

FROM
ANY
ANGLE

PHOTOGRAPHS FROM THE COLLECTION OF DORIS BRY

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PHOTOGRAPHS FROM THE COLLECTION OF DORIS BRY

Introduction by Ash Anderson

Essays by Paul Katz and Richard Benson

Yale University Art Gallery

New Haven

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Cover: Unknown artist, Untitled, 19th century. Gelatin silver print, 10 5/8 x 8 1/2 in. (27 x 21.6 cm). Doris Bry Inadvertent Collection

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Director's Foreword

The central mission of any teaching museum is to bring students together with original works of art. At the Yale University Art Gallery, we enjoy the privilege of working on a daily basis with an excellent art collection and with students who possess remarkable talents and broad creative interests. This combination creates wondrously fertile ground for active learning and experimental projects. In 2004 the Gallery inaugurated a new program of collaboratively curated exhibitions, organized from start to finish by students. *From Any Angle: Photographs from the Collection of Doris Bry* is the third exhibition to be mounted under the auspices of this program. As the title suggests, this exhibition showcases works collected by Doris Bry, a noted scholar of Alfred Stieglitz and friend and agent of Georgia O'Keeffe. Doris acquired over several decades what she describes as her "Inadvertent Collection" of nearly three hundred photographs spanning the history of the medium, representing both canonical and unknown photographers, and including prints made using a wide range of photographic processes. Doris's fascination with the specific nature of photographic prints was fueled by her decades-long friendship and working collaboration with Richard Benson, longtime dean and currently Adjunct Professor of Photography at the Yale School of Art. He is himself an unparalleled master of photographic printing and processes. Doris Bry has always considered her collection as first and foremost an important resource for study and learning, and she has donated several key works to the Gallery already and placed hundreds more of the photographs on long-term loan as promised gifts to Yale. Both Doris and Richard have also met and talked with our Yale students while they were studying the "Inadvertent Collection" and preparing this exhibition, thus supplying the gift of their time and knowledge, which was both very generous and greatly appreciated.

Students come to artistic and scholarly projects such as this one as first-time curators, and they learn the skills of organizing

Paul Strand

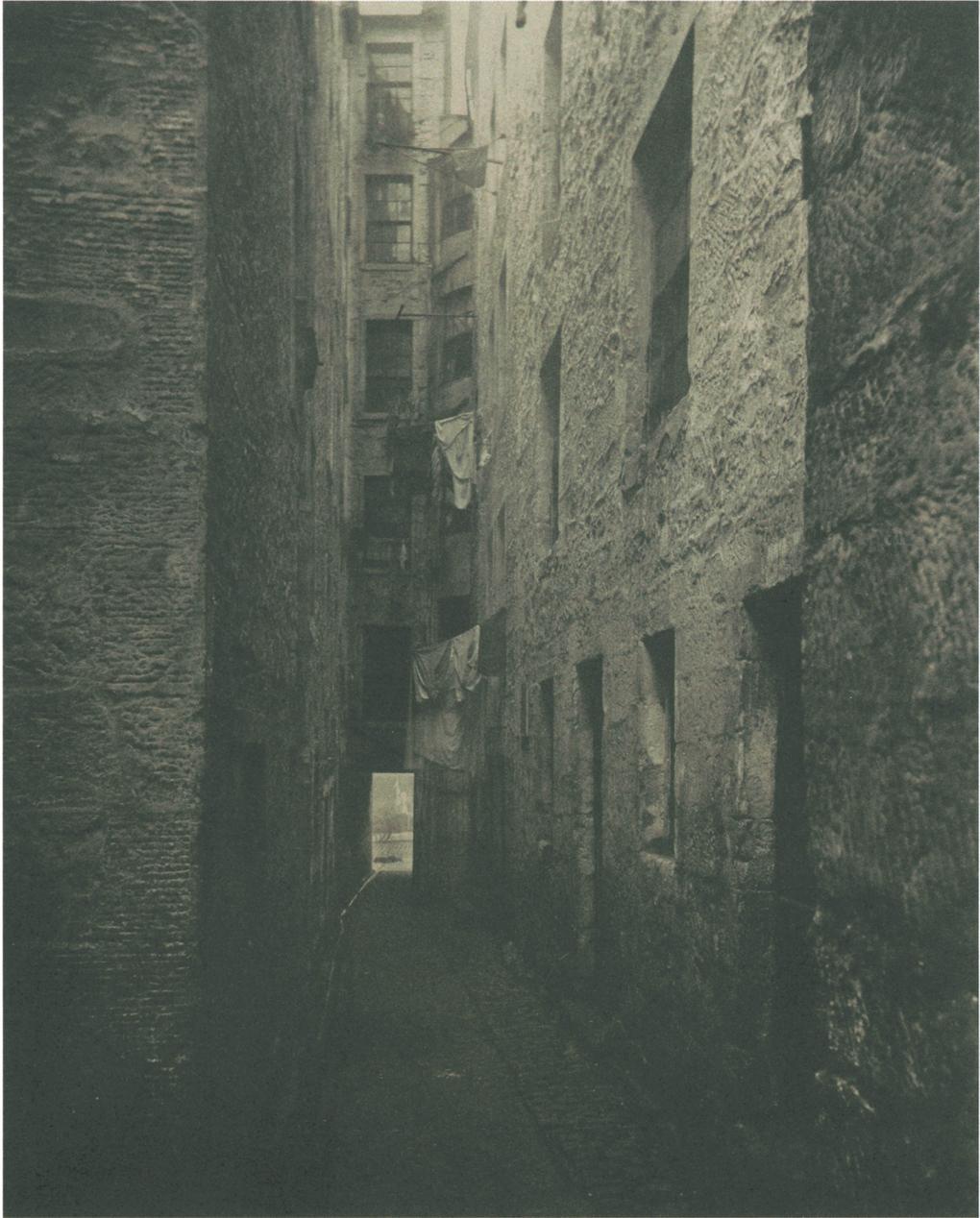
Iris, Georgetown, Maine, 1928

Flat-plate gravure, 9 3/4 x 7 1/2 in.

(24.8 x 19.1 cm)

Doris Bry Inadvertent Collection





Thomas Annan

Close No. 148 High Street, 1868

Carbon print, 11 1/8 x 9 1/16 in.

(28.3 x 23 cm)

Doris Bry Inadvertent Collection

an exhibition from many Gallery staff members working throughout multiple departments. Indeed, countless Gallery colleagues contributed in significant ways to *From Any Angle*. Pamela Franks, Deputy Director for Collections and Education and Nolen Curator of Academic Affairs, who oversees the student-curated exhibition program, ably mentored the curators-in-training. This exhibition also provided a new opportunity for Ash Anderson, a PH.D. student in Yale's History of Art department, to serve as Graduate Research Assistant under Pam's guidance. He led the undergraduate student team through the process of organizing the exhibition, thus learning firsthand the ins-and-outs of teaching a curatorial seminar. Ash's thoughtful and diligent work on this project contributed strongly to both the resulting exhibition and to all of the students' educational experiences. And while it would be impractical to single out every staff member who assisted with this project, a few deserve special recognition: Elizabeth Gray, Museum Assistant for Object Study, provided important help as the students designed their installation; Clarkson Crolius, Exhibition Production Manager, and his installation team made the design a reality; Tiffany Sprague, Associate Director for Publications and Editorial Services, and her staff, offered sensitive editorial guidance for both the exhibition catalogue and its wall texts; Christopher Sleboda, Director of Graphic Design, designed the catalogue and contributed importantly to the exhibition design; Ana Davis, Associate Director of Public Information, ably publicized the show; Diana Brownell, Museum Preparator, and two student workers, Tucker Rae-Grant and Cara Bonewitz, matted and framed all the photographs; and finally, Suzanne Boorsch, the Robert L. Solley Curator of Prints, Drawings, and Photographs, and the entire staff of that department, generously encouraged and enabled this project every step of the way.

The Yale University Art Gallery is very fortunate to have many generous benefactors who have endowed funds that support its

artistic and educational mission. This exhibition and publication are made possible by the John F. Wieland, Jr., B.A. 1988, Fund for Student Exhibitions, and The Nolen-Bradley Family and Jane and Gerald Katcher Funds for Education. Time and again, I hear from students that exhibition projects such as *From Any Angle: Photographs from the Collection of Doris Bry* are among the most valuable educational experiences of their college years. It is thus with much gratitude that we all recognize some of these visionary donors, who have ensured in perpetuity the learning opportunity for students to engage deeply and directly with important and original works of art and to create exhibitions and publications that, in turn, all of the Gallery's visitors can learn from and enjoy.

Jock Reynolds
The Henry J. Heinz II Director
Yale University Art Gallery

Ralph Steiner

Boy on Bike, 1922, printed 1981

Gelatin silver print, 4 11/16 x 3 3/4 in.

(11.9 x 9.5 cm)

Doris Bry Inadvertent Collection



Photographers are collectors of moments. These moments, carefully plucked from an instant in history, are necessarily different for each photographer. Built up over time, a photographer's trove of images comes to represent a worldview, a unique set of moments that is one in an infinite number of possible approaches to the world as a visual playground. As though operating within parallel universes, these image makers coexist, and even cross paths from time to time. But ultimately, they record their existences through a vision that is as individual and nuanced as a fingerprint.

Collectors of photographs engage in a habit that is reflective of photographic practice itself. Like the image makers who roam through life recording each step with a photograph, collectors assemble a selection of prints that together comprise a unique and personal approach to the visual world. A collection of photographs represents the interests, quirks, and obsessions of its owner—a subtle map of his or her sensibilities and associations. As it grows, the collection becomes a miniature universe, complete with its own laws, expectations, and histories: photographs accumulated over a lifetime reflect an abstract, interwoven chronology of relationships and beliefs. The interests of the collector change over time, as do the interests of photographers and everyone else, but it is the resulting layers and inevitable contradictions that make a collection, or a life, interesting. Just as the paths of independent photographers may occasionally converge when they share an interest in a given subject, so a single photograph may appear in a number of different collections but will in each case embody a different set of associations and relationships.

Doris Bry is a collector of photography who describes her collection as “inadvertent,” assembled by placing emphasis on the autonomy of each photographic object, rather than on a projected interdependence. The essays by Paul Katz and Richard Benson printed in this catalogue describe this approach in greater depth. As

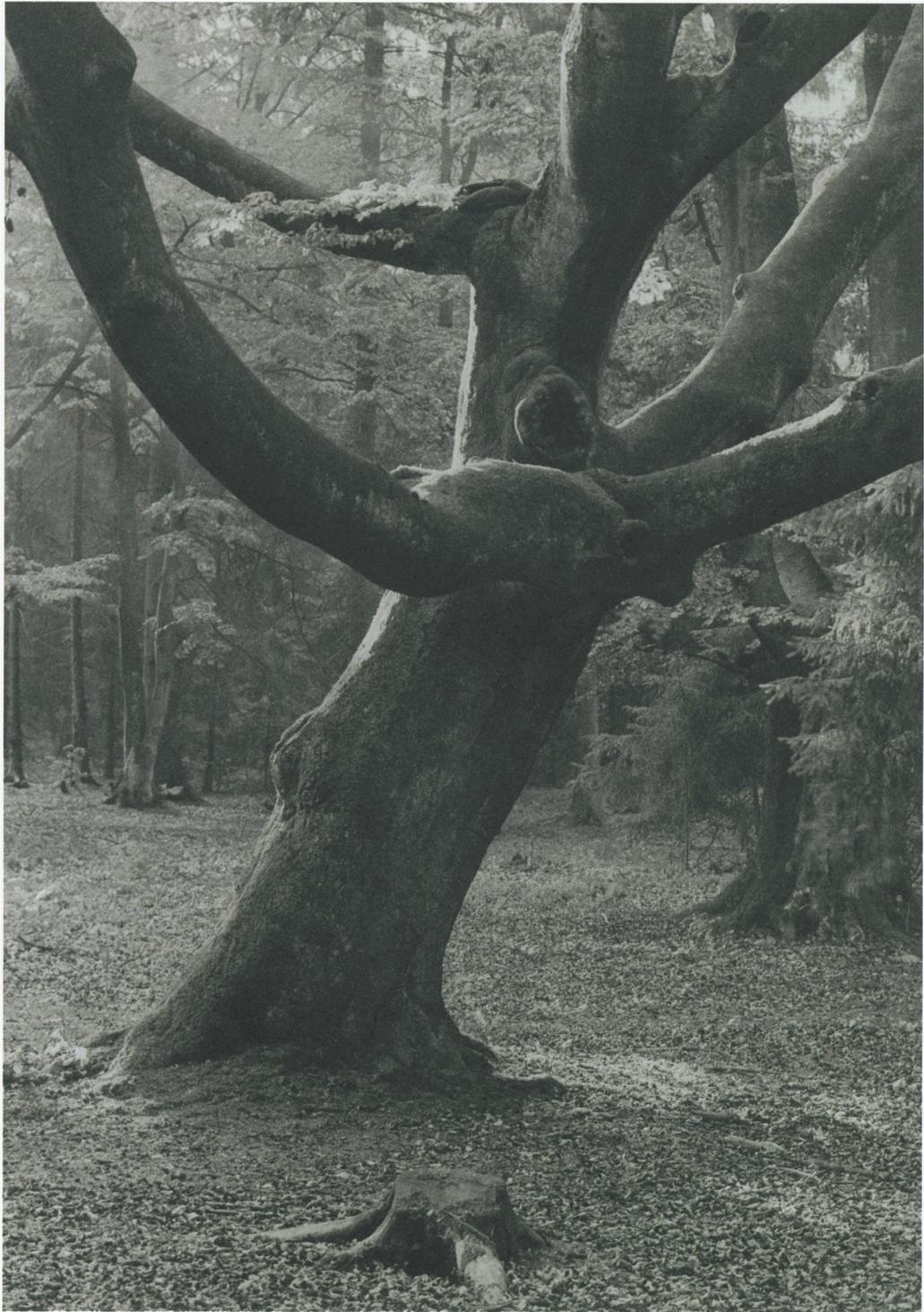
Doris Bry

Tree across the River, Autumn, 1951

Gelatin silver print, 9 3/8 x 7 11/16 in.
(23.9 x 19.5 cm)

Yale University Art Gallery, Gift of the
artist in honor of Richard Benson





Albert Renger-Patzsch

Buchengestalt, 1960

Gelatin silver print, 15 1/8 x 10 13/16 in.
(38.4 x 27.5 cm)

Doris Bry Inadvertent Collection

William Clift

Desert Form No. 1, New Mexico, 1984

Gelatin silver print, 15 1/4 x 19 1/8 in.
(38.7 x 48.6 cm)

Doris Bry Inadvertent Collection



a teaching tool, Doris Bry's Inadvertent Collection is notable for its multiple works by a number of photographers, allowing students to study the breadth of particular artists' oeuvres. But it also offers the opportunity to see specific photographic subjects through the eyes of a diverse group of artists. The landscape of the American Southwest is represented by photographs taken during nearly every decade of the twentieth century, from Edward Sheriff Curtis's 1905 print, embedded with the "vanishing race" paradigm, to William Clift's 1984 photograph, which also presents an eerily familiar unpopulated expanse. Bry's collection offers a diverse range of approaches to the superficially innocuous subject of trees in the landscape, whether rural or urban. Together, they suggest an interest in the tree as an inanimate human surrogate, a natural form endowed with emotional affect. In the context of the collection, this interest spans two continents and two centuries. These are not themes that would naturally suggest themselves from within a larger collection. It is Doris Bry's independent worldview, as expressed through her careful selection of images with which she felt some affinity, that brings out an original set of meanings and relationships.



Eugène Atget

Cathédrale d'Amiens (Amiens Cathedral), ca. 1905

Albumen print, 8 5/8 x 6 11/16 in.
(22 x 17 cm)

Doris Bry Inadvertent Collection

Berenice Abbott

Jay Street No. 115, Fort Greene, 1936

Gelatin silver print, 9 9/16 x 7 5/8 in.
(24.3 x 19.4 cm)

Doris Bry Inadvertent Collection

The nine student curators of this exhibition spent months considering the more than 250 photographs in the Inadvertent Collection of Doris Bry. Although a number of themes and patterns emerged from the work, the students finally decided to follow a more instinctual path. Conscious of the diverse layers of meaning and vision in the collection—the world as it existed when each photograph was taken, each artist's view of that world, and the part of a photograph's nature that finally connected with a part of Doris Bry's—the curators began to draw out precise strands of meaning of their own. Acting as curator-collectors, they used Bry's original galaxy of images as their starting point, then made selections to build a smaller collection of their own. Eight worldviews combined to distinguish an unprecedented set of meanings and relationships, and ultimately composed a bright new constellation of photographs.



Doris Bry: Private Eye

Paul Katz

If you walk into nearly any art gallery or museum, anywhere in the world where new art is exhibited, you will see a lot of photography; there will be photographic prints on the wall and video monitors glowing in alcoves, and it will all seem quite normal. The general acceptance of photography as a fine art is so complete that it might come as a surprise to many that as recently as forty years ago, the Museum of Modern Art in New York was alone in having a department dedicated to photography. Although since the earliest days of photography there have always been collectors of photographs and advocates for the art, their numbers were relatively small and their impact on the art establishment was slight. This began to change in the 1970s, and private collectors played an important role in what has been a revolution in taste.

Legendary collections like those formed by Sam Wagstaff and the Gilman Paper Company are primary examples of private endeavors that changed the public perception of photographic art. In the shade of these monumental efforts, many smaller collections have grown, which have also helped to illuminate the art through the inspired choices that their owners made. The Yale University Art Gallery has recently become home to one such group formed over the last few decades: Doris Bry's Inadvertent Collection, consisting of some two hundred prints. It is not an overly large collection, nor does it attempt to be all-inclusive or historically exhaustive, but it contains many rare and beautiful prints by prominent masters as well as works by photographers who will be unfamiliar to the general public. In the choice of images and the beauty of the prints it bears the stamp of the guiding temperament of an extraordinary individual.

Doris Bry is a noted scholar of Alfred Stieglitz with an intimate knowledge of his work that is unparalleled, but her name will always be closely associated with Georgia O'Keeffe as well, for she was O'Keeffe's agent and confidant for more than thirty years. I met Doris in 1962, when I was a young assistant photographer at the

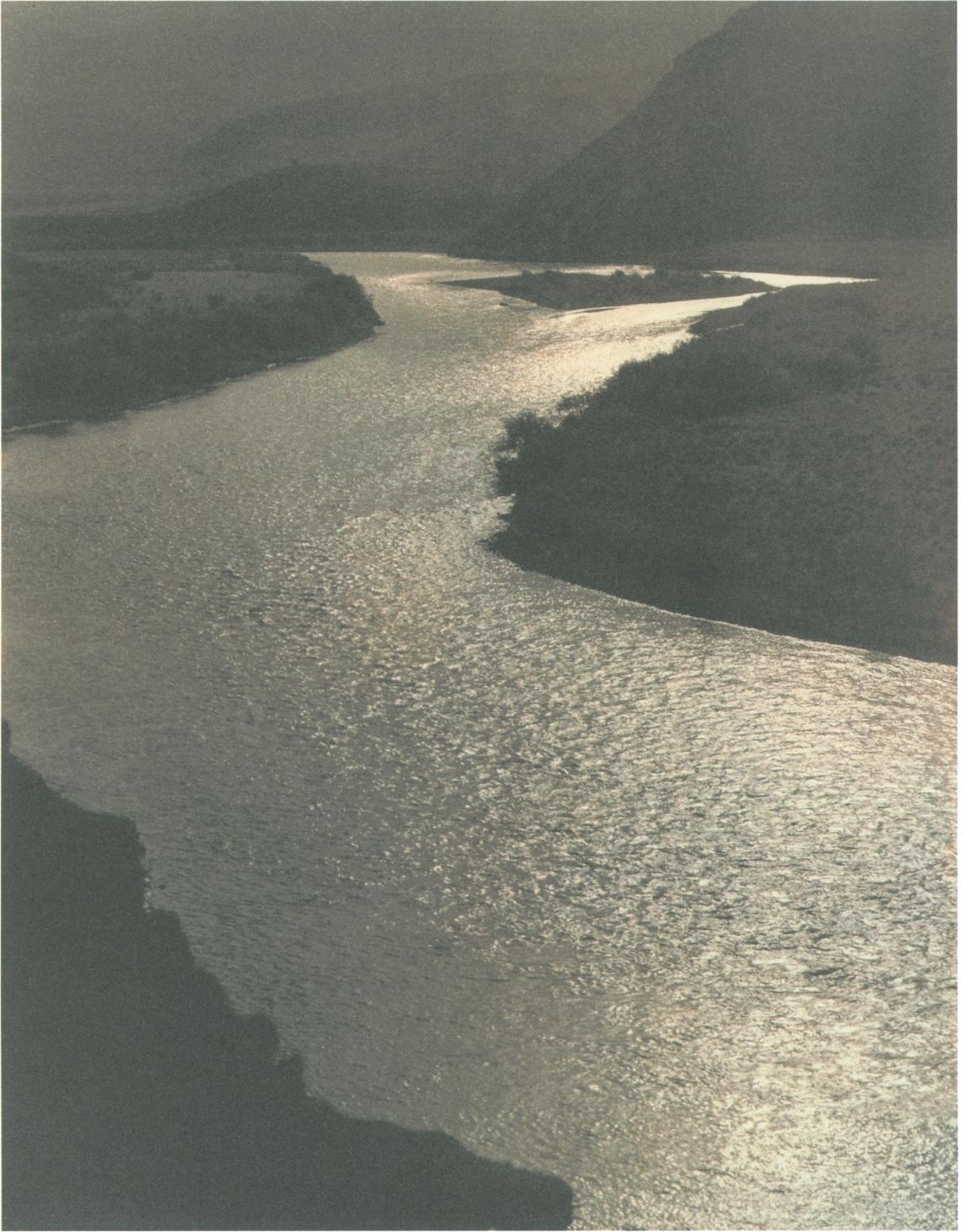
Laura Gilpin

Rio Grande Before a Storm, 1945

Gelatin silver print, 18 5/8 x 14 3/4 in.

(47.3 x 37.5 cm)

Doris Bry Inadvertent Collection





Unknown artist
Exposition Retrospective de Lyon par J. B. Giraud (Retrospective Exhibition of Lyon by J. B. Giraud), 19th century
Flat-plate gravure, 7 3/16 x 9 3/4 in.
(18.3 x 24.8 cm)
Doris Bry Inadvertent Collection

Guggenheim Museum. My first memory of her is of a tall, slim presence in a gray suit standing in the doorway of the print-drying room with an envelope containing our negatives of O’Keeffe paintings for me to reprint. Although we enjoyed her choice of us among the city’s best photographers of art works, Doris was a demanding taskmaster, and on more than one occasion she would give us back our prints to have them done over better. I half feared her visits and her sharply discerning eye. But over the years I got to know Doris as a friend, a fellow art dealer, and someone who loved the art of photography as much as I did. Her extensive hands-on experience with Stieglitz’s work, as O’Keeffe’s assistant, made her particularly sensitive to the subtle interplay of tonality and image that evokes feeling and constitutes that elusive thing we call print quality. The work that she did with Richard Benson in photomechanical reproduction and various printing projects further developed that special perception to a high degree. I have often thought that Doris’s high standards and pursuit of excellence had something of a moral imperative.

While still living in Cambridge, Massachusetts, Doris was first drawn to Stieglitz by reading remarks of his in *Twice a Year*, an avant-garde publication of Dorothy Norman’s (who had been an intimate associate of the photographer’s). This prompted Bry to visit the 1946 Stieglitz memorial exhibition at the Boston Museum of Fine Arts.

She was deeply moved by the intense beauty of his prints, which she was seeing for the first time. These and other experiences led her to move to New York in search of work in publishing and then to a job assisting Georgia O’Keeffe in her task as executrix of Stieglitz’s estate at *An American Place*, Stieglitz’s last gallery. O’Keeffe was primarily engaged in the creation of a master set of Stieglitz prints that is now in the National Gallery of Art, designated as the “key set.” She also worked to form a number of smaller coherent groups to give to other institutions. While assisting O’Keeffe on these projects, Bry began work on a catalogue raisonné of the Stieglitz photographs. I imagine that O’Keeffe and Bry must have had many moments when they had to choose among several prints of the same image that differed in minute but significant ways. Since it is through comparison and discrimination that the eye is trained, working long hours daily with O’Keeffe on these selections became the school where Doris’s aesthetic sense was developed. Her education in art, photography, and aesthetics grew out of her immersion in the original works of art and her conversations with O’Keeffe.

As a result of this unique experience it is not unfair to suggest that Doris is the last living member of Stieglitz’s charmed circle. But Doris is no mere acolyte, and her collection reflects an independent spirit and a mind entirely free of the sort of dogma that Stieglitz inspired in many of his followers. In one of his essays, John Ruskin speaks of what he called the “innocent eye,” meaning that one could see the art object unfiltered by convention and preconceptions. He could have had Doris in mind.

Doris never set out to build a photography collection. For most of her life her means were modest, but even when they were not, it was her natural inclination to acquire only things that “spoke” to her, a favorite expression. She would buy one photograph or sometimes a few at a time over the years until what had been a purely personal activity coalesced into something of real public value. Recognizing

its nearly unconscious genesis, Bry calls it an “Inadvertent Collection.” Perhaps this has been her version of a Zen-like “doing without knowing.” Though the collection may be inadvertent, it is not haphazard, and there are strong marks of a guiding intelligence and clear evidence of discrimination and taste.

Although there are iconic images in the collection by Irving Penn, Robert Frank, Berenice Abbott, Eugene Smith, William Garnett, Paul Strand, and others, this is not an anthology of photography’s greatest hits. Lovers of photography, though, will be rewarded by the exceptional beauty of individual works and will appreciate the many rare examples by well-known photographers, such as an unusually tiny print of Robert Frank’s *US 285, New Mexico*, and an even tinier print by André Kertész of a rainy day in Paris. There is a rare group of gravure proofs from negatives by Hill and Adamson that Craig Annan made for Stieglitz, prior to their publication in *Camera Work*.

Doris has a special affection for the beautiful print. Her collection includes exceptionally fine examples by Laura Gilpin, Carlos Richardson, George Seeley, Irving Penn, and William Clift, to name a few. One of the masterpieces in the collection is a platinum print on tissue by Rudolph Dührkoop, a German photographer from the early part of the twentieth century who is little known in the United States. In addition, as in any good photography collection, there are anonymous works that are no less interesting for their maker being unknown.

I am sure that in the years ahead Doris’s Inadvertent Collection will prove itself a marvelous teaching resource. To that end there are at least two very helpful features. First, a number of important photographers, such as Irving Penn, Bernice Abbott, Otto Steinert, Albert Renger-Patzsch, Lotte Jacobi, and William Clift, are represented by comprehensive groups of prints that help us appreciate the breadth and style of their work. Second, exemplary examples of the various techniques and processes of photographic printmaking, such as the

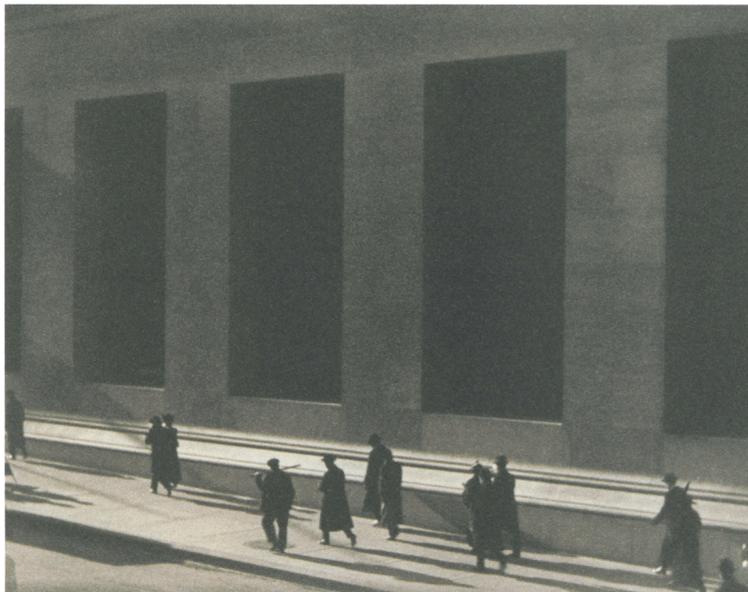
Paul Strand

Wall Street, 1915

Platinum print, 10 3/16 x 12 7/8 in.

(25.9 x 32.7 cm)

Doris Bry Inadvertent Collection



silver print, the platinum print, the palladium print, the pigment print, and the photogravure, abound. The wide variety of printing techniques will be an invitation to students to study the subtle relationship that exists in photography between image and object.

Great public collections are formed over relatively long periods of time and they can and often do subsume private collections. The Gilman collection has recently been swallowed by the Metropolitan Museum and the Wagstaff collection is interred at the Getty, and in joining these great institutions, something of the integral character of these collections is necessarily lost. Perhaps, at this moment, as it becomes part of the Yale University Art Gallery's collection, we should pause to appreciate Doris's Inadvertent Collection as something complete in itself, distinctly conveying the character of the person who built it print by print.

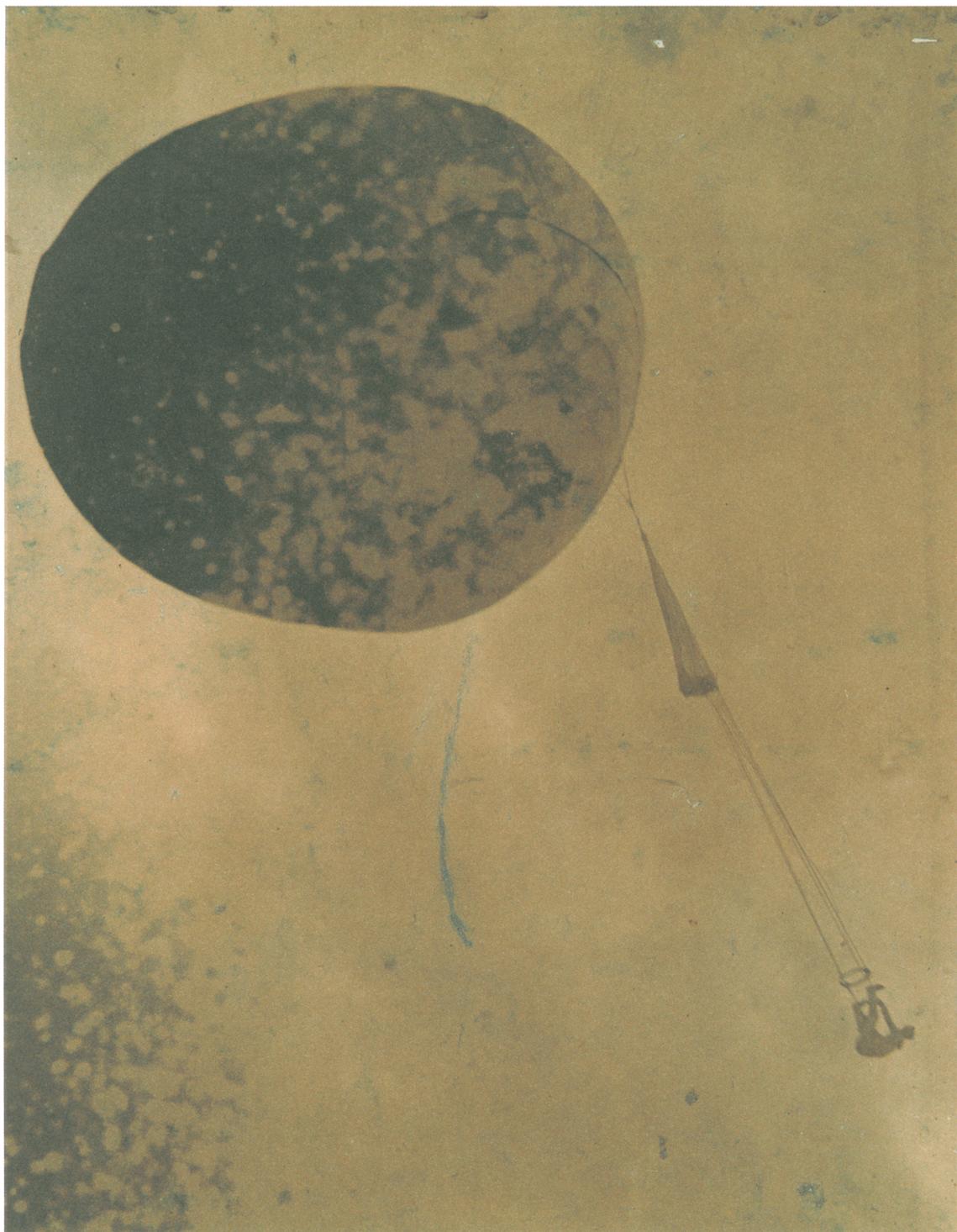
The Inadvertent Collection: Learning from Doris Bry

Richard Benson

It is difficult to know just what is important about art. Any given example can resonate with viewers in different ways. If we take a great piece of art—for example, Rembrandt’s *Hundred Guilder* print—and show it to more than one person, we might get widely different reactions if we ask why this small piece of paper is so moving. Some might point to the religious narrative that is the nominal subject of the picture; others might be enthralled with the weight of blackness that hovers over the central event and be mystified at how the artist managed to produce such a tone with acid, etching needle, and ink. Another viewer might be smitten with the remarkable draftsmanship demonstrated in the single-line figures occupying the foreground, which brings home the surprising fact that Rembrandt is, after all, the greatest of artists.

When I first tried to be an artist all these varied aspects of art produced great confusion in my mind, and, after forty years of work, I am still trying to sort them all out. After a stint in the U.S. Navy, when I drew and modeled in clay, determined to be a sculptor, I married in 1966 and took a job as a beginning printer. I very quickly became crazy about photography (which is the foundation of much pictorial printing), and any ideas about stone and clay, and even pencil and paper, flew out the window as I took up a camera and explored this fascinating medium. During my first years as a printer, working at the Meriden Gravure Company in Meriden, Connecticut, I met five remarkable people who have been of tremendous help to me, as friends, clients for my printing work, and teachers. The five were Leslie George Katz, Lincoln Kirstein, Lee Friedlander, John Szarkowski, and Doris Bry. Leslie and Lincoln are now gone, Lee and John are still photographing (and I often get to travel with them), and Doris remains the closest of friends. She and I are still working together, trying to make sense out of photography, printing, and the manner in which these two fields interact.

Unknown artist
Untitled, 19th century
Gelatin silver print,
10 5/8 x 8 1/2 in. (27 x 21.6 cm)
Doris Bry Inadvertent Collection





Chris Enos

Untitled, Flower Series, 1980

Color Polaroid, 24 1/8 x 20 5/16 in.

(61.3 x 51.6 cm)

Doris Bry Inadvertent Collection

As she and I have worked on photographs and books over the past thirty years I have had the opportunity to watch her accumulate a collection of prints and photographs that is unique in the field. She has picked up pictures from a wide variety of sources—some bought at auction, some coming from the work she and I did together, others stumbled upon and purchased at galleries and through private contacts. As the collection has grown it has gradually expressed her complex understanding of photography. When any given picture has attracted her, and she has decided to bring it into the collection, that addition has added another piece to the puzzle she is assembling to represent her understanding, and love, of photography.

The aspect of the Inadvertent Collection that intrigues me most is that the physical object is of central importance. The collection embodies the idea that the object itself is unique, and that this uniqueness is the holder of content. This idea has long prevailed in art—although it is widely questioned in contemporary work—but it has rarely been considered as a benchmark in photography. Most photography has been done by making negatives that are subsequently printed. Because of this practice there is a tendency to regard the negative as the “photograph” and any resultant print as only one possible expression of that picture. This assumption has led, in turn, to the belief that the content resides in the negative, and that, in many cases, the particular print is somewhat unimportant. Conceiving of photography in this way has led to an acceptance of mediocre reproductions in photographic books, and, even worse, a general tendency to think of photography as some sort of second-rate art. The content of painting and sculpture is unquestionably tied to the unique physical presence of the object; photography somehow has lost this connection and drifts in a limbo where we never quite know which version of the picture is the right one. The lesson to be found in Doris’s photography collection is that

each object shines with its own specificity, unlike any other thing, and that seeing that actual print gives us an experience unavailable from any other source.

There is no question that some photographs depend upon the print more than others. Much great photography is based upon gesture and form, and for many photographs this is enough. The work of Henri Cartier-Bresson is such an example—his pictures can be found as soft original prints made by himself when young, as tonally complex ink prints in his early books that were printed in Europe with the photogravure process, and finally as harsh and sharp gelatin silver enlargements made by his printer in later years. The books are obviously the most beautiful of the three, and the pictures live in them in a far better way than in the other versions, yet the power and central content of Cartier-Bresson is clear in all three forms. His interpretation of the medium has been that gesture and form (which drive narrative meaning) are the primary tools of the photographer. Traditional artists have regarded these elements as only two of the tools available out of many others. Color, scale, and surface are the three powerful other aspects that the painter and sculptor use but a photographer like Cartier-Bresson does not. This certainly does not mean that Cartier-Bresson is a lesser artist, but it does mean that his interpretation of the medium has been, in its way, somewhat limited. He is one of a small number of truly great photographers, but there is no reason why we should not think of photography in other terms than he did.

Photography can be as complex as a painting, but in different ways. The medium seems to render the world without opinion or bias, and yet every photograph made is unlike any other that has ever existed, and no two photographers could ever make identical pictures of the same subject. When we see a group like this collection, which has been assembled with a brilliant eye, we find that the emotionally neutral lens images reside in complex chemical forms

George Seeley

Untitled (Landscape), 1914

Platinum print, 7 11/16 x 9 11/16 in.

(19.5 x 24.6 cm)

Doris Bry Inadvertent Collection



that have a variety of tone and color found in no other medium. Some prints achieve drama through intense black-and-white values, while others contain delicate, muted shades of gray that range in color from neutral to purple to brown. In many cases we find prints that have absolutely no white or black in them—instead the image is described in shades of gray that range from light to dark yet never fail to hold information that has been extracted from the world by light and chemistry. Pure black and white, which we so often think of as the basis of the photographic medium, really hold no information; these tones represent the ends of the scale where no information can exist except through the shapes that these two tones fill. We need to look far and wide through the collection to find these tonal voids, which occupy such prominent roles in much photography.

The Inadvertent Collection is a fabulous teaching tool for Yale University. In the School of Art our primary emphasis is on work in the studio, but much teaching about historical and contemporary art is done with slides and digital projections. The Yale University Art Gallery, the Yale Center for British Art, and the Beinecke Library have remarkable photographic holdings, which can be seen in the flesh by students and researchers, but any serious study of art requires access to pieces scattered across the globe. Projected images are

the only practical way to access some version of this art that does not live in New Haven. For photographic studies the problem is quite serious because there is a tendency to equate classroom slide with the original print, simply because both of these display technologies live within the realm of photography. It is all too easy to show projected photographs and forget the world of paper print from which the slide has been made.

Doris's collection goes a long way to counteract this tendency. The Gallery has terrific holdings in photography—great assemblages of the work of Robert Adams, Robert Frank, and Walker Evans, among many others—but in no other group than the Inadvertent Collection are we able to see works in such a variety of media that have been gathered with such a broad conception of what makes a photograph important. Museums and galleries tend to collect and celebrate the most famous artists and their work; Doris has instead always depended upon her visual, visceral, and intellectual reaction to photographs and used those standards to determine which pictures get into the collection and which do not. This application of an open mind has leveled the field and allowed fine work by well-known and unheralded artists alike into this group. The Inadvertent Collection is like some fabled English garden—wild and seemingly running rampant but controlled after all by the richest manner of refined, yet living, design. As faculty and students wander through the collection they can access a view of photography that is the antithesis of the narrow and intellectually defined notions of photography that are so common today.

Todd Webb

Untitled (Paris—Tree in Doorway),
ca. 1949
Gelatin silver print, 20 x 16 1/16 in.
(50.8 x 40.8 cm)
Doris Bry Inadvertent Collection



Catalogue Entries

Berenice Abbott

Berenice Abbott began her photographic career in France in 1923 as a darkroom assistant to the artist Man Ray. She quickly mastered the medium, had her first solo exhibition only three years later, and opened a studio in Paris. Her artistic vision was deeply influenced by Eugène Atget, who was famous for photographic views of Paris. Abbott adapted Atget's realist approach, presenting street scenes in a familiar yet picturesque way. Both Atget and Abbott embraced an objective style, creating unmanipulated images of their subjects. Their photographs strove to enliven the two-dimensional world of the print, making it accessible to the viewer.

Abbott moved to New York City in 1929 and began to photograph it with the same thoroughness and attention to detail seen in Atget's works. She documented the flux of activity of New York's urban center and the interaction between humans and their architectural surroundings. In her Federal Arts Project series *Changing New York* (1935–39), Abbott serially captured the city during a transformative era. Her images paid homage to New York's historical and human qualities while flaunting its modern ascendance as an urban world capital.

Fifth Avenue, Nos. 4, 6, 8, is one of the images from the Federal Arts Project series and is a dramatic example of Abbott's style. The crisp and graphic print transforms the corner buildings into a series of geometric forms, emphasizing the bold black-and-white panels. The contrast of the corner brownstone with the two adjacent buildings echoes the contrasts of the city: old and new, chaos and calm, wealth and poverty. The silhouetted figure in the foreground hints at the frenzy of urban life, while his frozen posture maintains the quality of stillness typical of Abbott's work. In this photograph, however, it is the building that is glorified—a monument of the urban modernity Abbott so admired and strove to document.

—Katherine Sexton, SY '10

Berenice Abbott

Fifth Avenue, Nos. 4, 6, 8, 1936

Gelatin silver print, 10 5/16 x 13 1/4 in.
(26.2 x 33.7 cm)

Doris Bry Inadvertent Collection



Richard Benson

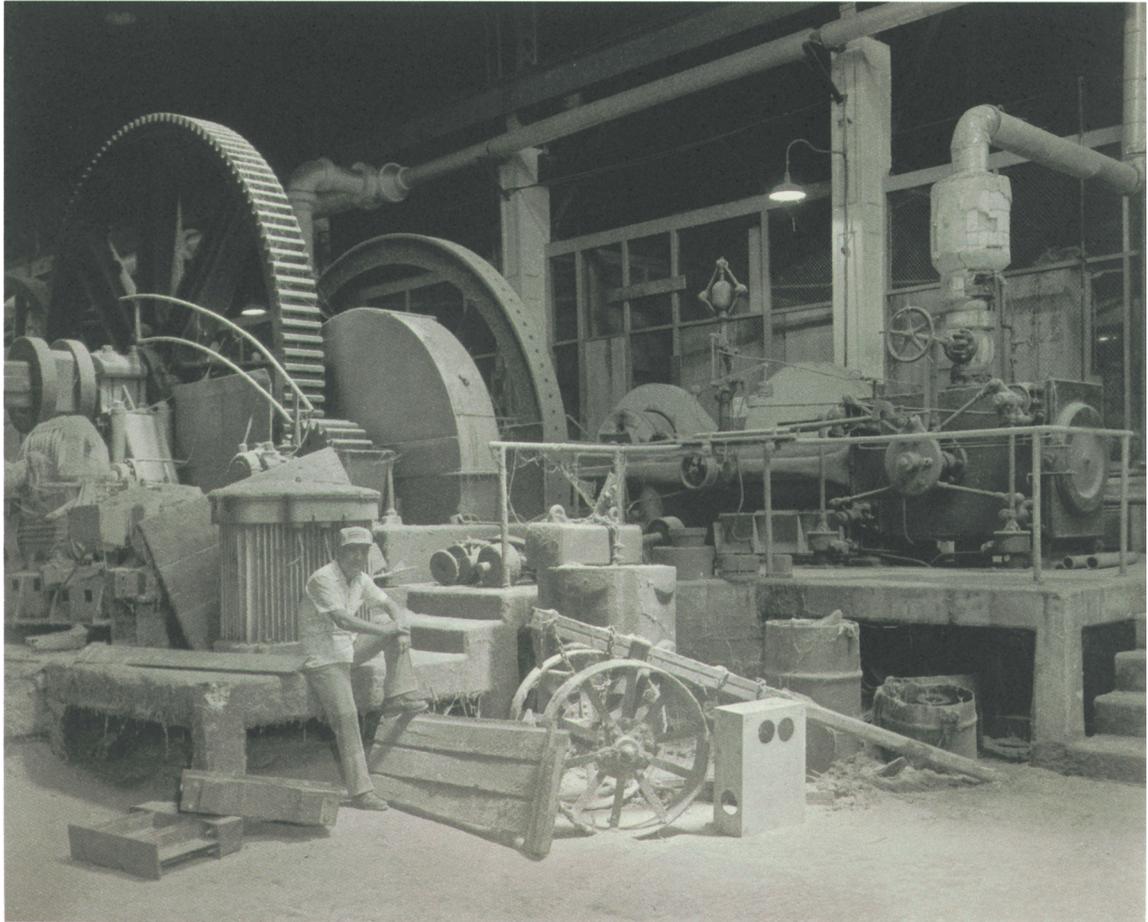
There is an appealing open-mindedness in the way Richard Benson photographs and Doris Bry collects. They both seem to work “inadvertently,” which is not to say accidentally but rather inquisitively and freely. Implicit in and integral to this openness is a sense of adventure. Benson made *Sugar Mill at Aguirre* in a closed-down sugar mill in the Guayama region of Puerto Rico. Appropriately, the photograph presents an adventure to viewers by challenging them to study closely and to visually explore all corners of the photograph, so as to catch and appreciate the extraordinary amount of detail presented.

The tonal range of the print allows this initially unassuming photograph to slowly and rewardingly reveal itself in the details, making it an excellent example of Benson’s innovative and masterful approach to printing. To capture both the steam engine and the man in the darkened space, Benson took two separate exposures of different lengths, made film positives from them, and overlaid them to form one composite positive. It was from this composite that the final separation negatives and the photograph were made. In this way, we can think of the image as a carefully chosen and beautiful compilation of opposites—the short exposure needed to capture the man in the foreground and the much longer exposure needed to capture the steam engine behind him. This is much like the Bry collection itself, in which photographs by Berenice Abbott and Irving Penn are grouped with the work of less well-known photographers, and serious works are paired with works that cannot help but make the viewer smile.

—Alexandra Rose, BR '10

Richard Benson

Sugar Mill at Aguirre, ca. 1978–81
Offset photolithograph,
12 1/4 x 15 5/16 in. (31.1 x 39 cm)
Doris Bry Inadvertent Collection



Walker Evans

As a student in the photography department that Walker Evans helped found, my own vision as a photographer has been greatly influenced by Evans. His dedication to photography and his straightforward, highly detailed vision of the vernacular American landscape with all of its opposing forces; his attention to the deterioration of one moment in history into the next; his nonetheless melancholic hope for the world—all these truths, photographically articulated, have shaped my voice.

Is the Market Right? is a rarely seen photograph by Evans.

Little is known about the photograph, but by taking the time to look closely, we can determine a great deal. At first glance, tall buildings casting a blackened shadow in the farthest corners of the image are apparent. Little detail is visible initially, but gradually the specifics begin to appear. Lights and a railing flank an entrance to the subway at the edge of the frame. On the sidewalk and curb, there are leftover mounds of snow melting into water, which in turn bleeds into the street, causing the pavement to mirror the sky. It is the collision of opposites and of one form dying to become the next, snow to water and night to day, that make this image powerful. The scene is a desolate, lonely New York City street, early enough that only one or two people are out on the sidewalk, a far cry from the fast-paced world that New York typically brings to mind. This is Evans's vision of New York.

At the time this photograph was taken, Evans was living in the city, in an apartment with a view of the East River—perhaps the same view that is visible in the distance of this photograph's frame.

—Sarah Stolf, M.F.A. 2008

Walker Evans

Is the Market Right?, ca. 1948

Gelatin silver print, 8 x 7 7/8 in.

(20.3 x 20 cm)

Doris Bry Inadvertent Collection



Laura Gilpin

Like many American photographers, Laura Gilpin was drawn to the Southwest, an area she photographed continuously for more than sixty years. A Colorado Springs native, Gilpin experimented with photography at an early age and received formal training in New York City. Uninterested in the city as a subject matter, Gilpin moved west to explore New Mexico and Arizona through long drives and camping trips—a practice she continued well into her eighties.

This early work, *Shiprock from the North Rim of Mesa Verde*, presents a unique example of Gilpin's landscape photography, a subject pioneered and traditionally practiced by men. With its soft focus and yellow-brown hues, the photograph presents the landscape as an endless expanse, giving a sense of infinite distance that is reinforced by the progressive gradation of tones. However, this expansive view exists in conflict with a simultaneous compression of space: the depth of the desert is flattened into a pattern that verges toward abstraction, composed of neatly divided zones of pure tone, adding complexity to this serene and spare image. This slight abstraction is anomalous in Gilpin's oeuvre, but the phantomlike form of Shiprock—the jagged formation on the left that punctuates the surrounding desert—emerges from the haze as a familiar motif.

Gilpin sought to express the spirit of her subjects, and her success in this image is undoubtedly the result of her extended relationship with the area and its local inhabitants, the Navajos. Shiprock is of immense historical and religious significance to the Navajos; central to many local legends, it is believed to be the agent that transported the Navajos from the North to the Southwest, where they settled on its cliff top. In this photograph, Gilpin shows a sensitivity to the mythical import and beauty of this landmark, which has attracted the viewfinders of generations of photographers discovering the Southwest through image making.

—Rebecca Gridley, BR '09

Laura Gilpin

Shiprock from the North Rim of Mesa Verde, 1926

Gelatin silver print, 7 9/16 x 9 5/8 in.
(19.2 x 24.5 cm)

Doris Bry Inadvertent Collection



Irving Penn

Irving Penn's *Nude No. 106* is from a series of female nudes Penn completed in 1949 and 1950 in a personal project that he has called the "major artistic experience" of his life. As a staff photographer at *Vogue* magazine, Penn had to conform to industry standards in his commercial work by using slender models and relinquishing control over his negatives after finishing a studio session, sometimes never seeing the results until they were printed in the magazine. When he began to collaborate with artists' models in a series of sittings during his spare time, he was determined to maintain control over subject choice and all technical decisions.

Penn is fascinated with the print—the tangible result of photography whose beauty is often viewed as secondary to its content. He values the photograph as a physical object, and in this series he took great pleasure in experimenting with his prints by running them through multiple chemical baths, rescuing them just before they were lost to overexposure. In this photograph, it is difficult to distinguish the model's neck from her breasts from her thighs, as Penn has bleached the image to make each element of her body part of a sculptural continuum. This effect is emphasized further by his deliberate removal of her head, allowing the body to be distanced from its owner and reimagined as a series of abstract shapes. Unlike in Penn's work for *Vogue* and in other commercial photography, here the subject's identifying features have been removed not for the sake of perfection but rather in the name of artistic exploration.

—Christina Pryor, PC '09

Irving Penn

Nude No. 106, 1949–50

Gelatin silver print, 14 9/16 x 17 9/16 in.
(37.1 x 44.6 cm)

Doris Bry Inadvertent Collection



Frederick Sommer

The striated peaks and flatlands of Frederick Sommer's *Painted Desert* reside in a brilliantly colored region of Arizona's Petrified Forest National Park, an area the photographer explored for years. This strikingly disorienting image, hyperdescriptive and yet lacking any definitive subject, attests to Sommer's understanding of the necessarily decentralizing lens of the camera. In a 1971 *Aperture* article, Sommer said:

You can never photograph a thing. What you're essentially photographing is how it related to a great many other things. So it seems like photography was environmental long before the word got to be a fetish. And it can't be anything else.

In its inscrutable scale and lack of foreground, middle ground, and horizon, Sommer's scene defies spatial comprehension. Instead, it invites active exploration of the rich textures and ethereal tones of the desert. Though Sommer thought of photography in very physical terms and believed in the primacy of structure before content, he also acknowledged the extraordinary fantastical and imaginative possibilities of the medium. In this way, Sommer distinguishes himself from many of the other landscape photographers represented in Doris Bry's collection. While others present straightforward, though often hauntingly beautiful, views of the American Southwest, Sommer gives us an ethereal wonderland that could as easily be a lunar landscape as a more terrestrial expanse of rock.

—Julia Galeota, BR '09

Frederick Sommer

Painted Desert, ca. 1940

Gelatin silver print, 7 5/8 x 9 1/2 in.
(19.4 x 24.1 cm)

Yale University Art Gallery, Gift of
Doris Bry Inadvertent Collection
in honor of Richard Benson



Otto Steinert

What's black and white and spread all over? In the case of Otto Steinert's *Schwarzwald Dach*, it is difficult to tell. And perhaps this difficulty is the desired effect. Known for photographs whose abstraction is obtained by close-up shots and the manipulation of negatives and prints, Steinert was more interested in form than subject. He spent countless hours in the darkroom, pushing tonalities from deep black to pure white in an attempt to abstract an image and draw a viewer's consciousness away from its content. The development process was so integral to Steinert's vision that he often created photographs that were impossible to reproduce. This tendency is visible in *Schwarzwald Dach (Black Forest Roof)*, an image presumably of the roof of a house in Germany's famous Black Forest.

In the picture, Steinert demonstrates the plasticity of the pattern of the wood shingles, manipulating the shingles to a point far removed from their original state. By abstracting the image and creating a painterly effect, Steinert draws an analogy between the shingles and photography. Just as the flattened shingles reference, without replicating, their original form and volume, the photograph is a two-dimensional representation of objects that exist in three-dimensional space. By influencing and manipulating a picture, whether it is with the camera or in the darkroom, the photographer can create something new.

Interestingly, this photograph is one of only a few abstract works in the Doris Bry collection. While it is unique in appearance, Steinert's interest in the developing process connects his work with many of the other photographs Bry collected, in which the physical nature of the print—the way in which it was developed, the paper on which it was printed, and so on—is integral to the work's meaning.

—Paolo Benvenuto, BK '09

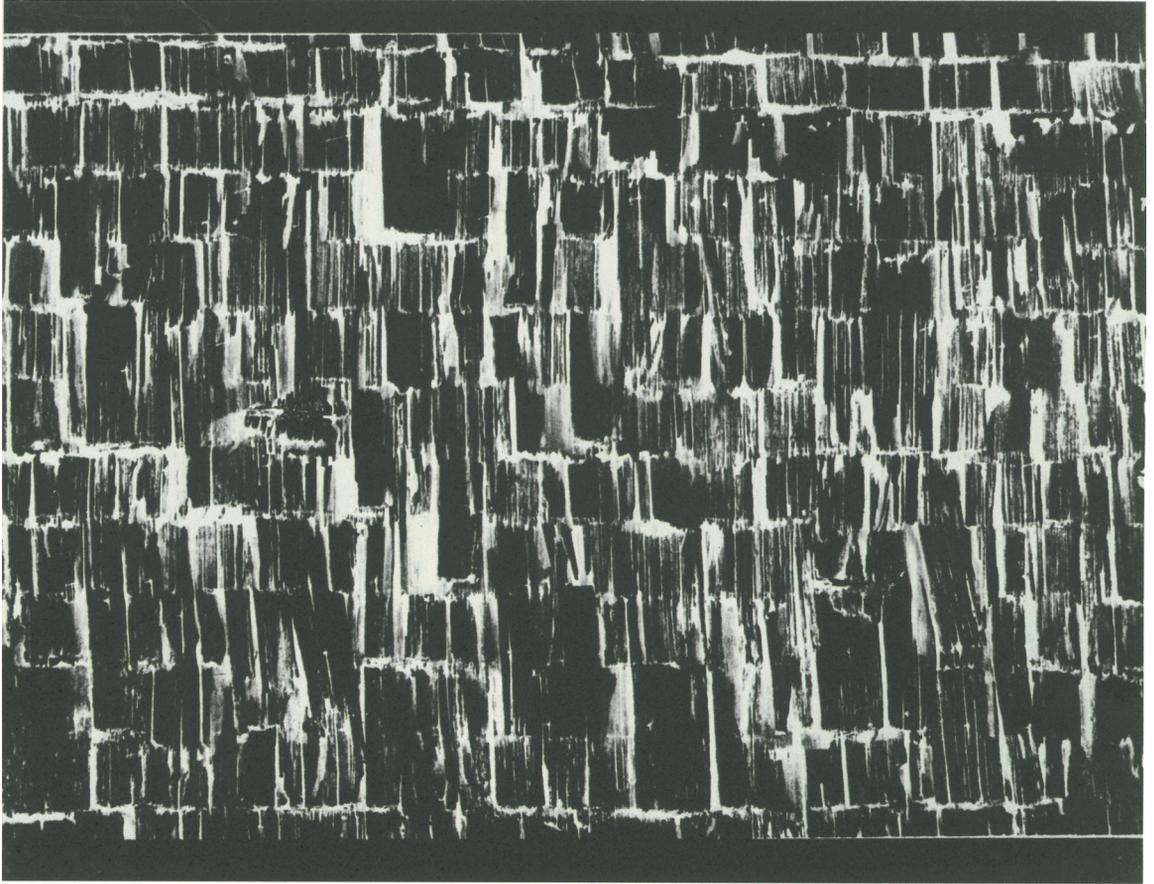
Otto Steinert

Schwarzwald Dach (Black Forest Roof), 1956

Gelatin silver print, 18 1/16 x 23 3/8 in.

(45.9 x 59.4 cm)

Doris Bry Inadvertent Collection



Garry Winogrand

Garry Winogrand made his pictures with a voracious metabolism, approaching his craft with zeal and energy. Eating through roll after roll of film at an astounding rate, Winogrand made photographs as a way to relate to and make sense of his world, and simply to see what that world would look like photographed—that is, to explore how the camera transcribes and transforms the three-dimensional world onto a two-dimensional print.

Winogrand's fascination with photographic transformation is underscored in *San Marcos*. In a vacant restaurant, a set of table and chairs sits empty in the foreground. The sharp, precise description of the table and chairs draws us into the image, suggesting a three-dimensional space receding into the frame. This illusion, however, is challenged by the window behind them—a flat plane alluding to the planar nature of the photographic print itself, and a reminder of the inherent two-dimensionality of photographic description. A number of posters are fixed to the window's surface. Seen from behind facing outward, each is estranged from its function (an advertisement meant to represent one product or another) and becomes just one within a group of stark, white graphic forms against the dark night. Thus, each poster is reduced from an already two-dimensional representation of an object to a mere silhouette of form. As such, the posters come to suggest the kind of transformation that our world undergoes when it is reversed onto the photographic negative and translated from our three-dimensional reality into the two-dimensional logic of the photographic print.

—Ben Ogilvy, TD '11

Garry Winogrand

San Marcos, 1964

Gelatin silver print, 8 5/8 x 12 13/16 in.
(22 x 32.5 cm)

Doris Bry Inadvertent Collection



Exhibition Checklist

Unless otherwise noted, all objects are from the Doris Bry Inadvertent Collection on long-term loan to the Yale University Art Gallery. Dimensions given are for image size. Those objects marked with an asterisk are illustrated in the exhibition catalogue.

Berenice Abbott (American, 1898–1991)
Floating Oyster Houses, New York, 1936
Gelatin silver print, 9 3/4 x 7 7/16 in.
(23.8 x 18.9 cm)

***Berenice Abbott** (American, 1898–1991)
Jay Street No. 115, Fort Greene, 1936
Gelatin silver print, 9 9/16 x 7 5/8 in.
(24.3 x 19.4 cm)

***Berenice Abbott** (American, 1898–1991)
Fifth Avenue, Nos. 4, 6, 8, 1936
Gelatin silver print, 10 5/16 x 13 1/4 in.
(26.2 x 33.7 cm)

Ansel Easton Adams (American,
1902–1984)
Old Church at Rancho de Taos, New Mexico, n.d.
Gelatin silver print, 5 5/8 x 7 11/16 in.
(14.3 x 19.5 cm)

***Thomas Annan** (Scottish, 1829–1887)
Close No. 148 High Street, 1868
Carbon print, 11 1/8 x 9 1/16 in. (28.3 x
23 cm)

***Eugène Atget** (French, 1857–1927)
Cathédrale d'Amiens (Amiens Cathedral), ca. 1905
Albumen print, 8 5/8 x 6 11/16 in.
(22 x 17 cm)

***Richard Benson** (American,
born 1943)
Sugar Mill at Aguirre, ca. 1978–81
Offset photolithograph, 12 1/4 x
15 5/16 in. (31.1 x 39 cm)

Richard Benson (American,
born 1943)
Bridgeport, 1989
Acrylic on aluminum, 17 5/8 x 12 7/8 in.
(44.8 x 32.7 cm)

Margaret Bourke-White (American,
1904–1971)
Terminal Tower, Cleveland at Night, n.d.
Gelatin silver print, 12 x 8 3/8 in.
(30.5 x 21.3 cm)

Margaret Bourke-White (American,
1904–1971)
You Have Seen Their Faces, n.d.
Gelatin silver print, 13 1/2 x 10 in.
(34.3 x 25.4 cm)

Margaret Bourke-White (American,
1904–1971)
Untitled, from the *Russian Series*,
ca. late 1930s
Gelatin silver print, 5 x 3 1/2 in. (12.7 x
8.9 cm)

Margaret Bourke-White (American,
1904–1971)
Untitled, from the *Russian Series*,
ca. late 1930s
Gelatin silver print, 5 x 3 1/2 in. (12.7 x
8.9 cm)

***Doris Bry** (American, born 1920)
Tree across the River, Autumn, 1951
Gelatin silver print, 9 3/8 x 7 11/16 in.
(23.9 x 19.5 cm)
Yale University Art Gallery, Gift of the
artist in honor of Richard Benson

Paul Caponigro (American, born 1932)
Frosted Window, from Portfolio II, 1957
Gelatin silver print, 7 7/8 x 9 1/4 in.
(20 x 23.5 cm)

Lucien Clergue (French, born 1934)
Genèse (Genesis), 1973
Rotogravure, 13 3/8 x 10 1/16 in.
(34 x 25.5 cm)

William Clift (American, born 1944)
Factory Butte, Utah, 1975
Gelatin silver print, 13 3/4 x 19 3/8 in.
(34.9 x 49.2 cm)
Yale University Art Gallery, Gift of
Doris Bry

William Clift (American, born 1944)
Reflections, St. Louis County Courthouse, Missouri, 1975
Gelatin silver print, 13 x 15 13/16 in.
(33 x 40.2 cm)

William Clift (American, born 1944)
Road, Shiprock, New Mexico, 1975
Gelatin silver print, 13 1/2 x 19 1/8 in.
(34.3 x 48.6 cm)

William Clift (American, born 1944)
Judge's Bench, Old Cochise County Courthouse, Tombstone, Arizona, 1976
Gelatin silver print, 12 15/16 x 16 1/2 in.
(32.9 x 41.9 cm)
Yale University Art Gallery, Gift of
Doris Bry

- *William Clift** (American, born 1944)
Desert Form No. 1, New Mexico, 1984
Gelatin silver print, 15 1/4 x 19 1/8 in.
(38.7 x 48.6 cm)
- William Clift** (American, born 1944)
Night Lights, Bear Mountain Bridge,
New York, 1985
Flat-plate gravure, 7 5/8 x 9 5/8 in.
(19.4 x 24.5 cm)
- Alvin Langdon Coburn** (American,
1882–1966)
Trafalgar Square, 1909
Flat-plate gravure, 8 3/8 x 6 7/16 in.
(21.3 x 16.4 cm)
- Edward Sheriff Curtis** (American,
1868–1952)
In the Shadow of the Cliff, 1905
Platinum-palladium print, 5 15/16 x
7 15/16 in. (15.1 x 20.2 cm)
- *Chris Enos** (American, born 1944)
Untitled, Flower Series, 1980
Color Polaroid, 24 1/8 x 20 5/16 in.
(61.3 x 51.6 cm)
- *Walker Evans** (American, 1903–1975)
Is the Market Right?, ca. 1948
Gelatin silver print, 8 x 7 7/8 in.
(20.3 x 20 cm)
- Robert Frank** (American, born
Switzerland 1924)
US 285, New Mexico, 1955
Gelatin silver print, 2 15/16 x
2 1/16 in. (7.5 x 5.2 cm)
- Laura Gilpin** (American, 1891–1979)
Untitled (Foliage—Still Life), n.d.
Gelatin silver print, 7 1/2 x 9 7/16 in.
(19.1 x 24 cm)
- *Laura Gilpin** (American, 1891–1979)
*Shiprock from the North Rim of Mesa
Verde*, 1926
Gelatin silver print, 7 9/16 x 9 5/8 in.
(19.2 x 24.5 cm)
- Laura Gilpin** (American, 1891–1979)
Shiprock, 1931
Platinum print, 7 1/2 x 9 1/2 in.
(19.1 x 24.1 cm)
- *Laura Gilpin** (American, 1891–1979)
Rio Grande Before a Storm, 1945
Gelatin silver print, 18 5/8 x 14 3/4 in.
(47.3 x 37.5 cm)
- Laura Gilpin** (American, 1891–1979)
Storm from La Bajada Hill, New Mexico,
1946
Gelatin silver print, 15 5/16 x 19 3/16 in.
(39 x 48.7 cm)
- Lewis Wickes Hine** (American,
1874–1940)
*Mechanic in His Shrine. The Heart of
the Turbine Power House, Penn R.R.*, 1924
Gelatin silver print, 9 9/16 x 7 9/16 in.
(24.3 x 19.2 cm)
- Lotte Jacobi** (American, born Germany,
1896–1990)
Untitled, n.d.
Gelatin silver print, 10 15/16 x
13 15/16 in. (27.8 x 35.4 cm)
- Lotte Jacobi** (American, born Germany,
1896–1990)
*Head of a Dancer/(Niura Norskaya)/
Berlin*, 1929, printed later
Gelatin silver print, 10 1/16 x 12 5/8 in.
(25.5 x 32.1 cm)
- Lotte Jacobi** (American, born Germany,
1896–1990)
Peter Lorre/Berlin, ca. 1932, printed later
Gelatin silver print, 9 1/4 x 7 in. (23.5 x
17.8 cm)
- Lotte Jacobi** (American, born Germany,
1896–1990)
Photogenics, ca. 1946–55
Gelatin silver print, 11 1/16 x 13 15/16 in.
(28.1 x 35.4 cm)
- Lotte Jacobi** (American, born Germany,
1896–1990)
Photogenics (“*The Dawn No Man Ever
Saw*,” Thoreau), ca. late 1950s
Gelatin silver print, 11 3/4 x 8 7/8 in.
(29.9 x 22.5 cm)
- Russell Lee** (American, 1903–1986)
*Annual Replastering of Adobe House,
Chamisol, NM*, 1940
Gelatin silver print, 9 5/8 x 12 15/16 in.
(24.5 x 32.9 cm)
- Lock and Whitfield** (Samuel Robert
Lock [British, 1822–1881] and George C.
Whitfield [British, born ca. 1833])
Sir Richard Collinson, 1877
Woodburytype, 7 13/16 x 6 3/4 in.
(19.8 x 17.2 cm)

- Margrethe Mather** (American, 1885–1952)
Untitled, n.d.
Gelatin silver print, 9 1/16 x 6 7/8 in.
(23 x 17.5 cm)
- Lilo Raymond** (American, born Germany 1922)
Bed, Stratford, 1972
Gelatin silver print, 9 x 13 3/8 in.
(22.9 x 34 cm)
- *Albert Renger-Patzsch** (German, 1897–1966)
Buchengestalt, 1960
Gelatin silver print, 15 1/8 x 10 13/16 in.
(38.4 x 27.5 cm)
- *Irving Penn** (American, born 1917)
Nude No. 106, 1949–50
Gelatin silver print, 14 9/16 x 17 9/16 in.
(37.1 x 44.6 cm)
- Lilo Raymond** (American, born Germany 1922)
Pears, Amagansett, 1972
Gelatin silver print, 13 3/8 x 9 1/16 in.
(34 x 23 cm)
- Carlos Richardson** (American, born 1944)
Beech Leaves, Stickney Brook, 1976
Palladium print, 7 11/16 x 9 5/8 in.
(19.5 x 24.5 cm)
- Irving Penn** (American, born 1917)
Nude No. 147, 1949–50
Platinum-palladium print, 18 9/16 x 18 15/16 in. (47.2 x 48 cm)
- Lilo Raymond** (American, born Germany 1922)
Roxbury, 1972
Gelatin silver print, 13 5/8 x 9 3/16 in.
(34.6 x 23.3 cm)
- Carlos Richardson** (American, born 1944)
Mist, Guilford, Vermont, 1978
Palladium print, 7 5/8 x 9 5/8 in.
(19.4 x 24.5 cm)
- Irving Penn** (American, born 1917)
Camel Pack, 1975
Platinum-palladium print, 24 x 20 5/8 in.
(61 x 52.4 cm)
- Albert Renger-Patzsch** (German, 1897–1966)
Woods in November, 1934
Gelatin silver print, 11 1/16 x 15 1/16 in.
(28.1 x 38.3 cm)
- *George Seeley** (American, 1880–1955)
Untitled (Landscape), 1914
Platinum print, 7 11/16 x 9 11/16 in.
(19.5 x 24.6 cm)
- Irving Penn** (American, born 1917)
Harlequin Dress—Lisa Fonssagrives Penn, 1979
Platinum-palladium print, mounted on aluminum, 20 1/16 x 19 1/8 in.
(51 x 48.6 cm)
Yale University Art Gallery, Gift of Doris Bry
- Albert Renger-Patzsch** (German, 1897–1966)
Untitled (St. Malo), ca. 1942
Gelatin silver print, 11 1/16 x 15 in.
(28.1 x 38.1 cm)
- George Seeley** (American, 1880–1955)
Tree, 1917
Platinum print, 9 5/8 x 7 5/8 in. (24.5 x 19.4 cm)
Yale University Art Gallery, Gift of Doris Bry
- Eliot Furness Porter** (American, 1901–1990)
Dungeon Canyon, Glen Canyon, August 29, 1961, 1961
Dye transfer print, 10 1/2 x 8 5/16 in.
(26.7 x 21.1 cm)
- Albert Renger-Patzsch** (German, 1897–1966)
Buchenwald, 1954
Gelatin silver print, 11 1/8 x 15 1/8 in.
(28.2 x 38.4 cm)
- *Frederick Sommer** (American, 1905–1999)
Painted Desert, ca. 1940
Gelatin silver print, 7 5/8 x 9 1/2 in.
(19.4 x 24.1 cm)
Yale University Art Gallery, Gift of Doris Bry Inadvertent Collection in honor of Richard Benson

***Ralph Steiner** (American, 1899–1986)
Boy on Bike, 1922, printed 1981
Gelatin silver print, 4 11/16 x 3 3/4 in.
(11.9 x 9.5 cm)

Ralph Steiner (American, 1899–1986)
Clotheslines, 1925, printed 1980
Gelatin silver print, 4 11/16 x 3 11/16 in.
(11.9 x 9.4 cm)

Ralph Steiner (American, 1899–1986)
Ham and Eggs, 1929, printed 1979
Gelatin silver print, 9 9/16 x 7 9/16 in.
(24.3 x 19.2 cm)

Ralph Steiner (American, 1899–1986)
Nude and Mannequin, ca. 1935–49
Gelatin silver print, 7 7/8 x 9 5/8 in.
(20 x 24.5 cm)

Ralph Steiner (American, 1899–1986)
Untitled, ca. 1978
Gelatin silver print, 7 1/2 x 9 9/16 in.
(19.1 x 24.3 cm)

***Otto Steinert** (German, 1915–1978)
Schwarzwalddach (Black Forest Roof),
1956
Gelatin silver print, 18 1/16 x 23 3/8 in.
(45.9 x 59.4 cm)

***Paul Strand** (American, 1890–1976)
Wall Street, 1915
Platinum print, 10 3/16 x 12 7/8 in.
(25.9 x 32.7 cm)

***Paul Strand** (American, 1890–1976)
Iris, Georgetown, Maine, 1928
Flat-plate gravure, 9 3/4 x 7 1/2 in.
(24.8 x 19.1 cm)

Paul Strand (American, 1890–1976)
Iris, Georgetown, Maine, 1928
Platinum-palladium print, 9 5/8 x
7 13/16 in. (24.5 x 19.8 cm)

Paul Strand (American, 1890–1976)
*Toadstool and Grasses, Georgetown,
Maine*, 1928
Gelatin silver print, 9 5/8 x 7 7/8 in.
(24.5 x 20 cm)

Paul Strand (American, 1890–1976)
Alfred Stieglitz, Lake George, New York,
1929
Gelatin silver print, 6 5/8 x 7 7/16 in.
(16.8 x 18.9 cm)

***Unknown artist** (French, 19th century)
*Exposition Retrospective de Lyon par
J. B. Giraud (Retrospective Exhibition of
Lyon by J. B. Giraud)*, 19th century
Flat-plate gravure, 7 3/16 x 9 3/4 in.
(18.3 x 24.8 cm)

***Unknown artist** (French, 19th century)
Untitled, 19th century
Gelatin silver print, 10 5/8 x 8 1/2 in.
(27 x 21.6 cm)

John Vachon (American, 1914–1975)
North Dakota, 1940
Ferrotyped gelatin silver print, 5 13/16 x
8 15/16 in. (14.8 x 22.7 cm)

***Todd Webb** (American, 1905–2000)
Untitled (Paris—Tree in Doorway),
ca. 1949
Gelatin silver print, 20 x 16 1/16 in.
(50.8 x 40.8 cm)

Todd Webb (American, 1905–2000)
*Deserted House in Georgetown,
Colorado*, 1960
Gelatin silver print, 9 7/16 x 7 5/8 in.
(24 x 19.4 cm)

***Garry Winogrand** (American,
1928–1984)
San Marcos, 1964
Gelatin silver print, 8 5/8 x 12 13/16 in.
(22 x 32.5 cm)

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The third in the Yale University Art Gallery's series of annual student-curated exhibitions, *From Any Angle: Photographs from the Collection of Doris Bry* celebrates this noted scholar's remarkable collection of over two hundred photographs, currently on long-term loan to the Yale University Art Gallery. This catalogue includes essays on Bry's collection and selected entries on photographs by Berenice Abbott, Walker Evans, Laura Gilpin, Irving Penn, and others.

