

## **PHOTOGRAPHS: RECENT OFFERINGS**

The photographs offered in this on-line catalogue fall into three distinct groups.

Classic vintage 20<sup>th</sup> century photographs are on pages 2-16. Included is work by Ansel Adams, Eleanor Antin, Anne Brigman, Laura Gilpin, Werner Mantz, Wright Morris, Paul Outerbridge, Willy Ronis, Josef Sudek, Edward Weston, Clarence White, and Minor White.

The interaction of photographers with artists working in other media is a rich source of creative endeavor, and for us, a motive for assembling a collection that includes several hundred photographs from the 1840s through the early 1950s. In many cases these are the only examples of these images we have found. Portraits of artists are on pages 17-31. Included are Alexander Calder, Nicholai Fechin, Marsden Hartley, Thomas Hill, Edward Hopper, Ray Johnson, Gwendolyn Knight, Jacob Lawrence, Louise Nevelson, Barnett Newman, Georgia O'Keeffe, Gottardo Piazzoni, Diego Rivera, John Singer Sargent, Joseph Stella and Yves Tanguy.

Multiple imagery by Eastern European artists who incorporated photography in their creations during the 1960s through 1980s are in pages 32-46. The fertile nature of this work, often created clandestinely, in societies intent on tamping down any creativity that did not benefit the state, demonstrates the determination of the human spirit even under trying circumstances. These artists, not widely known in North America, include Barbara Kozlowska, Anna Kutera, Natalia LL, Marijan Molnar, Andre Paruzel, Geza Perneczky, Marek Piasecki, Rudolf Sikora, and Peter Turk.



**Eleanor Antin [born 1935]. *100 Boots***

**Set of 50 [from a total of 51] halftone printed postcards, 1971-72,  
all but four of the cards postmarked and mailed to Ulrich Franzen [7507]  
Each card: 4 1/2 x 7"**

**Illustrated: Antin, E., *100 Boots* [1999], unpaginated with each card illustrated.**

**\$35,000**

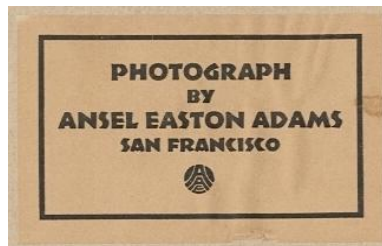




Ansel Adams [1902-1984]. *The Golden Gate Before the Bridge*  
Vintage silver print, 1932. [8177]

Signed and titled in pencil on the mount; the photographer's printed label on the reverse of the mount.  
6 3/8 x 9"

PRICE ON REQUEST





**Wright Morris. *Indiana***  
**Vintage silver print, 1951. [8187]**  
**Signed, titled and dated in pencil on the reverse of the print.**  
**9 3/4 x 7 3/4"**

**\$12,000**





Laura Gilpin [1891-1979]. *Iris*  
Vintage silver print, 1924. [8195]  
Signed and dated in pencil on the mount.  
8 5/8 x 6 5/8"

\$18,000





**Paul Outerbridge [1896-1958]. *Seated Nude***  
Vintage platinum print, ca. 1922. [7755]  
The Paul Outerbridge Estate stamp on the reverse of the mount.  
4 1/2 x 3 1/2"

Illustrated: Dines & Howe, *Paul Outerbridge: A Singular Aesthetic* [1981], p. 53, #13;  
Dines-Cox, *Paul Outerbridge 1896-1958* [1999], p. 134.

PRICE ON REQUEST





**Werner Mantz [1901-1983]. *Usine***  
Vintage silver print, 1929 [7956]  
Signed in pencil, with the photographer's stamp, on the reverse of the print.  
6 3/4 x 9 1/4"

**Provenance: Prakapas Gallery; Private collection, Switzerland**

**\$12,000**





Willy Ronis [1910-2009]. *Le Nu Provençal*

Vintage silver print, ca. 1949. [8198]

The photographer's stamp, title and date in pencil, and the © symbol on the reverse of the print.  
9 x 7"

\$15,000







Clarence White [1871-1925]. *Garden at the Home of George Ball*  
Vintage silver print, ca. 1905 [7501]  
The photographer's monogram in red in on the image, lower center.  
13 1/4 x 9 1/2"

Provenance: George A. Ball; by descent in the family; bequest of Dorcas Conkling and Jane LeCount; private collection, Michigan

Illustrated: McCauley, Anne., *Clarence H. White and his World* [2017], p. 94, fig. 81.

\$20,000





Minor White [1908-1976]. *Parking Lot, Battery Street, San Francisco*  
Vintage silver print, 1952 [7859]  
Signed and dated in pencil on the mount.  
9 1/4 x 7 1/4"

Illustrated: Bunnell, Peter, *Minor White: The Eye that Shapes* [1989], pl. 157;  
Martineau, Paul, *Manifestations of the Spirit* [2014], pl. 66, p. 90, et. al.

\$18,000



**Anne Brigman [1869-1950]. *The Heart of the Storm*  
Vintage silver print, 1910 [8171]**

**Signed and dated in ink on the image; signed in pencil on the first mount;  
titled and annotated 'Toward Democracy' in pencil on the reverse of the third mount.  
9 3/4 x 7 7/8"**

**\$16,000**





Josef Sudek [1896-1976]. *Labyrinth*

Vintage silver print, 1967. [8228]

Signed and dated with a stylus on the lower print margin.  
11 1/4 x 9"

Provenance: Acquired from the Gert Sander Galley, NY, 2002.

Illustrated: Kirschner, Zdenek, Josef Sudek [1993], pl. 141.

\$15,000





**Edward Weston [1886-1958]. *Dunes, Oceano*  
Vintage silver print, ca. 1936. [7713]  
Signed and dated on the mount; the negative number '61SO' in pencil on the reverse of the mount.  
7 1/8 x 9 5/8"**

**PRICE ON REQUEST**





**Edward Weston [1886-1958]. *Dunes, Oceano***

**Vintage silver print, 1936. [8202]**

**Signed and dated in pencil on the mount. Inscribed 'To Gavin [Arthur]-I think your Dunes and mine must be one of the world's most beautiful spots - gratefully Edward' in pencil on the reverse of the mount**

**7 1/4 x 9 1/2"**

**Illustrated: Markus, K., ed., *Dune* [2003], p. 35 and other publications.**

**PRICE ON REQUEST**





**Edward Weston [1886-1958]. *Clouds***

**Vintage silver print, 1936. [8157]**

**Signed and dated in pencil on the mount.**

**Titled, with an exhibition label from the First International Photographic Exposition at the Grand Central  
Palace, April 18th-24th, 1938, on the reverse of the mount.**

**9 3/8 x 7 1/2"**

**\$28,000**





Ansel Adams [1902-1984]. *Ferns, Rain Forest, Hawaii*  
Vintage silver print, 1947. [6388]  
Signed in pencil on the mount; title and negative number '58' in ink  
and the photographer's stamp on the reverse of the mount.  
5 1/8 x 6 1/4"

Illustrated: Adams & Joesting, *The Islands of Hawaii* [1958], p. 64.

\$12,000



**Photographs by Adams / Antin / Atget / Bernhard / Brassai / Brigman / Bullock / Cunningham / Evans  
/ Frank / Genthe / Gilpin / Hagemeyer / Hugnet / Lange / Man Ray / Mantz / Modotti /  
Moholy-Nagy / Morris / Noskowiak / Outerbridge / Pedrotti / Penn / Renger-Patzsch / Ronis / Shahn / Shiihara  
/ Siskind Sougez / Siegel / Strand / Sudek / Weston / White / others**





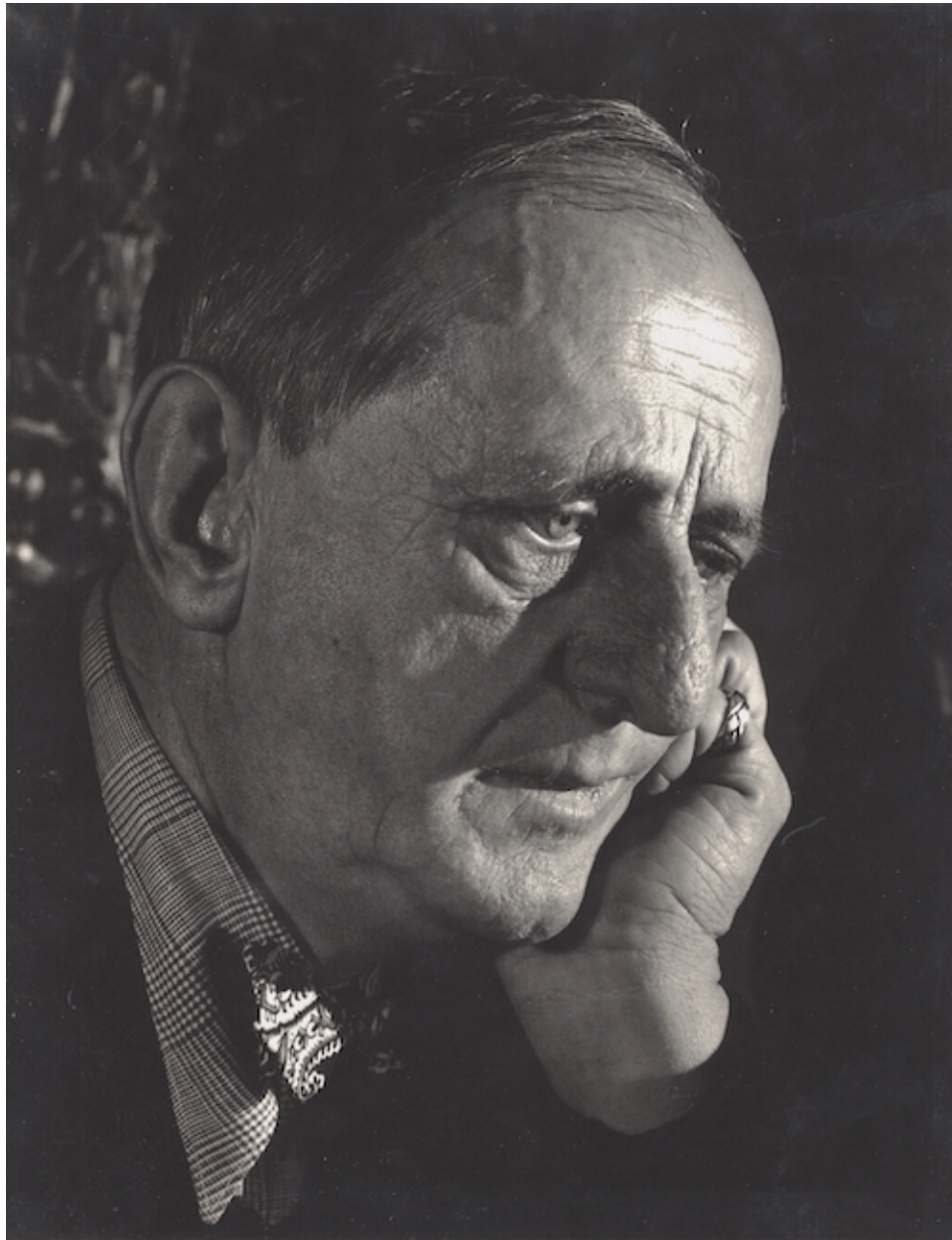


Alexander Calder [1898-1977]  
Vintage silver print, 1948, by Pierre Boulat [1924-1998]  
Signed, dated, titled & inscribed 'epreuve unique, 1/1, tirage de l'auteur, negatif detruit,'  
in pencil, on reverse of the image [2263.03]  
15 x 11 3/8"

Provenance: Galerie Natalie Seroussi, Paris, 1998

\$12,500





**Marsden Hartley [1877-1943]**  
**Vintage silver print, 1943, by Alfredo Valente [1899-1973]**  
**Signed in pencil on the mount by the photographer; signed, dated and inscribed**  
**'for Alfredo Valente' by Marsden Hartley in ink on the mount [2268.02]**  
**13 1/2 x 10 1/2"**

**\$6500**





**Edward Hopper [1882-1967]  
Vintage silver print, 1948, by Margaret French [1906-1996]  
Inscribed 'Edward Hopper/Truro/by Margaret French 1948' in pencil by Paul Cadmus  
and stamped 'Collection of Paul Cadmus' on the reverse of the print [2137.01]  
4 1/2 x 6 1/2"**

**Provenance; Collection of Paul Cadmus; Joshua Smith, Washington, DC, 1990**

**Exhibited: The Face of Art: Portraits of American Artists 1850-1950,  
from the Collection of Susan Herzig & Paul Hertzmann, July 21 - October 18, 1998,  
The Friends of Photography Ansel Adams Center, San Francisco.**

**\$3500**

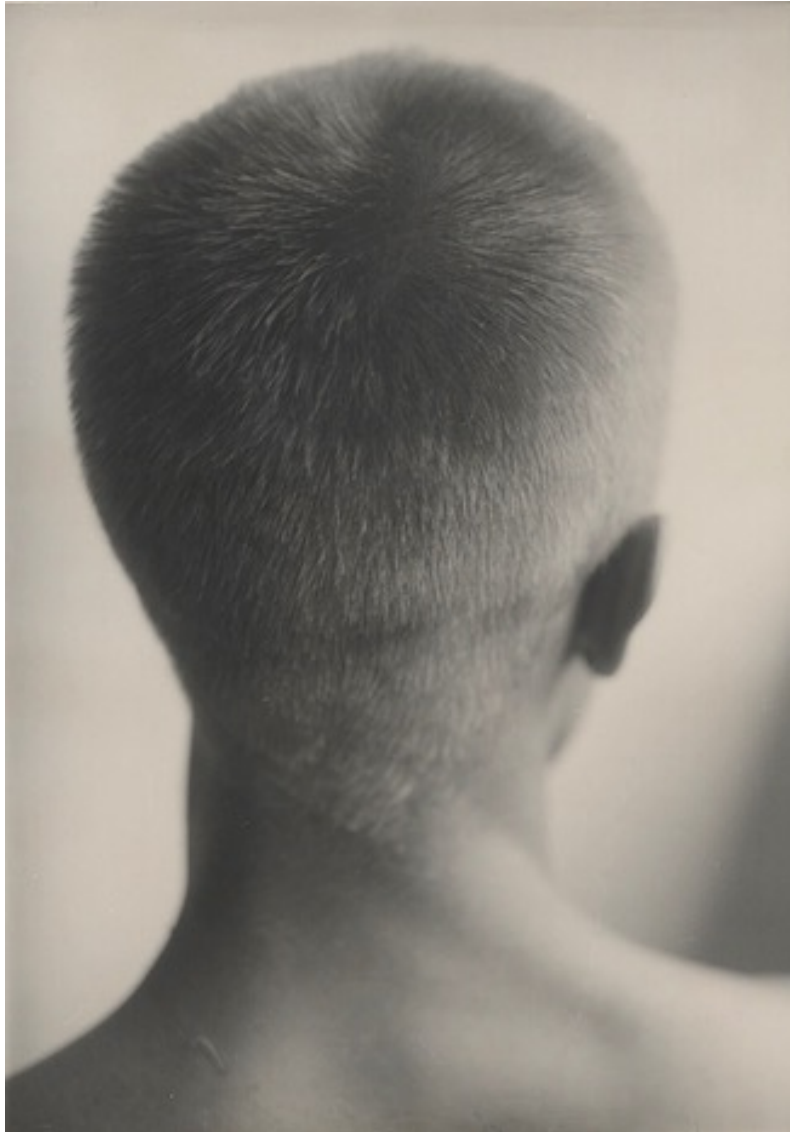




Louise Nevelson in her studio, New York [1899-1988]  
Vintage silver print, 1966, by Daniel Frasnay [born 1928]  
Signed, titled and dated in pencil, with the copyright symbol on the reverse of the print. [8217]  
9 5/8 x 8 1/4"

\$4500





**Ray Johnson [1927-1995]  
Vintage silver print, 1948, by Hazel Larsen Archer [1921-2001]  
The estate stamp of the photographer on the reverse of the print [2514.01]  
13 3/4 x 9 7/8"**

**Provenance: The estate of the photographer; Jan van der Donk Gallery, 2003**

**Exhibited: "Photographs from Black Mountain College by Hazel Larson Archer"  
at the Jan van der Donk Gallery, 2003**

**\$12,500**





**Barnett Newman [1905-1970]**  
**Vintage silver print, ca. 1944, by Richard Pousette-Dart [1916-1992]**  
**Signed by the photographer in ink on the reverse of the print [2374.01]**  
**9 7/8 x 7 7/8"**

**Provenance: Estate of Richard Pousette-Dart; Virginia Zabriskie Gallery, 1996**

**\$15,000**





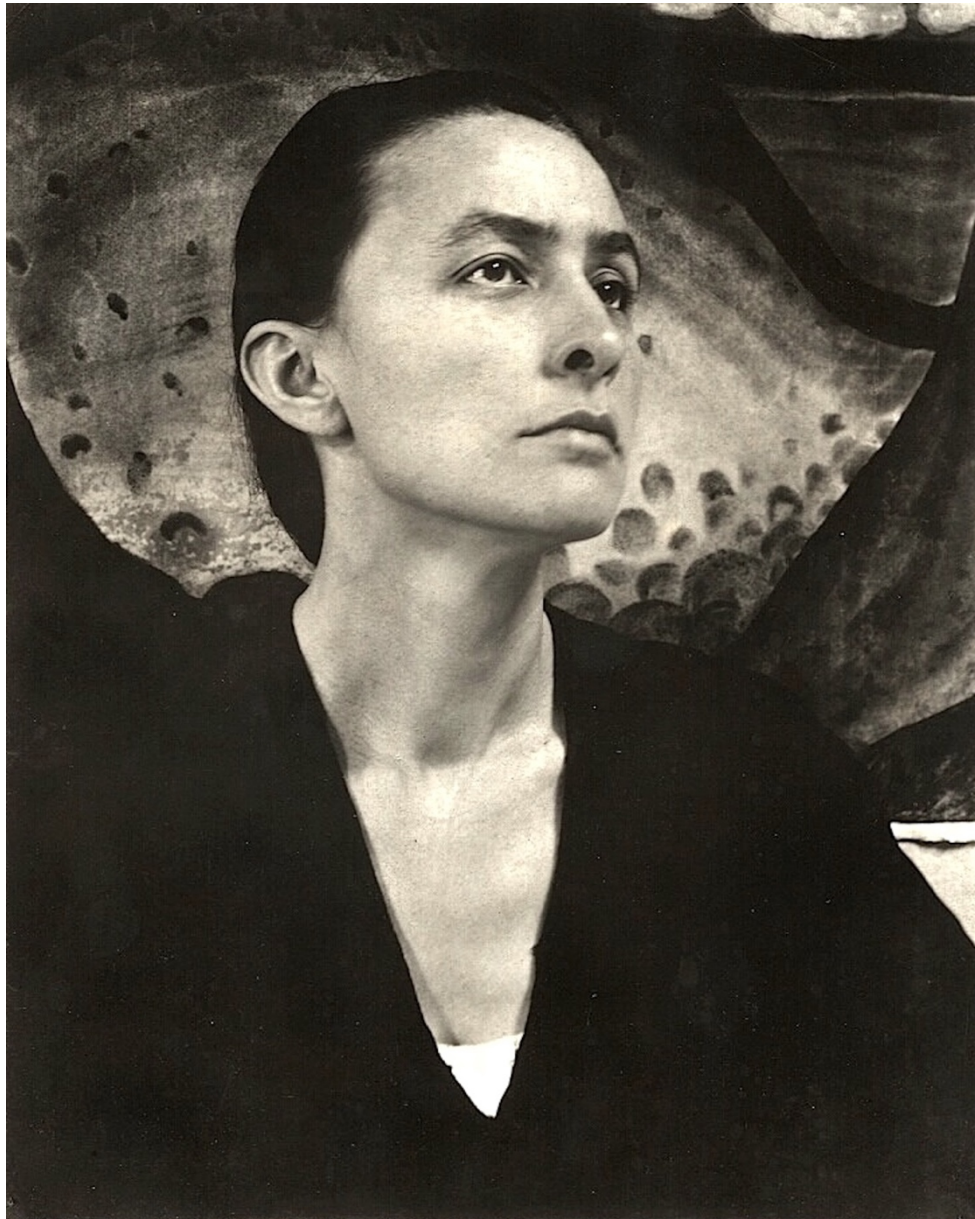
**In His Studio: Gottardo Piazzoni [1872-1945]**  
**Vintage silver print, 1932 by Ansel Adams [1902-1984]**  
Signed by the photographer and titled in pencil on the mount; annotated 'Dear Dick [Macgraw]/  
Temporary print / will make another ...' by Adams in pencil, with the photographer's 'Photograph by  
Ansel Easton Adams/San Francisco' label on the reverse of the mount [2371.01]  
7 1/4 x 9 3/8"

**Provenance: Butterfield & Butterfield, San Francisco, 2002**

**Illustrated: Portfolios of Ansel Adams, p. 106; Ansel Adams, pl. 20; The Eloquent Light, pp. 104-105;  
Seeing Straight, pl. 65; Group f.64 (1978), p. 15 and other publications.**

**\$25,000**





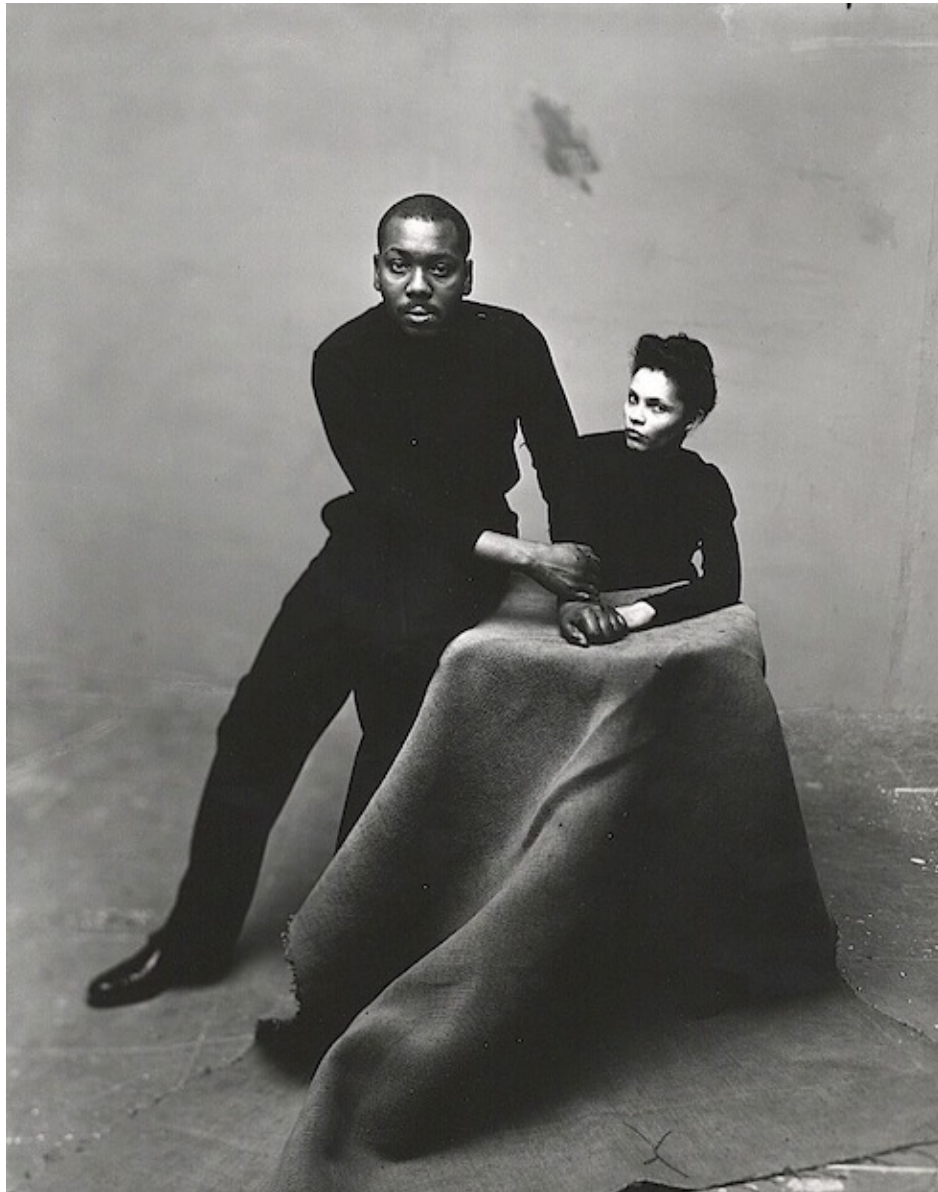
Georgia O'Keeffe at her Exhibition at Gallery 291 [1887-1986]  
Gelatin silver print by Alfred Stieglitz [1864-1946], 1918; printed by Peter Juley & Sons, ca. 1930s.  
Signed and inscribed by O'Keeffe 'Please return to Georgia O'Keeffe/Room 1710/509 Madison Ave,  
NY' in ink on the reverse of the print.  
9 1/2 x 7 1/2"

Provenance: Pearl Korn, Donna Schnier, Helios Gallery, to a private collection in 1976.

\$15,000







Jacob Lawrence [1917-2000] and Gwendolyn Knight [1913-2007]  
Silver print, 1947, by Irving Penn [1907-2009]; printed later  
Signed, dated, titled and inscribed by the photographer, with the photographer's Conde Nast  
Publications stamp, on the reverse of the print [2430.01]  
9 3/4 x 7 3/4"

Illustrated: Art News, February, 1984, np; Art News, Oct., 2002, p. 138;  
Stapp, W., Portrait of the Art World - A Century of ARTnews Photographs, 2002, pl. 28.

\$12,500





Diego Rivera [1886-1957]  
Vintage silver print, 1930, by Edward Weston [1886-1958]  
Signed, dated and titled by the photographer in pencil on the mount [2029.01]  
9 3/8 x 7 1/4"

Provenance: Acquired from the photographer; Private collection, Carmel, CA, 1988.

Illustrated: Stebbins, T., *Weston's Westons*, p. 126, #30

\$18,000





**Yves Tanguy [1900-1944]**  
**Vintage silver print, ca. 1940, by George Platt Lynes [1907-1977]**  
**The photographer's stamp and a previous collector's stamp on the reverse of the print [2425.01]**  
**9 1/8 x 7 5/8"**

**Provenance: Collection of Bernard Perlin; Francis Frost Gallery, London, 1997**

**Illustrated: Bulletin, Museum of Modern Art, Vol. xiii, Nos. 4-5, 1946, "Eleven Europeans in America," p. 22; Signs of the Times, [SFMOMA 1985], p. 40, #84.**

**\$7500**





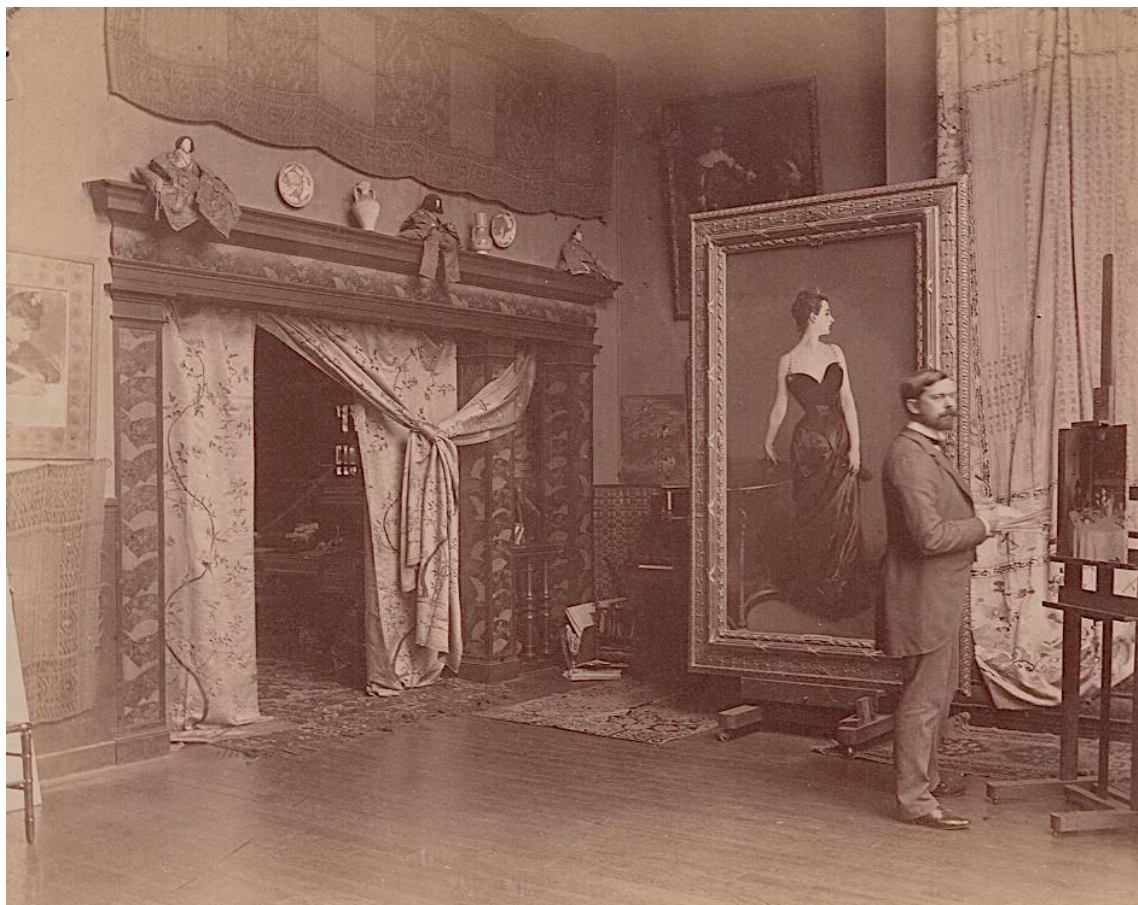
**Joseph Stella [1877-1946]**  
**Vintage silver print, ca.1920, by Man Ray [1890-1976]**  
**Titled in ink, with the Rabin & Kruger Gallery stamp on the reverse of the print [2199.01]**  
**9 5/8 x 6 5/8"**

**Provenance: Virginia Zabriskie Gallery, 1992**

**Haskell, B. Joseph Stella. New York: Whitney Mus. of American Art, (1994), frontispiece; Avant-Garde Painting & Sculpture in America, 1910-1925, 1975, p. 134; Corn, W. The Great American Thing: Transatlantic Modernism & National Identity. Berkeley: UC Press 2000.**

**\$20,000**





**John Singer Sargent [1856-1929] in His Studio with the Painting of Madame X  
Albumen print, 1886 by Adolphe Giraudon [1849-1929]  
Mounted. Haboltd & Co. and Adelson Galleries, Inc. labels on the reverse of the frame. [2032.03]  
7 3/4 x 10 3/8"**

**Provenance: Estate of E. Maurice Bloch, Christie's 1.9.91, lot 89; Haboltd & Co., Paris;  
Adelson Galleries Inc., New York; private collection, Connecticut.**

**Illustrated: Haboltd & Co., Portrait de L'artiste - Images des Peintres 1600-1890, 1991, p. 223, #104  
and other publications.**

**Exhibited: Adelson Galleries, Inc., Sargent's Women, Nov. 12 - Dec. 13, 2003.**

**\$16,000**





**Thomas Hill [1829-1908]**

**Vintage platinum print, ca. 1900, by Isaiah West Taber [1906-1999]**

**The photographer's credit and 'BAS-RELIEF' embossed on the original tondo shaped overmat. Signed, dated 'August 26th, 1900' and annotated 'Wawona' in ink on the reverse of the mount. 9 x 6 5/8"**

**Illustrated: Hill, Robert H. Catalogue of the Paintings and Sketches of the Late Thomas Hill, The Great American Artist. San Francisco: Robert R. Hill, [1910], cover and p. 3.**

**\$7500**





**Nicolai Fechin [1881-1955]**  
**Vintage silver print, 1925, by Peter Juley [1862-1937] & Sons**  
**Inscribed 'Taos 1925 N. Fechin' with the photographer's stamp on the reverse of image [2147.02]**  
**9 1/2 x 7 1/2"**

**Provenance: Forest Fenn, Santa Fe., NM, 1991**

**\$1750**



**GEZA PERNECZKY: HUNGARY/GERMANY**



**Geza Pernecky [Hungary, born 1936]. *Art Bubbles*  
Triptych/three vintage silver prints, 1972.**

**22 x 11 5/8"**

**Signed, dated and annotated in pencil on the mount. Number 2 from an edition of 5.**

**Illustrated: Cheroux & Ziebinska-Lewandowska, *Qu'est-ce que la Photographie?*  
Editions du Centre Pompidou, Paris, 2015, p. 22.**

**\$18,000**



A major figure among Hungarian artists, Geza Pernecky has made photographs, artists books, and visual poetry that have had a profound impact on conceptual art. He is renowned also as one of the founders of the mail art movement. **Art Bubbles** investigates not only what art is and how it appears but also the uncanny ways it comes into being.

**Art Bubbles** is Pernecky's best known photographic work. As a mounted triptych it exists in an edition of five. Examples are in the Pompidou Center, the San Francisco Museum of Modern Art and a private collection in Budapest. The location of the fifth example is not known. The Museum of Modern Art, New York has only the three individual prints.

PETER TURK: HUNGARY



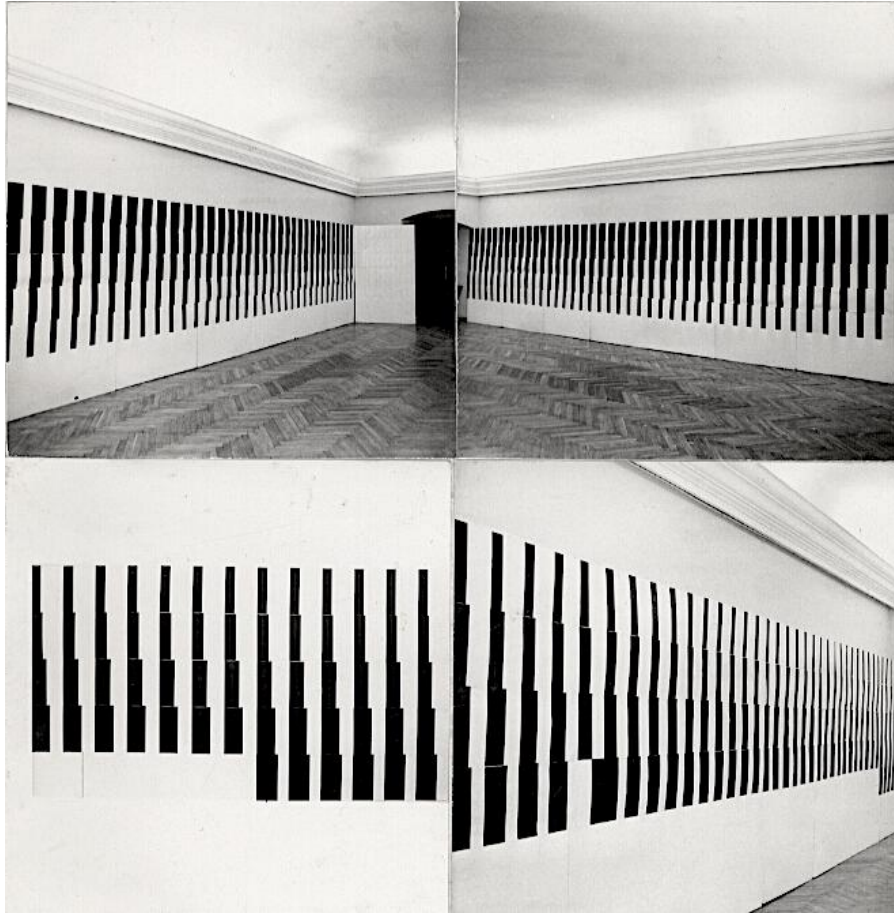
Peter Turk [1943-2015]]. *Flying*  
Composite/four vintage silver prints, ca. 1972. [8191]  
Titled by the artist, with scaling for reproduction in pencil, on the mount.  
8 1/8 x 11 5/8"

\$8500

The art of Peter Turk is characterized by systematic principles, realized within structures as well as series. "Flying" is one of his serial works, part of a series known as "Expiry Actions" in which his own body and a large sheet of paper become the tools for his artistic explorations. This is the only known example of this composite of photographs.

Turk is considered among Hungary's most important conceptual artists. A major retrospective of his work at the Ludwig Museum - Museum of Contemporary Art, Budapest, in 2018 and the accompanying monograph brought his achievements to the attention of an international audience

BARBARA KOZLOWSKA: POLAND



Barbara Kozłowska [Poland, 1940-2009]. *I'm Slipping Away*  
Composite/four vintage silver prints, 1980.  
Signed, titled, and annotated in pencil on the reverse of the flush-mount.  
6 3/4 x 6 3/4"

\$4500



Barbara Kozłowska.  
*[Still from Video Performance]*  
Vintage silver print, ca. 1980. [8184]  
Signed and titled in pencil on the reverse.  
7 x 9 ½

\$1250



Barbara Kozłowska.  
*[Still from Video Performance]*  
Vintage silver print, ca. 1980. [8185]  
Signed and titled in pencil on the reverse.  
5 1/8 x 7"

\$1250

Architectural painting which Barbara Kozłowska studied at the Academy of Fine Arts in Wrocław informs much of her photography, as well as her painting, drawing, sculpture, installations, performance, and video. Her work often takes of elusive spatial intervention, as in the photographic composite, which is derived from one of her exhibitions.

**NATALIA LL: POLAND**



**Natalia LL [Poland, born 1937]. *Stowo [Word]*  
Vintage silver print, 1971.  
Signed, titled and dated in pencil on the reverse of the print.  
8 1/2 x 6 5/8"**

**\$6500**



Natalia LL [Poland, born 1937]. *Miejsca Oddalone o 1500 km [Places 1500 Kilometers Apart]*

Six vintage silver prints, ca. 1970. [7458]

Signed and titled in pencil on the reverse of the photographs

10 1/4 x 9 1/4"

\$6500

**Natalia LL is the pioneer of feminist art in Poland. Early in her career she used photography and video to introduce her notion of "permanent registration" by depicting small, everyday actions where time and space are marked in regular intervals.**

**From the early 1970s onward she addressed gender stereotypes in a patriarchal, consumerist society. This focus rapidly brought her attention from the West, and she was soon participating in international exhibitions. Consumer Art, her best-known feminist project in film and photography, satirizes the commodification of women's bodies.**

**Both works illustrated here are self-portraits.**



## ANNA KUTERA: POLAND



Anna Kutera [Poland, born 1952]. *Comparative System from the Cycle Morphology of the New Reality*

Nine vintage silver prints, 1975. [8182]

Signed, dated, titled, annotated in pencil on the reverse of the flush-mount.  
3 3/4 x 22 7/8"

Illustrated: Anna Kutera, Foto Medium Art, Wroclawskiej Galerii Fotografii, 1977

Exhibited: Anna Kutera, Foto Medium Art, Wroclawskiej Galerii Fotografii, 1977.

\$6500

Polish artist Anna Kutera works in sculpture, photography film and video, painting and performance art. Like many "neo avantgarde" artists from the 1950s through the 1970s, she created typologies to delve into social, political and ideological relations. Her typologies, including this one, frequently intimate narratives about the people in her personal life. An announcement for her 1977 exhibition 'Foto Medium Art' at Wroclawskiej Galerii Fotografii in Wroclaw, Poland, where *Comparative Systems* was first exhibited, accompanies the photograph

## ANDREJ PARUZEL: POLAND



**Andrej Paruzel [Poland, born 1953]. *Video Installation Exercise***  
**Five vintage silver prints, 1978 [7740]**  
**Signed in pencil, with the printed title, date and annotation, on a card affixed to the mount.**  
**5 5/8 x 27 3/8"**

**Illustrated: *Watching Socialism: The Television Revolution in Eastern Europe*,**  
**The Wende Museum of the Cold War, Los Angeles, CA, 2019**

**Exhibited: "*Watching Socialism: The Television Revolution in Eastern Europe*"**  
**June 23-October 30, 2019, The Wende Museum of the Cold War, Los Angeles, CA**

**\$6500**

DOKUMENTACJA ĆWICZENIA Z WYKORZYSTANIEM INSTALACJI VIDEO  
„DOPEŁNIENIE” 1978

W przestrzeni, przed statyczną kamerą video, zawieszono są trzy żyłki (każda w innej płaszczyźnie).  
Na każdej z kolejnych żyłek należy umieścić po jednym kijku w taki sposób, aby emitowany na  
monitorze obraz dał trójkąt.

VIDEO INSTALLATION EXERCISE „SUPPLEMENT” 1978

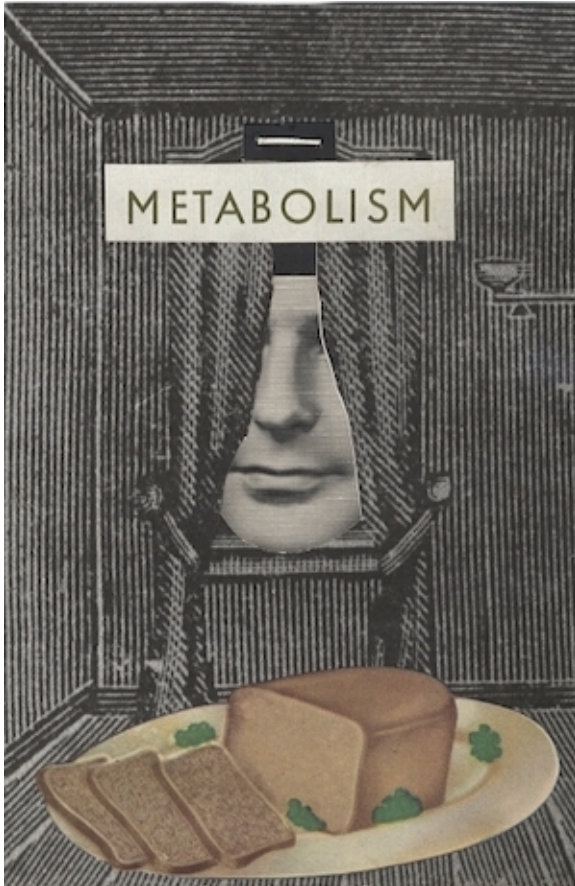
Three thin nylon lines are hanged in three difereent planes, in front of a static video camera. (2/1)

A rod should be placed on every line so that the picture seen on the monitor is a triangle.

ANDRZEJ PARUZEL

**Polish video artist Andrzej Paruzel, created a series of video installations in the late 1970s reflecting on the transformation of real space into the projected world of the television. Despite the Communist regimes' use of television for propaganda purposes, artists like Paruzel soon discovered its subversive, anti-totalitarian potential. In 2019 the first major retrospective exhibition of his work, "*Szczekał: The Dog's Grandson who Barked at Strzeminski*" opened at the Mazowieckie Center for Contemporary Art "Elektrowinia" in Radom, Poland.**

MAREK PIASECKI: POLAND/SWEDEN



Marek Piasecki [Poland, 1935-2009]  
*Metabolism*  
Collage with silver print, printed elements  
and tape, ca. 1960. [7449]

The photographer's copyright stamp on reverse  
5 7/8 x 3 5/8"

\$4500



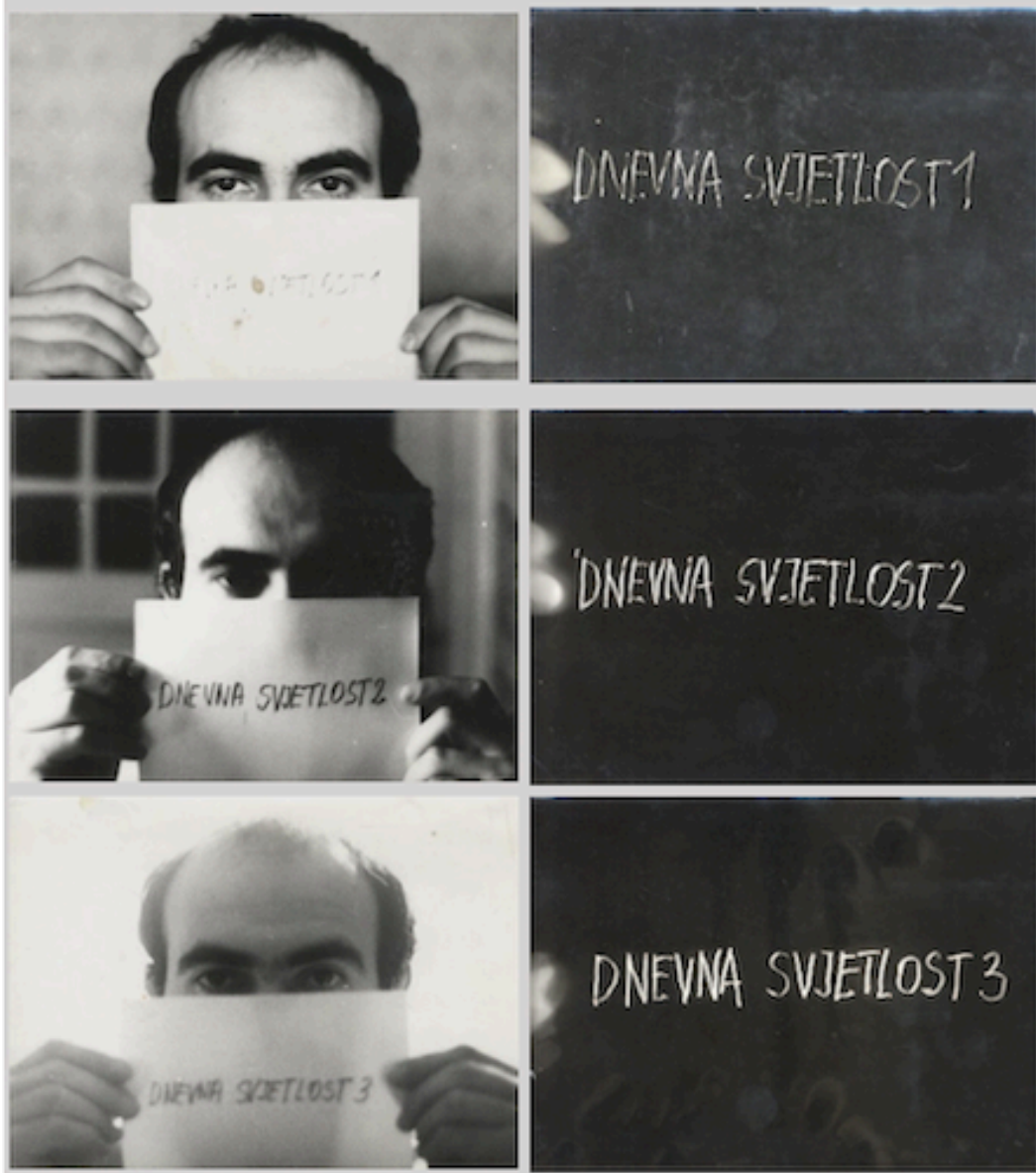
Marek Piasecki [Poland, 1935-2009]  
*Heliograph*  
Vintage silver print, ca. 1960. [7456]  
The photographer's copyright stamp on  
the reverse

5 1/2 x 3 1/2"

\$4000

Photographer, painter, sculptor, installation and assemblage artist, Piasecki made his distinctive photographic "miniatures" without a camera. He applied liquids and gels directly on photosensitive paper or on a glass plate, often employing an etching tool, brush or pen to complete each unique heliograph. A frequent subject of Piasecki's collages and three-dimensional assemblages are dolls or their fragments, which he selected from the vast collection of toys and other objects he obsessively collected.

MARIJAN MOLNAR: CROATIA



Marijan Molnar [Croatia, born 1951]. *Daily Light*[Self-portraits]  
Composite/six vintage silver prints, 1979 [8225]  
Each print signed, titled and dated on the reverse.  
15 x 14"

\$7500



Marijan Molnar [Croatia, born 1951]. *Star in the Palm on My Hand*  
 Composite/six vintage silver prints, 1980 [7386]  
 Signed and titled in pencil on the mount.  
 10 1/2 x 19 3/4"

\$6000

Illustrated: Marijan Molnar: *Akcije i ambijenti*, 2002, p. 34 (variant).

In his art, including installation, video, photography, and public actions, Marijan Molnar has probed personal identity and the relationship between art and politics. Between 1979 and 1983, when Croatia was still part of communist Yugoslavia, Molnar carried out one of his best known projects which he called "For the Democratization of Art." *Star in the Palm of My Hand* confronts the same theme of artistic freedom. The hand painted with the red star, a potent symbol of communist ideology, rests on a book dryly entitled *Yugoslavia: Geographic Overview*, as well as on a woman's abdomen and other backdrops.

**RUDOLF SIKORA: SLOVAKIA**



**Rudolf Sikora [Slovakia, 1946]. *Nie!, Áno?, ÁÁÁno!* [No! Yes? Yes!!!]  
Triptych/three vintage silver prints, 1980 [8194]  
Signed, titled and dated in pencil on the mat.  
24 1/2 x 11 5/8"**

**\$12,500**

Slovak artist Rudolf Sikora entered the art scene in the relatively open political climate of Czechoslovakia during the 1960s. After the invasion of Warsaw Pact troops into Czechoslovakia in August 1968 and subsequent military occupation, the nation's "Prague Spring" abruptly ended. In *No!, Yes?, Yes!!!* Sikora uses self-portraits to enact the gradual capitulation of the nation's citizens to the Soviet invasion and the subsequent repression: their initial resistance, their growing resignation, and the ultimate defeat of the human spirit under oppression.

## ALSO AVAILABLE

**Photographs by Adams / Antin / Atget / Bernhard / Brassai / Brigman / Bullock / Cunningham /  
Evans / Frank / Genthe / Gilpin / Hagemeyer / Hugnet / Lange / Man Ray / Mantz / Modotti /  
Moholy-Nagy / Morris / Noskowiak / Outerbridge / Pedrotti / Penn / Renger-Patzsch / Ronis / Shahn  
/ Shiihara / Siskind Sougez / Siegel / Strand / Sudek / Weston / White /others**