

EXHIBITION GUIDE

# Collective Visions

Celebrating 25 Years of Photography

**PLEASE RETURN THIS BOOKLET  
TO THE HOLDER AFTER USE.**

## 1. ROBERT FRANK

born Zurich, Switzerland, 1924; died Inverness, Nova Scotia, Canada, 2019

### *Mabou, Nova Scotia, April 21, 1993*

gelatin silver print

Purchase, Penny Rubinoff Fund for Photography, 2010  
2010/1

*Above all, I know that life for a photographer cannot be a matter of indifference... It is important to see what is invisible to others—perhaps the look of hope or the look of sadness... it is always the instantaneous reaction to oneself that produces a photograph.*

Robert Frank, quoted in *U.S. Camera Annual*, 1958

In 1974, Frank's daughter, Andrea, died in a plane crash at the age of 20. His grief is expressed in this collage tableau reflecting on memory and the loss of his daughter, whose birthday was April 21.

–**Maia-Mari Sutnik**, Curator Emeritus, Photography, AGO



## 2. ANDRÉ KERTÉSZ

born Budapest, Hungary, 1894; died New York, New York, United States, 1985

### *Picture of Elizabeth, with crown of thorns, 1980*

colour instant print (Polaroid SX-70)

Given by the American Friends of Canada through the generosity of Penelope Dixon, 2004  
2004/793

A staring eye, intense, suffused in inky black and bordered by framed mirrors, a small photograph, a bare plant stem in a bottle, and “ME,” finger-written. Does it accuse outwardly or reflect bitter memories? What image could counter this? Another gaze—milder, almost seductive, proffering a crown of thorns.

–**Peggy Gale**, independent Canadian curator, writer, and editor

## 3. MING SMITH

born Detroit, Michigan, United States, 1947

### *For Zora Neale Hurston, New York, NY, 1978*

gelatin silver print with applied colour

Purchase, with funds generously donated by the Photography Curatorial Committee, 2018  
2018/33

Kertész's Polaroid holds a widower's grief, a crown of thorns tracing love's quiet ache. Smith's affection for Hurston manifests as a burst of sunlight shaping a modest door into a luminous portal. Flecks of gold on the doorknob intensify the hum of human resilience. Both images are transcendent dedications that let us linger. Loss and suffering are lifted into grace, memory transmutes into enduring presence, and what is gone still breathes in a vibrant shimmer.

–**Zun Lee**, artist; Member, AGO Board of Trustees, AGO Photography Curatorial Committee

## 4. WOLFGANG TILLMANS

born Remscheid, Germany, 1968

### *Jochen taking a bath, 1997*

chromogenic print

Gift of Thomas H. Bjarnason, 2016

2016/145

I was drawn by how these works stand as forms of homage. In Smith's photograph, the tribute is implied. Tillmans' carries the quiet resonance of *memento mori*, his partner Jochen having died soon after the photograph was taken. Absence defines them both, yet so does beauty—beauty in the cyclical rhythms of daily life, like the play of fleeting light. What we leave of ourselves in a work, the trace of the artist, lingers.

–**Marina Dumont-Gauthier**, Curatorial Assistant, Modern & Contemporary, AGO; former Fellow and Curatorial Assistant, Photography, AGO (2022–2025)

## 5. ARNO MINKKINEN

born Helsinki, Finland, 1945

### *Self-Portrait, Fosters Pond, 2004*

gelatin silver print

Gift of Lewis Auerbach and Barbara Legowski, 2009

2009/29

These two images evoke different levels of intimacy. Minkkinen's self-portrait in the vast outdoors is striking in black and white, whereas Tillmans' photograph of his late partner, the painter Jochen Klein, is captured with filmic colours within a private domestic sanctuary. Both images feature the nude male body in communion with water. There is a sense of care and discretion that these two images share, as well as one of love and reverence.

–**Steven Beckly**, artist

## 6. MAX DEAN

born Leeds, England, 1949

### *Snap (after Robert Frank), 2004*

chromogenic prints, mounted

Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014

2014/524

The photographs by Arno Minkkinen and Toronto's Max Dean place the fragmented human body within the expanse, beauty, and power of nature. We are reminded of our strength and remarkable accomplishments from humble beginnings. Both photographs serve as a reminder that humankind and nature are one—for a moment: SNAP.

–**Judy Schulich**, Member, AGO Board of Trustees; former Chair, AGO Photography Curatorial Committee

## 7. HAROLD EDGERTON

born Fremont, Nebraska, United States, 1903; died Cambridge, Massachusetts, United States, 1990

### *Diver*, late 1950s–late 1980s

dye transfer print

Gift of Rose Baum and Family, David Feldman, The Menkes Family, Shabin and Nadir Mohamed, Marc and Alex Muzzo, David Ross, Felicia Ross, Gretchen Ross and Victoria Ross, 2021  
2021/1312

Dean's fragmented panorama brings us to the edge of Niagara Falls, where we confront the sublime power of nature. The panels at either end anchor us with sturdy metal railings implanted in rock, even as a disembodied arm, untethered from safety, threatens to take the plunge. The scantily clad protagonist of Edgerton's *Diver* firmly demonstrates the gravity of his situation. Time-lapse triplets cascade fearlessly from a bobbing diving board towards the pool below. No Niagara, but it still makes a splash.

–**Jordan Bear**, Associate Professor, Department of Art History, University of Toronto

## 8. SANAZ MAZINANI

born Tehran, Iran, 1978

### *Tokyo/Damascus*, 2012

from the series *The Conference of the Birds* (2011–2017)

pigment print, mounted and laminated

Purchase, Canada Now Photography Acquisition Initiative, with funds from Edward Burtynsky and Nicholas Metivier, 2021  
2021/101

Edgerton's revolutionary, scientific method of capturing movement and kinetic energy reveals unseeable moments in time. Similarly, Mazinani's innovative use of technology, repetition, and pattern fuses images of political movements that were unprecedented in scope and scale. Considered within the context of present-day global protests, instability, and conflict, *Tokyo/Damascus* is an optimistic visual representation of collective energy and dynamic actions within an ethical framework.

–**Bonnie Rubenstein**, former Artistic Director, CONTACT Photography Festival (2002–2020)

## 9. REBECCA BELMORE

born Upsala, Ontario, Canada, 1960

### *To Rest and to Dream*, 2001

chromogenic print

Gift of Morton and Carol Rapp, 2007  
2007/415

Belmore resting and dreaming in the master bedroom of the AGO's Grange House evokes a transcendence related to Mazinani's circular, mirrored infinity. They surpass the boundaries of time, distance, and states of consciousness. To rest and to dream is a way to travel across many "here and nows" to other places real and imagined, remembered and to come.

–**Georgiana Uhlyarik**, Fredrik S. Eaton Curator, Canadian Art, AGO

## 10–11. LEFT TO RIGHT: GAURI GILL

born Chandigarh, India, 1970

### *Untitled (38), Untitled (9)*

from the series *Acts of Appearance* (2015–ongoing)

pigment prints

Purchase, with funds from the Photography Curatorial Committee, 2022

2021/281, 2021/278

In these lighthearted photographs, Gill captures a mask-making community in rural India that celebrates craft and play. The images serve as a reminder that rest takes on many forms: certainly physical, mental, and emotional, but also creative and spiritual. We appreciate the comedic and contemplative nature of these works.

–**Anjali Patel** and **Parambir Keila**, Members, AGO Photography Curatorial Committee

## 12. DIANE ARBUS

born and died New York, New York, United States, 1923–1971

### *“Frankenstein’s Daughter,” 1958*

gelatin silver print

Gift of Sandra Simpson, 2016

2016/580

Rather than extrapolate on the theme of nursing raised in the work by Gill, I am focused on a parallel these two photographs share: the expression of horror. The picture I chose mirrors my visceral response to the grimacing mask of the prone elderly woman in Gill’s work. I mimicked the mask’s mimicry. The Arbus image, an oblique full-frame shot of a movie theatre projection screen, heightens the angst expressed, in an uncanny way, by the painted face mask.

–**Ydessa Hendeles**, artist-curator and philanthropist, founding director of the Ydessa Hendeles Art Foundation

## 13. SUZY LAKE

born Detroit, Michigan, United States, 1947

### *Miss Chatelaine, 1973–1996*

gelatin silver print, selenium-toned

Purchased with funds donated by AGO Members, 1998

97/1550

In responding to the image *“Frankenstein’s Daughter,” 1958* by Diane Arbus, I thought of the white-face work *Miss Chatelaine* by Suzy Lake. The two black-and-white photographs of distorted female faces explore themes of mystery, identity, perception and beauty. There are common elements in each, with the subjects looking outward as we, the viewer look, into the photographs.

–**Robin Anthony**, art advisor; Member, AGO Photography Curatorial Committee; former RBC Art Curator (2000–2018)

## 14. HANNAH HÖCH

born Gotha, Germany, 1889; died Berlin, Germany, 1978

### *Untitled, 1930*

photomontage  
Purchase, 2012  
2012/5

Höch's photo assemblages from the 1920s and '30s anchor a long history of feminist collage. Experimental and enigmatic, they connect to changing ideas about gender, sexuality, the natural world, and an increasingly global culture. Drawing on the free form approaches of Dada and Surrealist artists in Western Europe, as well as the explosion of global visual and material culture newly accessible in print magazines, Höch collects and reorders things, upending any coherent sense of scale, perspective, and narrative.

—Sara Knelman, Writer, editor, and curator

## 15. ROBERT MAPPLETHORPE

born Floral Park, New York, United States, 1946; died Boston, Massachusetts, United States, 1989

### *Pictures/Self Portrait, 1977*

gelatin silver prints  
Donated by Pym Buitenhuis and James Lahey in memory of our fathers; Peter and Eric, 2013  
2013/380.1-2

Who we are when we look at what we see—and how we are changed thereafter—is why looking at works of art matters. That is why I chose this work by Robert Mapplethorpe.

—James Lahey, artist, collector, former Member, AGO Photography Curatorial Committee

## 16. BARBARA ASTMAN

born Rochester, New York, United States, 1950

### *Untitled, 1980*

from the series *Red* (1980–1981)  
chromogenic print  
Gift of Margaret and Jim Fleck, 2017  
2017/130

When I saw the Mapplethorpe I was immediately reminded of the power of black-and-white photography and also of the tragedy of his death at an early age from HIV/AIDS. As a gay man, I remember the intensity of his work. I was reminded of my friend, HIV/AIDS activist Ron Rosenes (1947–2023), who was one of the longest survivors of HIV/AIDS in Toronto. Ron had an edition of this Barbara Astman in his personal collection. Astman's use of only two colours spoke to me of Mapplethorpe's work and the power of two colours. Though I know some may ask, "Are black and white colours?" Red certainly is.

—Scott Mullin, Member, AGO Photography Curatorial Committee

## 17. DAMIAN MOPPETT

born Calgary, Alberta, Canada, 1969

### *Untitled (Impure Systems), 1999–2000*

chromogenic print

Purchased with financial support of the Canada Council for the Arts Acquisition Assistance program and with the assistance of the E. Wallace Fund, 2002

2002/54

I can't say why, but this photo is mysterious and intriguing. I like the cut off face and neck, and yet we see the lipstick. I love the film canisters, the naughtiness of cigarettes and glass of something (coffee? red wine?) on that vintage kitchen table alongside other objects. And what are those mysterious white shapes in the centre?

–**Muna Tseng**, dancer and choreographer, Muna Tseng Dance Projects and Estate of Tseng Kwong Chi

## 18. MAKER(S) ONCE KNOWN, GERMAN

### *My First Party and High School Life, 1957–1959*

Album: 114 gelatin silver prints, ephemera

Gift of Max Dean, 2016

2016/383

Photography is a multipurpose medium, its applications ranging from fine art to science, from documenting world events to preserving personal memories. The AGO has long promoted these diverse uses through acquisitions, exhibitions, and research. In 2012, during the CONTACT Photography Festival, the AGO supported a project by Max Dean to rehome hundreds of abandoned photo albums he had collected. These albums invite viewers into the lives of strangers. Some remain anonymous, but others include captions and ephemera offering clues to these distant souls. I hope the person who compiled this album was enjoying their first party of many.

–**Stephen Bulger**, Founder and President, Stephen Bulger Gallery

## 19. BERT HARDY

born London, England, 1913; died Oxted, England, 1995

### *Couple on dance floor of London Jazz Club, 1958*

gelatin silver print

Anonymous Gift, 2007

2007/1360

Photography knows all. It makes life and time transparent. The connecting images are two sides of the same coin: gendered social relationships in the 1950s. As a teenager in St. Catharines, Ontario, in the 1950s, our clothes and music were different. Yet there was an overlap in the way a dressed-up, self-conscious formality bridged boy–girl gender segregations in the pre-'60s era.

–**Harry Malcolmson**, art collector and author

## 20. ELIO SORCI

born and died Rome, Italy, 1932–2013

### *Achille Lauro and partner Eliana Merolla (Kim Capri) in the back of a car, 1959*

gelatin silver print  
Anonymous Gift, 2020  
2022/6052

Wearing sunglasses at night doesn't protect you from the light, obviously, but from your own gaze. Millionaire Achille Lauro knew this. The three other main characters of these two photographs did not. Taken on the move at night with the help of flash, and from an unusually low point of view, these two photographs reveal to me their settings more than their subjects, and how each photographer took advantage of them.

–**Thierry Gervais**, Head of Research at The Image Centre and Professor, Toronto Metropolitan University

## 21. ELIO LUXARDO

born São Paulo, Brazil, 1908; died Milan, Italy, 1969

### *F. T. Marinetti, 1930*

gelatin silver print  
Purchase, with funds from Tamara Rebanks & James Appleyard, 2023  
2023/50

Here's Marinetti, fiery founder of Futurism and now the amplified voice of fascism. Luxardo's image crackles with modernity's stutter—multiple exposures transform photography into an art of speed and collision. The face of Marinetti, both prophet and provocateur, stands at the center of concentric circles imitating radio waves. The title *Futurismo*—his regime-approved journal—appears, along with (Fortunato) Depero, fellow futurist and visionary designer.

–**Marta Braun**, Emeritus Professor, Toronto Metropolitan University

## 22. PAMELA HARRIS

born Erie, Pennsylvania, United States, 1940

### *Arnaoyok Alookee and daughter Haunuaq, Taloyoak, NU, 1972–1973*

from the series *Another Way of Being* (1972–1973)  
gelatin silver print  
Gift of Pamela Harris, 2012  
2013/227

/// from the ripples of creation ///  
through            love  
                  tradition  
                  knowledge  
                  work  
                  hunger  
                  smile, grow, dance, weep, continue, repeat  
/// radiate ///

–**Brian M. Johnson**, Monacan Indian Nation, Partner and Creative Director at design studio Polymode

## 23. DIANE ARBUS

born and died New York, New York, United States, 1923–1971

### *Masked child with doll, N.Y.C., 1961*

gelatin silver print; printed later

Gift of Phil Lind, 2016

2016/493

Both Pamela Harris's *Inuit Mother and Child* and Diane Arbus's *Masked Child with Doll, N.Y.C., 1961* use the motif of the mask to explore layered identities. Harris's image suggests protection, tradition, and maternal intimacy, with the ulu acting as a symbolic shield. Arbus's image is more theatrical and unsettling, hinting at play, role shifting, and the porous boundaries of childhood identity. In Inuit culture, masks can represent transformation or the merging of human and spirit worlds—an idea that subtly echoes in both images, where stillness and symbolism gesture toward fluid, evolving selves.

—**Robyn McCallum**, Director, Arts and Collectibles at Scotiabank; Member, AGO Photography Curatorial

## 24. GARRY WINOGRAND

born New York, New York, United States, 1928; died Tijuana, Mexico, 1984

### *Central Park Zoo, New York, 1967*

gelatin silver print

Purchase, with funds generously donated by Martha LA McCain, 2015

2014/1569.10

Arbus has been singled out for exploiting marginalized subjects for the sake of a powerful image. However, she often worked closely with her subjects and was part of a group of street photographers who were keen to subject the world to their photographic vision. Arbus's friend Winogrand characterized the photographic problem as “the contest between content and form,” and the challenge was to formally capture ever more bizarre content.

—**Sarah Parsons**, Professor, Art History and Visual Culture, School of the Arts, Media, Performance and Design (AMPD), York University

## 25. BARBARA MORGAN

born Buffalo, New York, United States, 1900; died Sleepy Hollow, New York, United States, 1992

### *Spring on Madison Square, 1938*

gelatin silver print; printed 1980s

Gift of Ann and Harry Malcolmson, 2003

2003/1710

I am struck by the sense of daily reality in New York, where everything is happening all of the time. New Yorkers become oblivious to the unusual as they move with the flow of life. No passerby is remotely fazed by the curious sight of a well-dressed couple holding two well-dressed chimpanzees. It's New York, anything is possible. Morgan creates a complex photograph, alleviating a winter slog with a hopeful overlay of spring tulips and a dancer. It reminds us that brighter days are coming and there is beauty in the arts that lifts us from the drudgery, even on the greyest winter day.

—**Cheryl McEwen**, Member, AGO Photography Curatorial Committee

## 26. ISABEL OKORO

born Lagos, Nigeria, 2001

### *Spirit Traveller, 2021*

pigment print

Purchase, with funds from Friends of Global Africa and the Diaspora, 2022  
2022/32

Barbara Morgan's early experiments in photomontage have much in common with the practice of emerging Toronto-based artist Isabel Okoro. Here, they create boldly graphic images that reflect the movement of people, literally and figuratively. Both artists work against conventional representations, "concealing and revealing" as they move towards imagined worlds.

–**Dr. Kenneth Montague**, art collector and Founding Director of Wedge Curatorial Projects; Member, AGO Board of Trustees and the Friends of Global Africa and the Diaspora Committee; former Member, AGO Photography Curatorial Committee

## 27. PETER HUJAR

born Trenton, New Jersey, United States, 1934; died, New York, New York, United States, 1987

### *Agosto Machado, 1980*

gelatin silver print

Purchase, with funds from the David Yuile and Mary Hodgson Fund, 2025  
2024/525

The subject here, Agosto Machado, is a Chinese-Spanish-Filipino-American artist and queer revolutionary. Since the 1960s, he has been an essential participant in New York City's cultural and creative circles, and a muse for generations of photographers. Under Hujar's acute gaze, his singular persona is on full view.

–**Julian Cox**, Chief Curator and Deputy Director, AGO

## 28. JOSEF SUDEK

born Kolin, Czechia, 1896; died Prague, Czechia, 1976

### *Veiled Woman, 1942*

gelatin silver print

Anonymous Gift, 2000  
2000/578

Selected by **Lorne Gertner**, Member, AGO Photography Curatorial Committee

## 29. MAN RAY

born Philadelphia, Pennsylvania, United States, 1980; died Paris, France, 1976

### *Hand in Hair, around 1920s*

gelatin silver print

Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014  
2014/602

I responded immediately to Sudek's description of the wedding veil: despite the strong narrative, I was unable to find a photograph that matches its mask-like quality. I remained captivated by the camera's expressive description of the cloth's surface, and proceeded to look for another "headpiece" photograph that provoked an expressive narrative context through texture. Although it presents a very different narrative, I discovered this Man Ray photograph I had never seen before and was very satisfied with my "lateral choice."

–**Suzy Lake**, artist; Member, AGO Photography Curatorial Committee

## 30. HARRY CALLAHAN

born Detroit, Michigan, United States, 1912; died Atlanta, Georgia, United States, 1999

### *New York, 1955*

dye transfer print

Gift of Aaron Milrad and Brenda Coleman in memory of Bella and Joseph Milrad, 2010  
2010/463

This image makes me smile. It's so playful and unexpected. The artist liked to experiment and took photographs of lots of different things, including grass that looks like hair. This work is bizarre and unusual in a fun and whimsical way. I can imagine the legs moving around independently, like in some kind of dream.

–**Barbara Sue-Ching Shum**, art enthusiast and AGO supporter

## 31. WILLIAM KLEIN

born New York, New York, United States, 1926; died Paris, France, 2022

### *Musée Grévin 2, Paris, 1963*

gelatin silver print; printed later

Gift of Mary and Brendan Calder in honour of Steven Jack, 2017  
2017/70

I chose this William Klein image in response to the Harry Callahan image because both stage feminine bodies, or parts thereof, prominently. While the Callahan image features disembodied female mannequin legs, the Klein image features intact female mannequins subtly mixed with live models that look like inanimate mannequins. Made 10 years after the Callahan image, Klein's can be read as a subtle commentary on the decorative role women's bodies are made to play in advertising and society.

–**Rafael Goldchain**, artist

## 32. MICHAEL SNOW

born and died, Toronto, Ontario, Canada, 1928–2023

### *Four to Five, 1962*

gelatin silver prints; printed 1991

Purchased with funds donated by AGO Members, 1991  
91/53

The central woman in the William Klein photograph, a very beautiful and provocative looking woman surrounded mainly by sad wax replicas, is pointing towards something. Could that something or someone be Michael Snow's *Walking Women*, who appears to be heading towards her. Will they meet somewhere in the middle or just walk on by?

–Barbara Astman, artist

## 33. ANDRÉ KERTÉSZ

born Budapest, Hungary, 1894; died New York, New York, United States, 1985

### *On the Boulevards, 1934*

gelatin silver print

Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014  
2014/576

Dubonnet was Queen Elizabeth II's preferred lunchtime drink. She took it on the rocks with a splash of gin and a twist of lemon. In André Kertész's photograph, wall advertisements for Dubonnet show a bowler-hatted man drinking his neat. The image juxtaposes the man with the cut-out of a top-hatted woman promoting a newly released film, *Georges et Georgette*. All the figures in the street advertisements are represented in silhouette. They are the Parisian cousins of Michael Snow's silhouette of a woman walking the streets of Toronto.

–John O'Brian, art historian, writer, and curator

## 34. KUBLU TUCKTOO

born Taloyoak (formerly known as Spence Bay), Northwest Territories (now Nunavut), Canada, 1949

### *Spence Bay and Sariktak Walking Away, 1973*

gelatin silver prints

Gift of Randall McLeod, 2012  
LA.SC126.S5.13.1-2

The formal elements in the photograph by André Kertész—the advertisement text on the wall, the symmetry created by the placement of the figures, and, most notably, the mirrored confidence in the long stride of the central figure, strongly resonate with Tucktoo's work. The selection of Spence Bay situates the image within a distinctly Canadian context and opens a path into the foundations of Indigenous photography. The work's historical significance contributes meaningfully to the broader trajectory of First Nations photography, particularly given the strength and visibility of contemporary Indigenous photographic practices in Toronto and across Canada.

–Melanie Trojkovic, Gallery Director, UNITED CONTEMPORARY

## 35. TSENG KWONG CHI

born Hong Kong, 1950; died New York, New York, 1990

### *Lightning Field, North Dakota, 1986*

from the series *East Meets West* (1979–1989)

gelatin silver print

Purchase, with funds from the Marie-Louise Stock Fund in memory of Valentine Stock, George Yabu & Glenn Pushelberg, Judy Schulich in honour of Julie Saul, Eleanor & Francis Shen in memory of Laura Rapp, Woodrow A. Wells, Kate Subak, Andrew Grimes and Jamie Stagnitta, 2024  
2024/153

Tucktoo produced this stark black-and-white diptych in the 1970s. New York-based, Hong Kong-born photographer Tseng Kwong Chi, the “grandfather of selfies,” was producing stark black-and-white photos with solitary figures in the '80s. The two artists never met but produced art that to me was new and exciting, with an edge I liken to the golden age of Japanese photography in the '70s and '80s. Parallel worlds of photographic art.

–**Stephen Brown**, art collector; former member, AGO Photography Curatorial Committee

## 36. PHOTOGRAPHER IN CHINA

### *Shanghai street scene, around 1940*

gelatin silver print

Gift of Ross Winter and David Moore, CAMERA LUCIDA, in honour of Maia Sutnik, 2023

2023/252

I went direct to Walter De Maria, not the Dakotas. The DIA cabin was my pathway to the Sherrie Levine takes on Edward Weston shown at Nature Morte. That East Village frontier had me searching Club 57, Patti Astor—even Gem Spa. This work seemed to suggest Jim Welling’s brilliant black-and-white photographs, but to no avail. I decided to celebrate my favourite Asian photographer, Ho Fan. Yet another dead end, but I was led to the streets of Shanghai. I adore the microfilm scale of this “photo-object,” and the distant Agfa-Gevaert logo has a touch of meta. My first AGO exposure is suitably Anonymous.

–**Alan Belcher**, artist

## 37. WALKER EVANS

born St. Louis, Missouri, United States, 1903; died New Haven, Connecticut, 1975

### *Household Supply Store Window, Bethlehem, PA, 1936*

gelatin silver print

Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014  
2014/538

*Shanghai Street Scene* has a conversation with Walker Evans' *Household Supply Store Window, Bethlehem, PA*.

"Light seems to emanate from the objects hanging in that window," said Photographer in China. "The use of reflected light with the deep-black store interior is lovely."

"The use of backlighting in your photograph," said Evans, "delineates all the figures and bird cages so beautifully. And I was delighted to see the AGFA sign in the background."

"Did you use a large format camera?" asked Photographer in China.

"Maybe. Did you use a Leica?"

"I forget."

–Nina Levitt, artist

## 38. MOYRA DAVEY

born Toronto, 1958

### *Newsstand No. 17, 1994*

chromogenic print

Gift of Thomas H. Bjarnason, 2008  
2008/318

When I look at the Evans and the Davey side by side, it makes me think of wandering the streets of New York. Beyond the midtown skyscrapers, there's so much to see. I can easily imagine Evans' storefront in a nearby side street close to Davey's newsstand—the type that may well have existed in the 1930s.

–Paul Sabourin, art collector; Member, AGO Indigenous and Canadian Curatorial Committee

### 39. ALFRED EISENSTAEDT

born Tczew, Poland (then Dirschau, West Prussia, Imperial Germany); 1898; died Oak Bluffs, Massachusetts, United States, 1995

#### *The Latest Vogue. Here the camera shows the skyline of Manhattan reflected in a pair of sunglasses, around 1936*

gelatin silver print  
Anonymous Gift, 2002  
2002/5005

*Newsstand No. 17* is crowded with advertisements, tabloids, and magazines that celebrate Hollywood culture, all set against what appears to be a New York street. The scene evokes Eisenstaedt's *The Latest Vogue* and captures the essence of Manhattan's media-saturated atmosphere. The model in sunglasses further reinforces the Hollywood connection, recalling the film stars of the late 1920s who made sunglasses iconic. Not just to shield their eyes from studio lights, but to maintain privacy and cultivate an air of mystery.

–**Katharine Whitman**, Conservator, Photography, AGO

### 40. RODNEY WERDEN

born Toronto, Ontario, Canada, 1946

#### *Portrait of Jorge Zontal (darkroom collaboration), around 1970–1979*

unique gelatin silver print  
Purchase, with funds from the Photography Curatorial Committee, 2024  
2024/87

Selected by **Daniel Faria**, Founder and Director, Daniel Faria Gallery

### 41. CINDY SHERMAN

born Glen Ridge, New Jersey, United States, 1954

#### *Untitled Film Still #14, 1978*

from the series *Untitled Film Stills* (1977–1980)  
gelatin silver print  
Gift from the Junior Committee Fund, 1988  
88/135

In Cindy Sherman's iconic series, *Untitled Film Stills*, the artist presents herself in character as stereotypical female roles from 1950s and 1960s cinema. She examined pop culture imagery of the time and societal pressures on women to look a certain way. This work connects with *Portrait of Jorge Zontal* in many ways: as black and white analogue photographs, early conceptual art, staged scenes, storytelling, and above all, for their mirrored visual effect.

–**Diana Billes**, art collector; former Member, AGO Photography Curatorial Committee

## 42. BETTY HAHN

born Chicago, Illinois, United States, 1940

### *Starry Night Variation #2, 1977*

from the series *Who Was that Masked Man?* (1970s)

photo-lithograph

Gift of Jane Corkin, 2004

2004/183

Selected by **Jane Corkin**, Founder and Director, Corkin Gallery

## 43. JEFF WALL

born Vancouver, British Columbia, Canada, 1946

### *Double Self-Portrait, 1979*

silver dye-bleach transparencies in lightbox

Purchase, 1982

82/187

Selected by **Sandra L. Simpson**, art collector; Founder and Director, S.L. Simpson Gallery (1980–1998);

and former Member, AGO Photography Curatorial Committee

## 44. J.W. CLEARY

Active late 1800s – mid-1900s, Jamaica

### *Banana Carriers, Jamaica, around 1895*

albumen print (facsimile)

Montgomery Collection of Caribbean Photographs. Purchase, with funds from Dr. Liza & Dr. Frederick Murrell, Bruce Croxon & Debra Thier, Wes Hall & Kingsdale Advisors, Cindy & Shon Barnett, Donette Chin-Loy Chang, Kamala-Jean Gopie, Phil Lind & Ellen Roland, Martin Doc McKinney, Francilla Charles, Ray & Georgina Williams, Thaine & Bianca Carter, Charmaine Crooks, Nathaniel Crooks, Andrew Garrett & Dr. Belinda Longe, Neil L. Le Grand, Michael Lewis, Dr. Kenneth Montague & Sarah Aranha, Lenny & Julia Mortimore, and The Ferrotype Collective, 2019/786

Looking at the two images, I'm struck by the eyes and the respective stances in both photographs. There is an assured attitude with the banana carriers that displays a personal and proud awareness of their identity. The Jeff Wall, conversely, is enigmatic. He looks incredibly unsure and bewildered to me. He seems to be asking the viewer a question. Whereas, the banana carriers need nothing from the viewer.

–June Clark, artist

## 45. JOSEF SUDEK

born Kolin, Czechia, 1896; died Prague, Czechia, 1976

### *Prague night, around 1936*

gelatin silver print

Anonymous Gift, 2000

2000/891

Selected by **Olga Korper**, Founder, Olga Korper Gallery

## 46. DAWOUD BEY

born Queens, New York, United States, 1953

### *Untitled #19 (Creek and Trees), 2017*

from the series *Night Coming Tenderly, Black* (2016–2017)

gelatin silver print

Purchase, with funds generously donated by Susan & Larry Dime, Hugh Hall, Gale M. Kelly, Jack & Harriet Lazare, Edward Redelmeier, and Kenneth Straiton, 2020  
2020/20

Selected by **Jessie Snow**, Curatorial Coordinator, Thomson Collections, AGO; former Curatorial Coordinator, Photography, AGO (2011–2023)

## 47. ROBERT BOURDEAU

born Kingston, Ontario, Canada, 1931

### *Lorraine, France, 1998*

from the series *Industrial Sites* (1990–2002)

gelatin silver print

Gift from the Junior Committee Fund, 1988

88/135

It's the stark darkness of Bey's work that first hit me, that sense of being trapped by nature. Knowing that there is no going back, yet going forward feels impossible. Bourdeau's photograph also tells a story of the tension between the past and the future. The industrial revolution is over. There's no way to reverse course, and the future is unknown.

–**Gale Kelly**, Member, AGO Board of Trustees and the AGO Photography Curatorial Committee

## 48. HYACINTHE CÉSAR DELMAET

born Roubaix, France, 1828; died Paris, France, 1862

### *View of Auditorium Floor from Stage, Paris Opera, 1865*

albumen print

Gift of Robert G. Hill, in honour of Maia-Mari Sutnik, Founding Curator of Photography, Art Gallery of Ontario, 2018  
2018/3712

The Palais Garnier is one of the most beautiful performance spaces in the world. In this photograph, however, Delmaet reveals the rather stark industrial underpinnings that are required to support the artists, art, and audiences to come. Bourdeau's photograph complements Delmaet's in composition and subject matter. Bourdeau seems to capture the end of useful industrial life while Delmaet captures the early building stages of a celebrated landmark. Both photographs highlight the rings, lines and precision of engineered strength.

–**David Binet**, Member, AGO Board of Trustees; Chair, AGO Photography Curatorial Committee

## 49. CANDIDA HÖFER

born Eberswalde, Germany, 2001

### *Universitätsbibliothek Helsinki VII, 1979*

chromogenic print

Gift of Barry Campbell & Debra Grobstein Campbell, Henry M. Campbell, and Jeffrey & Lesley Campbell, 2012/102

In response to the grand architectural detail and balanced formal composition in Delmaet's photograph, I looked to the Düsseldorf School, known for its neutral, objective style and focus on the built environment. I chose Candida Höfer's *Universitätsbibliothek Helsinki VII*. Both photographs allow the viewer to contemplate architecture itself without distraction, emphasizing architectural rhythm, balance, and clarity. The culturally significant interiors capture our collective intellectual heritage.

–Jane Halverson, art therapist; former Member, AGO Photography Curatorial Committee

## 50. VOLKER SEDING

born Berlin, Germany, 1943; died Toronto, Ontario, Canada, 2007

### *Malay Tapir. Brookfield, Illinois, United States, 1985*

from the series *Captive* (1985–1992)

chromogenic print

Gift of the artist, 1999

99/723

I chose the work of Volker Seding for its striking beauty and contemplative examination of the complex relationships people cultivate—both with other living beings and through the architectural structures we build. In this image, a Malayan tapir sits upright, enclosed within the rhythm of rigid vertical lines. The photograph pulses with such intensity that the hum of the artificial light seems almost audible, further entrapping this unique creature within its surroundings.

–Sanaz Mazinani, artist, educator, and curator

## 51. HAROLD EDGERTON

born Fremont, Nebraska, United States, 1903; died Cambridge, Massachusetts, United States, 1990

### *Gus Solomons, 1960*

gelatin silver print

Gift of Rose Baum and Family, David Feldman, The Menkes Family, Shabin and Nadir Mohamed, Marc and Alex Muzzo, David Ross, Felicia Ross, Gretchen Ross and Victoria Ross, 2021

2021/935

Freedom begins with distinct syncopated rhythms from *within*.  
In a chain reaction, the body follows a path towards possibilities.  
Moving forward with elongated strides.  
An elegant display of expansion and contraction.  
Movement quietly reveals the fragility of confinement.  
Illuminated paths emerge through hairline cracks.  
Relentlessly pushing towards liberation.  
A visual vernacular to behold.

–Valencia Sipes, Film + Photography Preservation and Collections Management student, TMU; Council for Canadian and American Relations intern, AGO Photography Department, 2025

## 52. DAVID HLYNSKY

born Bethlehem, Pennsylvania, United States, 1947

## ELIZABETH CHITTY

born St. Catharines, Ontario, Canada, 1953

### *Winter: Sowing Seeds*, from the performance *Lake* (1990)

chromogenic print  
Gift of Elizabeth Chitty, 2022  
2002/7104.2

Edgerton uses light to explore movement. Here, the man's body is perfectly in focus. His physical strength and beauty in contrast to the unexciting background. Hlynsky also uses light and focus to explore movement, but here it's much softer. The figure—only partially in focus—is framed in light. There's something about the hands as well. In both pieces the movement and performance seems to be starting from their hands.

–**Jen Grant**, Member, AGO Photography Curatorial Committee

## 53. JAKE PETERS

born Haifa, Israel, 1952

### *Annie Huckle – Flowers*, 1978

folio 28, from the *Lindsay Kemp* portfolio (1978/1985)  
silver dye-bleach print, typed text  
Gift of Robert Sirman, 2024  
2024/604.28

In Jake Peters's 1978 photograph, a performer from Lindsay Kemp's pantomime *Flowers*, reclines with an arm aloft, their pose at once languid and commanding. The body itself becomes theatre: queer, excessive, defiant. Peters captures performance as a fleeting trace, a moment where gesture suspends time and desire unsettles the ordinary.

–**Elspeth H. Brown**, Professor of History, University of Toronto

## 54. MAKER ONCE KNOWN, AMERICAN OR CANADIAN

Active mid-late 1800s2

### *Portrait of baby in white*, 1870s

tintype  
Anonymous Gift, 2009  
2009/120

Selected by **Chris Curreri**, artist

## 55. TOMOKO SAWADA

born Kobe, Japan, 1977

### *ID400 #201-300, 1998*

from the series *ID400* (1998–2001)

gelatin silver prints

Gift of Brian J. Henderson, 2023

2023/278

Tomoko Sawada invites comparison between each portrait, forcing us to read differences between the faces and ascribe attributes to the sitters. It is only after considerable attention that we may notice the portraits are all, in fact, of one person: Sawada herself. By using a machine meant to produce portraits for the purposes of identification, Sawada challenges the objectivity of photography. Like the “hidden mother” portrait, she reveals the operator behind the camera.

–**Tal-Or Ben-Choreen**, Curatorial Coordinator, Photography, AGO

## 56. ARNAUD MAGGS

born Montreal, Quebec, Canada, 1926; died Toronto, Ontario, Canada, 2012

### *Joseph Beuys: 100 Frontal Views, 1980*

gelatin silver print

Gift of the Roald Nasgaard Fan Club, 1994

94/162

These two works are both unique explorations of identity, and perspective, and the human character. Maggs’ portraits of Joseph Beuys reveal subtle shifts in expression over time in a singular sitting. Sawada transforms the photobooth motif into images of persona, playful reinvention, and whimsy. Together, these works reflect photographers’ enduring fascination with having records of ourselves rendered in a two dimensional likeness.

–**Edward Burtynsky**, artist; former Member, AGO Photography Curatorial Committee

ON VIEW NOV. 8, 2025–FEB. 17, 2026

## 57. WILLIAM WEGMAN

born Holyoke, Massachusetts, United States, 1943

### *Floor Piece, 1980*

colour instant print (Polaroid Polacolour)  
Gift of Mr. and Mrs. Morton H. Rapp, 1981  
81/195

What could follow Maggs' extraordinary multiple portrait of German conceptualist Joseph Beuys? How about this Wegman portrait of the artist's favourite subject, a Weimaraner named after another legendary avant-gardist—Man Ray? While outwardly dissimilar, these photographs share much in common. Made the same year, both cheekily reference the grid, that oft-used conceptualist framework; and both foreground the photographic process. Most touchingly, these two artists find quiet humor and rich complexity in their subjects' solemn expressions.

—**Paul Roth**, Director, The Image Centre at Toronto Metropolitan University

ON VIEW FEB. 18–MAY 10, 2026

## 57. IAIN BAXTER&

born Middlesbrough, England, 1936

### *Room for Balls, 1973*

colour instant prints and soluble crayon on paper  
Gift of David P. Silcox and Linda Intaschi, 1990  
90/645

What could follow Arnaud Maggs' extraordinary multiple portraits of German conceptualist Joseph Beuys? How about this 1973 photo work by Canadian artist IAIN BAXTER&? While outwardly dissimilar, BAXTER&'s crayon drawing, with Polaroids affixed to walls and ceiling, provokes an analogous bewilderment. (The questions that come to mind are “why?” and “what?” Balls to the wall, indeed.) BAXTER&'s piece refers cheekily to the grid, that favourite conceptualist framework that Maggs deploys to great effect; and both works foreground the photographic process. Most affectingly, both artists find quiet humour in mysterious blankness—no easy thing.

—**Paul Roth**, Director, The Image Centre at Toronto Metropolitan University

## 58. RICHARD HAMILTON

born and died London, England, 1922–2011

### *Marcel Duchamp, 1966*

offset lithograph with laminate and foil embossing on paper  
Purchase, 1970  
70/187

What strikes me most within each photograph are the liminal membranes of dissection, which activate artistic reflection by questioning our processes of visual perception. I recognize the reciprocal relationships of collaboration and Duchamp's “mirrorial return”: a rekindling of repetition, of reactivating existing works and ideas. A strong parallel exists with my own practice of constant return creating artworks that reflect my Hodinöhsö:ni' positionalality as both witness and participant within a restorative ceremonial life.

—**Greg Staats**, Skarü:re' (Tuscarora) / Kanien'kehá:ka (Mohawk), Ohsweken, Six Nations of the Grand River Territory, Toronto-based visual artist

## 59. MONA HATOUM

born Beirut, Lebanon, 1952

### *Measures of Distance*, 1988

digital betacam submaster

Standard-definition video (colour, sound), 15 min. 35 sec

Purchased with funds donated by AGO Members, 2009; A Western Front video production, Vancouver 2009/34

*Measures of Distance* is a video by Mona Hatoum, who counts Marcel Duchamp among her foremost influences. Here, still photographs depicting Hatoum's mother in the shower are overlaid with Arabic text drawn from her mother's letters to Hatoum when they were separated after the outbreak of the Lebanese Civil War. Richard Hamilton uses layering—lamination, foil stamping, and typography—in his portrait of Duchamp, staged with a reproduction of a detail from the latter's *The Bride Stripped Bare by Her Bachelors, Even* (1915–1923). Both Duchamp and Hatoum consider the relationship between men and women in their works, but Hatoum presents a woman's perspective on these relationships. Here it is the artist, not the “bachelors,” who is “stripping bare.” Hatoum's mother, reflecting upon her experience as a Palestinian woman living in exile in Lebanon, echoes this phrase in the video: “I personally felt as if I'd been stripped naked of my very soul.”

—**Scott McLeod**, Director/Curator, Prefix Institute of Contemporary Art

## 60. LOTTE JACOBI

born Toruń, Poland, 1896; died Deering, New Hampshire, United States, 1990

### *Käthe Kollwitz*, 1931

gelatin silver print

Promised Gift of Dr. Brian McCrindle

Artists live and work among us... a mother's voice... longing to see her child is a voice familiar to all of us... a mother's face carrying the grief of a lost child will be there forever with us... hearing and seeing Mona Hatoum's work made me think of Lotte Jacobi's photograph holding Käthe Kollwitz's grieving face... for all of us...

—**Liz Johnson Artur**, artist

## 61. EMILY MAXWELL STUART

born Berkshire, England, 1890; died Surrey, England, 1970

### *Emily Maxwell Stuart: Photos taken during the First World War, 1914–1918*

album: 354 gelatin silver prints, postcards, ephemera, leather cover  
Anonymous Gift, 2004  
2004/599.1.27-.28

One, a 1931 portrait, captures a woman's steady, defiant gaze—shaped largely by the loss of her son in war. The other, a nurse's photo album from 1914 to 1918, reveals the dualities of wartime—brutality and care, hardship and fleeting joy. Both are reflections of war. One bearing the weight of grief carried forward, the other holding fragments of life preserved within it. Speaking across time, these photographs show quiet resistance.

—**Solana Cain**, Senior Editor, *The Globe and Mail*

## 62. LOUIE PALU

born Toronto, Ontario, Canada, 1968

### *Canadian medics treating four Afghan civilians in Zhari District, Kandahar, Afghanistan, December 24, 2007*

from the series *The Fighting Season 1* (2007–2010)  
Purchase, Canada Now Photography Acquisition Initiative, with funds from Edward Burtynsky and Nicholas Metivier, 2021  
2021/54

A page from the personal album of a nurse during WWI suffused with the old-fashioned phrase “human kindness.” Black and white. Goya pictured war: horror, victims, death. Louie Palu, looked down on a swish of blood on a floor and three sets of boots. A horizontal composition, aesthetic, an enigma in colour. Mercy and care are only understood with the caption: “Canadian medics treating Afghani civilians, victims of an IED, 2007.”

—**Claudia Beck**, art collector; founder and director, NOVA Gallery, Vancouver (1976–1982); Member, AGO Photography Curatorial Committee

## 63. LOTUS L. KANG

### *Her Own Devices* (detail), 2020

photogram: chromogenic print  
Purchase, Canada Now Photography Acquisition Initiative, with funds from Edward Burtynsky and Nicholas Metivier, 2021  
2021/38

Although other elements of the Louie Palu work make a greater impact, I chose to focus on the unintended effect of the abstract painterly quality of the floor. Chromatically consistent and resolutely abstract, Kang's work reduces to those elements the conversation of the sequence of photographs in the exhibition.

—**Richard Balfour**, art collector

## 64. C.H. GRAVES

American, 1867–1943

### THE UNIVERSAL PHOTO ART COMPANY

Publisher, active late 1800s – early 1900s

#### *The Village Belle, Jamaica, 1988*

stereograph: gelatin silver prints

Montgomery Collection of Caribbean Photographs, Purchase, with funds from Dr. Liza & Dr. Frederick Murrell, Bruce Croxon & Debra Thier, Wes Hall & Kingsdale Advisors, Cindy & Shon Barnett, Donette Chin-Loy Chang, Kamala-Jean Gopie, Phil Lind & Ellen Roland, Martin Doc McKinney, Francilla Charles, Ray & Georgina Williams, Thaine & Bianca Carter, Charmaine Crooks, Nathaniel Crooks, Andrew Garrett & Dr. Belinda Longe, Neil L. Le Grand, Michael Lewis, Dr. Kenneth Montague & Sarah Aranha, Lenny & Julia Mortimore, and The Ferrotype Collective, 2019

2019/1587

Selected by **Emilie Croning**, independent curator, artist, and art historian; former Curatorial Assistant, Arts of Global Africa and the Diaspora, AGO (2021–2025)

## 65. JAROSLAV RÖSSLER

born Smilov, Czech Republic, 1902; died Prague, Czech Republic, 1990

#### *Untitled (Abstract Composition with Parallel Lines), around 1950*

gelatin silver print

Anonymous gift, 2018

AGO.136408

Selected by **Penny Rubinoff**, Member, AGO Photography Curatorial Committee

## 66. ANDRÉ KERTÉSZ

born Budapest, Hungary, 1894; died, New York, New York, United States, 1985

#### *Distortion #165, 1933*

gelatin silver print

Gift of the Applebanks C collection, Toronto, 2025

When I saw the Rössler, I immediately thought of how the mind perceives confusion and hunts for meaning or parallels when confronted by abstract images. With Rössler also known for his prism works, Kertész's distortions seemed like a mirror to these—as he and Rössler were Eastern European contemporaries in Paris for a period, this was too good to miss. It's a beautiful, honest portrayal of the female form that floats from the paper with exquisite composition and tonal range.

–**Rupert Duchesne**, C.M. Past-President, AGO Board of Trustees, Honorary Chair and past president of the AGO Board of Trustees, Chair of the Canadian and Indigenous Curatorial Committee, and former Chair of the AGO Photography Curatorial Committee (2008–2011)

## 67. DIANE ARBUS

born and died New York, New York, United States, 1923–1971

### *Identical twins, Roselle, N.J., 1966*

gelatin silver print  
Gift of Phil Lind, 2016  
2016/445

Looking at Kertész's enigmatic use of a nude figure's distorted reflection, I was struck by the idea of doubling—what is lost, what remains, what shifts. This somehow led me to think of twins in art, first thinking of Candace Breitz's *Factum* (2010) and her exploration of identity through identical siblings. From there, I thought of Arbus's iconic portrait of the Roselle twins and how both works linger in the space between sameness and difference.

–**Jay Smith**, Honorary Chair, AGO Board of Trustees; former Chair, AGO Photography Curatorial Committee (2011–2019)

## 68. MAKERS ONCE KNOWN, AMERICAN

Active mid-1800s–early 1900s

### *Portrait of young girl, around 1860–1900*

tintype, with applied colour, black velvet mount and hand-sewn fabric flowers; original frame  
Anonymous gift, 2011  
2011/109

When I look at the image of identical twins, I think of how photography gives immortality through both affirmation and care. Care for the unusualness of twins seen as extraordinary yet marginal. When I look at the memorialized tintype, I see an image enveloped in tenderness. And what of the space between the two photographs? Each photograph is an assertion of subjects unexpectedly present in the world, pulled from the past to be remembered. Remember, celebrate, cherish.

–**Matthew Teitelbaum**, former Michael and Sonja Koerner Director, and CEO, Art Gallery of Ontario (1998–2015)

## 69. MAN RAY

born Philadelphia, Pennsylvania, United States, 1902; died Paris, France, 1976

### *Rayograph (Tanya Ramm in profile), 1930*

gelatin silver print  
Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014  
2014/600

We can't help but go against Surrealist principles in approaching this proposal. Some preparation intervenes, regulating the unconscious; perhaps a photograph already in one's pocket—but, alas, not in the collection. I thought whatever image should have a chance or collage element. As it turned out, number 68 threw me a curve. And, by chance, their 19th-century tintype with floral surround opened the door... and Man Ray answered.

–**Philip Monk**, writer and curator

## 70. MALICK SIDIBÉ

### *Vues de dos – Juin, 2003*

gelatin silver print, glass, paint, cardboard, tape, and string  
Purchase, with funds from the Photography Curatorial Committee, 2020  
2019/2335

This Man Ray print, featuring a woman's face adjacent to a brooch resembling a stove burner, is a nod to the value of a woman's work. It was a happy accident to see this Sibidé, a clear nod to an African woman at work while wrapped, literally and figuratively, in regal African prints.

–**Karen Carter**, Co-founder, BAND Gallery, and Director, Museums and Heritage Services, City of Toronto

## 71. MAKERS ONCE KNOWN, BRITISH OR FRENCH

Active mid-nineteenth century

### *Woman in patterned dress, around 1850s–1860s*

ambrotype: quarter plate with applied colour, in leather and wood book-style case with mother of pearl inlay and gilt  
Purchase, donated funds in memory of Eric Steiner, 2016  
2016/162

Photographs are produced, in part, by mechanical and digital devices, but are fundamentally subjective. We have chosen to emphasize this subjectivity, since the earliest days of photography, through matting, framing, photo albums, tinting, filters, and other special treatments. This hinged jewel case serves a practical purpose—to protect the delicate glass plate from damage—but the owner of it has chosen to put their personal frame on it with this exquisitely constructed collage of pearl inlay and gilt.

–**Jim Shedden**, Curator, Special Projects & Director, Publishing, AGO

## 72. HERBERT BAYER

born Haag am Hausruck, Austria, 1900; died Montecito, California, United States, 1985

### *Paris, 1930*

gelatin silver print, ferrotyped  
Purchase, with funds from the Photography Curatorial Committee, 2025  
2024/391

These two works connect perfectly. The precious mother of pearl and gilt case of the ambrotype has “BIJOU” inscribed on the binding. The scattered strings of pearls and the iridescent butterfly featured in the Bayer are exquisite jewels. Both images have a ghostly appearance and hint at mystery. When considering the pieces together, one realizes the appreciation of a photograph goes beyond the actual print, whether that comes from a jewelled case or its juxtaposition with another photograph.

–**Patricia Regan**, art collector

## 73. BRASSAÏ

born Brasov, Romania, 1899; died Beaulieu-sur-Mer, France, 1984

### *At the Monocle, around 1932*

gelatin silver print; printed around 1955

Purchase, funds donated by Rupert Duchesne and Holly Coll-Black, 2014  
2014/393

The pearls in the previous photograph seem almost casually discarded, perhaps after a carefree night on the town. By contrast, the attire of the women above must have been precisely curated—to reflect the fashions of the day, to send coded signals to other lesbians, to pass safely through Parisian streets until reaching this haven, Le Monocle nightclub, where they could express themselves freely. It's a rare glimpse into a slice of history not often recorded.

—**Martha LA McCain**, philanthropist

## 74. WEEGEE

born, Zolochiv, Ukraine, 1899; died New York, New York, United States, 1968

### *After bus crash on Lexington Avenue, around 1940*

gelatin silver print

Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014  
2014/705

Ascher Fellig, a.k.a Weegee, was a press photographer of the 1930s and '40s. But Weegee was more: He was a keen observer of dark, nighttime misadventures in New York City. Using a large-format Speed Graphic camera with a Grafix flash gun, he was able to capture striking black-and-white street scenes—accidents, murders, crimes, and disasters—in brilliant film noir-esque light.

—**Steve Latner**, Member, AGO Photography Curatorial Committee

## 75. SAMUEL BOURNE

born Staffordshire, England, 1834; died Nottingham, England, 1912

### *Ancient Buddhist Tower, at Sarnath near Benares, around 1865*

from the album *Indian Views* (1860–1879)

albumen print mounted on board

Anonymous Gift, 2007

2007/1938.8

Weegee and Bourne are not so different. Thanks to a certain kind of special access each had, both photographers extracted images from crime scenes and colonized space, respectively. These images show the destruction of a city bus and the decay of an ancient Buddhist stupa as monumental. Bound by a tight frame and constricted space, the images border on abstraction. The photographers' glee at the capture is palpable.

—**Deepali Dewan**, Dan Mishra Curator of South Asian Art & Culture at the Royal Ontario Museum

## 76. TSENG KWONG CHI

born Hong Kong, 1950; died New York, New York, 1990

### *Kamakura, Japan, 1988*

from the series *East Meets West* (1979–1989)

gelatin silver print

Purchase, with funds from the Marie-Louise Stock Fund in memory of Valentine Stock, George Yabu & Glenn Pushelberg, Judy Schulich in honour of Julie Saul, Eleanor & Francis Shen in memory of Laura Rapp, Woodrow A. Wells, Kate Subak, Andrew Grimes and Jamie Stagnitta, 2024  
2024/202

In Bourne's photograph of the ancient Buddhist tower at Sarnath, the first thing that struck us was the structure's scale compared to the barely detectable figures at its base. That contrast between monumentality and the human body fascinated us. For George, whose family is Buddhist, the image also carries a personal connection, embodying devotion and tradition. We paired Bourne's photograph with Tseng Kwong Chi's staged image with the Buddha in Japan for a similar reason. Both works show how monuments hold meaning beyond their physical form. Bourne conveys reverence and endurance, while Tseng brings irony and self-awareness. Together, they reveal how architecture and icons shape discovery, memory, and place.

–George Yabu & Glenn Pushelberg, art collectors

## 77. PHOTOGRAPHER ONCE KNOWN, CANADIAN

### *Installation of Picasso and Man: Dr. Jean Sutherland Boggs and Mr. Eduard Zukowski examine Les Demoiselles D'Avignon (1907), 1964*

gelatin silver print

Edward P. Taylor Library & Archives, Art Gallery of Ontario

LA.AGOR.174265

Tseng began the series *East Meets West* using “selfies” to explore cultural politics and personal identity. He photographed himself at iconic tourist sites internationally, wearing a Mao suit, dark sunglasses, and an enigmatic expression, creating early, important, conceptual photographs reflecting the racialized experiences of Asian people in the West. The archival AGO photograph stands in sharp contrast. It is spontaneous, not staged. It has no obvious political message and is far from conceptual. Two people examine an extraordinary Picasso painting, an icon of western art. The woman is Picasso specialist Jean Boggs, the first female Director of the National Gallery of Canada and the Philadelphia Museum of Art. Boggs's groundbreaking career had its own political message.

–Alan Schwartz, art collector

## 78. LORNA SIMPSON

born Crown Heights, New York, United States

### *Tense, 1991*

gelatin silver prints and engraved plastic plaques

Gift of Alison and Alan Schwartz, 2000

2000/1343

Selected by **Julie Crooks**, Curator, Arts of Global Africa and the Diaspora, AGO

## 79. UNITED STATES INFORMATION SERVICES

American, active 1953–1999

### *A history class at Pimlico Junior High School, Baltimore, Maryland, led by teacher Mary Reed, around 1960*

gelatin silver print

Anonymous Gift, 2005

2005/5816

Selected by **Emily Miller**, Research & Collections Coordinator, Marvin Gelber Print and Drawing Centre

## 80. NANDINI VALLI MUTHIAH

born Chennai, India, 1976

### *Modern Teacher, 2008*

from series *Remembering to Forget* (2008)

inkjet print

Gift of Nandini Valli Muthiah, in memory of her father M.C.T. Muthiah (1929-2006), 2014

2014/1571

In sharp contrast to the previous image, Nandini Valli Muthiah's "teacher" is defined by her sunglasses, purse, and book, rather than by her degrees. We were drawn by the humour of this photograph, where a brightly coloured backdrop reinforces a staged set rather than an active classroom filled with students. The little girl's spangled top and ruffled skirt paired with long white socks denotes her concept of her teacher's style.

–**Tamara Rebanks** and **James Appleyard**, art collectors; former Member, AGO Photography Curatorial Committee, and Member, AGO European Curatorial Committee (respectively)

## 81. KARL BEVERIDGE

born Ottawa, Ontario, Canada, 1945

## CAROLE CONDÉ

born Hamilton, Ontario, Canada, 1940; died Toronto, Ontario, Canada, 2024

### *No Immediate Threat, 1985–1986*

silver dye-bleach print

Gift from The Peggy Lownsbrough Fund, 1986

86/279.C

In contrast to the young girl who envisioned a promising future, the labourers in *No Immediate Threat* reflect on childhood promises of limitless possibility while facing the harsh realities of working in the nuclear power industry. Condé and Beveridge's groundbreaking collaborative practice engages directly with workers and exposes systemic issues through striking visual narratives. Their contentious 1976 AGO exhibition established their reputation for challenging entrenched power structures.

–Gary Hall, Founding Director, Gallery TPW (1980–2016)

## 82. PAMELA HARRIS

born Erie, Pennsylvania, United States, 1940

### *Joannie Saituk Playing Accordion, 1972 or 1973*

from the series *Another Way of Being: Photographs of Spence Bay, NWT, 1974*

gelatin silver print

Gift of Pamela Harris, 2012

2013/246

Harris's photograph gives me a joyfulness and a portal into another world. Joannie looks out of the window absent-mindedly with a bright glare reflected in his glasses. This follows the work of Condé and Beveridge's piece that states NO IMMEDIATE THREAT. The two photographs side by side incite a possible doomsday narrative. It's an advocacy of innocence being encroached upon.

–Shelley Niro, artist

## 83. ARNOLD NEWMAN

born and died New York, New York, United States 1918–2006

### *Arnold Newman and Friends, 1945*

gelatin silver print

Anonymous Gift, 2012

2015/412

Made 10 years later, *Arnold Newman and Friends* is a witty and multifaceted riff on M.C. Escher's lithograph *Self-portrait in Spherical Mirror* (1935). It evokes both photography's ability to capture the physical and metaphorical complexity of light, reflective surfaces, and optics, and Newman's unique facility for creating portraits animated by intelligence and humour.

–Ann W. Thomas, photographs historian, curator, writer

## 84. LEE FRIEDLANDER

born Aberdeen, Washington, United States, 1934

### *Maria, Southwestern United States, 1969*

gelatin silver print, printed around 2000s

Promised gift of Paul Sabourin

170885

The Arnold Newman image is a cleverly composed view of domesticity as reflected through the distortions of a globe. However, the artist seems to privilege the men's presence, with the women held in the background. In contrast, the Lee Friedlander work exploits reflection to provide a phantasmagoric rendering of the exterior natural world brought into an interior space that privileges a woman's presence. It is left to the viewer to decide whether this vision is a rendering of the power of the artist's imagination, or the artist's expression of the power of the woman's. Perhaps it's both.

–**Andrea Kunard**, Senior Curator, Photographs Collection, National Gallery of Canada

## 85. KATHARINE MULHERIN

born Grand Falls, New Brunswick, Canada, 1964; died Toronto, Ontario, Canada, 2019

### *Never a Bride, 2001*

chromogenic prints

Gift of Pamela Matharu, 2024

2024/239.34; 2024/239.23; 2024/239.65

Katharine Mulherin's *Never a Bride* suite is a clever combination of conceptual art, self-reflexive photography, and feminist performance art. Mulherin visited bridal stores and thrift shops to photograph herself in a series of wedding dresses she knew she would never wear. The resulting images turn the sad epitaph of *Never a Bride* into a rallying cry. Though her face is obscured in every image, the pictures are also wonderful self-portraits, as complex, hilarious, and uncompromising as Katharine herself.

–**Annie MacDonell**, artist

## 86. SPRING HURLBUT

born Toronto, Ontario, Canada, 1952

### *Mary #1, 2006*

from the series *Deuil* (2005–2008)

inkjet print

Purchased with the assistance of the Toronto International Art Fair 2008 Opening Night Gala and the Hal Jackman Foundation, 2009

2008/111

In the beginning, there was light.

A portrait of a person—after death—as dust. The photographer creates a corona and records a last portrait. I imagine, a moment later, that a gust of wind blew into to her studio through an open window.

*ashes to ashes, dust to dust*

–**Stephan Jost**, Michael and Sonja Koerner Director, and CEO, Art Gallery of Ontario

## 87. WOLFGANG TILLMANS

born Remscheid, Germany, 1968

### *Sportflecken, 1996*

chromogenic print

Gift of Thomas H. Bjarnason, 2016

2016/143

This Tillmans photograph moved me the first time I saw in it Berlin a decade ago. It is intimate and provocative—whose t-shirt is this? What stories do the creases and wrinkles tell? And then there's the sheer graphic quality of the photograph—monochromatic, magazine-style, almost making us wonder if this is an advertisement. Both the Hurlbut and the Tillmans are sensual and evocative and also distinctly contemporary in how they capture straight on their subject matter, whether a tired white t-shirt or the cosmos.

–**Liza Mauer**, Co-President, AGO Board of Trustees

## 88. JAMES NASMYTH

born Edinburgh, Scotland, 1808; died London, England, 1890

### *Copernicus Plate VII, 1874*

from *The Moon: Considered as a Planet, a World, and a Satellite*

woodburytype

Purchase, with funds donated by Stephen Brown and Brenda Woods, 2012

2011/286

Engineer, philosopher, artist, and inventor James Nasmyth captured images of the moon that utilized telescopes, the creation of plaster models and photographs of those carefully lit models to transcend the boundaries of 1870s photography and produce arresting lunar images. Like Tillmans he used photography to capture “land”scapes and topography that were atypical.

–**Beth Horowitz**, Co-President, AGO Board of Trustees and AGO supporter

## 89. BERND BECHER

born Siegen, Germany, 1931; died Rostock, Germany, 2007

## HILLA BECHER

born Potsdam, Germany, 1934; died Düsseldorf, Germany, 2015

### *Watertowers (Typology), 1980*

gelatin silver prints  
Purchase, 1981  
81/5.1-9

When I was asked to choose a photographic work to be included in this exhibition, I did not hesitate to choose a work by Bernd and Hilla Becher. As founders of the Düsseldorf School of Photography, the Bechers influenced a generation of contemporary photographers, including Andreas Gursky, Thomas Struth, Thomas Ruff, Candida Höfer, and Edward Burtynsky, amongst others. For me, the work of the Bechers stands as some of the most important work in contemporary photography.

–**Nicholas Metivier**, Owner, Nicholas Metivier Gallery

## 90. PETER MACCALLUM

born, Toronto, Ontario, Canada, 1947

### *Metering Machine Under a Blending Silo, St. Marys Cement, Bowmanville, Ontario, 1999*

Gelatin silver print  
Purchase, funds donated by James Lahey and Pym Buitenhuis, 2008  
2008/41

Despite the parallels in their subject matter—20th century industrial architecture—the Bechers' and MacCallum's work emerges from markedly different perspectives. The Bechers pursue a conceptual minimalism, treating structures as anonymous sculpture to be catalogued, compared, and contrasted. McCallum, by contrast, approaches the interior of a cement manufacturing facility as a specific site—one layered with stories, time, and human presence. Though his photographs, like the Bechers', exclude people, the labour of workers resonates throughout his images, anchoring them in a documentary mode that foregrounds the history and experience of places of work.

–**Robert Burley**, artist; former Member, AGO Photography Curatorial Committee

## 91. JULIA MARGARET CAMERON

born, Calcutta, India 1815; died, Kalutara, Ceylon (now Sri Lanka), 1879

### *The Guardian Angel, 1868*

albumen print from wet collodion negative

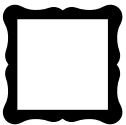
Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014  
2014/510

*Metering Machine Under a Blending Silo* meets *The Guardian Angel*. The image association came instantly: An industrial action, frozen in an elegant visual moment, connecting to a timeless angelic female overlooking us all. Mining of the earth versus nurturing of our souls. Two photographers—a man reflects the dominance we've established over nature, and, a century prior at the tipping point of the Industrial Revolution, a woman revolutionizes photography in an act of early feminism, taking the power of the camera into her own hands.

Woman as muse. Machine as muse.

They look great side by side.

—Melissa Auf der Maur, musician and artist



### MAKER ONCE KNOWN, EUROPEAN

Victorian eclectic frame, 1800s  
wood with punchwork and gilding  
Anonymous Gift, 1994  
94/1158

## 92. MAKER(S) ONCE KNOWN, AMERICAN

### *Portrait of a boy, 1870s*

bromide print, watercolour, gouache on paperboard; original frame

Anonymous gift, 2006  
2006/205

Cameron's pictures of people were not so much portraits as collaborations, a game of charades where the subject would play a role, like a costumed figure from a Pre-Raphaelite painting. The anonymous commercial portrait of a young American boy was made just a few years after Cameron's. Less a collaboration than an endurance test, the boy has been dressed up, a strange, pomaded haircut imposed, and he has been told to hold still for the long exposure. He appears anxious and perhaps older than his years. How different from today, where the cellphone has become, as Patti Smith put it, the great equalizer. We are all photographers now, and we also know how to compose ourselves as subjects, presenting what we think is the way we should look.

—Geoffrey James, photographer

### 93. SHELLEY NIRO

born, Mohawk of the Grand River, Six Nations, 1954

#### *Untitled, 1991*

collage: gelatin silver prints, some with applied colour, mounted to drilled board

Purchase, Indigenous and Canadian Curatorial Committee Fund and Photography Curatorial Committee Fund, 2025

I love the ways these works show clear signs of their making. The paint—inexpertly yet charmingly applied—sets off the photographic face of a boy and invents his body. The torn edges of Niro’s photographs sit, layered, building an album, a monument against the backdrop of 1991’s events. I’m struck by the irreverence in these actions, their anti-preciousness, the way the photographs are building blocks for creating the world each artist sees.

—Sophie Hackett, Curator, Photography, AGO

### 94. PEOPLE’S CHOICE OPTIONS

Continuing the AGO’s commitment to audience engagement, the Photography Department invited the public to choose the final work. Voters considered three works responding to Shelley Niro’s *Untitled* (1991) and their selection is installed in the gallery.

#### JAROMIR FUNKE

born Kolin, Austria-Hungary (now Czechia), 1896  
died Prague, Czechoslovakia (now Czechia), 1945

#### *Abstraction, 1925–1930*

gelatin silver print

Malcolmson Collection. Gift of Harry and Ann Malcolmson in partnership with a private donor, 2014  
2014/550

#### ELAINE LING

born Hong Kong (now Hong Kong, China), 1946  
died Toronto, Ontario, Canada, 2016

#### *Baobab #5, Mali, 2015*

platinum/palladium print

Anonymous gift, 2017  
2017/68.1

#### KELANI ABASS

born Abeokuta, Nigeria, 1979

#### *Scrap of Evidence, Ayajo, 2021*

inkjet prints, oil on canvas, cornerstone, rubber block

Purchase, with funds from Friends of Global Africa & the Diaspora, 2022  
2022/7085

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