



# **ACTUAL SIZE**

exploring the photographic contact print

Cassilhaus Gallery | Curated by Frank Konhaus  
December 15, 2015 - March 15, 2016



**Actual Size: Exploring the Photographic Contact Print** was curated by Frank Konhaus with copious and thoughtful assistance provided by Eliot Dudik. The use of the word “exploring” in the title was intentional as not all of the images in the exhibition are contact prints and, given that virtually all photographs prior to the early 1900s were contact-printed, a comprehensive survey of the subject would be above my pay grade. A little less than half of the works in the exhibition are drawn from the Cassilhaus Collection with the balance being generously loaned by artists, collectors, and galleries across the country. As with many of our exhibitions, this one started with a simple and innocent enough notion—in this case, to pull together some of the contemporary contact prints from our collection and do a small show. Never wanting to miss an opportunity to make my life vastly more complicated, however, I fell deeply down the Contact Print rabbit hole. A very short and crazy 2 1/2 months later we have a beautiful exhibition of nearly 80 works by 46 artists spanning 150 years of the history of photography and a score of different formats and negative sizes from 35mm to 30”x40.”

This exhibition would not have happened without the assistance of Ellen Cassilly, Hannah Frieser, Jessina Leonard, Alyssa Miserendino, Michaela O’Brien, and Susan Harbage Page, and the generous loans from Catherine Edelman Gallery, Etherton Gallery, Scheinbaum and Russek LTD, Schneider Gallery, Lisa Sette Gallery, Eliot Dudik, Alex Harris, Tama Hochbaum, Roger Haile, Frank Hunter, Fredrik Marsh, Chris McCaw, Geanna Merola, Eric Pickersgill, Tom Rankin, Linda Foard Roberts, MJ Sharp, David Simonton, Leah Sobsey, and Burk Uzzle. A special shout out to Linwood Hart and Mark Mooney with Craven Allen Gallery who are always there for my all too frequent framing “emergencies.” I am particularly in the debt of Jim and Jane Finch for the loan of all of the historical works in the exhibition. Jim’s enthusiasm for photography collecting in general and historic sub-genres in particular is practically explosive and he is incredibly generous with his time and knowledge.

Many of the works in the exhibition are for sale and, as always, we encourage you to support the work of participating artists by purchasing and living with their amazing work. Even those works listed as NFS are often from limited editions that are available for purchase directly from the artists or their galleries.

Frank Konhaus  
December 2015



**1. Manuel Álvarez Bravo**

(Mexican)

*El ensueño*

1931

8"x10" Gelatin Silver Contact Print

From the Cassilhaus Collection

NFS



**2. Ralph Steiner**

(American)

*Clotheslines* (From Portfolio III)

1925

Gelatin Silver Contact Print

Edition 5/50

From the Cassilhaus Collection

NFS



**3. Geanna Merola**

(American)

*Still Life Bottles #5*

2000

Selenium-toned Gelatin Silver Contact Print from  
Multiple Sliced 4"x5" Film Negatives

Edition 1/5

On Loan from the Artist

\$800



**4. Tama Hochbaum**

(American)

*Pajaro Dunes Array*

2001

Vintage Gelatin Silver Contact Print from  
Dual 2 1/4" x 2 1/4" Negatives

On Loan from the Artist

\$475



**5. Tama Hochbaum**

(American)

*Vineyard, Villa Branca*

2001

Vintage Gelatin Silver Contact Print from Double Exposed  
2 1/4" x 2 1/4" Negative

On Loan from the Artist

\$300

**6. Tama Hochbaum**

(American)

*Villa Branca, Two Views*

2001

Vintage Gelatin Silver Contact Print from Dual 2 1/4"

x 2 1/4" Negatives

On Loan from the Artist

\$475



**7. Ralph Steiner**

(American)

*M. Franzese, Shoemaker (From Portfolio III)*

1921

Gelatin Silver Contact Print

Edition 5/50

From the Cassilhaus Collection

NFS



**8. Ralph Steiner**

(American)

*This Year Ride a Bicycle (From Portfolio III)*

1924

Gelatin Silver Contact Print

Edition 5/50

From the Cassilhaus Collection

NFS



**9. Ralph Steiner**

(American)

*Boy on Bike Below Brooklyn Bridge (From Portfolio III)*

1921

Gelatin Silver Contact Print

Edition 5/50

From the Cassilhaus Collection

NFS



**10. Ralph Steiner**

(American)

*Hell's Kitchen Minuette (From Portfolio III)*

1922

Gelatin Silver Contact Print

Edition 5/50

From the Cassilhaus Collection

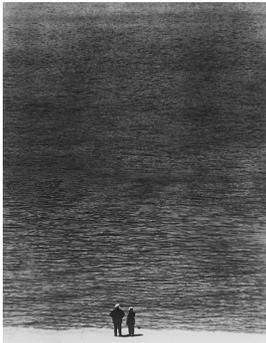
NFS





**11. Ralph Steiner**  
(American)

*Madison Square Garden in 1922* (From Portfolio III)  
1922  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



**12. Ralph Steiner**  
(American)

*Two Men and the Ocean* (From Portfolio III)  
1921  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



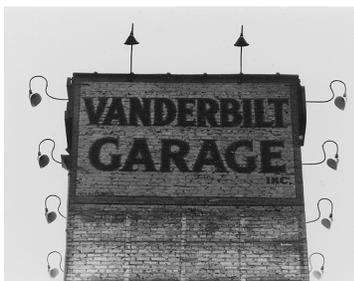
**13. Ralph Steiner**  
(American)

*Woolworth Building and the Old Post Office* (From Portfolio III)  
1922  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



**14. Ralph Steiner**  
(American)

*Always Camels* (From Portfolio III)  
1922  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



**15. Ralph Steiner**  
(American)

*Vanderbilt Garage* (From Portfolio III)  
1924  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS

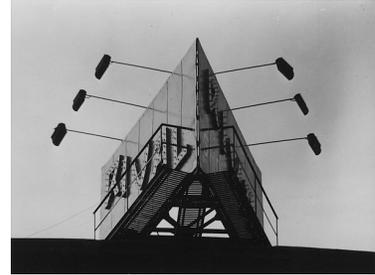
**16. Ralph Steiner**  
(American)

*Baby Carriage in Provincetown* (From Portfolio III)  
1924  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



**17. Ralph Steiner**  
(American)

*Rival Shoes* (From Portfolio III)  
1924  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



**18. Ralph Steiner**  
(American)

*Tug and New York Skyline* (From Portfolio III)  
1921  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



**19. Ralph Steiner**  
(American)

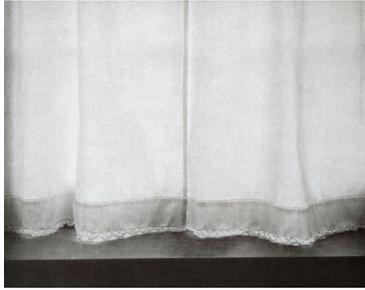
*Architectural Geometry* (From Portfolio III)  
1922  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS



**20. Ralph Steiner**  
(American)

*Creaking Chair* (From Portfolio III)  
1922  
Gelatin Silver Contact Print  
Edition 5/50  
From the Cassilhaus Collection  
NFS





**21. Frank Hunter**  
(American)

*Curtain Saul to Paul*  
2000  
Vintage 8"x10" Platinum Palladium Contact Print on Tissue  
Edition 10/21  
From the Cassilhaus Collection  
NFS



**22. Lisa Gray**  
(American)

*Immaculate*  
1996  
Vintage 30"x 40" Platinum Palladium Contact Print from  
Multiple Negatives  
Edition 9/9  
From the Cassilhaus Collection  
NFS



**23. Frederick Sommer**  
(American)

*Venus, Jupiter, and Mars*  
1949  
8"x10" Gelatin Silver Contact Print  
On Loan from Etherton Gallery  
POR



**24. Sally Mann**  
(American)

*Night Blooming Cereus*  
1988  
Vintage 8"x10" Toned Gelatin Silver Contact Print  
Edition 19/25  
From the Cassilhaus Collection  
NFS



**25. Olivia Parker**  
(American)

*Freesia*  
1983  
8"x10" Selenium Split Toned Gelatin Silver Contact Print  
Edition 15/17  
On Loan from Catherine Edelman Gallery  
\$6000

26. **Sally Mann**  
(American)

*Virginia at Nine*  
1994  
8"x10" Toned Gelatin Silver Contact Print  
Edition 17/25  
From the Cassilhaus Collection  
NFS



27. **Andrea Modica**  
(American)

*Treadwell, New York*  
2001  
8"x10" Platinum Contact Print  
Edition of 50  
On Loan from the Collection of Eliot Dudik  
NFS



28. **Leah Sobsey**  
(American)

*From the series Here We Are #12*  
1998  
Vintage 4"x5" Platinum Palladium Print from  
Two Sandwiched Negatives  
Edition of 5  
On Loan from the Artist  
\$2500



29. **Olivia Parker**  
(American)

*Gravity*  
1982  
8"x10" Polaroid Print  
Edition 2/9  
On Loan from Catherine Edelman Gallery  
\$2500



30. **Olivia Parker**  
(American)

*Miss Appleton's Shoes II*  
1976  
Vintage 4"x5" Selenium Split Toned Gelatin Silver  
Contact Print  
#40  
From the Cassilhaus Collection  
NFS





**31. Lauren E. Simonutti**

(American)

*If Bruises Were Kisses*

2009

4"x5" Toned Gelatin Silver Contact Print

Edition 5/7

On Loan from Catherine Edelman Gallery

\$3700 framed



**32. MJ Sharp**

(American)

*Threaded*

2006

8"x10" Chromogenic Contact Print on Metallic Paper

Edition 1/4

On Loan from the Artist

\$550



**33. Chris McCaw**

(American)

*Newspaper Bundles, Manteca, CA*

2004

7"x17" Platinum Palladium Contact Print

Edition 9/25

On Loan from the Artist and Yossi Milo Gallery

\$1500 including artist made frame



**34. Chris McCaw**

(American)

*Old Split Tree from a Heavy Crop, Manteca, CA*

2002

7"x17" Platinum Palladium Contact Print

Edition 12/25

On Loan from the Artist and Yossi Milo Gallery

\$1500 including artist made frame

NFS



**35. Frank Hunter**

(American)

*Sun Flower 60*

2003

8"x10" Platinum Palladium Contact Print

On Loan from the Artist

\$800

36. **Frank Hunter**  
(American)

*Back-lighted Beech*  
1996

8"x10" Platinum Palladium Contact Print  
On Loan from the Artist  
\$500



37. **Caroline Hickman Vaughan**  
(American)

*Continental Divide, Wyoming*  
1976

4"x5" Platinum Palladium Contact Print  
On Loan from the Collection of Jim and Jane Finch  
NFS



38. **David Scheinbaum**  
(American)

*Garden of the Gods, Colorado Springs, Colorado,  
Hexagram #22-Pi/Grace*  
1994

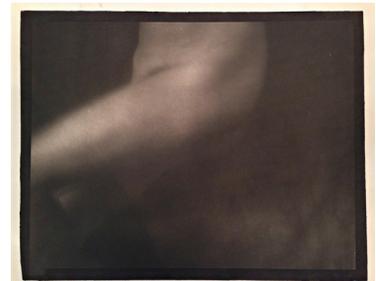
8"x10" Toned/Waxed Gelatin Silver Contact Print  
Edition 13/16  
On Loan from the Artist and Scheinbaum & Russek LTD  
\$2500



39. **Linda Foard Roberts**  
(American)

*Untitled, One of Five Images from the Five Senses*  
1989

Vintage 11"x14" Platinum Palladium Contact Print  
On Loan from the Artist  
\$1500



40. **James Fee**  
(American)

*Untitled from SS United States Portfolio*  
1997

8"x10" Toned Gelatin Silver Contact Print  
Edition 9/15  
From the Cassilhaus Collection  
NFS





41. **James Fee**  
(American)

*Untitled from SS United States Portfolio*  
1997  
8"x10" Toned Gelatin Silver Contact Print  
Edition 9/15  
From the Cassilhaus Collection  
NFS



42. **James Fee**  
(American)

*Untitled from SS United States Portfolio*  
1997  
8"x10" Toned Gelatin Silver Contact Print  
Edition 9/15  
From the Cassilhaus Collection  
NFS



43. **James Fee**  
(American)

*Untitled from SS United States Portfolio*  
1997  
8"x10" Toned Gelatin Silver Contact Print  
Edition 9/15  
From the Cassilhaus Collection  
NFS



44. **James Fee**  
(American)

*Untitled from SS United States Portfolio*  
1997  
8"x10" Toned Gelatin Silver Contact Print  
Edition 9/15  
From the Cassilhaus Collection  
NFS



45. **David Alan Harvey**  
(American)

*Lois (from Tell it Like it is Series)*  
1967  
13"x19" Toned Gelatin Silver Print  
Edition 1/10  
From the Cassilhaus Collection  
NFS

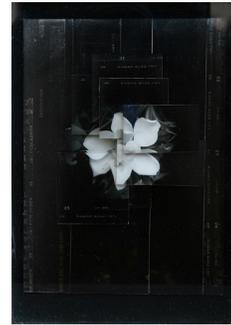
46. **David Alan Harvey**  
(American)

*Contact Sheet #26* (replica) from Tell it Like it is Series  
1967/2015  
Archival Pigment Facsimile Contact Sheet  
Edition 33/150  
From the Cassilhaus Collection  
NFS



47. **Tama Hochbaum**  
(American)

*Magnolia, In Time*  
2002  
3D Photo Collage Fabricated from cut 35mm Contact  
Sheet Images and Archival Foam Core  
Unique  
On Loan from the Artist  
\$1200



48. **Burk Uzzle**  
(American)

Woodstock Contact Sheet  
1969  
Vintage Gelatin Silver Contact Sheet. 7-31-69. Stamped  
Magnum Master File, New York  
On Loan from the Artist  
NFS



49. **Burk Uzzle**  
(American)

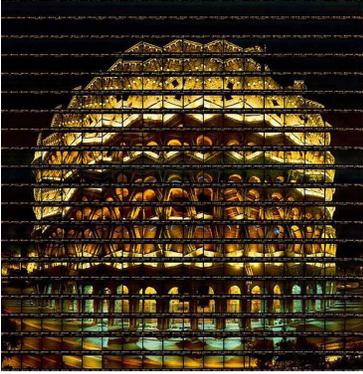
*Woodstock Crown, 1969 #31*  
1969  
8"x12" Gelatin Silver Print  
On Loan from the Artist  
\$2000



50. **Burk Uzzle**  
(American)

*Woodstock 1969 #26*  
1969  
8"x12" Gelatin Silver Print  
On Loan from the Artist  
\$2000





**51. Thomas Kellner**

(German)

*44 #12 Colosseum at Night, Rome*

2005

Mounted Chromogenic Lambda C-Print from Scan of Film

Contact Strips

Edition of 12+3

On Loan from Artist and Schneider Gallery, Chicago

\$12,000



**52. Alex Harris**

(American)

*Christ is the Answer, Jones County, North Carolina, November 1971*

1971

Vintage Gelatin Silver Contact Sheet

On Loan from the Artist

NFS



**53. Alex Harris**

(American)

*Christ is the Answer, Jones County, North Carolina, November 1971*

1971/2015

34"x45" Digital Enlargement Print

On Loan from the Artist

POR



**54. Eric Pickersgill**

(American)

*Printing Positive #2*

2015

Gelatin Silver Contact Print from 35mm Paper Negative made from a Color 35mm Slide Transparency Positive.

On Loan from Artist

\$2500



**55. Tom Rankin**

(American)

*Chester Arthur Burke Missionary Baptist Church, Rosedale, MS*

1991

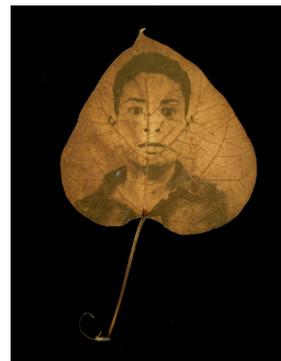
8"x10" Toned Gelatin Silver Contact Print

On Loan from the Artist

\$800

56. **Binh Danh**  
(Vietnamese)

*Found Portrait: Man 29*  
2006  
Chlorophyll Contact Print and Resin  
Unique  
On Loan from Lisa Sette Gallery  
\$4075 as framed



57. **Caroline Hickman Vaughan**  
(American)

*Self Portrait, Father, Mother*  
1977  
Vintage 8"x10" Gelatin Silver Contact Print  
From the Cassilhaus Collection  
NFS



58. **Caroline Hickman Vaughan**  
(American)

*Self Portrait, Father, Mother*  
1977/2012  
Archival Pigment Print from scan of  
8"x10" Film Negative  
From the Cassilhaus Collection  
NFS



59. **Eliot Dudik**  
(American)

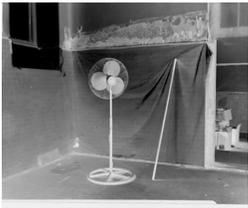
*Proof of Concept Test Print for Broken Land Series*  
2012  
8"x20" Gelatin Silver Contact Print from Dual 8"x10"  
Negatives  
On Loan from the Artist  
NFS



60. **Eliot Dudik**  
(American)

*Falling Waters, West Virginia from Broken Land Series*  
2014  
Digital Facsimile Contact Print of Dual Scanned 8"x10"  
Negatives  
Edition 1/12  
On Loan from Artist  
\$1800





**61. David Simonton**

(American)

*Restoration (Fan), Ellis Island, New York Harbor*

1988/1993

4"x5" Vintage Gelatin Silver Contact Print with associated

4"x5" Negative

On Loan from the Artist

Negative NFS

Contact Print NFS

Enlargement Prints in other sizes available. Please inquire.

**62. Timothy O'Sullivan**

(Irish)

*Canon, Valley of the Conejos River Looking South from Vicinity of "Lost Lakes"*

1874

Stereographic Albumen Contact Print (Verso of card series shown for example only)

On Loan from the Collection of Jim and Jane Finch

NFS



**63. George Barnard** (American)

and **James Gibson** (Scottish)-negative

**Alexander Gardner** (Scottish)-print

*Stone Church, Centerville, VA*

1862

Albumen Contact Print

On Loan from the Collection of Jim and Jane Finch

NFS



**64. Mathew Brady Studio**

(American)

*Portrait of Ulysses S. Grant*

1864

Carte de Visite (CDV) Albumen Contact Print

On Loan from the Collection of Jim and Jane Finch

NFS



**65. Karl Moon**

(American)

*Navajo Girl*

Circa 1910

Platinum Palladium Contact Print

On Loan from the Collection of Jim and Jane Finch

NFS

**66. F.A. Rinehart**  
(American)

*Omaha Leader*  
1900  
Platinum Contact Print  
On Loan from the Collection of Jim and Jane Finch  
NFS



**67. Unknown Photographer**

*Palazzo del Bargello, Florence*  
1870s  
Albumen Contact Print  
On Loan from the Collection of Jim and Jane Finch  
NFS



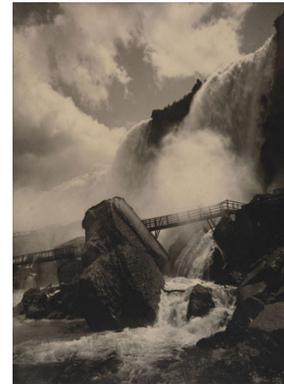
**68. Linda Connor**  
(American)

*Hagia Sophia I, Istanbul, Turkey*  
1992  
Vintage 8"x10" Gold Toned Gelatin Silver Contact Print on  
Printing Out Paper  
On Loan from Etherton Gallery  
\$4000



**69. George Barker**  
(Canadian)

*Niagara Falls*  
1880s  
16" x 19" Mammoth Plate Albumen Contact Print  
On Loan from the Collection of Jim and Jane Finch  
NFS



**70. Edouard Baldus**  
(French)

*Notre-Dame, Paris*  
1852-1853  
Salted Paper Contact Print from Paper Negative  
On Loan from the Collection of Jim and Jane Finch  
NFS





71. **Harry Callahan**  
(American)

*Eleanor, Chicago*  
1947

4"x5" Gelatin Silver Contact Print  
On Loan from Etherton Gallery  
POR

*Images below are in the entry gallery downstairs.*



72. **Eugene Omar "E.O." Goldbeck**  
(American)

*Bathing Girl Review, Galveston Texas*  
1922

8"x28" Gelatin Silver Panoramic Contact Print  
From the Collection of Roger Haile  
NFS



73. **John Dugdale**  
(American)

*Scroll*  
1999

Vintage 4"x5" Cyanotype Contact Print  
Edition 12/12  
From the Cassilhaus Collection  
NFS



74. **Roger Haile**  
(American)

*Untitled*  
1979

Panorama Print Comprised of Seven 8"x10" Vintage Gelatin  
Silver Contact Prints Mounted Edge to Edge  
Unique  
On Loan from the Artist  
NFS

75. **Keith Carter**  
(American)

*Giant (from the Venice Folio)*  
1997  
Vintage Platinum Palladium Contact Print  
Edition 8/30  
From the Cassilhaus Collection  
NFS  
Additional Folios Available POR



76. **Eugène Atget**  
(French)

*Rue Montmorency, Paris*  
1902  
Albumen Contact Print  
On Loan from the Collection of Jim and Jane Finch  
NFS



77. **Fredrik Marsh**  
(American)

*Yellow Mounds, Badlands National Park,  
near Interior South Dakota*  
1986  
Vintage 14"x17" Gelatin Silver Contact Print  
On Loan from the Artist  
NFS but modern prints available for \$1050



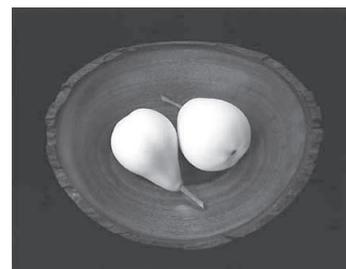
78. **Dede Reed**  
(American)

*The Waiting*  
1995  
Vintage Platinum Palladium Contact Print  
Edition 20/25  
From the Cassilhaus Collection  
NFS



79. **Paul Caponigro**  
(American)

*Two Pears, Cushing, ME*  
1999  
Vintage 8"x10" Gelatin Silver Contact Print  
From the Cassilhaus Collection / Promised Gift to the  
Nasher Museum of Art at Duke University  
NFS



1. Manuel Álvarez Bravo, one of the founders of modern photography, is considered the main representative of Latin American photography in the 20th century. His work extends from the late 1920s to the 1990s.

Both his grandfather (a painter) and his father were amateur photographers. His early discovery of the camera awakened in him an interest that he would continue to cultivate throughout his life. As a self-taught photographer, he would explore many different techniques, as well as graphic art.

El Ensueño was made early in his career and means The Daydream. I purchased this piece in early 2001 when Bravo was 99 and just before his life retrospective at the Getty Museum. During the research for this exhibition, Bravo's granddaughter, Aurelia, confirmed that Bravo made this photograph with an 8x10 camera—prior to this I was unaware that it was a contact print.

2. This piece, along with 14 others in this exhibition, are part of a portfolio containing 22 contact prints made by Steiner between 1921-1929 in New York City. The portfolio contains a text panel with the photographer's entertaining musings on the images which are included here.

He commented: "The occupants of these tenements had the Third Avenue EL roaring past their front rooms and these rhythmic clotheslines across their rear rooms. I hope at least one housewife got pleasure from the Johann Sebastian clothesline harmonies."

3. Geanna Merola is an artist and educator whose use of photography spans a period of over thirty-five years. She divides her time between New York City and Ocean Grove, New Jersey.

This piece is made from taped together Polaroid Type 55 negatives.

Merola offered "The bottles were found in the crawl space under a historic bungalow in Ocean Grove, NJ which was being renovated for my studio. I love the patina of dirt and sand that clung to the glass and enjoyed the beautiful Morandi like quality of the light and arrangements once I began photographing them."

4. From Tama Hochbaum: "In the summer of 2001 we took two big trips on the occasion of my husband's 50th birthday. The first was to Pajaro Dunes, California, about an hour south of where he had grown up. I was working with a pinhole camera that summer, one that used 2 1/4 square film. This double image, *Pajaro Dunes, Array*, was printed in the darkroom once I returned home to Chapel Hill. I was experimenting with ways to contact print, printing images side by side, playing with exposure of the surrounding area of the image to create shadows.

5. Tama Hochbaum continues: "The second trip of the summer of 2001, an innocent time before September 11th, when we traveled the world easily, we spent 10 days in Tuscany. We had lived there, in Tuscany, in a small town in the Casentino, in 1991 for four months while my husband Allen was on a Guggenheim Fellowship. This return trip to Tuscany was spent at Villa Branca, a villa with vineyards and olive groves and small factories on the property to make wine and olive oil. This inadvertently double exposed shot of the vineyard was taken on an early morning walk."

6. From Tama Hochbaum: "This second diptych was printed at the same time as *Pajaro Dunes, Array* (#4). The two trips of the summer of 2001 were taken in late May and early June and I spent the rest of the summer printing the negatives I had brought home with me. This side by side image captures two different views of the property of Villa Branca. These images are not contiguous, as are the ones of California. They share a sensibility, however, these diptychs. There is a sense of arrival and retreat in both, I think."

7. Steiner commented: "At the Clarence H. White School we had to do one of every kind of photography: a leather shoe, a close-up head, a full length portrait—a long list which included a night spot. The class bussed down into the wicked mysterious 'Village' at night. I wonder how I guessed the proper exposure; there were no meters in those days."

8. Steiner commented: "On hot summer days I would ride back and forth on the Hoboken Ferry for 5 cents to cool off. Sometimes I would bring along my heavy camera and tripod, get off the ferry and make pictures

of funny signs like this.”

9. Steiner commented: “Today I would have no idea how to use a view camera to catch the boy on the bike and the two men in exactly the right place in the frame. I loaded the film into the camera, pulled the ‘dark slide,’ then, keeping the outlines of the frame in mind I just waited for whatever would enliven the bare, broad street. They say: ‘God is on the side of the biggest regiments,’ but sometimes He helps photographers with their compositions.”

10. Steiner commented: “In this neighborhood small, thin boys carried a roller skate by its strap to school. The roller skate was known as an ‘equalizer.’ It kept bigger boys from stealing your ten cents lunch money. But this quiet, social scene was on a quiet Sunday when most of the Irish lads were at mass.”

11. Steiner commented: “In 1922, the Garden stood at the North East corner of Madison Square. If I had stepped a few feet to the side I could have, as so many photographers did at that time, made that same thin tree run up the knife edge of the famous Flatiron Building.”

12. Steiner commented: “I know I photographed this in 1921 when I attended the Clarence H. White School of Photography on 144th Street, and lived in a windowless, airless room at the bottom of a tall air shaft. By 1922 I had moved away from the ‘ocean,’ which was really the Hudson River. I held those two men motionless by will power and prayer until I had them on film.”

13. Steiner commented: “I couldn’t resist photographing the contrast. There will never again be a building like the old post office. It was covered with wonderful, useless pillars from the ground to the top.”

14. Steiner commented: “This was the upper end of Times Square where out of work actors and musicians exchanged news of jobs. An early morning tippler wove his way to me, and said: ‘Ah, an artist like the three bees.’ I couldn’t understand how bees could be artists. I found out later that the ‘bees’ were Bach, Beethoven and Brahms.”

15. Steiner commented: “Minor White once said: ‘Photograph things for what they are and for what else they are.’ These curvy lights could be exotic lilies from the upper reaches of the Amazon River—inappropriately decorating an unworthy building—or, more ominously, ears placed by the Martians for listening to conversations on lower Lexington Avenue.”

16. Steiner commented: “I sat up all one night on the deck of the Fall River Line steamer to get to Provincetown, made this one photograph, boarded the steamer back to steamy New York that same day. The mosquitoes were in clouds so thick that my lens couldn’t penetrate. I envied the baby under its netting.”

17. Steiner commented: “I lived a few blocks from this sign. To me it was one of those water bugs which scoot over the surface of the water on long, spindly legs. Walker Evans said my early photographs had influenced him. He photographed ‘funny’ signs on the tops of buildings, so maybe that was my influence.”

18. Steiner commented: “Had there been motorized cameras in that day, I could have had the choice of ten negatives with the tug in different positions. Instead I exposed once by uncapping my one dollar lens mounted in an empty toilet paper roll. If one doesn’t have, one makes do.”

19. Steiner commented: “Beaumont Newhall and Berenice Abbott some fifteen to twenty-five years later also found this grid-iron building in the Wall Street area. I must have spent the good part of a day photographing the building from all angles. When I finished I should have put up a sign: ‘Berenice and Beaumont, KEEP OFF.’”

20. Steiner commented: “This was on Sixth Avenue at Thirty-eighth Street. I never did find out how the men who pasted the posters got up so high.”

21. From Frank Konhaus: “Frank Hunter is one of America’s greatest platinum/palladium printers. Hunter received an MFA in photography from Ohio University, where he was the John Cady Fellow.

I purchased this piece in 2002 and was just knocked out by this beautiful print on such delicate paper. It was so vibrant when I held it to the light and was very disappointed when I went to frame it as it seemed to lose all of its energy. My framer hit upon the idea of framing both front and back with glass and now we always display it in front of a window to give it that special glow. Modernist architects (like my wife) have a reputation for not liking window treatments so the joke on this piece is that it takes care of all of our curtain needs in the house."

From Frank Hunter: "For me the most rewarding images are those that suggest a larger view than the object photographed. Images of this sort deepen with time."

This is the first piece in the exhibition done with the Platinum/Palladium process and there are quite a few more.

Platinum/Palladium is a late 19th century process that uses iron salts (rather than silver salts) with the precious metals to create images that have the widest tonal range of any photographic process. The images are made in contact (negatives are the size of the prints) on archival drawing or watercolor paper. The solution soaks into the paper fibers, and when the photograph is printed the image extends into the paper fibers giving the illusion of depth (as opposed to gelatin silver prints where the image floats on the top of the paper). Platinum/palladium is known for the depth of its tonalities and for its longevity. It was favored at the turn of the 20th century by such photographers as Alfred Stieglitz, Paul Strand, and Frederick Evans. After the First World War, the metals became scarce and expensive and the paper was discontinued in mass production. Since that time, the printer/photographer has coated platinum/palladium images by hand.

22. Platinum prints are by definition contact prints so I was shocked to find that this piece was made with a giant 30"x40" camera and then multiple negatives were sandwiched to make this print.

Edward Earle, former curator at the California Museum of Photography stated in an essay on this body of work, "as skin dissolves into plant or mineral form, the photographs make different demands on us. The urge to name and resolve dimensional space gives way to the aesthetics of gesture and the realm of the imagination.

Gray's elegant crafting of the print adds to the subtle tension between optical representation and a drawn image. Instead of conventional gelatin silver prints, Gray deliberately chooses the Platinum/Palladium print as her medium. Like lithographs on fine rag paper, her images melt into the paper rather than reside in an emulsion on top. This technical quality adds to the emotional feeling of the body and plant form becoming one, just as the image is one with the paper."

23. This print was given to John Weiss in 1980. John Weiss was the Director of The Delaware Museum of Art at that time. The Museum had a very large and comprehensive Frederick Sommer exhibition in 1980. The title of the exhibition was *Venus, Jupiter and Mars, The Photographs of Frederick Sommer*. The catalog of that show had this image on the cover, and at the conclusion of the exhibition, Frederick Sommer gave John Weiss this print. It is inscribed on the verso to John Weiss, Frederick Sommer. The print was made in the mid-1970's.

24. Between 1984 and 1994, Sally Mann worked on a series of photographs of her three children: Emmett, Jessie, and Virginia. This photograph, included in the monograph *Immediate Family*, shows one of her daughters with a night blooming cereus draped over her shoulders. Mann had originally decided to wait until her children were grown to publish the photographs, but her three children, who were then all under the age of twelve, insisted that she should not wait. The often-nude photographs of her young children spurred controversy, but her work has remained no less influential; *The New Republic* called it "one of the great photograph books of our time."

26. While photographs of poignant Southern landscapes and historic architecture earned Sally Mann initial accolades, it was her portraits of girls captured in the ephemeral moment between childhood innocence and womanly sophistication that solidified her reputation as provocateur. This photograph captures Mann's youngest daughter, Virginia, at age nine in such a moment. The meeting of the black black and white white in her dress are a printing tour de force. The photographs of her children were largely taken at their home in Lexington, Virginia, where Sally Mann grew up, and where she still lives and works.

27. Modica's best known work is *Treadwell*. From 1986 to 2001, she photographed a young girl named Barbara and her family in upstate New York. She follows the family from farmhouse to farmhouse in the town of Treadwell. The work portrays rural life while keeping a dreamlike quality. She photographed the family with an 8x10 view camera. Chronicle Books published the work in book form in 1996.

28. This 4x5 platinum palladium contact image comes from a body of work that Leah Sobsey created during her time at the Maine Media Workshop. Sobsey spent 2 years living on the coast of Maine honing her craft in photography while working with large format cameras and alternative process techniques. Platinum palladium printing requires a denser than normal negatives so Sobsey began experimenting with layered imagery and was captivated by the surrealism and the softness that she had not been able to find with her straight photography on silver gelatin paper.

30. From Frank Konhaus: "In 2000, brand new to photography collecting, I took a sabbatical from my job and went on a photo discovery road trip primarily in the Southwest US. Pretty much pre-internet, I stopped at a public pay phone booth in Santa Fe, NM and looked in the yellow pages under photography galleries. I found a listing for Scheinbaum and Russek and gave them a call and got Janet Russek on the line. She explained that they no longer had a gallery space but worked as private dealers out of their home and they would be glad for me to come by. I was reticent because I was so green and clueless but she was unfailingly gracious and basically adopted me for the better part of two days and both she and her husband David Scheinbaum, both amazing photographers themselves, took me under their photo wings. They had just received this Parker print in from an estate and I had never seen such a beautiful photographic object. I was totally smitten with both Olivia Parker and Scheinbaum and Russek. They remain one of my favorite and most trusted photo mentors and gallerists (and lenders to this exhibition) and Olivia Parker was a Cassilhaus visiting artist in October of 2015. Sometimes you can get a lot out of the yellow pages."

31. In 2006, Lauren E. Simonutti began hearing voices in her head, and she was soon thereafter diagnosed

with "rapid cycling, mixed state bipolar with schizoaffective disorder." She lived in almost complete isolation during the final years of her life, and began creating large-format self-portraits and still lives, documenting her descent into madness. After several suicide attempts, she passed away in 2012 due to complications with her illness.

In her artist statement for the series which this image belongs to, Simonutti wrote: "The misfirings of my beloved/despised mind that conspire to convince me to destroy all have rendered me housebound and led to a solitary life. A creature of past, proof, memory and imaginary friends, I am aware enough to know the things I see and hear are not real, but that does not mean I do not still see and hear them.

Over three and one-half years I have spent alone amidst these 8 rooms, 7 mirrors, 6 clocks, 2 minds and 199 panes of glass. And this is what I saw here. This is what I learned."

32. From the artist, MJ Sharp: "At the end of a night of shooting, I returned to the vacant lot where I had parked my car. I turned on my headlights, and this is the scene I saw. I quickly realized that this shot, rather than the scenes I'd been spending the whole evening photographing, was the shot of the night. I exposed it with an 8x10 view camera, which is why the center vines can be so crisp while the surrounding scene renders as hazy and dreamlike."

33-34. These images come from a series titled, *The Family Farm*, a personal project by Chris McCaw documenting his grandparents' 30-acre ranch in California's Central Valley.

Chris McCaw writes: "With the death of my grandfather in 1998, I came to a realization that this farm will not be around forever. Things got better when my uncle took over the farm, but two years later he passed away suddenly. With the growth and economics of commercial farming, and the fact that no family members are willing to take on an agricultural lifestyle, the future of this family farm is in serious question. Adding to this fear, the suburban sprawl has come within a mile of the ranch. Developers have purchased the farm next door and are now knocking on my grandmother's door. Because of all this, I am committed to capturing a sense

of what this family farm, my family's farm, is like. It is my intention for this project to stand as a document of my family's history, and a way of life that is ending in California."

35-36. Frank Hunter is a documentary photographer and professor known for his work in platinum/palladium photography. See note for #21 for more information about Hunter and the platinum/palladium process.

38. From David Scheinbaum: "This photograph was inspired by my admiration for a series of photographs that Laura Gilpin made at the Garden of the Gods in Colorado Springs, Colorado, in 1919. This was soon after her return from her studies at the Clarence White School of Photography in New York. My printing technique also reflects that time period in regard to the toning and waxing of this gelatin silver contact print. Her versions were done in platinum. This photograph was used in the publication *Images in the Heavens, Patterns on the Earth: The I-Ching, Photographs* by Janet Russek and myself, to illustrate the hexagram Pi/Grace. The images in the book were not meant to be illustrations of the hexagrams, but visual responses to their interpretation."

39. From Linda Foard Roberts: "The negative for this platinum palladium image was made using an 11" x 14" camera and a 360 lens. This is one of 5 images that I made of the body for a project titled "The Five Senses." The images were meant to line up like a grid but were later displayed as a full figure. The softness of the image was created by using hose over the lens, a long exposure, and movement. At the time, I was trying to capture the essence of the figure rather than sharp reality."

40-44. The next five photographs by James Fee are part of a portfolio of 14 large format contact prints of the cruise ship SS United States which was built in 1952 and set and still holds the speed record for a transatlantic crossing of a luxury liner. This story may be apocryphal but it was told to me by Debra Heimerdinger, one of Fee's gallerists and the woman who sold me the portfolio. James was looking to raise some cash for a photo project and he decided to make a portfolio to sell but couldn't decide on what to include. He stumbled upon 15 drink coasters from the retired cruise liner SS United States at a yard sale and coincidentally some

years prior he had managed to talk his way into spending 2 weeks on the dry docked boat to photograph it prior to salvage operations. He took that as a sign and embossed a circle on the front of 15 portfolio boxes and attached a coaster to each to make an edition of 15 of the SS United States portfolio.

45-46. At Look3 2015, a photo festival in Charlottesville, VA, I discovered the work of David Alan Harvey and specifically this very early body of work he did in Virginia at the age of 20 and had very recently revisited. We struck up a lively conversation and this print is the very first one (1/10) released from the new edition of this work. It is NOT a contact print but this part of the exhibition deals with contact sheets, a form of contact print and gives insight into the photographers mind and process during a photo shoot. The following piece (46) shows the contact sheet from which this image was drawn.

47. From Tama Hochbaum: "For awhile, in 2002, I was making three dimensional collages. I had started my residency in photography, coming from printmaking and then painting, with photo collage with commercially printed images. Six years later I began to use the actual contact sheet to construct an image that comes out into the space of the viewer. These collages tend to mark the passing of time as one moves deeper into the construction."

48-50. From Burk Uzzle: "With only a pocket full of film, great enthusiasm for people taking off clothes as the American culture spun on a dime, and all happening in the rain in the middle of thousands of people mostly on drugs, I needed to keep myself organized and in focus. I never have done drugs, so that helped the focus. Since pockets were carrying the light meter and film, I stayed in my jeans. The album cover, in color, was done with film borrowed from other photographers. No time to waste film. No time to deny emotions. Important time to access intuitive disciplines of craft. I love being a photographer!"

51. "This image of the Colosseum belongs to *Tango Metropolis*, a series of world renowned architecture shown in a different light. With newly discovered energy this project manages to shake the very foundations of the static monuments, moving beyond the evident beauty of the images themselves. The pictures tell a new story

about popular tourist destinations, using a new visual language and drawing attention to details never seen before. Using his unique technique, Kellner manages to create an image of a building, in which the massive stone walls are cut into pieces and perspectives are disorganized. In this way he succeeds in deconstructing and reconstructing the object simultaneously. This method provides the buildings with liveliness, movability, spirit, and dynamics. With subversive irony Thomas Kellner's architectural photographs do not appear as the postcardesque pictures of iconic monuments we carry in our minds, nor can they be seen as images documenting these monuments' perfect form. His buildings do not appear consolidated, much rather deconstructed into multiple fragments and reconstructed to assume an entirely new form. However, the ostensible interpretation of Kellner's work as being cubistic-fragmentarian montages is too narrow. In fact, his art explores the history of the photography genre in a media-reflective way. Its essence lies within the fact that his large-scale color photographs are contact sheets composed of consecutively assembled filmstrips of a single shooting session."

Alison Nordström in *Thomas Kellner: Dancing Walls*

54. Eric Pickersgill is a proud Cassilhaus "Intern For Life" and 2015 UNC MFA recipient. Eric is an artist working and living in Charlotte, NC whose practice is an investigation of photography's physical and social properties. He is equally interested in the materials associated with photography as well as their social and psychological impact on consumers and creators.

Printing Positives is a series of 8 unique silver prints made from the contact printing of a set of found 35mm slides onto darkroom silver paper which resulted in a black and white paper negative. The new negative was then printed onto a larger piece of warm tone silver paper to create the final image.

56. Binh Danh received his MFA from Stanford University in 2004 and has emerged as an artist of national importance with work that investigates his Vietnamese heritage and our collective memory of war, both in Viet Nam and Cambodia—work that, in his own words, deals with "mortality, memory, history, landscape, justice, evidence, and spirituality." His technique incorporates his invention of the chlorophyll printing process, in which photographic images are contact printed and appear embedded in leaves through the action of photosynthesis.

57-58. From Frank Konhaus: "There is a sweet story about these two pieces. In 2010 I curated a show with Huston Paschal called *life still* that was drawn from the collections of members of the Friends of Photography at the North Carolina Museum of Art. We did a studio visit at artist/member Caroline Vaughan's studio. She had gone to great trouble to frame and display a wide range of her own work as well as works by other artists in her collection. As luck would have it I found a small curled up work print on her desk that I decided was the one I wanted for the show. She told me she only had a single vintage contact print of it and that she wasn't comfortable loaning it for the exhibition. I tried to persuade her but she offered instead to have a very high quality digital print made by Wojtek Wojdyski and that is what we ended up using in the exhibition. I loved the image and decided to purchase it for our collection in 2012.

Fast forward two years—Caroline was leaving an opening at Cassilhaus and told me that she had left a surprise for me upstairs. After everyone had left I found this stunning framed original 1977 analog contact print on my bed with a note explaining that she had met her new wife Jane at an event at Cassilhaus and that the print was a wedding present for ME for connecting them! I was incredibly touched. I wasn't exactly sure what I was going to do with two prints of the same image (Sherlock Holmes types will note that these are actually prints from two very slightly different negatives) but then I realized they would be a perfect answer to the question I get a lot which is "what is the difference between a darkroom and a digital print?" Both are examples of the best of the best of these two very different printing techniques. The digital print (#58) is not a contact print but rather produced from a digital scan of the analog negative. The analog print (#57) was made just after Vaughan purchased her 8"x10" Deardorff camera in 1977 and she was experimenting with it."

59. For a new project started in late 2012, Dudik made a jig to connect 2 sheets of 8x10" film together in complete darkness. The joined sheets would then be slid into 8x20" film holders, and exposed in a 100 year old 8x20" view camera. The idea initially resided solely in his imagination; this piece represents his first test to determine whether the idea was feasible.

60. An example photograph from the series *Broken Land* using the technique shown in #59. For this series, two sheets of Kodak 8x10" color negative film are com-

bined in complete darkness and exposed simultaneously within an 8x20" view camera. After exposure, the two sheets are separated, processed, and drum scanned as two distinct 8x10" photographs. The two images are then recombined digitally to their original format. The black edges of the film, typically seen on traditional contact prints, are retained as part of the artist's attempt to visually represent cultural and political divisions in the United States.

61. From David Simonton: "I was living in New Jersey in the late-1980s, working as a pharmacy technician, but my true passion was black-and-white photography. So in 1988 I submitted a portfolio to the National Park Service and as a result I was invited to photograph on Ellis Island, the former immigration station in New York Harbor. My involvement in "The Ellis Island Project: Documentation/Interpretation" lasted 10 months. Other participants included Emmet Gowin, Sylvia Plachy, Larry Fink and Jerry Uelsmann, all heroes of mine whose books I had on my shelves.

For the 'documentation' part of the project, I was assigned to photograph the progress of the restoration of examination rooms and offices on the third floor of the famous Registry Building; the 4x5 negative in this exhibition was made in one of those spaces. For the 'interpretation' part of the project I was allowed to do personal work, permitted free roam of Ellis Island's 27 acres and 33 buildings, and given all the Kodak film I could shoot! For 10 months I was in photography heaven. The experience changed the course of my life."

62. One of 50 stereographs from Lieutenant George M. Wheeler's Western Surveys, 1871-1874, published as a set by the US War Department in 1875-1876.

63. Published in "Gardner's Photographic Sketch Book of the War." 1866.

The Stone Church was used as a field hospital during the First and Second Battles of Bull Run (Manassas): Union Surgeon, DL Magruder wrote he "took possession of a stone church pleasantly situated in a grove of timber, directly...to the right of the road we had passed on advancing to the attack."

64. The carte de visite (CDV) process, as patented in 1854 by André Disdéri, involved a sliding plate holder

and a camera with multiple lenses. This resulted in a large glass plate negative with multiple small duplicate images. After the contact print was made, the images were cut apart and mounted individually. This image is usually attributed as Mathew Brady Studio, since it's not clear which images were done by him personally.

66. The "Indian Congress" was held in Omaha in 1898 as part of the Trans-Mississippi and International Exposition and representatives from 35 tribes attended: "It is the purpose of the promoters of the proposed encampment or congress to make an extensive exhibit illustrative of the mode of life, native industries, and ethnic traits of as many of the aboriginal American tribes as possible."

Frank Rinehart was the official photographer for the gathering and, along with his assistant Adolf Muhr, photographed over 500 attendees, documenting in the parlance of the time, the "Vanishing Indian."

67. It is likely that this a composite image, involving carefully masking and printing multiple glass plate negatives to compensate for the differing exposure settings for the composition. This is most apparent in the sharp edges between the dark and light areas of the central arch.

68. This print was made on Kodak Printing Out Paper, which is now long unavailable. The printing technique is simple: the paper is contact-printed with a negative using the sun for a light source to make a visible image without development. In this case, it is toned with gold chloride.

70. Excerpts from "Concours de Photographie" published by Baldus in 1852:

The negative: "The nature of the paper must vary according to what the photographer wishes to do...paper sized with resin and gelatin...is firmer and makes a better showing of itself...We can make sure of the quality of paper by impregnating it with wax and examining it against the light; it has to have the effect of a piece of thin gelatin."

The positive: "Place the negative on the glass of the printing frame, with the stronger side up. Cover it with a paper prepared for the positive, with the nitrated side

on the negative. Avoid any crease and let the edges of the positive paper extend slightly to judge the intensity of the light according to the color they take on. Then close the printing frame and turn the screws slightly to make sure the two sheets adhere properly together."

"Furthermore, care alone is not enough to achieve fine prints. Above all, the cliché or negative, must be perfectly executed in its harmony of tones and purity of lines."

71. This is one of Callahan's most famous images. It was on the cover of the MoMA monograph of 1976. John Szarkowski curated the show and wrote the accompanying essay in the book. The woman in the picture, Eleanor, was Harry's wife and muse. He made many photographs of her over the years. This particular print was made in the mid 1970s.

72. Goldbeck was based in San Antonio Texas and was quite a character. He made six of these annual Bathing Girl Review Photographs starting in 1920 and they were wildly popular with tourists. He used a Cirkut camera with a rotating roll of film to make images up to 10"x48". All of his panorama prints were contact prints. He did not make enlargements.

73. Internationally renowned photographer John Dugdale creates poignant and stirring intimate imagery using 19th century photographic processes and a 19th century aesthetic. At the age of 33, Dugdale had a transformative experience of nearly total blindness due to a stroke and CMV retinitis, an HIV-related illness. Completely blind in his right eye, Dugdale found himself seeing with less than twenty percent visibility in his left eye. While blindness ended his successful commercial photography career, he found himself free to explore his fine art, using friends and family members as studio assistants.

Cyanotype is a photographic printing process that produces a cyan-blue print. In addition to its fine art use, engineers used the process well into the 20th century as a simple and low-cost process to produce copies of drawings, referred to as blueprints. The process uses two chemicals: ammonium iron(III) citrate and potassium ferricyanide.

74. From Roger Haile: "This is the 6th in a sequence of 7 panoramas that collectively show the relationship of the Lower East Side of Manhattan to the Williamsburg area of Brooklyn, a de facto gateway for change. These images were made in conjunction with "Disappearing Brooklyn," a 35mm street photography project that I completed in 1976-78."

75. Keith Carter is a self taught photographer from Beaumont, Texas. He has published 13 monographs and had over 100 solo shows in 13 countries. *Giant* was produced by Carter as a regular Gelatin Silver edition in 1997 and then as a platinum palladium print on Bienfang tissue by Sal Lopes in 1999 as part of the *Venice Folio* published by Debra Heimerdinger Fine Art.

76. Between 1888 and 1927, Eugéné Atget carefully photographed Paris and its environs, capturing in thousands of photographs the city's parks, streets, and buildings as well as its diverse inhabitants. His images preserved the vanishing architecture of the ancien régime as Paris grew into a modern capital and established Atget as one of the twentieth century's greatest and most revered photographers.

77. The image was shot on a circa 1895 14"x17" Rochester Optical Company Improved Empire State View Camera during a 9-month shooting expedition to the Badlands in 1986-87.

In his Badlands essay, Joel Snyder wrote: "Marsh's Maka Sica, like O'Sullivan's territory, the Great Basin, isn't presented as pretty, suggestive, or beckoning. Marsh, like O'Sullivan, never succumbs to the temptation to theatricalize his photographs by using sky and cloud effects to dramatize and "prettify" the character of an alien terrain. Like O'Sullivan's best work, Marsh's photographs are both matter of fact and visionary at the same time. They are unstrained, apparently artless, and hypnotic, which is of course, another way of saying that they are provocative, complex and unsettling.

These pictures are moving, not beautiful, unsettling, not comfortable. And yet, they are reassuring. Fredrik Marsh's Maka Sica photographs suggest something important about the place of the living in a land reserved for spirits of the dead. More importantly, they imply something about the continuity of life and death, of good lands and bad lands and of the artificiality of sharp boundary lines between the two."

78. This photograph, taken with a Hasselblad, captures two 14-year old girls wearing the artist's wedding dress and a prom dress.

79. Caponigro is world renowned for his landscape photographs, but an injury and other health issues in 1990 prevented him from working in the field. After 1993 he went six years without even holding a camera. At 67 he started a new chapter as a still life photographer and *Two Pears* is one of his stunning first forays in that genre.

From Frank Konhaus: "I purchased this work early in my collecting career at the AIPAD photography fair. I was surprised to find the same print at three different gallery booths and naïve enough to think it was a reasonable request to ask all three gallerists if I could bring all three prints together to compare them but they graciously agreed. The prints were all stunning and surprisingly consistent but I gave this one a slight edge over the others."