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

Curated by Jessica Bradley

Presented in partnership with Scotiabank CONTACT Photography Festival
Cover: Meryl McMaster, Murmur #2, 2013. Inkjet print, 228.6 x 152.4 cm. Courtesy of Katzman Contemporary, 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.

Counterpoints: Photography Through the Lens of Toronto Collections
Photographs from local private collections brought into public view


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.

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.


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
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
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 cites 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.

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 cites 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.
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
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**

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
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*  
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*  
*Kolobrzeg, 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
Rineke Dijkstra
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
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
Deuil 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

Suzy 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
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 Dine

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
Photogravure
Collection of Laura Rapp and Jay Smith

Jonathan Monk
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
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

*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

*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_08zl0031 2008
2008_08zl0238 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

Gelatin silver print
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

---

Fig. 4: Changing the shutter speed

*Exakta Varex IIa 35 mm film SLR camera* Manufactured by Ihagee Kamerawerk Steenbergen & 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
Inkjet print on cotton rag paper
Collection of Phil Lind
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
Public Programs

Curator’s tour with Jessica Bradley

*Saturday, May 14, 2016, 2pm*
Meet at the University of Toronto Art Centre

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

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

Staff
Barbara Fischer – Executive Director/Chief Curator and Senior Lecturer, MVS Curatorial Studies
Sarah Robayo Sheridan – Curator
John G. Hampton – Curator-in-Residence
Su-Ying Lee – Curatorial Assistant
Marsya Maharani – Curatorial Assistant
Rebecca Gimmi – Programme Coordinator
Maureen Smith – Business & Programs Coordinator
Heather Darling Pigat – Collections Manager
Justine Kicek – Collections Intern
Chiara Cavaliere – Gallery Attendant

Copy Editing
Stella Kyriakakis

Print Design
Underline Studios

Printing
Andora Graphics Inc.

Exhibition Technicians
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

University of Toronto Art Centre
15 King’s College Circle
Toronto, Ontario M5S 3H7
416.978.1838

artmuseum@utoronto.ca
artmuseum.utoronto.ca
@artmuseumuoft

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.