

About the Contemporary Artists

Yoan Capote (b. 1977, Pinar del Rio, Cuba) attended the National School of Art and Higher Institute of Art in Havana throughout the 1990s. His work has been featured in solo exhibitions worldwide, including *Emotional Objects*, Ben Brown Fine Arts, London, UK; *Psicomorfosis*, Galería Habana, Havana, Cuba; *Pensamientos Paralelos*, Havana Galerie, Zurich, Switzerland. Yoan has received numerous awards, including the John Simon Guggenheim Memorial Foundation Fellowship (2006) and the UNESCO Prize at the 7th Havana Biennial with Galería DUPP (2000). He lives and works in Havana, where he was a professor at the Higher Institute of Art from 2001 to 2003.

James Casebere (b. 1953, East Lansing, MI) received a BFA from the Minneapolis College of Art and Design and an MFA from Cal Arts. Casebere's works have been featured nationally and internationally, including at the Museum of Modern Art in Oxford and the Musée d'Art Contemporain in Montreal and the 2010 *Whitney Biennial*. Casebere was commissioned to produce the May 5, 2013 cover of *The New York Times Magazine*. He has received fellowships from the New York Foundation for the Arts, National Endowment for the Arts, and the John Simon Guggenheim Memorial Foundation. He lives and works in New York.

Jerome Favre (b. 1971, Annecy, France) completed his photography studies in Lyon, France and moved to Taiwan as a freelance photographer. He has been based in Hong Kong since 2007. He has covered a wide range of events including two presidential campaigns and elections, the months-long riots and protests that followed the 2004 presidential election, several plane crashes, the deadly September 21, 1999 earthquake, the 2003 SARS outbreak and countless typhoons and natural disasters for the Associated Press. Favre's list of clients includes Bloomberg, European Pressphoto Agency (EPA) and the South China Morning Post (SCMP).

Adam Fuss (b. 1961, London, England) began his career as an apprentice to a photography agency in Australia in 1980. In 1982, he traveled to New York City, where he continued to develop his photographic style. He began exhibiting his pinhole camera images at Massimo Audiello Gallery in 1985. His unique methods incorporate a wide range of contemporary and historical photographic techniques. His work has been exhibited nationally and globally, including the Fraenkel Gallery, Timothy Taylor Gallery, and the Museum of Fine Arts, Boston. Fuss' works are housed in collections worldwide, including the Australian National Gallery in Canberra, the Metropolitan Museum of Art, and the Israel Museum.

Debbie Grossman (b. 1977, Rochester, NY) received her MFA in 2010 in Photography, Video, and Related Media from the School of Visual Arts in New York, where she was awarded the Paula Rhodes Memorial Prize. Her work has been included in group exhibitions at the Metropolitan Museum of Art in New York (2013), and her solo exhibition, *My Pie Town*, has been featured at various New York galleries (2011, 2013) and in *Time* magazine (April 2011). Grossman is an active contributor for *Popular Photography* magazine. She currently lives and works in New York.

Kalup Linzy (b. 1977, Stuckey, FL) obtained a BA from the University of South Florida in 2000, where he stayed to complete his MFA degree in 2003. His works have been featured in museums across the country, including the Museum of Modern Art in New York, the Studio Museum in Harlem, and the Whitney Museum of Art. He appeared on the ABC

soap opera *General Hospital* in the summer of 2010. Linzy has received numerous awards and fellowships including the John Simon Guggenheim Memorial Foundation fellowship, Creative Capital Foundation grant, and an Art Matters grant. Linzy lives and works in Brooklyn.

Christian Marclay (b. 1955, San Rafael, CA) is an artist and musician whose work explores the relationships and connections between sound and images using a wide range of media, including hybrid objects, installation, video, sound collage, photography, and performance. He is a pioneer in experimenting, composing, and performing with records and turntables. Marclay was raised in Switzerland and now works between New York and London. His exhibition and performance record includes solo exhibitions at the Philadelphia Museum of Art; the Museum of Contemporary Art, Chicago; Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Venice Biennial; the Kunsthau, Zurich; the Hammer Museum, Los Angeles.

Vik Muniz (b. 1961, São Paulo, Brazil) was the subject of the Academy Award nominated documentary film *Waste Land* (2010) which followed his work with a group of *catadores*—pickers of recyclable materials—in Jardim Gramacho, the world's largest garbage dump located outside Rio de Janeiro. In recognition of his contributions to education and social development, he was recently named a UNESCO Goodwill Ambassador. His work has been exhibited widely throughout the globe and is included in numerous international public and private collections, including the Museum of Modern Art, New York; The Tate Gallery, London; Museu de Arte Moderna de São Paulo, Brazil; and Fondation Cartier pour l'Art Contemporain, Paris. Muniz currently lives and works in Brooklyn, New York and Rio de Janeiro, Brazil.

Yamini Nayar (b. 1975, Detroit, MI) received a BFA in photography from the Rhode Island School of Design and an MFA from the School of Visual Arts in New York. Recent solo exhibitions include *an axe for a wing-bone* at Thomas Erben Gallery in New York and *Harpoon* at Amrita Jhaveri Gallery, Mumbai, India. Nayar received an Art Matters grant in 2014 and was an NYU Visiting Artist Scholar in 2011-12. She serves as an MFA thesis adviser in the School of Visual Arts photography department in New York, where she resides.

Roman Signer (b. 1938, Appenzell, Switzerland) studied at the Schule für Gestaltung in Zurich and Lucerne in the late 1960s and at the Akademie der Künste in Warsaw until 1972. His work is exhibited internationally at the Museum of Old and New Art in Tasmania, the Musée National d'Art Moderne in France, and MOCA in Los Angeles. Recent exhibitions include *Kayak* in New York, *Attila Csörgo und Roman Signer* in Germany, and *Art:Concept* in Paris. Signer received the Prix Meret Oppenheim in 2010 and the Prix Solo artgenève in 2014. He lives and works in St. Gallen, Switzerland.

Peter Tscherkassky (b. 1958, Vienna, Austria) studied journalism, philosophy, and political science at the University of Vienna from 1977 to 1979. His first experience with avant-garde film was at a lecture series at the Austrian Film Museum. He began filming shortly after this experience with Super-8 equipment. He founded the Austria Filmmakers Cooperative in 1982, and conceived numerous film festivals over the course of his career. He has produced over 20 films, some have premiered at the Cannes Film Festival. Tscherkassky has lectured extensively and been featured at galleries and museums around the world. He is working on an English language book on Austrian avant-garde film.

Foreword / Acknowledgements

Today photography is inherently part of visual culture and the vehicle by which we have come to understand our place in contemporary society. The possibilities and reality of the digital manipulation of images have created a crisis of verisimilitude; we no longer trust the photographic image. *Enhanced!* brings together vintage and contemporary photographs and light-based works that reveal historical and contemporary techniques and strategies for manipulating images manually or digitally with the intention of deceiving the eye.

Enhanced! is drawn from and inspired by the Clearwater-based Drapkin Collections. Robert Drapkin, MD, is a collector whose passion and broad range of interests have inspired him to build an impressive collection that includes iconic vintage photographic works by major artists as well as intriguing vernacular images from domestic and other media sources. This is the third exhibition organized by the University of South Florida Contemporary Art Museum (USFCAM) with photographs borrowed from this collection: *The Amazing and the Immutable* (2004) brought together Drapkin's historical material with contemporary works with similar themes selected from the Margulies Collection in Miami, and *Stereovision* (2007) combined examples of stereoscopic images. For *Enhanced!* Noel Smith, USF's Curator of Education and Latin American and Caribbean Art, has once again collaborated with Dr. Drapkin and selected categories and themes of photographs that explore ideas and strategies used to manipulate our perceptions.

We are deeply grateful to Robert and Chitrane Drapkin for their generosity and their great contributions to the understanding of the history of photography. I extend my appreciation to Mitchell Goodrich for consulting on the inclusion of film in this exhibition. I want to thank the lenders of works including: Debbie Truche, Curator of Drapkin Collections; Jack Shainman Gallery for Yoan Capote; Sean Kelly for James Casebere; Julie Saul Gallery for Debbie Grossman; Cheim & Read for Adam Fuss; Thomas Erben Gallery for Yamini Nayar; Hauser & Wirth for Roman Signer; and Canyon Cinema Foundation for Peter Tscherkassky; Graphicstudio provided the Christian Marclay. I also thank the studios of Kalup Linzy and Vik Muniz for loaning works.

Noel Smith is acknowledged for her collaborative spirit and for her curatorial expertise in selecting contemporary



Gustave Le Gray, *Seascape: Brig Upon the Water*, 1860. Photo: Will Lytch



Alexander Gardner, *Home of a Rebel Sharpshooter, Gettysburg*, 1863

works that resonate with Dr. Drapkin's 19th century and early 20th century images. The circumstances of adjacency in the exhibition will encourage viewers to consider the ways in which artists make translations and construct meaning. This exhibition underscores our primary mission to bring to the University and the Tampa Bay community vital, investigative and scholarly exhibitions with related educational programs that provoke dialogue.

I continue to be appreciative of the talent and dedication of the USF Contemporary Art Museum faculty and staff in organizing and preparing our programs. Alexa Favata, Don Fuller, Peter Foe, Shannon Annis, Tony Palms, Vincent Kral, Megan Voeller, Amy Allison, Randall West, David Waterman and Juan Jimenez facilitate every aspect of exhibitions including funding, logistics and installation, educational opportunities and outreach events, media promotion and catalogue design. The installation staff of Eric Jonas, Ville Mehtonen, Andrea Tamborello, Ian Foe, Jeremiah Mosley with interns Carlos Torres and Kelly Overstreet is also recognized for their assistance. At Graphicstudio, I thank Will Lytch, Mark Fredricks and intern Steffanie Munguia for their contributions to photography and the educational materials.

—
Margaret A. Miller, Professor and Director
USF Institute for Research in Art
Contemporary Art Museum | Graphicstudio

CONTEMPORARY ART MUSEUM | Institute for Research in Art

University of South Florida
4202 East Fowler Avenue, CAM101
Tampa, FL 33620-7360 USA
(813) 974-2849 | www.ira.usf.edu | caminfo@admin.usf.edu



UNIVERSITY OF SOUTH FLORIDA
COLLEGE OF THE ARTS



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Cover image: James Casebere, *Big Sur*, 2013. ©James Casebere; Courtesy the artist and Sean Kelly Gallery

Enhanced!

Photographic Works from the Drapkin Collections with Contemporary Light-Based Media
January 16 – March 7, 2015



Enhanced!

The truth is rarely pure and never simple.
Oscar Wilde

Picture a cocktail party with artworks instead of people. Vintage and contemporary photographic works—the old and the young, the established and the experimental—are all together in a room, dressed to kill and ready to dish. In a fine hum of voices, they air-kiss, jostle and elbow, gossip and one-up each other, bare passions and compare techniques. These images are not what they seem at first sight (they’ve had a lot of work done), and their myriad transformations, concealments, come-ons, flirtations and blatant lies reveal a tenuous and seductive relationship to the truth.

This party is an exhibition called *Enhanced!* and the attendees are a selection of manipulated photographic and light-based works from the 1840s to the present. These are not “straight” works that can be trusted to be a faithful reflection of what the camera mechanically captured on a negative, and which were then printed without any intervention. They are artworks created in the medium of the photographic arts where artists have evolved a tremendous variety of techniques and expressions. We see manual and digital manipulation, construction for the camera, direct exposure including cyanotypes and photograms, time-based media including video and film, hand-tinted and collaged photographic imagery, and photography combined with objects.

The authors of the works in the exhibition, artists and vernacular practitioners alike, have embraced the malleability and possibilities of the medium for many purposes. They represent a myriad of intents: whether to create an innovative work of art, to fool the eye of the viewer, conduct scientific research, portray an ideal, memorialize, propagandize, or entertain, among others. The exhibition challenges the viewer’s reception of the photographic image and expands and shifts our understanding of photography as a medium; it is the viewer who must decipher the image and decide on its “truth.”

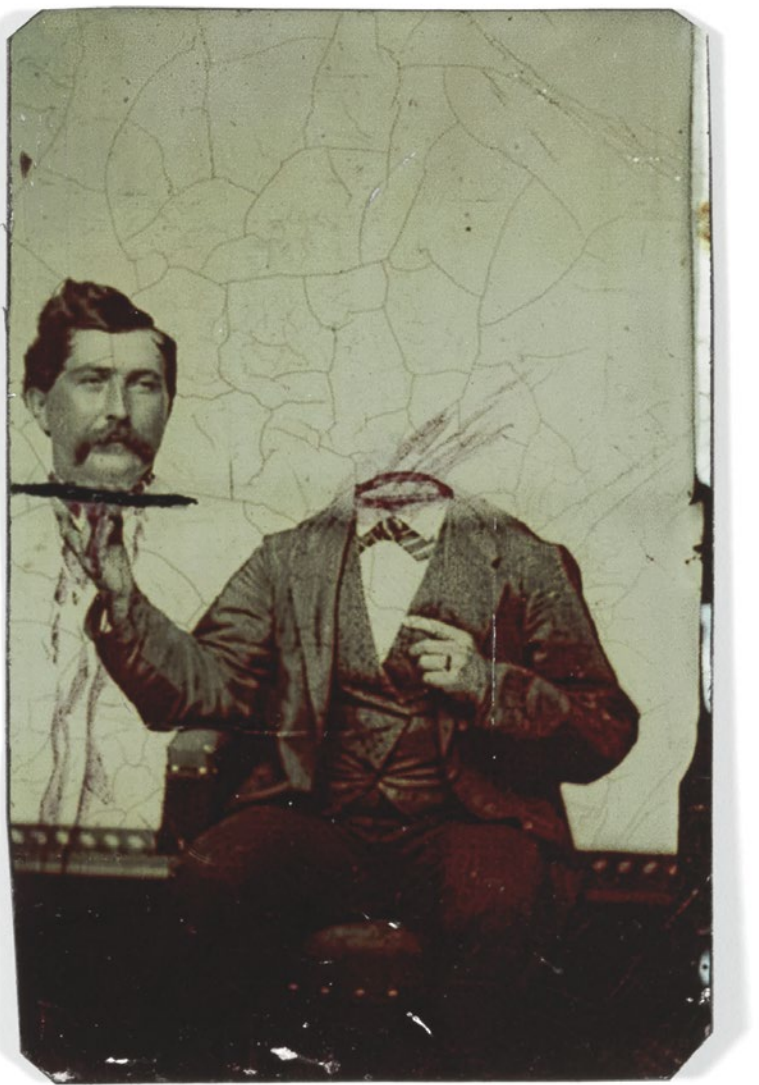
The works have been loosely grouped and installed in close proximity, inviting the viewer to compare and contextualize. We see how many different techniques have been adapted and expanded across time, and may ponder themes and subjects that appear again and again.

The search for perfection is shown in pioneering French photographer Gustave Le Gray’s desire to accurately portray the ideal beauty he saw in a seascape. To overcome the technical limitations of the time, he combined two glass plate negatives, one of the sky and another of the sea (*Seascape: Brig Upon the Water*, 1860) to make one print. And, over one hundred and fifty years later, contemporary artist James Casebere builds a detailed, miniature seascape in his studio that he photographs in full color, controlling every aspect of lighting, to create an uncannily perfect version of the California coast (*Big Sur*, 2013).

Feelings of loss and longing for the departed, and a curiosity about an afterlife, are also shared throughout generations and are reflected in William Mumler’s manifestly fraudulent 19th century spirit image of ghosts, created by multiple exposures in the darkroom (*Bronson Murray in Trance Spirit of Ella Bonner*, 1872). Adam Fuss’s suggestive photogram (*Untitled* from the series *My Ghost*, 1999), is elusive and swirling smoke, captured and transformed by advanced late 20th century film and darkroom techniques.

Enhanced! is also a conversation between a collector and a curator. Dr. Robert Drapkin and I selected over forty classic images from the expansive Drapkin Collections. These works, dating from the 1850s to the 1960s, anchor the exhibition. They are by Anna Atkins, Harold Edgerton, Alexander Gardner, Gustave Le Gray, Man Ray, Eadweard Muybridge, Jerry Uelsmann, and Weegee, to mention a few, as well as by unknown photographers. Techniques include daguerreotype, tintype, cyanotype, albumen, ambrotype, salt print, silver emulsion, selenium toning, paint, embroidery, photolithography, and more.

As curator, I selected a number of contemporary works, borrowed from a variety of sources, in response to the Drapkin works to create conversations about the manipulated image in the history of photography. Artists are Yoan Capote, James Casebere, Jerome Favre, Debbie Grossman, Kalup Linzy, Christian Marclay, Vik Muniz, Yamini Nayar, Roman Signer, and Peter Tscherkassky. Silver gelatin, inkjet, Cibachrome, gouache and photo collage, video, 35mm/CinemaScope transferred to digital, chromogenic color, cyanotype, photogram, and pigment print are among their photographic techniques.



above: Anonymous, *Headless Man Pointing to His Head on a Tray*, 1880
right: Kalup Linzy, *Lily We See You*, 2014. Photos: Will Lytch

The belief in the “truth” of the photographic image is as old as the history of the medium. The inventors and first practitioners, such as Nicépore Niépce, Louis-Jacques-Mandé Daguerre and William Henry Fox Talbot, noted that the images were rendered by mechanical and chemical means and not by the hand of man, therefore offering an unimpeachable reflection of reality. Photographic images rapidly became witnesses to the truth in the 19th century, serving as evidence in courts of law, agents of identification of persons and property, true representations of faraway peoples and places, and real proof of actions and events. The medium still serves these purposes faithfully today. However, concurrently, photographers were searching for means of overcoming the medium’s limitations and of employing

creative means to both “improve” the outcomes and to utilize the new technology for making works of art, to entertain, to defraud and propagandize, and to conduct scientific investigation, among other goals. These practices flourished in the 20th century and today photography is central to our arts, culture and daily lives. The opposition between the “straight” and the “manipulated” image is nothing new in the history of photography.

Several recent exhibitions in New York institutions have examined the enduring practice of manipulation of photographic imagery within the historical context. The Metropolitan Museum of Art organized two companion exhibitions from its permanent collection. *Faking It: Manipulated Photography Before Photoshop* offered “...a provocative new perspective on the history of photography as it traces the medium’s complex and changing relationship to visual truth.” *After Photoshop: Manipulated Photography in the Digital Age* examined “... the ways which artists have used digital technology to alter the photographic image over the past twenty years.” The Museum of Modern Art organized *A World of Its Own: Photographic Practices in the Studio*, which looked at “the ways in which photographers and other artists using photography have worked and experimented within their studios, from photography’s inception to the



present.” And the International Center for Photography’s *What is a Photograph* probed “the intense creative experimentation in photography that has occurred since the 1970s.”¹

While *Enhanced!* responds to strands present in these exhibitions and shares many works and artists, it differs specifically in its display of historical and contemporary works together in a loose structure that sparks comparisons and contrasts among techniques and themes that appear and reappear. Besides the themes of searching for perfection and the curiosity about the afterlife, these include time-based imagery, beginning with Eadweard Muybridge’s “stop-motion photography” in the 1880s, to Harold Edgerton’s electric flash technology and short shutter speed in the 20th century, to contemporary film and video works by Peter Tscherkassky and Roman Signer. The direct exposure of objects onto treated paper, pioneered by Anna Atkins’ cyanotypes in the 1840s, is advanced by Man Ray, Adam Fuss and Christian Marclay’s modern and contemporary photograms and cyanotypes. The “truth” of documentary photography is explored in images by Alexander Gardner during the Civil War, WPA pictures of the dustbowl by Arthur Rothstein, and Debbie Grossman’s digitally manipulated versions of Russell Lee’s Depression-era “Pie Town.”

With these and many other examples, *Enhanced!* invites the viewer to enjoy the immense variety of means and creativity employed by artists as they confront the technical and cultural challenges of their times. But it also requires the exercise of the viewer’s critical eye in the reception and analysis of the “truth” of a photographic image—a central challenge of our own time and a conversation well worth having at this party.

—
Noel Smith, Curator of Latin American and Caribbean
USF Institute for Research in Art

1. *Faking It: Manipulated Photography Before Photoshop* (October 11, 2012 – January 27, 2013) and *After Photoshop: Manipulated Photography in the Digital Age* (September 25, 2012 – May 27, 2013), Metropolitan Museum of Art; *A World of Its Own: Photographic Practices in the Studio* (February 8 – November 2, 2014), Museum of Modern Art; the International Center for Photography, *What is a Photograph* (January 31 – May 4, 2014).

Exhibition Checklist

Vintage Selections Courtesy of the Drapkin Collections

Anonymous, USA
Admiral Devey Fan
photolithograph on fan
9 1/2 x 9 1/2 in. (fan)

Anonymous, USA
An American Spiritualist, 1885
tinted tintype in case
4 x 3 1/4 in.

Anonymous, USA
Composite Couple, Adult Heads on Children's Bodies, 1860
albumen carte de visite
3 1/2 x 2 in.

Anonymous, USA
Dream Coming True, San Francisco Examiner, 6/15/38
silver emulsion, paint
8 1/2 x 5 3/8 in.

Anonymous, USA
Folk Art Daguerreotype and Salt Print
daguerreotype and salt print
3 x 2 1/2 and 18 x 14 1/2 in.

Anonymous, USA
Headless Man Pointing to His Head on a Tray, 1880
tintype
3 1/4 x 2 in.

Anonymous, USA
Lincoln's Head on Henry Clay's Body, 1862
carte de visite
4 x 2 1/2 in.

Anonymous, USA
Niagara Falls Family Portrait Montage, 1910
silver emulsion
10 x 8 in.

Anonymous, USA
The Preacher and the Bride
tintype and embroidery
8 1/2 x 8 in.

Anonymous, USA
Press photo of Martin Luther King, Jr., 9/18/66
silver emulsion, paint
9 x 7 1/4 in.

Anonymous, USA
Revolving Ambrotype Jewelry Broach
ambrotype and brass
8 1/2 x 2 in.

Anonymous, Japan
Singing Girl and Mirror Image, 1880
albumen tinted
10 1/2 x 8 in.

Anonymous, USA
Snuff Box with Daguerreotype
daguerreotype
3 1/2 x 1 1/2 x 1 in.

Anonymous, USA
UPI photo, Jack Ruby Shoots Lee Harvey Oswald, *Dallas Times Herald*
silver emulsion enhanced for publication
9 x 13 1/4 in.

Anna Atkins (England, 1799-1871)
Woodwardia Virginica, 1853
cyanotype
10 x 8 in.

Suggested by Sir David Brewster (Scotland, 1781-1868)
Ghost in the Stereoscope, 1850s
albumen stereo card hand tinted
3 1/4 x 7 in.

Harvey E. Chase, (USA, 1845-1914)
Spirit Photograph, 1890
albumen cabinet card
5 1/4 x 3 3/4 in.

Harold Edgerton (USA, 1903-1990)
.30 *Bullet Piercing Apple*, 1964/1985
dye transfer
15 x 18 3/4 in.

Harold Edgerton (USA, 1903-1990)
Boy Running, 1939/1985
selenium
15 x 22 1/2 in.

Harold Edgerton (USA, 1903-1990)
Death of a Lightbulb/.30 Caliber Bullet, 1936/1985
selenium
19 x 23 1/4 in.

Harold Edgerton (USA, 1903-1990)
Football Kick, 1938/1985
dye transfer
19 x 14 3/4 in.

Harold Edgerton (USA, 1903-1990)
Milk Drop Coronet, 1957/1985
dye transfer
19 x 14 1/4 in.

Alexander Gardner (USA, b. Scotland, 1821-1882)
Home of a Rebel Sharpshooter, Gettysburg, 1863
albumen
6 3/4 x 8 3/4 in.

Francis Hacker (USA, 1827-1904)
Jeff's Soliloquy – To Be or Not To Be Hanged, 1865
tinted carte de visite
3 x 2 1/8 in.

Heinz Hajek-Helke (Germany, 1898-1983)
Die Uble Nachrede, 1935/1978
silver emulsion composite
13 1/4 x 10 1/2 in.

Philippe Halsman (Russia, 1906-1979)
Salvador Dali "Clock Face", 1954
silver emulsion
14 x 14 1/4 in.

George Hurrell (USA, 1904-1992)
Jean Harlow, 1935
silver emulsion, paint
9 1/4 x 7 1/8 in.

Clarence John Laughlin (USA, 1905-1985)
Elegy for Old South #3, 1946
cyanotype
10 x 11 in.

Gustave Le Gray (France, 1820-1884)
Seascape: Brig Upon the Water, 1860
albumen
12 1/2 x 16 1/2 in.

Lee's Patent Stereo-Graphoscope
wood, glass, metal
13 x 8 1/2 x 13 in.

Man Ray (USA, 1890-1976)
Rayograph, 1926
silver emulsion
11 1/2 x 9 1/2 in.

Arthur S. Mole (England, 1889-1983) and John D. Thomas (USA, d. 1947)
Uncle Sam living picture, 1919
silver emulsion
13 x 10 1/4 in.

Arthur S. Mole (England, 1889-1983) and John D. Thomas (USA, d. 1947)
US Naval Living Flag, 1917
toned silver emulsion
12 x 10 1/4 in.

Arthur S. Mole (England, 1889-1983) and John D. Thomas (USA, d. 1947)
Woodrow Wilson living picture, 1918
silver emulsion
13 x 10 1/4 in.

Barbara Morgan (USA, 1900-1992)
Humphrey Dance School, 1940
toned silver gelatin
10 x 13 1/2 in.

William Mumler, (USA, 1832-1884)
Bronson Murray in Trance Spirit of Ella Bonner, 1872
albumen carte de visite
3 3/4 x 2 1/4 in.

Eadweard Muybridge (England, 1830-1904)
The Horse in Motion, 1887
albumen
8 x 15 in.

John Reekie (USA, active 1861-1865) printed by Alexander Gardner (USA, born Scotland, 1821-1882)
A Burial Party, Cold Harbor, Virginia, 1865
albumen
7 x 9 in.

Philippe Halsman (Russia, 1906-1979)
Salvador Dali "Clock Face", 1954
silver emulsion
14 x 14 1/4 in.

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A Burial Party, Cold Harbor, Virginia, 1865
albumen
7 x 9 in.

Arthur Rothstein (USA, 1915-1985)
An abandoned farm. Cimarron County, Oklahoma, 1936
silver emulsion
14 x 14 1/4 in.

Jerry Uelsmann (USA, b. 1934)
Yosemite, 1992
silver emulsion composite
19 x 15 in.

Weegee (USA, b. Ukraine, 1899-1968)
Marilyn Monroe Distortion, ca. 1960
silver emulsion
13 3/4 x 11 in.

Contemporary Selections

Yoan Capote (Cuba, 1977)
Laboratorio, 2011-2013
gelatin silver prints on glass, nickel plated metal devices and LED light plinth
dimensions variable
Courtesy of the artist and Jack Shainman Gallery, New York, NY

James Casebere (USA, 1953)
Big Sur, 2013
framed fine art pigment print mounted to Dibond
46-3/4 x 62-3/8 in.
Edition of 5 with 2 APs
Courtesy of the artist and Sean Kelly Gallery, New York, NY

James Casebere (USA, 1953)
Tenement, 1992
vintage gelatin silver print
30 x 40 in.
Edition 1/10 (edition of 10 with 2 APs)
Courtesy of the artist and Sean Kelly Gallery, New York, NY

Jerome Favre (France, 1971) / Bloomberg
A Man Takes a Photograph, 2013
digital print
31 x 46-1/4 in.
Bloomberg via Getty Images

Adam Fuss (England, 1961)
From the series *My Ghost*, 1999
gelatin silver print photogram
unique
35 x 25 in.
Courtesy of the artist and Cheim & Read, New York, NY

Adam Fuss (England, 1961)
Untitled, 1992
unique Cibachrome photogram
39-1/2 x 35-1/2 in.
Courtesy of the artist and Cheim & Read, New York, NY

Vik Muniz (Brazil, 1961)
Marat (Sebastião), from *Pictures of Garbage*, 2008
digital c-print
51-5/8 x 40 in.
Courtesy of the artist

Adam Fuss (England, 1961)
Untitled, 1992
unique Cibachrome photogram
39-1/2 x 35-1/2 in.
Courtesy of the artist and Cheim & Read, New York, NY

John Reekie (USA, active 1861-1865) printed by Alexander Gardner (USA, born Scotland, 1821-1882)
A Burial Party, Cold Harbor, Virginia, 1865
albumen
7 x 9 in.

Debbie Grossman (USA, 1977)
Six prints from the portfolio *My Pie Town: On Form and Growth*, 2013
Doris Caudill, 2010
The Fae and Doris Caudill Family, eating dinner in their dugout, 2010
Main Street, Pie Town, New Mexico, 2010
Mildred Anthony, standing by mounted animals which she killed, 2010

Jerry Uelsmann (USA, b. 1934)
Yosemite, 1992
silver emulsion composite
19 x 15 in.

Weegee (USA, b. Ukraine, 1899-1968)
Marilyn Monroe Distortion, ca. 1960
silver emulsion
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digital c-print
51-5/8 x 40 in.
Courtesy of the artist

Yoan Capote (Cuba, 1977)
Dinah and Lily Talk, 2014
gouache and photo collage
12 x 16 in.
Courtesy of the artist

Kalup Linzy (USA, 1977)
Katonya's Support System, 2014
gouache and photo collage
12 x 16 in.
Courtesy of the artist

Yamini Nayar (USA, 1975)
Past Present, 2013
c-print
40 x 50 in.
Edition of 5 (+2 AP)
Courtesy of the artist and Thomas Erben Gallery, New York, NY

Yamini Nayar (USA, 1975)
On Form and Growth, 2013
c-prints and felt-tip pen on c-print, series of 5
8 x 10 in. each
Edition of 5 (+2 AP)
Courtesy of the artist and Thomas Erben Gallery, New York, NY

Roman Signer (Switzerland, 1938)
Beim Chef II (With the Boss II), 2009
two Cibachrome prints
Photo: Florian Bachmann
AP 1/3 of an edition of 10 + 3 AP
11-3/4 x 17-3/4 in. each
Courtesy of the artist and Hauser & Wirth

Roman Signer (Switzerland, 1938)
Hemd (Shirt), 2009
HD video; color, sound
Camera: Tomasz Rogowicz
Editing: Aleksandra Signer
December 2009
1:01 min.
Courtesy of the artist and Hauser & Wirth

Roman Signer (Switzerland, 1938)
Punkt (Dot), 2006
video; color, sound
Video: Aleksandra Signer
Weissbad, September 2006
1:40 min.
Courtesy of the artist and Hauser & Wirth Zürich London

Roman Signer (Switzerland, 1938)
Unfall als Skulptur (Accident as sculpture), 2008
HD video; color, sound
Camera: Tomasz Rogowicz
Editing: Aleksandra Signer
Kunstraum Dornbirn, 2008
1:00 min.
Courtesy of the artist and Hauser & Wirth

Peter Tscherkassky (Austria, 1958)
Outer Space, 1999
DVD from 35mm Cinemascope film
9:58 min.
Courtesy of the artist and Canyon Cinema Foundation

Kalup Linzy (USA, 1977)
Pisces' Shame and Afterglow, 2014
gouache and photo collage
12 x 16 in.
Courtesy of the artist

Kalup Linzy (USA, 1977)
Pisces' Shame and Afterglow, 2014
gouache and photo collage
12 x 16 in.
Courtesy of the artist

Christian Marclay (USA, 1955)
Mashup I, 2008
cyanotype
30-1/8 x 22-1/2, each side of diptych
Published by Graphicstudio, University of South Florida, Tampa, FL

Kalup Linzy (USA, 1977)
Lily We See You, 2014
gouache and photo collage
12 x 16 in.
Courtesy of the artist

Roman Signer (Switzerland, 1938)
Punkt (Dot), 2006
video; color, sound
Video: Aleksandra Signer
Weissbad, September 2006
1:40 min.
Courtesy of the artist and Hauser & Wirth Zürich London

Roman Signer (Switzerland, 1938)
Unfall als Skulptur (Accident as sculpture), 2008
HD video; color, sound
Camera: Tomasz Rogowicz
Editing: Aleksandra Signer
Kunstraum Dornbirn, 2008
1:00 min.
Courtesy of the artist and Hauser & Wirth