Introduction

It has been a high honor to be invited to write some introductory reflections for this splendid show of remarkable photographs. The invitation has also presented a daunting task, because I am neither an able photographer nor an art critic. My only competence comes from the fact that most of my adult life has been spent thinking about the tradition of contemplative living and about those who are, in fact, practitioners of contemplation. The word contemplation is to be understood in its most capacious sense of “looking intently” or “gazing with attention,” and so, an argument could be made that to appreciate any work of art, much less to be a critic of art, demands that one look intently; more will be said about this matter later in the essay. Thus, I come to this collection the way most viewers will—as one who looks. Many of these photographs are considered classics, and as the philosopher Hans George Gadamer noted, the classic has a “surplus of meaning.” My argument is that looking is a start, but contemplating is the next and better step to capturing a little of that surplus of meaning behind what some may dismiss as merely “visual.”
Photography

I will leave it to the professional historians to adjudicate whether it was the French inventor and adventurer Hercules Florence (1804–1879), while living in Brazil, who coined the word photography in 1832 or the British polymath John Frederick William Herschel (1792–1871) who did so in roughly the same period. What is clear, however, is that it was Herschel who introduced the word photography to English speakers. The Oxford English Dictionary traces the first public usage of both the words photograph and photography to a paper given and published by Herschel in 1839.

Herschel was one of those brilliant nonprofessional men of science who, after the obligatory turn at Eton and Cambridge, gave luster to the Victorian period as a well-respected polymath. We still use the nomenclature he developed for the seven rings of Saturn and the four around Uranus; his own age honored him for his mapping of the southern sky during a sojourn in South Africa, where, as a diversion, he also cataloged much of the flora of that part of the world, leaving it to his wife, the mother of his twelve children, to render his collection into artistic plates. His urgency at grasping the immensity of time in the development of the world inspired, as he said in print, Charles Darwin’s work. Almost as a side issue, it was his interest in light-reacting chemicals that led him to coin what was then a neologism: photography.

The term photography derives from two Greek words: phos, meaning “light,” and the infinitive graphein, meaning “to write.” It is a brilliant word in its own right, because a photograph emerges when light strikes a sensitive medium or, today, becomes fixed through the process of digitization. It is one of the more mysterious elements in photography that before the invention of the digital camera, one wrote in light only in the dark—film had to be developed in a darkroom. It was only with the arrival of the Polaroid camera that one could hold a small piece of paper in the hand and watch figures emerge in a manner that, when I first saw it, seemed almost preternatural. Light “wrote” from darkness. We will return to that play of light and dark later.

Photography is so much a part of our culture that we have lost any sense of how profound an invention it truly was. It is commonplace...
today to see a video clip of a public event—a sports match, a political speech, a rock concert—in which the crowd is holding up cell phones taking pictures of the event, while that crowd itself is being photographed by a videographer. It is a common trick of a newsmen to take a picture of a clutch of photographers as they take pictures of the president as he speaks. No sacred ceremony, from baptism or bar mitzvah to weddings, graduation, and burial, is without the intrusive eye of the camera. It is the preferred instrument of the voyeur (while, in a sense, all photographers fall into that camp).

The camera is the engine that drives advertising today, and the news occurs, as it surely does on television, within the parentheses of that advertising. Alas, as many of the young have learned to their chagrin, the snapshot records on MySpace, or its equivalent, capture indiscretions that will exist forever in cyberspace. Is it a surprise that the cliché “A picture is worth a thousand words” was coined by an advertising executive in the 1920s? One is almost persuaded, with this incessant bombardment of the visual, by the lament of the late Susan Sontag in her influential essay On Photography, that there is just too much of it. There is, of course, sad irony in the fact that her companion, Annie Leibovitz, herself an accomplished cameraperson, photographed Sontag in her last days on her deathbed. The camera can be intrusive.

The sheer ubiquity of photography and photographs in all of their variety (Jean Luc Godard once said that photography is truth; the cinema is truth at twenty-four frames a second) needs no empirical evidence. All we need to do is look. The common proverb “Familiarity breeds contempt” could be amended to say “Familiarity breeds... familiarity.” It is for that reason that this little meditation, as a prelude to looking at this exhibition of some classic photographs, hopes to step back from the very familiar world of the photograph to marvel at what photography is and what it signifies. I would like to make the familiar unfamiliar.

Elizabethton, TN, 2004
Mike Smith
Writing with Light

Let us leave aside, for the moment, color photography and digital photography in order to pursue a simple line of discussion. For decades after the medium’s invention, most photographs were rendered in black and white or, to be more precise, white (light) as contrasted to the darkness from which it emerged. There is something fundamentally primordial about black and white: one might think of white as the absence of color, and black as the blending of them all into something quite dense. Black-and-white photographs are mendacious in the sense that nothing in nature is all of one or the other: take a picture of the black sky and nothing appears, just as the plate would be vacant if the camera shot only light. It is the gradations of white and black that makes “light writing” possible. Photography always involves, however subtle, a spectrum; the more dramatic the spectrum, the more dramatic the result.

There is a conundrum here to be explored. Certain photographs have taken on the character of a “classic.” When we look at a classic photograph—pick anything from this show that arrests your attention—we are not “seeing” a real person or place. We are seeing light and darkness capturing an image of that person or place in a particular moment of time. What the photographer accomplishes is to arrest darkness and light in time. That moment is ineffable in that it cannot be duplicated (although it may be staged or even parodied); the photograph has recorded time and the physics of light, giving us a memoir of something that has now gone by. Careful viewers of the photograph have to think reflexively that what they think they are seeing is not there; what is there is the capture of now-vanished light and darkness of some time ago. In that way of looking at things, every photograph is an act of loss, and in that loss is poignancy.
The photograph is exemplary of the evanescence of time. It always speaks to the past—a past that is either one we recognize or one that is shocking in its difference. That is why it is a poignant exercise to thumb through a family album: Dad and Mom looked so young, and the children are now so old; and uncle so-and-so is how many years dead? To look at photographs is to create temporal distance. Augustine of Hippo wrote, “What, then, is time? I know well enough what it is provided that nobody asks me; but if I am asked what it is and try to explain, I am baffled. All the same I can confidently say that I know that if nothing passed, there would be no past time; if nothing was going to happen, there would be no future time; and if nothing were there would be no present time” (Confessions, 11.14). Thus, in a few sentences, he set out the phenomenon of time, and most particularly, present time, as a problematic.

Hence, to really look at a photograph implicates a past moment captured in light, but a past that is not retrievable except in what it triggers for us in the present. This fact explains why photography is so centrally implicated in memory. Precisely because the photograph captures that moment, it is left to the viewers to bring their experience to the moment either through memory or by its absence, as the photograph reveals something new and, paradoxically, old (since what is captured is past). Every photograph demands that the viewer not only look at but also bring a narrative to the image—a narrative composed either from memory or through intuition. In his famous book on photography, Camera Lucida (1980), the late French critic Roland Barthes caught this ambiguity perfectly. Looking at a photograph of a nineteenth-century condemned prisoner, Barthes described that “He is dead and He is Going to Die,” for when Barthes looked at the picture the prisoner was long dead, but the photograph caught him before he went to the scaffold, as he awaited his fate. Barthes calls that captured moment a punctum (Latin for “a point”), which is the nexus between what was recorded in a moment and the “moments after the moment” that, in an almost Proustian way, the record invokes.
Looking

Ancient Roman augurs would mark off an area of the heavens called a *templum*, in order to watch for the flights of birds whose patterns were said to reveal future events. From that custom arose a Latin word, *contemplatio*, which meant something like “to gaze intently or to watch purposively.” By extension, the word came to mean the close observation of nature, a way of looking that was connected both to augury and to the ways of those who followed science. Christians took over that word to describe resting in God through quiet prayer. To be a contemplative, in short, is to develop the habit of closely watching or attentively gazing.

Cultivating the contemplative spirit is a necessary discipline for anyone who desires to approach the visual arts (or the literary ones, for that matter) with more substance than the desultory day-trippers who must “do” a museum or an exhibit as part of a tourist package. Those who wish to go beyond mere curiosity must develop a contemplative habit and take the time to look.

To engage a photograph fully is to gaze with attention, to look with purpose. Purpose, of course, implies a response, since all artistic vision is reciprocal. Is it not the case that a person will say about something being looked at as an artifact, “It doesn’t speak to me”? Such a phrase is metaphorical speech to be sure, but all metaphors carry a truth within them. Truly striking photographs look back at the viewer with a message that only the viewer can decode and which, at times, is beyond rational control.
What speaks back to a viewer more often than not provokes a question—a query. That question bends the viewer to the picture at hand in what, forgive the neologism, is an “in-quiry.” The maker of the photograph may or may not have intended a statement of morality or politics or the urge to buy or to shock or titillate. Such intentions must be judged, because photography, like all art, can easily lapse into propaganda or manipulation; we are bombarded with such visual artifacts every day. Photographic advertising is, as a moment’s reflection teaches, both propaganda and manipulation; it wishes to spread a message (propaganda) and inspire us to buy (manipulation). Nobody ever got a hamburger as perfect as those cunningly photographed examples in advertisements.

Because a photograph captures a moment in time, it provokes the viewer to ask, what happened before this moment? What happened next? Not to put too fine a point upon it: every photograph implies a story, which the viewer is compelled to construct. This provocation arises even in that most static of stereotypical photographs: the portrait. Looking at old tintypes sold in flea markets triggers the “Who was this?” reaction, just as the portrait of a famous person leads us into the bank of memory to recall how we know the subject and what our reactions might be in that knowledge.

Every viewer’s reaction to a given photograph says something about his or her emotional, spiritual, intellectual, and social makeup. Reactions of moral repugnance, fond recollection, determination, or even banal acquiescence well up from the experiences had, opportunities missed, or convictions held that are part of the repertoire of every alert viewer.
Behind the Machine

The writer in light—the photographer—can be a creator, as is surely the case when the subject is the portrait, because in that instance the photographer manipulates light and chooses the background to set the stage. However, no matter how artful that stage, the most profound portrait arises from the darkness into light only when the photographer seizes the right moment to shoot. The product of that right moment may be as banal as the portrait done in a shopping mall to capture a child in a moment of “cuteness,” or it may be as authentically revealing as the insightful portrait of a person achieved when the photographer not only seizes the moment but understands viscerally that the seized moment is revelatory.

The photographer/chronicler may travel—for news, for views, for documentation, or out of sheer restlessness—but still depends on that serendipitous moment of having a camera at the ready and the wit to use it effectively just when the shot was fired or the wall crumbled or the lightning struck or the group was at its least self-conscious. Action photographs (sports and war photos are prime examples) freeze an instant when something imminent is to occur: the instant before a body knifes into the pool or the soldier safely ducks for cover. That same chronicler may be sensitive enough to capture place and time when silence reigns or emptiness looms or, not to put too fine a point on it, nothing is happening except the sheer facticity of the photographer’s recognition that something is there. Some of the most brilliant photographs enjoy their brilliance by the absence of humans in the picture—pictures of desolate factories or suburban tract homes or desert landscapes—to remind us that the world is dense, present, and there, even without human presence.

The cunning truth, however, is that there is a human there: the photographer, who remains offstage to capture the pure presentness of reality, which, of course—another paradox here—is no longer present.

Specimen Drawer of Cardinals, Field Museum, Chicago, 2001
Terry Evans
Thanks to modern technology, the art historian today can use X-ray equipment or its analogues to look beneath a painting to see the first sketches of the artist. If the sketches differ from the finished canvas, the artist has obviously rethought his or her plan; for this change of mind, the art historian uses the Italian word *pentimento*—the artist, as it were, “repented” his or her first idea. No such luck is permitted to the photographer. It is true that if the first sitting of the portrait photographer fails to catch what is intended, there can be a reshoot. In the contemporary world, the photographer can even, to use a new verb, “photoshop” a picture using the magic of digital technology to manipulate the image—making it larger or deeper or more tonal as one might desire. As is well known, one can even create something that is not there by photoshopping the original image. Mischief-minded people do that with seeming impunity today.

Past generations of photographers did not have such elaborate tools in their armory. Through either genius or serendipity (despite some tinkering around in the darkroom), the photographer froze in light and dark a precise moment. If the flower faded or the sun was not quite right or the *dramatis personae* moved or dispersed, there was little to be done, even though it is true that the photographer could painstakingly doctor a photo by elaborate manipulations. After all, it was not uncommon for photographers in the Stalinist era to make persons become nonpersons in their pictorial archives. Be that as it may, the ordinary situation of “taking a picture” creates, it seems to me, a truly poignant connection between the evanescent and the permanent that, as I insisted earlier, implicates temporality deeply in the great photograph. Unlike Monet endlessly trying to catch light on his haystacks, the photographer can readily achieve that effect over and over again; but what the photographer cannot do is go back and retouch what he or she has done—unless, of course, possessed of photographic memory (a phrase worth pondering!), a discipline to endlessly tinker with his or her work, or, today, skill with Photoshop.
In the Show

How does one get a fixed point to look at what is represented in this exhibition? The photographs are from the permanent collection of the Snite Museum of Art on the campus of the University of Notre Dame. The variety of subjects represented in the works makes generalizations a real risk, if not an impossibility. How do we move from praising the beauty of landscapes artfully displayed to analyzing scenes of war, violence, poverty, and social tragedy? How do we distinguish vivid color from the brownish patina of early photos? How do we resist being simple voyeurs, as we stroll past the walls and find ourselves arrested by one image in its grotesquerie only to be pulled away by the innocent beauty of another? We stroll, but the eye chooses.

It is inevitable when seeing a rich exhibition of any artworks that our temptation is to view eclectically. Go to any major museum and watch the crowds enter a room; a few will look at each exhibited artwork in turn, while the majority gravitate to the “major” work for a more studied moment of looking. The very way curators mount shows or arrange museum galleries acts as its own filter: the prize acquisitions get pride of place, while the minor works serve as sentinels or pointers for the major work. Such filtering is noted not as an accusation but as an observation about the capacity of the human mind to concentrate. When there is too much to take in (and there is too much in this exhibit), then either we self-select or the very vividness of a particular photograph makes our selection for us.

Perhaps the best strategy is to observe the old Latin tag multum in parvo—seek the most from the least. In writing this essay, after a long time spent looking at the offerings provided by the curator, my own decision was to take a clue from the title of the exhibit and look for the interface of beauty and death. It strikes me that these two words are not meant to be seen as polar opposites, namely, that this show has some pictures that are beautiful and others that deal with death. There is something more subtle afoot, the idea that beauty itself has a certain quality of death (beautiful things and beautiful persons, in fact, die) and death somehow is implicated in beauty. To seek out beauty along with death runs the risk at one end of sliding into sentimentality and at the other of making a cult of death claiming that death is its own beauty. Western culture has many examples of these twin temptations, but, in my estimation, they should be resisted. Hemingway’s notion that bullfighting can be described as “death in the afternoon” is a sort of rubbishy sentimentality in which one is asked to accept the exaltation of death over life (this exaltation often betrays a move toward nihilism). The title of this exhibition, then, demands that we attend to it carefully.
The curator of this exhibition has titled it, in part, “Death and Beauty.” How are we to understand this seemingly jarring conjunction of seemingly odd words? Are we to think that death is beautiful (it is a truism that some die beautiful deaths) or that out of death comes beauty or, and the title is ambiguous here, that death and beauty stand next to each other as opposites? That is the way that most pessimistic of poets, A. E. Housman, saw it as he meditated on the loss of the young who were sent off as cannon fodder in the Boer War: “On every road I wandered by, / Trod beside me, close and dear, / The Beautiful and death-struck year” (“A Shropshire Lad,” 1896). It is not clear to me how to puzzle out the jarring subtitle of this exhibition except to say that those who have died are, in these photographs, if not living, at least kept alive in memory by the very existence of their life made concrete by the interplay of light upon black.

Much of what has been said above is so cerebral and so distant from the actual photographs in this show that it is only when we turn from reflection to actual gazing that what has been written makes any sense. Sense, of course, does not mean truth if one understands truth as some ultimate grasp of what is. Photographs are temporal fragments, so it is better to say that they point to truth. The late aesthetic theologian Hans Urs von Balthasar spoke of *ganze im fragment*—

How much “truth” is in the very, and probably too, famous posed photo of the Storyville prostitute taken by E. J. Bellocq (page 65) before the First World War? Again, Roland Barthes is helpful here when, in his brilliant book on photography *Camera Lucida*, he...
casually remarks that the best picture of his late mother was one taken when she was a child and had not yet learned to “hide” before the camera. People lined up for a photograph (a portrait) inevitably “pose,” and in that pose assume a mask. What unromantic truth is hidden in the hourglass figure of a woman whose life was probably not a happy one in the brothel of Storyville? Those pathetic urchins in Lewis Hine’s *Doffer Boys, South Carolina* (page 37) ask us to push forward to think, How long did they last in those textile mills before lint and dust destroyed their lungs? And yet again, Whatever happened to those triplets so characteristically posed by Diane Arbus in the early 1960s (page 36)? And again and again, Whatever became of the baby (never mind the mother!) swelling the belly of the drug-user shooting a hypodermic needle in Larry Clark’s awful portrait of 1980? In that latter picture we come closest to beauty and death: the pregnant woman is almost madonna-like in her sensuous physical beauty, but her very beauty is undermined by the poison ready to be introduced into her veins and, by extension, those of her unborn child (page 35).

In each of those pictures, chosen without order, the nexus between beauty and death is omnipresent in different degrees and with diverse implications. Some of the subjects are dead but were alive when the pictures were taken (Barthes!), while others could well be alive albeit different from the time they were captured in light. They all share a kind of aching beauty—the winsome boys, the attractive triplets, the racy Flora Dora girl of New Orleans, the Madonna-like pregnant woman ripe with child and heavy of breast—but their fates seem almost inexorably drawn to old age, destruction, and death.
The Prophetic Edge

Before the Irish satirist Jonathan Swift died, he composed his own epitaph in which he said that savage indignation (saeva indignatio) could no longer "lacerate his heart." Death alone would tame it. I thought of Swift's phrase, difficult to translate from the Latin into pungent-enough English, while looking at some of these photographs. W. Eugene Smith's Tomoko Uemura in her Bath (shown in the gallery but not in the catalog for copyright reasons) depicts a woman holding her severely handicapped child in a bath, in a pose that makes one think immediately of the standard image of the pietà; however, the knowledgeable viewer would also be aware that the child's condition was caused by the cavalier dumping of toxins (especially mercury) in her neighborhood. The girl was cruelly poisoned by the indifference of those in power. How does savage indignation express itself in those circumstances?

The plain truth is that the alert photographer can serve as the social conscience of humanity by showing either human cruelty or human violence against others. We are only a few generations past the once-routine lynching of human beings (see the picture of Leo Frank's hanging on page 42, for example). It is instructive to look at the wall of severed human heads of revolutionaries in Vietnam that an anonymous photographer documented in 1895 (page 23) and wonder how many Vietnamese remembered those kinds of events when they fought the French in the 1950s and left the struggles to the Americans, who fared little better, as subsequent history would show.
Beauty

Saint Thomas Aquinas had a succinct definition of beauty: “That which, when seen, pleases” (id quod visum placet). It is a wonderful definition, and, no doubt, when looking at some of the photographs in this show, the viewer will be pleased by the sheer beauty of some of the scenes that discerning photographers have captured. It would spoil things if I singled out those which are most pleasing, for my judgment would restrict, of necessity, the taste of the viewer and hinder that delicious moment when someone really looks and, almost involuntarily, pauses.

Saint Thomas, of course, assumed that the beautiful possessed a moral quality, for beauty in nature, human artifact, and other persons was a reflection of the source of beauty, which is, for Thomas, God. However, I should also note, in an almost sly manner, that it is human instinct to find something “pleasing” when, in fact, that pleasure comes from a less than noble impulse. Are we not pleased when an enemy gets comeuppance? Do we not revel, at moments, in the discomfort of those we do not like? It is always important to calibrate beauty with a moral calculus.

Sadness and horror can have their own beauty in an odd and peculiar way, when we see something terrible that causes us to rise up in “savage indignation” and pronounce a resounding “NO” to what appears before us. It is true, then, that we can appreciate what seems to be an oxymoron: terrible beauty. It is at this point that beauty and the prophetic and much more merge. The phrase “savage beauty” comes from the last line of Yeats’ powerful poem commemorating the 1916 Easter uprising in Dublin. From the carnage of that fateful day, Yeats saw, in the blood and loss of life, a possible new reality.
We should not romanticize the “terrible” by associating it with the beautiful. The best we can say when we look at the weary sharecropper in 1930s Alabama (page 32) or the naked man caught in the throes of an imprisoning neurological disease (page 105) is that while the human face has its own beauty, it also carries with it the implied message of the terrible. Through the gallery, we look—with detachment?—at the war victims, deathbed scenes, beaten-down Native Americans, or those crushed by inhuman work that we might pause, shed the detachment, and really look. In those capsules of light written in the dark we see the poignancy, the misery, and the grandeur of the human condition, to say nothing of the “real” world of nature and artifact, as it was and as the photographer has seen it. It is a sheer gift to us, if only we take the time to contemplate it.

*El Ángel Exterminador* (The Exterminating Angel), 1991
Mariana Yampolsky

Nebraska State Highway 2, Box Butte County, 1978
Robert Adams
Images

COVER
The Park at Saint-Cloud, France, June 1926
Eugène Atget
French, 1857–1927
gelatin silver printing-out-paper print
6 7/8 x 8 7/8 inches (17.5 x 22.5 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2002.020

page 4
Al Filo del Tiempo (The Edge of Time), 1992
Mariana Yampolsky
American, 1925–2002
gelatin silver print
14 x 18 1/2 inches (35.6 x 47.0 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2007.047.001

page 6
The Covenanters’ Tomb, Greyfriars Churchyard, Edinburgh, ca. 1844–1845
David Octavius Hill (Scottish, 1802–1870) and Robert Adamson (Scottish, 1821–1848)
salt print from a paper negative
8 3/4 x 5 3/4 inches (20.9 x 14.6 cm)
The Janos Scholz Collection of Nineteenth-Century European Photography
1994.030.040

page 8
Cape Cod, from the Bay/Sky series, 1976
Joel Meyerowitz
American, b. 1938
chromogenic color print
8 x 10 inches (20.3 x 25.4 cm)
Acquired with funds from the Mike Madden Purchase Fund
1979.032.001

page 9
Slog Processing, Indiana Harbor, August 31, 2006
Terry Evans
American, b. 1944
digital pigment print
30 x 40 inches (76.2 x 101.6 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2008.031.001

page 10
The Falls of Tivoli, ca. 1858–1860
Robert Macpherson
British, 1811–1872
albumen silver print from a collodion glass negative
16 5/8 x 12 1/4 inches (42.2 x 31.1 cm)
The Janos Scholz Collection of Nineteenth-Century European Photography
1979.122.001

page 10
Sed Publica (Public Thirst), 1934, printed ca. 1974
Manuel Alvarez Bravo
Mexican, 1902–2002
gelatin silver print
19 3/4 x 14 3/4 inches (50.1 x 37.4 cm)
Gift of Ms. Carol Lipis
1978.022.G

page 11
Forest of Fontainebleau, ca. 1853
Gustave Le Gray
French, 1820–1882
salt print from a dry waxed-paper negative
10 1/8 x 14 9/16 inches (25.7 x 36.9 cm)
The Janos Scholz Collection of Nineteenth-Century European Photography
1984.012.030

page 12
Sky Study, Paris, with the Dome of the Invalides in Silhouette, ca. 1860
Charles Marville
French, 1816–1879
albumen silver print from a collodion glass negative
5 11/16 x 8 15/16 inches (14.4 x 22.7 cm)
The Janos Scholz Collection of Nineteenth-Century European Photography
1987.015.025

page 13
Ghost Town—Rhyolite, Nevada, 1938
Edward Weston
American, 1886–1958
gelatin silver print
7 5/8 x 9 1/2 inches (19.4 x 24.1 cm)
Gift of Milly Kaeser in memory of Fritz Kaeser
2008.002

page 14
Finis, 1912
Anne Brigman
American, 1865–1950
photogravure from Camera Work XXXVIII, 1912
5 1/4 x 9 1/2 inches (13.3 x 24.1 cm)
Museum purchase by exchange, Mr. Samuel J. Schatz
1975.031.003

page 15
La Buena Fama Durmiendo (Good Reputation Sleeping), 1938, printed 1974
Manuel Alvarez Bravo
Mexican, 1902–2002
gelatin silver print
19 3/4 x 14 3/4 inches (50.1 x 37.4 cm)
Gift of Ms. Carol Lipis
1978.022.C
page 16
The Pond—Moonlight, 1904
Edward J. Steichen
American, b. Luxembourg, 1879–1973
photogravure from Camera Work XIV, 1906
6 3/8 x 8 inches (16.2 x 20.3 cm)
Gift of Dr. Douglas Barton
1980.077.001

page 17
Eleanor and Barbara, Lake Michigan, 1953,
printed later
Harry Callahan
American, 1912–1999
gelatin silver print
8 x 10 inches (20.3 x 25.0 cm)
Museum purchase by exchange, Dr. and Mrs. Norval Green, Msgr. Alfred Mendez
1993.041.002

page 18
Windowsill Daydreaming, 1958, printed later
Minor White
American, 1916–1976
gelatin silver print
10 3/4 x 8 1/2 inches (27.3 x 21.6 cm)
Museum purchase by exchange, Mr. Samuel J. Schatz
1974.013.001

page 19
Acontium: Aconte, Wolf's-Bane, Monk's Hood. Young Shoot Enlarged 6 Times, 1928
Karl Blossfeldt
German, 1865–1932
photogravure from Urformen der Kunst
10 1/4 x 7 1/2 inches (26.0 x 19.0 cm)
Acquired with Museum Projects Fund
1997.033.001

page 19
Untitled, from Roll, Jordan, Roll, ca. 1929–33
Doris Ulmann
American, 1882–1934
photogravure
8 1/4 x 6 3/8 inches (20.9 x 16.1 cm)
Gift of Milly Kaeser in honor of Fritz Kaeser
2002.012.034

page 20
Spring Showers, New York, 1900, printed 1911
Alfred Stieglitz
American, 1864–1946
photogravure from Camera Work XXXVI, 1911
9 x 3 5/8 inches (22.9 x 9.2 cm)
Gift of Dr. and Mrs. R. Stephen Lehman
2006.066.004

page 20
Nude, 1909
Clarence H. White
American, 1871–1925
platinum print
10 x 8 inches (25.4 x 20.3 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2008.034

page 21
Le Manège de Monsieur Barré (The Carousel of Monsieur Barré), 1955, printed ca. 1979
Robert Doisneau
French, 1912–1994
gelatin silver print
19 7/8 x 15 7/8 inches (50.4 x 40.3 cm)
Gift of Mr. John C. Rudolf
1994.028.002.D

page 22
Postmortem of John Dillinger, Chicago, July 22, 1934
Identified Photographer
gelatin silver print
8 x 10 inches (20.3 x 25.4 cm)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2001.023.003

page 22
The Home Funeral, 1990
Shelby Lee Adams
American, b. 1950
gelatin silver print
14 1/2 x 19 inches (36.8 x 48.2 cm)
Acquired with funds provided by the Fritz and Milly Kaeser Endowment for Liturgical Art
1999.043

page 23
L'innocent, 1949, printed ca. 1979
Robert Doisneau
French, 1912–1994
gelatin silver print
19 7/8 x 15 7/8 inches (50.4 x 40.3 cm)
Gift of Mr. John C. Rudolf
1987.046.002.I
Severed Heads of Revolutionaries, French Indochina, ca. 1895
Unidentified Photographer
gelatin silver print
4 1/2 x 7 inches (11.4 x 17.8 cm)
Acquired with funds from the Mary Frances Mullholland Bequest
2006.018.005

Family Portrait with Dead Mother and Family Photographs, ca. 1895
Unidentified Photographer
gelatin silver print
7 1/2 x 8 1/2 inches (19.0 x 21.5 cm)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2001.023.004

Wake in a Spanish Village, 1951, printed later
W. Eugene Smith
American, 1918–1978
gelatin silver print
8 3/4 x 13 1/4 inches (22.2 x 33.7 cm)
Acquired with funds provided by the 1978 University of Notre Dame Purchase Fund
1978.079

Veterans Hospital and Home at Invalidovna, Czechoslovakia, 1922–1927
Josef Sudek
Czechoslovakian, 1896–1976
gelatin silver print on carte postale stock
3 9/16 x 3 9/16 inches (9.0 x 9.0 cm)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
1998.045

Red Jackson, Harlem Gang Leader, 1948
Gordon Parks
American, 1912–2006
gelatin silver print
10 1/4 x 7 1/2 inches (26.0 x 19.1 cm)
Acquired with funds provided by the Humana Endowment for American Art
2007.008.002

The Old Zapatista, Morelos, Mexico, ca. 1940s
Hector Garcia
Mexican, b. 1923
gelatin silver print
10 3/4 x 13 3/4 inches (27.2 x 34.8 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2001.033.002
Foto: Héctor Garcia/Fundación Héctor Garcia/ Ciudad de México

"Ma Joad" in Migrant Camp, California, 1938
Horace Bristol
American, 1908–1997
gelatin silver print
12 1/2 x 9 3/4 inches (31.8 x 24.8 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2005.024

What Does Your Face Show?, ca. 1936–40
Peter Sekaer
American, b. Denmark, 1901–1950
gelatin silver print
7 1/4 x 10 inches (18.4 x 25.4 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2004.011.002

Prostitue, New Orleans, Louisiana, 1936
Peter Sekaer
American, born Denmark, 1901–1950
gelatin silver print
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2004.011.001

Untitled, from Buffalo, Lower West Side Series, 1973
Lauren Greenfield
American, b. 1968
dye destruction print
13 x 19 1/2 inches (33.0 x 49.5 cm)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2003.020

Donald Garringer, Angola, Louisiana, 1999, printed later
Deborah Luster
American, b. 1951
photographic emulsion on aluminum
5 x 4 inches (12.7 x 10.1 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2004.031
Floyd Burroughs, a Cotton Sharecropper, Hale County, Alabama, 1936, printed ca. 1950s
Walker Evans
American, 1903–1971
gelatin silver print
9 1/2 x 7 1/2 inches (24.1 x 19.0 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2000.044

The Walls, Texas, 1967, printed later
Danny Lyon
American, b. 1942
gelatin silver print
10 7/8 x 13 3/4 inches (27.6 x 34.9 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
1996.035.002

Gertrude and Charles O'Malley of Newport, Rhode Island, ca. 1903
Gertrude Käsebier
American, 1852–1934
platinum print
6 1/4 x 8 1/8 inches (15.9 x 20.6 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2007.020

Untitled, from Tulsa, 1980
Larry Clark
American, b. 1943
gelatin silver print
13 15/16 x 10 7/8 inches (35.3 x 27.6 cm)
Gift of Mr. Walter Lake, Jr.
1981.080.001.OO

Triplets in Their Bedroom, New Jersey, 1963, printed by Neil Selkirk
Diane Arbus
American, 1923–1971
gelatin silver print
14 1/2 x 14 1/2 inches (36.8 x 36.8 cm)
Acquired with funds provided by the Dr. M. L. Busch Purchase Fund
1977.090

Textile Mill Workers, Dillon, South Carolina, December 1908
Lewis W. Hine
American, 1874–1940
gelatin silver print
4 5/8 x 6 1/2 inches (11.7 x 16.5 cm)
Museum purchase by exchange, Mr. Samuel J. Schatz
1977.084

Our Protection: Rosa, Charley, Rebecca. Slave Children from New Orleans, 1864
Charles Paxson
American, active 1860s
albumen silver print from a collodion glass negative
3 1/4 x 2 1/4 inches (8.3 x 5.7 cm)
Gift of Janos Scholz
1982.011.011.U

Courtyard in a Jewish House, Warsaw Ghetto, ca. 1933–1939, printed 1941
Roman Vishniac
American, b. Russia, 1897–1990
gelatin silver print
13 1/2 x 10 1/4 inches (34.2 x 26.0 cm)
Gift of Mr. and Mrs. Fritz Kaeser
1980.029.038
Lewis Jones and Patagonia Natives,
Buenos Aires, Argentina, 1867
Unidentified Photographer
albumen silver print
5 x 4 inches (12.7 x 10.2 cm)
Acquired with funds provided by the
Mary Frances Mulholland Bequest
2005.046.011

Covent Garden Flower Women, 1877
John Thomson
British, 1837–1921
Woodburytype
5 x 4 inches (12.7 x 10.2 cm)
Acquired with funds provided by the Humana
Foundation Endowment for American Art
1996.060

Baptism of the Shivwits Indians, March 1875
Charles R. Savage
American, b. England, 1832–1909
albumen silver print from a collodion glass negative
7 3/4 x 9 5/8 inches (19.6 x 24.4 cm)
Acquired with funds provided by the Humana
Foundation Endowment for American Art
2000.021

Paracelsus, 1957
Frederick Sommer
American, 1905–1999
gelatin silver print
13 7/16 x 10 5/8 inches (34.1 x 27.0 cm)
Acquired with funds provided by Milly Kaeser
in memory of Fritz Kaeser
2001.002

La Rosa, 1989
Luis González Palma
Guatemalan, b. 1957
gelatin silver print coated with bitumen
12 x 12 inches (30.48 x 30.48 cm)
Acquired with funds provided by the Walter R.
Beardsley Endowment for Contemporary Art
2005.026

Untitled, from Roll, Jordan, Roll, ca. 1929–33
Doris Ulmann
American, 1882–1934
photogravure
8 1/4 x 6 3/8 inches (20.9 x 16.1 cm)
Gift of Milly Kaeser in honor of Fritz Kaeser
2002.012.058

White Angel Bread Line, 1933, printed ca. 1950s
Dorothea Lange
American, 1895–1965
gelatin silver print
13 3/8 x 10 1/2 inches (33.9 x 26.6 cm)
Acquired with funds provided by Milly Kaeser
in memory of Fritz Kaeser
2004.004

Catholic Worker Bread Line, ca. 1942
Morris Huberland
American, b. Poland, 1909–2003
gelatin silver print
10 1/2 x 13 1/4 inches (26.6 x 33.6 cm)
Acquired with funds provided by the Humana
Foundation Endowment for American Art
1996.036

View on Apache Lake, Sierra Blanca Range, Arizona: Two
Apache Scouts in the Foreground, 1873
Timothy O’Sullivan
American, 1840–1882
albumen silver print from collodion glass negative
11 x 8 inches (27.9 x 20.3 cm)
Acquired with funds provided by Betty Gallagher
and John Snider
2000.081
Amazonian Native from the Forest Slopes of Peru, ca. 1870
Eugenio Courret
French, active Peru, 1841–ca.1905
albumen silver print from collodion glass negative
9 x 6 3/4 inches (22.9 x 17.1 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2006.075.002

Family Group in a Garden, Lille, France, ca. 1855
Alphonse Le Blondel
French, 1812–1875
salt print from collodion glass negative
5 13/16 x 4 9/16 inches (14.7 x 11.58 cm)
The Janos Scholz Collection of Nineteenth-Century European Photography
1984.012.029

Coyotito, ca. 1999–2001
Rame (Ramon Jimenez)
Mexican, b. 1976
digital print
24 x 20 inches (60.9 x 50.8 cm)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2005.004.001

Retrato de Lo Eterno (Portrait of the Eternal), 1932–1933, printed 1977
Manuel Álvarez Bravo
Mexican, 1902–2002
gelatin silver print
9 3/8 x 7 7/16 inches (23.8 x 18.8 cm)
Gift of Mr. John C. Rudolf
1979.123.001.C

Dancing Girl, Ceylon, ca. 1880
W. L. H. Skee & Company
British, active Ceylon (now Sri Lanka), 1860–ca.1920
albumen silver print
10 3/4 x 8 3/8 inches (27.3 x 21.3 cm)
Acquired with funds provided by Robert E. (ND ’63) and Beverly (SMC ’63) O’Grady
2006.051.001

Indian Woman with Vase, ca. 1870
Lt. Willoughby W. Hooper
British, 1837–1912
albumen silver print from collodion glass negative
7 1/2 x 5 inches (19.1 x 12.7 cm)
Acquired with funds provided by Robert E. (ND ’63) and Beverly (SMC ’63) O’Grady
2006.013.003

Prostitute with Black Shawl, Chiapas, Mexico, 2002
Maureen Lambray
American, b. 1949
gelatin silver print
14 x 14 inches (35.5 x 35.5 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2005.025
© Maureen Lambray

Famine Victims, Madras, India, ca. 1876–1878
Lt. Willoughby W. Hooper
British, 1837–1912
albumen silver print from collodion glass negative
7 x 8 7/8 inches (17.7 x 22.5 cm)
Acquired with funds provided by Morna O’Neill (ND ‘98)
2005.010.002

Woman with Sake Bottle, Japan, ca. 1870s
Usui Shushaburo
Japanese, active 1870s–1880s
albumen silver print with applied color
9 1/2 x 7 3/4 inches (24.1 x 19.7 cm)
2006.051.004

Woman in a Rainstorm, Japan, ca. 1880s
Kusakabe Kimbei
Japanese, 1841 –1934
albumen silver print with applied color
10 1/4 x 8 inches (26 x 20.3 cm)
2008.032.002
page 62
Young Geisha with Doll, Japan, ca. 1870s
Kusakabe Kimbei
Japanese, 1841–1934
albumen silver print with applied color
10 1/2 x 8 1/4 inches (26.7 x 21 cm)
Acquired with funds provided by Robert E. (ND ‘63) and Beverly (SMC ‘63) O’Grady
2006.051.003

page 63
Wife and Two Children of Unemployed Mine Worker, Marine, West Virginia, September 1938
Marion Post Wolcott
American, 1918 –1990
gelatin silver print
7 1/16 x 7 7/16 inches (17.9 x 18.9 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2006.039.005

page 64
Prostitute, India, ca. 1855–65
Unidentified Photographer
albumen silver print from collodion glass negative
8 1/2 x 7 inches (21.6 x 17.8 cm)
Gift of Mr. Jamie Niven, by exchange
2008.003.001

page 65
Storyville Portrait, ca. 1912, printed by Lee Friedlander
E. J. Bellocq
American, 1873–1949
printing-out paper
9 13/16 x 7 7/8 inches (25.0 x 20.0 cm)
Museum purchase by exchange, Mr. Samuel J. Schatz
1975.077

page 65
Carving of Shiva in Cave, Ellora, India, ca. 1895
Platé & Co.
studio active Ceylon ca. 1890–1940
platinum print
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2003.007.002

page 65
The Firefly, 1907
George H. Seeley
American, 1880–1955
photogravure from Camera Work XX, 1907
7 7/8 x 6 3/16 inches (20.0 x 15.7 cm)
Gift of Dr. Gary Pippenger
1981.087.007

page 65
Jeanne Michel, Age 31 Months, July 12, 1858
Victor Plumier
French, active 1845–1866
daguerreotype
half plate, 4 1/4 x 5 1/2 inches (10.7 x 13.9 cm)
Acquired with funds provided by Betty Gallagher and John Snider
2000.077.005

page 66
Tamil Woman, Ceylon (Sri Lanka), ca. 1870s
W. L. H. Skeen & Company
studio active Ceylon 1860–ca.1920
albumen silver print from collodion glass negative
11 1/2 x 8 1/2 inches (29.2 x 21.6 cm)
Acquired with funds provided by Robert E. (ND ‘63) and Beverly (SMC ‘63) O’Grady
2007.003

page 66
Girl in a Bee Dress, 2004
Maggie Taylor
American, b 1961
digital ink jet print
8 x 8 inches (20.3 x 20.3 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2005.013

page 67
Natasha, 2003
Shelby Lee Adams
American, b. 1950
gelatin silver print
20 x 16 inches (50.8 x 40.6 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2004.006

page 67
La Contadina, 1869
Julia Margaret Cameron
British, 1815–1879
albumen silver print from collodion glass negative
11 1/2 x 9 1/2 inches (29.2 x 24.1 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2006.027

page 68
Buddhist Temple and Cemetery, Nagasaki, Japan, ca. 1864–1865
Felice Beato
British, 1830–1906
albumen silver print from collodion glass negative
9 x 11 3/16 inches (22.9 x 28.4 cm)
The Janos Scholz Collection of Nineteenth-Century European Photography
1994.030.161.A
page 69
Nuclear Explosion at Nagasaki, Japan,
August 9, 1945, 11:02 AM
U.S. Air Force photographer
gelatin silver print
10 x 8 inches (25.4 x 20.3 cm)
Gift of Milly Kaeser in memory of Fritz Kaeser
2004.013

page 69
Cristo with Thorns • Huexotla
(no. 17 from
The Mexican Portfolio), 1933, printed 1941
Paul Strand
American, 1890–1976
photogravure
10 3/16 x 7 7/8 inches (25.8 x 20.0 cm)
Gift of Mr. and Mrs. Fritz Kaeser
1981.132.001.Q

page 70
Ditch on Right Wing, Where a Large Number of Rebels
Were Killed at the Battle of Antietam, 1862
Alexander Gardner
American, b. Scotland, 1821–1882
albumen silver print from collodion glass negative
3 3/16 x 4 1/2 inches (8.1 x 11.4 cm)
Gift of Dr. and Mrs. John McGonigle
1987.012.002

page 71
Confederate Soldier, Who, After Being Wounded, Had
Dragged Himself to a Little Ravine on the
Hill-Side, Where He Died, 1862
Alexander Gardner
American, b. Scotland, 1821–1882
albumen silver print from collodion glass negative
3 3/16 x 4 3/8 inches (8.1 x 11.1 cm)
Gift of Dr. and Mrs. John McGonigle
1987.012.003

page 71
Last Rites for U.S. Prisoners Executed by
North Koreans, 1950
Stanley Tretick
American, 1921–1999
gelatin silver print
10 x 8 inches (25.4 x 20.3 cm)
Gift of Jo C. Tartt, Jr.
2001.019

page 72
Private John Winbury of the California
National Guard Says Goodbye to His Son
Before He Leaves for Hawaii, 1940
Robert Jakobsen
American, ca. 1918–?
gelatin silver print
12 7/16 x 10 3/16 inches (31.5 x 25.8 cm)
Gift of Mr. Harold L. Cooke
1981.079

page 72
Boy Crying, 1963
David Heath
Canadian, b. 1931
gelatin silver print
10 3/4 x 7 3/8 inches (27.3 x 18.7 cm)
Acquired with funds provided by the Humana
Foundation Endowment for American Art
1995.007.004

page 73
Nevsky Prospect, Siege of Leningrad, 1942,
printed later
Boris Kudoyarov
Russian, 1898–1974
gelatin silver print
8 1/2 x 11 1/8 inches (21.5 x 28.2 cm)
Gift of Mr. and Mrs. Frederick K. Baer
1997.025

page 74
Ah Ninh, South Vietnam. Soldiers of the
South Vietnamese Army Give Their Prisoner
the Centuries-Old but Usually Effective
Water Torture, April 20, 1965
United Press International, London Bureau
gelatin silver print
10 x 8 inches (25.4 x 20.3 cm)
Acquired with funds provided by the Humana
Foundation Endowment for American Art
2005.012

page 75
Confederate Soldier, Who, After Being Wounded, Had
Dragged Himself to a Little Ravine on the
Hill-Side, Where He Died, 1862
Alexander Gardner
American, b. Scotland, 1821–1882
albumen silver print from collodion glass negative
3 3/16 x 4 3/8 inches (8.1 x 11.1 cm)
Gift of Dr. and Mrs. John McGonigle
1987.012.003

page 73
Birmingham, Alabama, 1963
Charles Moore
American, b.1931
gelatin silver print
10 x 14 1/4 inches (25.4 x 36.2 cm)
Acquired with funds provided by the Humana
Foundation Endowment for American Art
2007.031.001

page 74
Wounded, Dying Infant Found by American Soldier
in Saipan Mountains, 1944, printed 1977
W. Eugene Smith
American, 1918–1978
gelatin silver print
13 x 10 inches (33.0 x 25.4 cm)
Acquired with funds provided by Milly Kaeser
in memory of Fritz Kaeser
2005.011
Wounded Soldier, Okinawa, April 19, 1945
W. Eugene Smith
American, 1918–1978
gelatin silver print
10 1/2 x 8 3/16 inches (26.7 x 20.8 cm)
Gift of Milly Kaeser in memory of Fritz Kaeser
2008.018

A Miner Reaches the Rim of the Gold Mine,
Serra Pelada, Brazil, 1986
Sebastião Salgado
Brazilian, b. 1944
gelatin silver print
11 x 17 inches (29.0 x 43.5 cm)
Acquired with Funds provided by the
Walter R. Beardsley Endowment for Contemporary Art
2000.066

Burned Iraqi Army Truck Driver, Kuwait, 1991
Ken Jarecke
American, b. 1963
cromogenic color print
16 x 20 inches (40.6 x 50.8 cm)
Acquired with funds provided by Milly Kaeser
in memory of Fritz Kaeser
2004.007

Ruins of a Factory, Paris, ca. 1871
Unidentified Photographer, probably French
albumen silver print from a collodion glass negative
10 1/4 x 8 inches (26.0 x 20.3 cm)
The Janos Scholz Collection of Nineteenth-Century European Photography
1985.010.008

Lu-La Lake, Atop Lookout Mountain, Chattanooga, 1864 or 1866
George N. Barnard
American, 1819–1902
albumen silver print
10 x 14 inches (25.4 x 36.5 cm)
Gift of the Friends of the Snite Museum of Art
2000.072

Where the River that Flows Through the
Kamenica Valley Meets the Drina, 2004
Simon Norfolk
British, b. Nigeria, b. 1963
cromogenic color print
20 x 24 inches (50.8 x 61 cm)
Acquired with funds provided by the Scholz Family
2006.022.001

Cementerio, Shilac, Puebla, Mexico, 1992,
printed later
Graciela Iturbide
Mexican, b. 1942
gelatin silver print
18 x 12 3/4 inches (45.7 x 32.4 cm)
Gift of Milly Kaeser in memory of Fritz Kaeser
2007.028

Reservoir in the Mountains, Brazil, ca. 1879
Marc Ferrez
Brazilian, 1843–1923
albumen silver print from collodion glass negative
8 x 18 inches (20.3 x 45.7 cm)
Acquired with funds provided by Milly Kaeser
in memory of Fritz Kaeser
2006.064

Bristol, Virginia, 1996
Mike Smith
American, b. 1951
cromogenic color print
17 x 21 inches (43.1 x 53.3 cm)
Acquired with funds provided by the
Walter R. Beardsley Endowment for Contemporary Art
2003.009

The Park at Saint-Cloud, France, June 1926
Eugène Atget
French, 1857–1927
gelatin silver printing-out-paper print
6 7/8 x 8 7/8 inches (17.5 x 22.5 cm)
Acquired with funds provided by Milly Kaeser
in memory of Fritz Kaeser
2002.020

Cañon of Kanab Wash, Colorado River,
Looking South, 1872
William Bell
American, b. England, 1830–1910
albumen silver print from a collodion glass negative
10 5/8 x 7 7/8 inches (27.0 x 20.0 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
1994.003.003

U. A. Walker, New York, 1978, printed later
Hiroshi Sugimoto
Japanese, b. 1949
photogravure
17 1/2 x 22 inches (44.4 x 55.8 cm)
Acquired with funds provided by the Humana Endowment for American Art
2002.043
Plate 15 from A Guide to Operations on the Brain, 1890
Alec Fraser, M.D.
Scottish, 1853–1909
collotype
13 1/2 x 10 inches (34.2 x 25.4 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser 2004.008

Elizabethton, TN, 2004
Mike Smith
American, b. 1951
chromogenic color print
16 x 34 inches (40.6 x 86.3 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser 2005.009.001

Utah, 1964, printed 1978
Garry Winogrand
American, New York, NY, 1928–1984
gelatin silver print
9 x 13 3/8 inches (22.9 x 34.0 cm)
Gift of Mr. John C. Rudolf 1983.040.002.C

Suma, Resta, y Multiplica (Add, Subtract, and Multiply), ca. 1940s
Lola Alvarez-Bravo
Mexican, 1907–1993
gelatin silver print
8 3/4 x 7 1/4 inches (22.2 x 18.4 cm)
Gift of Mr. Jamie Niven, by exchange 2008.005

Exhausted Renegade Elephant, Woodland, Washington, June 1979, printed 1982
Joel Sternfeld
American, b. 1944
chromogenic color print
14 1/8 x 18 1/8 inches (35.9 x 46.0 cm)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art 1986.020.R

Specimen Drawer of Cardinals, Field Museum, Chicago, 2001
Terry Evans
American, b. 1944
digital pigment print
34 x 26 inches (86.4 x 66.0 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art 2008.031.002

The Domes, Valley of the Yosemite, from Glacier Rock, 1872
Eadweard Muybridge
American, b. England, 1830–1904
albumen silver print from collodion glass negative
17 x 21 ½ inches (43.1 x 54.6 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser 2001.048.001

919 South 9th St. Camden, NJ, 2004
Camilo Vergara
American, b. Chile, 1945–
chromogenic color print
8 1/2 x 13 inches (21.6 x 33.0 cm)
Acquired with funds from the 2006–2007 Purchase Fund 2007.027.004
page 102
*Woman Walking on All Fours*, plate 148 from *Human Locomotion*, ca. 1885
Eadweard Muybridge
American, b. England, 1830–1904
collotype
15 3/8 x 22 3/8 inches, 39.0 x 56.8 cm
Dr. and Mrs. Charles Sawyer Purchase Fund
1980.090

page 103
*Hopscotch, 105th Street, New York*, 1952, printed later
Walter Rosenblum
American, b. 1919
gelatin silver print
5 1/8 x 4 1/4 inches (13.0 x 10.8 cm)
Acquired with funds provided by Milly Kaeser in memory of Fritz Kaeser
2001.033.001

page 104
Untitled (Doctor Examining Patient), ca. 1920s–1930s
Unidentified Photographer
gelatin silver print
8 x 10 inches (20.3 x 25.4 cm)
Acquired with funds provided by the Walter R. Beardsley Endowment for Contemporary Art
2001.023.002

page 105
*Patient with Neuromuscular Disease*, 1894
Heinrich Curschmann
German, 1846–1910
photogravure, plate 22 from *Klinische Abbildungen*
6 1/4 x 3 3/4 inches (15.8 x 9.5 cm)
Acquired with funds provided by the Art Purchase Fund
1999.022

page 106
El Angel Exterminador (The Exterminating Angel), 1991
Mariana Yampolsky
American, 1925–2002
gelatin silver print
14 x 18 1/2 inches (35.6 x 47.0 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
2007.047.003

page 107
*Nebraska State Highway 2, Box Butte County*, 1978, printed 1991
Robert Adams
American, b. 1937
gelatin silver print
8 3/4 x 11 inches (22.2 x 27.9 cm)
Acquired with funds provided by the Humana Foundation Endowment for American Art
1995.007.001

Back cover
*Shipbreaking #33, Chittagong, Bangladesh*, 2001
Edward Burtynsky
Canadian, b. 1955
chromogenic color print
30 x 40 inches (75 x 100 cm)
Acquired with funds provided by the Friends of the Snite Museum of Art
2005.065
Bibliography


Colophon

Typeface: Gill Sans
Paper: Utopia Premium White 100 lb. text and 110 lb. cover
Design: Sedlack Design Associates
Printing: Rink Printing Company

© 2009 Snite Museum of Art, University of Notre Dame