × 9 9/16 in.
Gift of Helena Simkhovitch, Class of 1924 (2009.25.1)
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)

Gerda Peterich
American, born Germany, 1906–1974
Studies of Hands, Barbara Mettler Dance Group, 1938–53
Gelatin silver print, 9 3/4 × 8 in.
Gift of the Currier Gallery of Art, Manchester, NH, from the Estate of Gerda Peterich (2009.27.2)

Gerda Peterich
American, born Germany, 1906–1974
Cerbera, 1940–46
Ten gelatin silver prints, 4 3/8 × 3 1/2 in. each
Gift of the Currier Gallery of Art, Manchester, NH, from the Estate of Gerda Peterich (2009.27.1–15, 2009.27.18–22)

Gerda Peterich
American, born Germany, 1906–1974
FoSCari, GiuSTinian, and ReZZOnico Palaces on The granD Canal, 1860s
Albumen print, 10 1/4 × 14 in.
(2010.30.585)
Selected Views from the Photography Collection at Bryn Mawr College, 1860–Present

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)

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

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 1/4 in.
Gift of Michael E. Hoffman (2010.11.2)

Paul Strand
American, 1890–1976
ALFRED STEGELTZ, LAKE GEORGE, NEW YORK, 1929
Printed by Richard Benson (American, born 1943), 1984
Gelatin silver print, 6 3/4 × 7 3/16 in.
Gift of Michael E. Hoffman (2010.11.4)
TOP LEFT
ZOë STrAUSs
American, born 1970
PHILADELPHIA, PA (SAVE), 2003
Color inkjet print, 15 7/8 × 10 7/16 in.
Gift of Emily Cecil (2010.34.1)

TOP RIGHT
ZOë STrAUSs
American, born 1970
PHILADELPHIA, PA (MELISSA'S HANDSTAND), 2004
Color inkjet print, 19 7/16 × 15 5/16 in.
Gift of Robert and Marianne Weldon (2010.35.2)

CENTER
ZOë STrAUSs
American, born 1970
POTTsville, PA (HALF HOUSE Pink), 2009
Color inkjet print, 15 7/8 × 10 7/16 in.
Gift of Robert and Marianne Weldon (2010.35.1)

BOTTOM LEFT
UNKNOWN PHOTOGRAPHER
THOMAS EAKINS IN THE MOUNT VERNON STREET STUDIO, ca. 1908
Gelatin silver print, 4 11/16 × 7 7/8 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, 9 5/16 × 7 3/8 in.
Gift of Paul and Mimi Ingersoll (2009.26.7)

PAGE 6, FIG. 15
William E. WILLIAMS
American, born 1960
Gelatin silver print, 7 7/16 × 9 9/16 in.
Gift of the artist in memory of Samuel R. Campbell, Mechanical Systems Specialist, Science Facility, Bryn Mawr College (2010.9.1)

Artists’ Copyrights
Ansel Adams © 2011 The Ansel Adams Publishing Rights Trust
Trudy Lee Cohen © Trudy Lee Cohen
Walker Evans © Walker Evans Archive, The Metropolitan Museum of Art
Lotte Jacobi © Lotte-Jacobi Collection, University of New Hampshire
André Kertész © André Kertész / Higher Pictures
Jill Krementz © Jill Krementz
Hilary Neerman © Hilary Neerman
Gerda Pelerich © Estate of Gerda Pelerich
Heinrich Rebessehi © 2011 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
Laurence Salzmann © Laurence Salzmann
Peter Sekaer © Peter Sekaer Estate
Andrés Serrano © Andres Serrano
Paul Strand © Aperture Foundation, Inc., Paul Strand Archive
Zoe Strauss © Zoe Strauss
Edward Weston © 1981 Arizona Board of Regents
William E. Williams © William E. Williams

Photography Credits
Rick Echelmeyer: page 11, bottom right; page 17, top; page 18, top left, top right, and center