

Counterpoints:  
Photography  
Through the Lens of  
Toronto Collections  
May 6–July 30, 2016

Art  
Museum

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## Works by

Berenice Abbott, Iain Baxter&, Bernd and Hilla Becher, E.J. Bellocq, Rebecca Belmore, Richard Billingham, Bill Brandt, Brassai, Robert Burley, Edward Burtynsky, Harry Callahan, Sarah Charlesworth, Lynne Cohen, Anne Collier, Scott Conarroe, Philip-Lorca diCorcia, Rineke Dijkstra, A.K. Dolven, Stan Douglas, William Eggleston, Andreas Feininger, LaToya Ruby Frazier, Lee Friedlander, Jim Goldberg, Nan Goldin, Douglas Gordon, Rodney Graham, Angela Grauerholz, Andreas Gursky, Dave Heath, Fred Herzog, Lewis Wickes Hine, Candida Höfer, Kristan Horton, Spring Hurlbut, Geoffrey James, Rashid Johnson, Sarah Anne Johnson, Seydou Keïta, André Kertész, Owen Kydd, Marie-Jo Lafontaine, Suzy Lake, Dorothea Lange, Tim Lee, Zun Lee, Vera Lutter, Peter MacCallum, Arnaud Maggs, Vivian Maier, Iñigo Manglano-Ovalle, Daniel Steegmann Mangrané, Scott McFarland, Meryl McMaster, Michael Mitchell, Lisette Model, Tracey Moffatt, Jonathan Monk, Nicholas Nixon, Gordon Parks, Barbara Probst, Thomas Ruff, Ed Ruscha, Mark Ruwedel, Steven Shearer, Cindy Sherman, Laurie Simmons, Meera Margaret Singh, Noah Smith, Michael Snow, Alec Soth, Thomas Struth, Hiroshi Sugimoto, Althea Thauberger, James VanDerZee, Stephen Waddell, Jeff Wall, Ian Wallace, Weegee, James Welling, Christopher Williams, Garry Winogrand, Young & Giroux, and Akram Zaatari.

Curated by Jessica Bradley

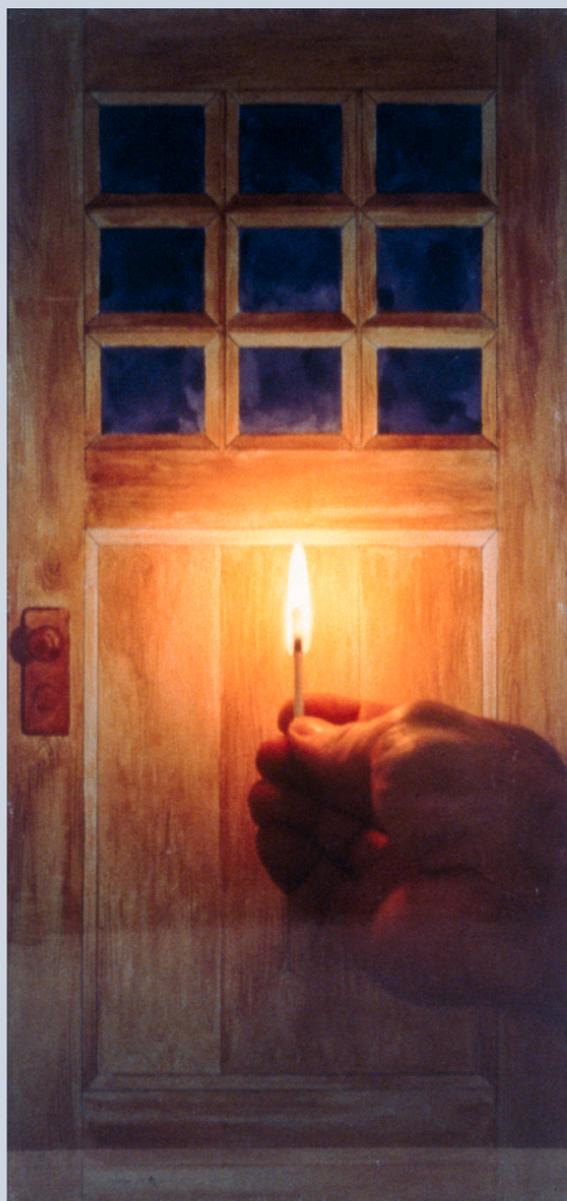
Presented in partnership with Scotiabank  
CONTACT Photography Festival







Counterpoints:  
Photography Through  
the Lens of Toronto  
Collections



Photographs  
from local private  
collections brought  
into public view



LaToya Ruby Frazier,  
*Huxtables, Mom and Me*,  
2008. Gelatin silver print,  
61 x 71 cm. Courtesy of  
the artist and Michel Rein,  
Paris/Brussels. Dr. Kenneth  
Montague | The Wedge  
Collection.

Arnaud Maggs, *After Nadar:  
Pierrot the Photographer*,  
2012. Chromira print, 90  
x 68.5 cm. Hart House  
Collection, University of  
Toronto. Purchased by the  
Hart House Art Committee  
with the support of the  
Canada Council for the Arts  
Acquisitions Assistance  
Program, 2012.



Inspired by the remarkable scope and depth of private collections in Toronto, this exhibition brings together a selection of images from private collections that traces heterogeneous lineages in the history of photography and contemporary art. Spanning nearly two centuries, *Counterpoints* acknowledges the continuously transforming status of photography as it developed in step with technological change, in light of increasingly pervasive consumer imagery, and through its global digital reach. The exhibition focuses

on some of photography's most enduring concerns, including self-reflexive musings on the nature of the medium, a dominant interest in portraiture and its composition, as well as the framing of the urban and natural landscape from points of view that make and remake the world.



Lee Friedlander, *New York City, 1999*. Gelatin silver print, 61 x 61 cm framed.  
© Lee Friedlander, courtesy Fraenkel Gallery, San Francisco, and the Ydessa Hendeles Art Foundation. Collection of Ydessa Hendeles.

# Counterpoints: Photography Through the Lens of Toronto Collections



Christopher Williams, *Cutaway model Switar 25mm f1.4 AR. Glass, wood and brass.* Photography by the Douglas M. Parker Studio, Glendale, California, November, 17, 2007–November 30, 2007, 2008. Gelatin silver print, 50.8 x 61 cm. Courtesy David Zwirner, New York/London, and Galerie Gisela Capitain, Cologne. Photography by the Douglas M. Parker Studio. Collection of Phil Lind.

Selected from a remarkable volume and variety of photographs in private Toronto collections, *Counterpoints* establishes identifiable patterns, and inevitably tells more than one story. Histories of photography and of contemporary art are interwoven through lineages, genres, and recurring subject matter inherent to the medium. This exhibition also reflects the work of local curators and private galleries who introduced and engaged interest in the medium. The exhibition's title acknowledges the continuously transforming status of

photography as a medium developed in step with technological change, as well as in light of increasingly pervasive consumer imagery and global exchange through digital capture. Presenting a selection of works made as early as the mid 19th century, and as recently as 2015, *Counterpoints* proposes an experience of looking at photography that is ultimately heterogeneous and non-linear.

Commercial photographer E. J. Bellocq's early 20th century portraits of New Orleans prostitutes exemplify changing cultural and aesthetic values accorded to the photographic image. More than a half-century after they were first made, Lee Friedlander acquired the glass negatives found posthumously in a drawer in Bellocq's house, and made the prints that comprised the Museum of Modern Art's 1970 exhibition *E.J. Bellocq: Storyville Portraits*. In another instance, Nicholas Nixon, a portrait photographer known for championing the 8 x 10 view camera, started an annual ritual of taking a portrait of his wife with her three sisters in 1975, which he continues today. Recently, *The Brown Sisters* has been featured in contemporary art exhibitions where this compelling record of time and heredity straddles genres of portraiture and social documentary, and is seen to employ a programmatic approach typical of conceptual art.

Reflecting its presence throughout photography, portraiture in *Counterpoints* spans nearly a century-and-a-half, from Noah

Sarah Charlesworth, *Still Life with Camera*, 1995. Cibachrome prints with mahogany frames, 127 x 202 cm. Collection of Sandra Simpson.



Smiths's 19th century daguerreotype, an evanescent image of the photographer posing with his camera in a self-conscious affirmation of his craft rare for the time, to, among others, a larger-than-life and purposively expressionless image of a young man's face by Thomas Ruff. The once-marvelled ability of the camera to record human likeness with greater acuity than realist painting was always accompanied by an awkward truth: the awareness registered by both subject and viewer of posing that still prevails even, or especially, in selfies on Instagram. It is against this background that one may consider Lee Friedlander's extraordinary self-portraits of the 1990s, mostly taken when alone in hotel rooms during his travels. Contorting himself in order to fit into the scope of his camera's viewfinder, Friedlander casts an unblinking eye at his aging self.

LaToya Ruby Frazier also worked with traditional black-and-white photography for her self-portraits in the series *The Notion of Family*, and collaborated with her mother to make this body of work reflecting contemporary African American life in Pennsylvania's Rust Belt. Tracey Moffatt adopts the layout style of 1960s *Life* magazine in her on-going examination of relations between Australian Aborigines and white settlers in a 1994 portrait of a downcast young woman from the series *Scarred for Life*. Other images of people as various as Lewis Hine's and Dorothea Lange's early 20th century social documentary photographs of child labour

and Depression era sharecroppers, or, in the 1980s, Jim Goldberg's arresting *Rich and Poor* project, Richard Billingham's dysfunctional domestic scenes, Nan Goldin's pictures of her friends and their relationships in the drug-infused demimonde of New York club life (first shown as a slide show entitled *The Ballad of Sexual Dependency*), and in contrast, Stephen Waddell's idyllic image of families relaxing in a Berlin lakeside park—are witness to the profound ways in which photography continues to relay the social realities of lives lived in different circumstances and eras.

A counterpoint to the realism of photographic portraiture, Pictures Generation artists such as Cindy Sherman deconstructed and appropriated the imagery of consumer culture, bringing debates about subjectivity and representation to the forefront of contemporary art discourse in the 1980s. Sherman is represented in this exhibition by two early, gender-bending, black-and-white portraits, and a later, large-scale colour work that typically skews stereotypes of femininity and fashion. Also among this first generation of artists born into a media culture of movies, television, and magazines, Laurie Simmons imbues her *Walking Objects* with a retro charm that coats biting commentary, as seen here in the image of a designer purse literally engulfing the woman whose legs support it. While Suzy Lake's work was among the earliest to address constricted female roles directly, as in her 1976 *Choreographed Puppet #4.5*, more recently artists such as Rebecca Belmore have



Althea Thauberger, *Ecce Homo*, 2011. Laminated digital chromogenic print, 78.7 x 190 cm. Courtesy of Susan Hobbs Gallery. Collection of Marwan H. Osseiran.

come to inscribe wider historical, cultural, and racial frames of oppression on the female body. Large, photo-based works remain prevalent in contemporary art, as witnessed here in constructed images by Tim Lee, Rodney Graham, and Althea Thauberger. Lee and Graham respectively enact send-ups inspired by pop music as different as Public Enemy's 1990 racially incisive Hip Hop number "Fear of a Black Planet," and the doppelgänger Dutch piano duo from a 1962 album cover that is the basis for Graham's portrayal of the artist as both extroverted performer and introspective creator. Thauberger's *Ecce Homo* (2011) re-stages Jacques Louis David's painting of the French revolutionary Jean-Marie Marat in extremis (*The Death of Marat*, 1793), with Nicholas Campbell, known for his leading role as Vancouver's chief coroner on the television show *Da Vinci's Inquest*, playing the part of a contemporary Marat laid out on a gurney.

Turning to the built environment, Bernd and Hilla Becher, the influential teachers of the Düsseldorf School of Photography, first showed their austere, black-and-white photographs of decommissioned, industrial structures arranged in typological grids. By the late 1960s, critical attention came to their work when it was included in exhibitions of minimal and conceptual art, though their project was primarily archaeological, about disappearing forms. By the 1970s, the man-made landscape had become a subject for many American and European photographers, a movement referred to as the New Topographics. In another

direction, Vancouver's preeminent artists Jeff Wall and Ian Wallace explored new formats to address modernity and the city, influencing a generation of Vancouver artists. Wall's lightbox *River Road* (1994), and Wallace's early assemblage *Pan Am Scan* (1970), exemplify their fundamental interest in the relationship between cinema, photography, and painting as representational modes. Whereas works by 20th century photographers such as Andreas Feininger and Harry Callahan celebrated a new industrialized urban America, Thomas Struth set a level gaze at the post-war remaking of European cities in his early architectural work of the 1970s. The late-1980s urban, infrared photographs by his peer Thomas Ruff project the eerie presence of surveillance. These works stand apart from more recent North American images of place such as Scott Conarroe's *Canal, Cleveland, OH* or Alec Soth's outsider desert habitats, both 2008, where alienation is found in signs of urban social and physical decline or alternatively, in a utopian freedom found in isolation.

Whether a steel factory in China by Ed Burtynsky or a hand-coloured, arctic landscape by Sarah Anne Johnson, these Canadian photographers join others in *Counterpoints* whose images recall the fragile complexity of the environment, notably Spanish artist Daniel Steegmann Mangrané, whose colour and black-and-white images explore the cycle of lush fecundity and decay in the Amazon rainforest. In contrast, Hiroshi Sugimoto's almost abstract images of the sea meeting the sky are an

Daniel Steegmann  
Mangrané, *Spiral Forest*  
(*Kingdom of all the animals  
and all the beasts is  
my name*) (detail), 2015.  
Gelatin silver prints and  
Cibachrome prints, 56.9 x  
77 cm each. Courtesy of the  
artist and Esther Schipper,  
Berlin. Collection of Elisa  
Nuyten and David Dime.



uncannily still and serene meditation on the mythic dimensions of the natural world.

Artists and self-defined photographers alike work with the contradictions and oppositions inherent in a plethora of photographic methods, materials, and conceptual frameworks. Collectors—whether amateur enthusiasts or engaged in relentless searches and major acquisitions—also demonstrate a polymorphous interest in the medium, and are inspired by different motives. The categories of documentary, professional, amateur or fine art photography have long proven to be porous, dependent on context and interpretation. The veracity of the photograph as an indexical measure of the world has been destabilized both by theory and in practice. The sheer variety of images, and the importance accorded to some over others by viewers with interests in fields as distant as current events and the latest trends in the art world, render impossible any unitary definition of photography, if ever there was one.

Michael Snow's *Door* (1979), a pivotal work in *Counterpoints*, draws the viewer's attention to photography's specificity as a reproductive and representational medium by bringing painting and photography together in a perceptual conundrum that is a characteristically condensed, and witty visual deconstruction of what it means to look and to see. Robert Burley's timely elegiac project *The Disappearance of Darkness* records the end of analogue photography. But it has not

ended, any more than vinyl records have disappeared, for as they explore the most recent technologies artists also adopt and revive obsolete technologies with new vision, reminding us that photography in its multiple forms exists to be reinvented in time and place, surprising us with new images of ourselves, and new ways of seeing the world.

Jessica Bradley  
Guest Curator

# List of Works

The works in *Counterpoints* are drawn from several private collections in addition to the Art Gallery of Ontario, Hart House, National Gallery of Canada, and University of Toronto art collections. We acknowledge the extraordinary richness of these collections and the contribution of the following lenders: Carol and David Appel, The Bailey Collection, Fred W. Budnik, Debra and Barry Campbell, Shelli Cassidy-McIntosh and Mike McIntosh, Beverly and Jack Creed, Sarah Dinnick and Colin Webster, Yvonne and David Fleck, Kate and Steve Foley, Gluskin Sheff + Associates Inc., Brenda Hebert and Brent Lisowski, Ydessa Hendeles, Phil Lind, Ann and Harry Malcolmson, Dr. Paul Marks, Liza Mauer and Andrew Sheiner, Nancy McCain and Bill Morneau, Pamela Meredith and Jamie McDonald, Michael Mitchell, Robert Mitchell and York Lethbridge, Dr. Kenneth Montague | The Wedge Collection, Elisa Nuyten and David Dime, Marwan H. Osseiran, Julia and Gilles Ouellette, Carol and Morton Rapp, Laura Rapp and Jay Smith, Peter Ross, Alison and Alan Schwartz, Gerald Sheff and Shanitha Kachan, the Shlesinger-Walbohm Family, Sandra Simpson, Carole and Howard Tanenbaum, Timothy Thompson, Ann and Marshall Webb, Steven Wilson and Michael Simmonds, and other private collections.

## Berenice Abbott

*Night view, New York* 1932

Gelatin silver print

University of Toronto Art Collection  
Gift of Prof. Jonathan Freedman, 1992

## Iain Baxter&

*Wallace* c. late 1960s/2007

Colour transparency in lightbox

Private Collection

## Bernd and Hilla Becher

*Wasserturm, Kirkhamgate, Leeds, England* 1975

Gelatin silver print

Collection of Yvonne and David Fleck

## E.J. Bellocq

*Storyville Portraits* c.1912

Gelatin silver prints

Collection of Carole and Howard Tanenbaum

## Rebecca Belmore

*Surrender* 2003

*Bloodless* 2003

Inkjet on watercolour paper

Private Collections

## Richard Billingham

*Untitled (RAL 6)* 1995

From *Ray's a Laugh* (1990–1996)

Chromogenic print

Collection of Carol and Morton Rapp

Stephen Waddell, *Lakeside*, 2011. Colour photograph, 111.7 x 139.7 cm. Courtesy of the artist and Monte Clark, Vancouver. Collection of Ann and Harry Malcolmson.



### Bill Brandt

*Dinner is served / Madame est servie* 1933

Gelatin silver print

Collection of Beverly and Jack Creed

### Brassaï

*"Bijou" of Montmartre* 1932

*La Fille au Billard Russe / Boulevard de Rochechouart* 1932

Gelatin silver prints

Collection of Carole and Howard Tanenbaum

### Robert Burley

*Implosions of Buildings 65 and 69, Kodak Park, Rochester, New York [#1], October 6, 2007*

*Implosions of Buildings 65 and 69, Kodak Park, Rochester, New York [#2], October 6, 2007*

From *The Disappearance of Darkness* (2005–2010)

Colour photographs

Collection of Carole and Howard Tanenbaum

### Edward Burtynsky

*Bao Steel #8, Shanghai, China* 2005

Digital dye coupler print

Collection of the Shlesinger-Walbohm Family

### Harry Callahan

*Chicago, Daley Plaza* c.1970

Gelatin silver print

Collection of Debra and Barry Campbell

### Sarah Charlesworth

*Still Life with Camera* 1995

Cibachrome prints with mahogany frames

Collection of Sandra Simpson

### Lynne Cohen

*Classroom in a Nursing School* 1980

*Conditioning Console* 1983

Gelatin silver prints

Hart House Collection, University of Toronto

Gift of Norman Morcos, 2013

### Anne Collier

*Open Book #11 (Sea)* 2014

Chromogenic print

Collection of Nancy McCain and Bill Morneau

### Scott Conarroe

*Picnic Table In Thames, London* 2005

Colour photograph

*Canal, Cleveland, OH* 2008/2009

Pigment print on archival paper

Collection of Fred W. Budnik

### Philip-Lorca diCorcia

*Los Angeles* 1994

Ektacolour print

Collection of Laura Rapp and Jay Smith

*New York* 1997

Ektacolour print

Collection of Sarah Dinnick and Colin Webster

### Rineke Dijkstra

*Hilton Head Island, SC, USA, June 26, 1992*

*Kotobrzeg, Poland, July 26, 1992*

*Coney Island, NY, June 20, 1993*

*Odessa Ukraine, August 4, 1993*

From *Beach Portraits* (1992–2002)

Chromogenic prints

Collection of Alison and Alan Schwartz



Robert Burley, *Implosions of Buildings 65 and 69, Kodak Park, Rochester, New York [#1], October 6, 2007, 2007*. From *The Disappearance of Darkness* (2005–2010). Colour photographs, 75 x 99 cm. Courtesy of the artist and Stephen Bulger Gallery. Collection of Carole and Howard Tanenbaum.

### Rineke Dijkstra

*Tiergarten, Berlin, July 22, 1998* 1998

Chromogenic print

Collection of the Art Gallery of Ontario  
Gift of Thomas H. Bjarnason, 2015

### A.K. Dolven

*2 am south* 2003

Chromogenic print

Collection of Debra and Barry Campbell

### Stan Douglas

*View of Uns genugt's from the Nuthe-Schnellstrasse* 1994

Chromogenic print

Collection of Ann and Marshall Webb

### William Eggleston

*Untitled* 1969–1970

Chromogenic print

Collection of Phil Lind

### Andreas Feininger

*Brooklyn Bridge, New York* 1940

*Chrysler Building Centre, Daily News Building, New York* 1940

Gelatin silver prints

Collection of Beverly and Jack Creed

### LaToya Ruby Frazier

*Huxtables, Mom and Me* 2008

From *The Notion of Family* (2002–ongoing)

Gelatin silver print

Dr. Kenneth Montague | The Wedge Collection

### Lee Friedlander

*Count Basie Band* 1956

Gelatin silver print

Dr. Kenneth Montague | The Wedge Collection

*Tokyo (Self-portrait in square of light)* 1994

*Tokyo (Self-portrait in chair)* 1994

*Wyoming (Self-portrait against headboard with lamp)* 1996

*Ayers Cliff, Canada (Self-portrait in grass)* 1997

*California (Self-portrait against headboard)* 1997

*Paris (Self-portrait with alarm clock)* 1997

*New City, NY (Self-portrait in branches)* 1997

*New City, NY (Self-portrait with magnifying glass)* 1997

*New City, NY (Self-portrait with bulletin board)* 1997

*New York City (Self-portrait with chain link fence)* 1997

*Oregon (Self-portrait in front of rocks)* 1997

*New York City (Self-portrait with Ava)* 1999

Gelatin silver prints

Collection of Ydessa Hendeles.

Courtesy of Ydessa Hendeles Art Foundation.

### Jim Goldberg

From *Rich and Poor* (1977–1985)

Gelatin silver prints with handwritten annotations

Collection of Carole and Howard Tanenbaum

### Nan Goldin

*Trixie on the cot, NYC* 1979

Silver dye bleach print

Collection of Laura Rapp and Jay Smith

**Douglas Gordon**

*Self-portrait as Kurt Cobain, as Andy Warhol, as Myra Hindley, as Marilyn Monroe* 1996

Hand-coloured photographic print  
Collection of Dr. Paul Marks

**Rodney Graham**

*Fantasia for Four Hands* 2002

Colour photographs, diptych  
Collection of Gerald Sheff and Shanitha Kachan

**Angela Grauerholz**

*Chambre d'hotel* 1997

Black-and-white photograph  
Private Collection

**Andreas Gursky**

*Neujahrsschwimmen (New Year's Day Swimmers)*  
1988

Colour photograph  
Collection of Ann and Marshall Webb

**Dave Heath**

*June Leaf and Robert Frank / New York City /  
15 May 2002 for Michael Mitchell* 2002

Inkjet print  
Collection of Michael Mitchell

**Fred Herzog**

*New Pontiac* 1957

Archival pigment print  
Private Collection

**Lewis Wickes Hine**

*Bowery Boot, New York* 1910

Gelatin silver print  
Collection of Beverly and Jack Creed

**Candida Höfer**

*Zoologischer Garten Köln* 1992

Chromogenic print  
Collection of Pamela Meredith and Jamie McDonald

**Kristan Horton**

*Broadcast* 2007

Colour photograph on archival paper  
Collection of Peter Ross

**Spring Hurlbut**

*Devil I: Mary #3* 2006

Ultrachrome digital print  
Collection of Robert Mitchell and York Lethbridge

**Geoffrey James**

*Aboriginal [or Sacred] Ground* 2013

From *Inside Kingston Penitentiary 1835-2013*  
Colour archival inkjet print  
University of Toronto Art Collection  
Gift of the Artist, 2015

**Rashid Johnson**

*The Reader* 2008

Colour photograph  
Dr. Kenneth Montague | The Wedge Collection

**Sarah Anne Johnson**

*Waterfall* 2005

Chromogenic print

Collection of Brenda Hebert and Brent Lisowski

*Party's Over* 2011

Unique chromogenic print, hand painted with acrylic ink

Collection of Brenda Hebert and Brent Lisowski

**Seydou Keïta**

*Untitled* 2000

Gelatin silver print

Dr. Kenneth Montague | The Wedge Collection

**André Kertész**

*August 17, 1981* 1981

SX-70 Polaroid

Collection of Carole and Howard Tanenbaum

**Owen Kydd**

*Victoria Drive* 2010

Silent HD video loop

Private Collection

**Marie-Jo Lafontaine**

*La Vie... Une hésitation* 1990

Black-and-white photograph, metal type text on board, diptych

Private Collection

**Suzu Lake**

*Choreographed Puppet #4.5* 1976/2000

Black-and-white photograph

Private Collection

**Dorothea Lange**

*Squatters along Highway near Bakersfield, California* 1935

Gelatin silver print

Collection of Beverly and Jack Creed

**Tim Lee**

*Black Planet, Public Enemy* 1990/2006

Colour photograph

Private Collection

**Zun Lee**

*Untitled* 2014–2015

From *Father Figure*

Black-and-white photograph

Collection of Ann Malcolmson

**Vera Lutter**

*Grace Building: March 2, 2005* 2005

Unique gelatin silver print

Collection of Debra and Barry Campbell

**Peter MacCallum**

*Toronto-Dominion Centre, Toronto, Sept. 26, 1988, 8:00pm* 1988

Gelatin silver print

Collection of Timothy Thompson

**Arnaud Maggs**

*André Kertész, 144 Views, 8 December 1980* 1980

Gelatin silver contact prints

Collection of Gerald Sheff and Shanitha Kachan

Scott Conarro, *Picnic Table In Thames*, London, 2005.  
Colour photograph, 78 x 99 cm. © Scott Conarro, Courtesy of Stephen Bulger Gallery. Collection of Fred W. Budnik.



*After Nadar: Pierrot the Archivist* 2012

Chromira print  
Private Collection

*After Nadar: Pierrot the Photographer* 2012

Chromira print  
Hart House Collection, University of Toronto  
Purchased by the Hart House Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2012

**Vivian Maier**

*Los Angeles (Self Portrait, Tiled Mirror Reflection)*, August 1955 1955/2013

*Wilmetter, IL (Self-Portrait, Full-Length Shadow)* 1968/2013  
Gelatin silver prints  
Collection of Shelli Cassidy-McIntosh and Mike McIntosh

**Iñigo Manglano-Ovalle**

*Climate – White Noise* 2000  
Colour photograph and noise-cancelling earphones  
Collection of Debra and Barry Campbell

**Daniel Steegmann Mangrané**

*Spiral Forest (kingdom of all the animals and all the beasts is my name)* 2015  
Fibre-based gelatin silver prints and analogue Cibachrome prints  
Collection of Elisa Nuyten and David Dime

**Scott McFarland**

*Mr. Bell on His Property* 1999  
Colour photograph  
Collection of Phil Lind

**Meryl McMaster**

*Murmur #2* 2013  
Inkjet print  
Hart House Collection, University of Toronto  
Purchased by the Hart House Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2014

**Michael Mitchell**

*Michael Snow* 1994  
Chromogenic print  
Private Collection

**Lisette Model**

*Fashion Show, Hotel Pierre, New York* 1940–1946  
*Woman with Veil, San Francisco* 1949  
Gelatin silver prints  
Collection of Carole and Howard Tanenbaum

**Tracey Moffatt**

*Birth Certificate, 1962* 1994  
Photogravure  
Collection of Laura Rapp and Jay Smith

**Jonathan Monk**

*Jonathan Monk without his Collection of Sol LeWitt Books (After Ed Ruscha 1971)* 2002  
Black-and-white photograph  
Collection of Liza Mauer and Andrew Sheiner

**Nicholas Nixon**

*The Brown Sisters* 1975–ongoing  
41 gelatin silver contact prints  
Collection of Kate and Steve Foley



Meera Margaret Singh,  
*Bound*, 2012. Colour  
photograph, 76.2 x 114.3  
cm. Courtesy the artist. Dr.  
Kenneth Montague | The  
Wedge Collection.

### Gordon Parks

*Husband and Wife, Sunday Morning,*  
*Detroit, Michigan* 1950

Gelatin silver print

Dr. Kenneth Montague | The Wedge Collection

### Barbara Probst

*Exposure #6: N.Y.C., 5th Avenue & 82nd Street,*  
*06.04.01, 1:21p.m.* 2001

Ultrachrome ink on cotton paper

Collection of Sarah Dinnick and Colin Webster

### Thomas Ruff

*Portrait* 1986

*Nacht 10 I* 1993

*Nacht 12 III* 1993

Chromogenic prints

Collection of Ann and Marshall Webb

*w.h.s. 06* 2001

Chromogenic print

Collection of Yvonne and David Fleck

### Ed Ruscha

*Gazzarri's Supper Club* 1981/1995

*Liquor Locker* 1976/1995

*Schwab's Pharmacy* 1976/1995

*Filthy McNasty's* 1976/1995

From the *Sunset Strip* (1966/95)

Gelatin silver prints

Collection of Carol and David Appel

### Mark Ruwedel

*The Witnesses, Nevada Test Site*  
*(Viewing area for 14 atmospheric tests at*  
*Frenchman Flat, 1951–1962)* 1995/2007

*Western Pacific (Siding) #4* 2001

Gelatin silver prints

Private Collection

### Steven Shearer

*Huddles* 2007

Inkjet print

Collection of Julia and Gilles Ouellette

### Cindy Sherman

*Untitled* 1980/2002

*Untitled* 1980/2002

Sepia toned black-and-white prints

Collection of Carole and Howard Tanenbaum

*Untitled* 1994

Colour photograph

Collection of Alison and Alan Schwartz

### Laurie Simmons

*First Bathroom/Woman Standing* 1978

*Woman/Red Couch/Newspaper* 1978

*New Bathroom/Woman Kneeling/Second View* 1979

*Walking Purse* 1989

Silver dye bleach prints

Collection of Sandra Simpson

### Meera Margaret Singh

*Bound* 2012

Colour photograph

Dr. Kenneth Montague | The Wedge Collection

### Noah Smith

*Untitled [Man with Camera]* c. 1880s

Daguerreotype

Collection of Carole and Howard Tanenbaum

### Michael Snow

*Door* 1979

Colour photograph

The Bailey Collection

### Alec Soth

*2008\_08z10031* 2008

*2008\_08z10238* 2008

Pigment prints

Collection of Gluskin Sheff + Associates Inc.

### Thomas Struth

*Veddeler Brückenstrasse, Hamburg* 1986

*Via Medina, Naples* 1988

*Viale Eritrea, Rome* 1988

*Chemin des Coudriers, Geneva* 1989

*Rue des Moulins-Raichlen, Geneva* 1989

Gelatin silver prints

Collection of Ann and Marshall Webb

*The Richter Family 2, Köln* 2002

Chromogenic print

Collection of Nancy McCain and Bill Morneau

### Hiroshi Sugimoto

*Sea of Japan, Oki I* 1987

*Black Sea, Ozuluce* 1991

From *Seascapes*

Gelatin silver prints

Collection of Carol and Morton Rapp

*World Trade Centre – Minoru Yamasaki* 1997

*Seagram Building – Ludwig Mies van der Rohe* 2007

Gelatin silver prints

Collection of Gluskin Sheff + Associates Inc.

### Althea Thauberger

*Ecce Homo* 2011

Laminated digital chromogenic print

Collection of Marwan H. Osseiran

### James VanDerZee

*Couple in Raccoon Coats* 1932

Gelatin silver print

Dr. Kenneth Montague | The Wedge Collection

### Stephen Waddell

*Coal Carrier* 2004

Colour photograph

Collection of Steven Wilson and Michael Simmonds

*Lakeside* 2011

Colour photograph

Collection of Ann and Harry Malcolmson

### Jeff Wall

*River Road* 1994

Cibachrome transparency in a lightbox

Collection of Phil Lind

### Ian Wallace

*Pan Am Scan* 1970

Gelatin silver prints

Collection of Sandra Simpson

**Ian Wallace**

*Intersection* 1970/2008  
Black-and-white photograph  
Private Collection

*Hotel de Nice, Paris (La Table)* 2006  
Photolaminate and acrylic on canvas  
Private Collection

**Weegee**

*Untitled* c. 1930s  
Gelatin silver print  
Collection of Carole and Howard Tanenbaum

**James Welling**

*Drapes I, II, III* 2000  
Chromogenic prints  
Collection of Sandra Simpson

**Christopher Williams**

*Cutaway model Switar 25mm f1.4 AR. Glass, wood and brass. Photography by the Douglas M. Parker Studio, Glendale, California, November, 17, 2007–November 30, 2007* 2008  
Gelatin silver print  
Collection of Phil Lind

*Fig. 4: Changing the shutter speed Exakta Varex Ila 35 mm film SLR camera Manufactured by Ihagee Kamerawerk Steenberg & Co, Dresden, German Democratic Republic Body serial no. 979625 (Production period: 1960–1963) Carl Zeiss Jena Tessar 50mm f/2.8 lens Manufactured by VEB Carl Zeiss Jena, Jena, German Democratic Republic Serial no. 8034351 (Production period: 1967–1970) Model: Christoph Boland Studio Thomas Borho, Oberkasseler Str. 39, Düsseldorf, Germany June 19th, 2012* 2012  
Inkjet print on cotton rag paper  
Collection of Phil Lind

**Garry Winogrand**

*Albuquerque, New Mexico* 1958  
Gelatin silver print  
Private Collection

**Young & Giroux**

*Every Building, or Site, that a Building Permit was Issued for a New Building in Toronto in 2006* 2008  
Silent HD video, 13 min  
Exhibition copy courtesy the artists  
Collection of the National Gallery of Canada

**Akram Zaatari**

*A Photographer's Window* 2013  
Silent HD video loop  
Collection of Liza Mauer and Andrew Sheiner

# Acknowledgements

It has been a distinct pleasure for the Art Museum at the University of Toronto to partner with the Scotiabank CONTACT Photography Festival to present the exhibition *Counterpoints: Photography Through the Lens of Toronto Collections*. We are indebted to the guest curator Jessica Bradley for her expert knowledge and vast scope of experience as a museum curator and private gallerist, and her passionate engagement with artists, collectors and the public. We thank her for her exceptional insight in composing the exhibition, which is equally a rich visual essay on photography and a testament to the cosmopolitan and international reach of locally held collections. The exhibition acknowledges the important legacy of collecting for the history of art in Toronto. We are grateful to all those who loaned works, and in particular to our Individual Lead Sponsor W. Bruce C. Bailey. This initiative sustains our commitment to exploring the ecology of the Toronto art scene and offers an invaluable opportunity for study and contemplation, in a rare view of private works brought into public view.

Barbara Fischer  
Executive Director/Chief Curator

My sincere thanks to the collectors who welcomed me into their homes where I reacquainted myself with images I had not seen for years or was surprised and delighted to see others I did not know existed in Toronto. Starting with neither a thesis nor limits to my vision of what kind of exhibition would evolve, I am particularly grateful for their trust and generosity. I wish to express my appreciation to Barbara Fischer for the spirited collegial conversations we shared, and to Sarah Robayo Sheridan, Su-Ying Lee, and Marsya Maharani for their enthusiastic engagement and care for all aspects of mounting *Counterpoints* and the production of the accompanying brochure. I would like to also acknowledge the professionalism of the entire team of the Art Museum at the University of Toronto, as well as the installation crew. A special thanks to Dax Morrison for his attention to detail and problem solving abilities, and to Mike Robinson of Century Darkroom, Toronto, for his advice on the installation of daguerreotypes.

Jessica Bradley  
Guest Curator

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## Public Programs

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### Curator's tour with Jessica Bradley

*Saturday, May 14, 2016, 2pm*

Meet at the University of Toronto Art Centre

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### Artists on Photography

*Wednesday, May 18, 2016, 7pm*

Debates Room, Hart House

Panel discussion featuring Kotama Bouabane, Robert Burley, and Meera Margaret Singh  
Moderated by Sarah Parsons

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### Collectors and Photography

*Wednesday, May 25, 7pm*

Music Room, Hart House

Panel discussion featuring Debra Campbell, Ann Malcolmson, Dr. Kenneth Montague, and Maia-Mari Sutnik  
Moderated by Sara Angel

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Maureen Smith – Business & Programs Coordinator

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Chiara Cavaliere – Gallery Attendant

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John Abrams, Marina Gugliemi, Dax Morrison, Aamna Muzaffar, and Phil Skot

## Visiting the Art Museum

**Justina M. Barnicke Gallery**  
7 Hart House Circle  
Toronto, Ontario M5S 3H3  
416.978.8398

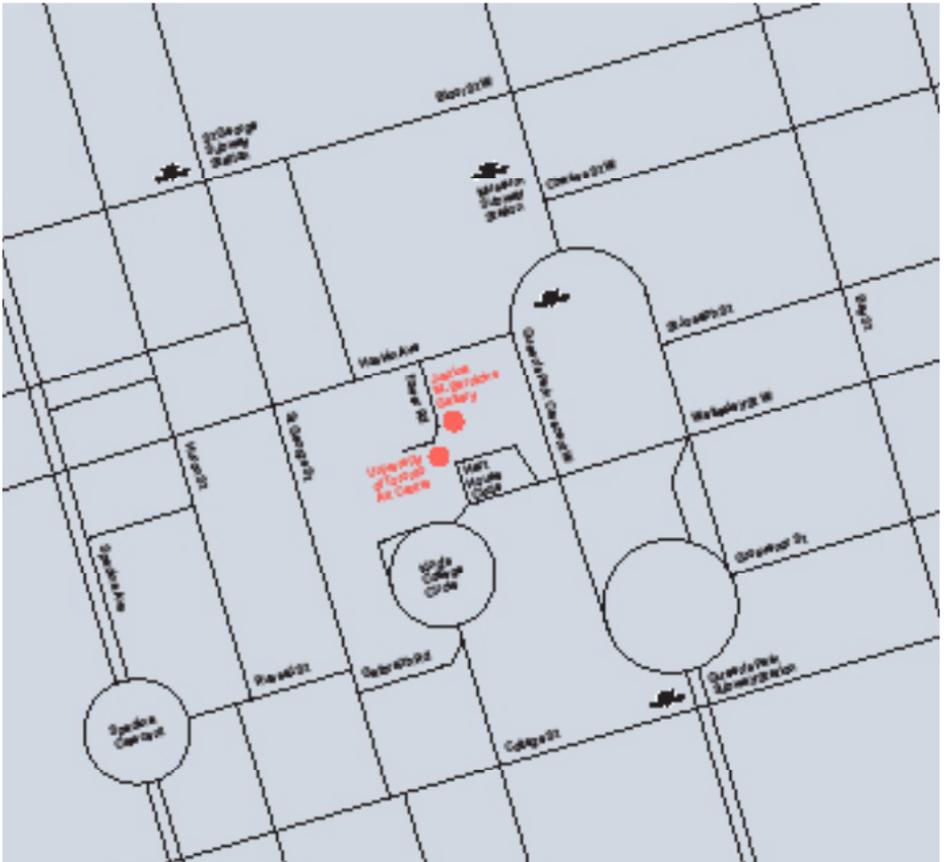
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Toronto, Ontario M5S 3H7  
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Tuesday	Noon–5:00 PM
Wednesday	Noon–8:00 PM
Thursday	Noon–5:00 PM
Friday	Noon–5:00 PM
Saturday	Noon–5:00 PM
Sunday	Closed
Monday	Closed

Or by appointment for class tours and group bookings. Closed on statutory holidays.  
Admission is FREE to all exhibitions.

 The Galleries are wheelchair accessible.



Art Museum  
University of Toronto

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