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 Colley, 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 Silvermail, Katharine Watson, Dan Wellehan, Patricia White, John Kramer, and Virginia Ward.

Juris Ulans
Director, Art Gallery
University of Southern Maine

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 mythopoeic, 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. 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, Henri Cartier-Bresson, 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-
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—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.7

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—a much different 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 by the Kunsthaus 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. 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 form 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 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.8

In Strand’s semi-abstractions of objects and architecture, form and design become the focus, just as structure and expressive design interested early modern painters such as Picasso and Mattise. 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 Pays* (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...
Photography and Modernism

In the early twentieth century, photographers were as avant-garde as their contemporary painters and sculptors. New perspectives and compositional devices—close-ups, aerial shots, photomontage, double-exposures—were surfacing. In 1917, in association with the Vorticists, a group of English abstract painters, Cubin 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 camerless photographs. These Rayographs and vortographs 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 photomontage Space Writing (Self-Portrait) (1925). Here, with a 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). Kertész 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 seemingly 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 handheld 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 vowed 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.”

Documentary Photography

Documentary photography also evolved in the twentieth century, providing a truly modern art form as born 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.” 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 archives of the national registry and the Carnavalet Museum, which had been established to preserve records of the history of Paris. 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 throughou
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 FSA 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.” 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). This approach to photography is also shared by Danny Lyon, a street photographer concerned with social conditions in his works such as RTZ, 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 Stieglitz, Weston, and Adams survives in the post-war decades. In such photographs, surfaces and objects serve as metaphors for personal feelings. Stieglitz had expressed this approach in discussing his Equivalents: “My cloud photographs are equivalents of my most profound life experience, my basic philosophy of life.” 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 Capeniger’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.”

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.

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. Lawrence Brown’s Koolaid (1963) 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 Muroso, Ellen Schiffel, and Juris Lhons for their help with this essay.

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

7. Elliott Erwitt, Confessional, Czestochowa, Poland, 1964
End Notes

1. 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.


4. Quoted in Newhall, p. 142.


8. 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.


Looking at Photographs

by Rose Marasco

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—or 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.
1. Berenice Abbott
   American, b. 1908
   Jane Coccia, 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
   Moonrise, 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
   Poupee with Camel Chair Seat, ca. 1935
   silver print
   Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

7. Édouard Boubat
   French, b. 1923
   Hommage au Douanier Rousseau, Paris, 1980
   silver print
   Gift of Michael G. Frieze ’60

8. Édouard Boubat
   Fleurs des Champs, Forêt de Fontainbleau, 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 (Garrus, Claro), 1938-40
    silver print
    Gift of Michael G. Frieze ’60

12. Lawrie Brown
    American, b. 1949
    Koolaid, 1983
    ektacolor 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
    Ellum and Barbers, 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
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

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

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

18. Henri Cartier-Bresson
    Simpson-le-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
    silver print
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

20. Imogen Cunningham
    American, 1883-1976
    Abe Bud, 1920s
    silver print
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

21. Judi Daier
    American, b. 1941
    Twinka, 1970
    silver print
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

22. Bruce Davidson
    American, b. 1933
    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 Erwitt
    American, b. France 1928
    Yale, New Haven, 1955
    silver print
    Gift of Michael G. Frieze ’60

25. Elliott Erwitt
    Confidential, Czechooslovakia, 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 Pair, 1925
    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
    Bicycle 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 Jiráček
    Czech, b. 1910
    Untitled
    two silver prints
    Gift of Michael G. Frieze ’60

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, 1852-1934
    Portrait of Antoine Lorentz, 1907
    platinum print
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

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

38. André Kertész
    (Self-Portrait), France, 1910
    silver print
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

39. Carl Christian Heinrich Kuehn
    Austrian, b. Germany 1866-1944
    Windmühlen, 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, 1966
    silver print
    Gift of Michael G. Frieze ’60

42. Danny Lyon
    IRT 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. Margarete Mather
    American, 1885-1952
    Portrait of Charles Gerard, 1919
    platinum print
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

45. John McKee
    American, b. 1936
    Cauze Moyau, France, 1980
    silver print
    Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

46. Richard Misrach
    American, b. 1949
    Dining Board (Salton Sea), 1983
    ektacolor print
    Museum purchase, Art Objects Fund

47. Abelardo Morell, Jr.
    American, b. Cuba 1948
    Iona, Scotland, 1979
    silver print
    Museum purchase, Hamlin Fund
48. Nicholas Nixon
American, b. 1947
silver print
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

49. Nicholas Nixon
silver print
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

50. Roger Parry
French, 1905-1977
Unstated (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 Westerwald, 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
Class, 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
Trackman's House, New York, 1920
silver print
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

61. Paul Strand
Tanner's Apprentice, Luczara, Italy, 1952
silver print
Museum purchase, Lloyd O. and Marjorie Strong Coulter Fund

62. Karl F. Strauss
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 Lagrados '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
Popper, 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

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Paula Paulette, Assistant to the Director
Virginia Ward, Secretary

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