

Pioneers of American Photography

Masterworks of the Pfeifer Collection



INTRODUCTION

"In certain academic spheres, there exists a long-standing prejudice against lucidity and a corresponding respect for difficult texts. The scholars poring over the dense prose of a Kant or a Hegel, a Husserl or a Heidegger are perhaps attracted not simply to the brilliant ideas they tell us lie therein, but also to the sheer difficulty of recovering these ideas from the contorted tangles of language impassable to the lay reader." writes Alain de Botton in his novel, 'The Romantic Movement'. He continues two paragraphs later with, "...a text which makes one suffer may be taken as somehow more valid, more profound and truer than one which reads with clarity and fluidity." And concludes, "Academic masochism reflects a metaphysical prejudice that the truth should be a hard-won treasure, that what is read or learnt easily must therefore be flighty and inconsequential. The truth should be like a mount to be scaled, it is dangerous, obscure and demanding."

Very often art criticism employs the same intellectual gymnastics which intend, not to illuminate the object of their observation, but to show off Olympian feats of verbiage in order to awe fellow critics. Competitive as any sport, the critique becomes the object itself in which the art object and its intent are secondary. Art collections, particularly public collections, are more often than not, intellectual pursuits whereas art rarely is. Visual artists, performance artists, writers, poets, and musicians, attempt to bridge the emotional or spiritual plane from which their inspiration and consequent creation is born and form a personal connection with the observer. However, no curator of any institution would be able to procure funding for an acquisition because the object brought them to tears, or reminded them of how they felt at the age of ten when they had accidentally been separated from their parents in a crowd. And yet, this is what art criticism and collecting should be based upon...not intellectual stimulus, but the emotional connection which evokes a sometimes disturbing, yet always deep sense of recognition within the observer.

Many of the images in this collection are already famous and well documented in current academic texts of the medium. In introducing the Pfeifer Collection, I will try to put the images into perspective from the collector's point of view. I hope to show how this group of photographs is brought together, held together, and continues to grow through the reflective and humanistic sensibility of the collector.

PHOTOGRAPH

Soon after its invention, the photographic process became widely available as a means by which one could capture likenesses. By the 1900's, having family photographs taken became affordable and thereby commonplace. As cameras became smaller, film faster, and developing and printing less expensive, every family accumulated snapshots of their routine yearly events. There is a clear distinction however between the 'family snapshot' and an 'art photograph'. I gaze at a photograph of my Grandmother with whom I had a very close relationship. Her image awakens in me a chain of memories that are unique to me.

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Davis, Lorraine, Grandma Davis, 1979

Such is the function of the family photo. Today, one can go to flea markets and find thousands of such images. The people in these abandoned and forgotten photographs are like shells on a beach; they were once living creatures but now, merely anonymous faces among millions of others just like it, destined to dust.



Caponigro, Paul, Galaxy Apple, 1965

The 'art photograph' on the other hand, attempts to express a sentiment beyond an actual memorable event or person.

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THE BEGINNING

Why would we buy a photograph of a place we have never been to and can never visit; a photograph, which, although identifying a real place, has no place in, our reality in the way a photograph of the house where we grew up does? Why would we be interested in a photograph which has no personal experience attached to it? We acquire it because we instinctively relate to it. We have somehow recognized ourselves in the photograph.



Strand, Paul, New Mexico, 1930 (landscape)

On the inside window ledge rests a vessel perhaps representing the fecundity of life within the house. This Strand photograph that seems to stand a metaphor for the family gave the collection its auspicious beginning. It remains Mr. Pfeifer's favourite photograph despite having many photographs that compete for his affection.

THE COLLECTION

Keeping in mind that all collections reflect different aspects of the collector, we can see each photograph in this exhibit as reflecting a facet of Mr. Pfeifer's life. Necessarily, we must take into account the artist's intention and the historical background surrounding the image, but we will be able to see a pattern in the whole collection while appreciating the uniqueness of individual images.

Mr. Pfeifer's is a retired foundry owner and when Margaret Bourke-White's exhibition print of the 'Otis Steel Mill, circa 1920' came to light in 1993, it was an easy choice. A year later a rare, original invitation to one of Ms. Bourke-White's exhibitions was found. The invitation states that Bourke-White would be present several hours a day at the gallery in order to meet with people interested in her photography. It was 1927 and she was only twenty-three years old.

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*Bourke-White, Margaret, Otis Steel Mill,
Circa 1920*



*Bourke-White, Margaret, Otis Steel Mill,
exhibition invitation, 1927*

Bourke-White seemed fearless when she photographed in the steel mills. She wore designer clothes and high heels. She must have sensed that her femininity disguised her rather masculine strength of character and she was able to achieve things in a man's world of the 1930's that wearing trousers would not. Dressed in a tailored skirt with a matching jacket, in the heat and the dirt of the foundry, Bourke-White would venture along narrow catwalks and up steel ladders with her heavy photographic equipment, hanging over the rails in order to get the perfect photograph of the hot metal pour at just the right moment.

Bourke-White's other addition to the Pfeifer collection is her powerful image of the George Washington Bridge. Taken in 1933, this bridge continues to serve as the gateway to New York City just as the photograph acts as the gateway to the images of New York in the Pfeifer collection.

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Bourke-White, Margaret, George Washington Bridge, circa 1933

New York in the 1920's and 30's was a frontier of skyscrapers and visual angles never before seen on the planet. It has held the fascination of generations of photographers such as Berenice Abbott, whose Atget-inspired documentation of the city is integral to any collection of American Photography. At the New York City Museum, Abbott shared her first exhibition space with the lesser known, Samuel Gottscho, whose photographs reflect a more design-oriented vision of New York. His two images; 'The Long Shadow of the Empire State Building and his 'View of Midtown Manhattan from the East River' seen in the exhibition, seem to combine the angular, documentary vision of Abbott with the romantic imagery of Karl Struss.



Abbott, Berenice, Exchange Place, New York, 1933



Struss, Karl, New York Skyline, 1911

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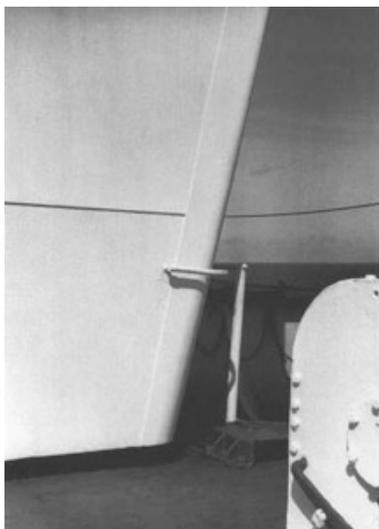
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Struss took his visual cues from the soft-focus pictorialist photographers of the beginning of the century . He was a romantic photographer who went on to become a cameraman in the motion picture industry in Hollywood. He brought to his motion-picture films the dramatic sense of lighting apparent in this unique, ferrotyped print of the Metropolitan Insurance Tower in 1910.



Struss, Karl, Metropolitan Insurance Tower, 1910

In the collection are three images of New York taken by the painter Ralston Crawford. Crawford, a member of the precisionist movement, was primarily a painter who used photography to take notes for paintings. In his two examples of the Whitestone Bridge, and particularly in his photograph of the deck of the Queen Mary , the abstracted lines and shapes, which were so important to the precisionist painters and photographers of the 1930's, are apparent. These image-makers of the 1930's saw the machine as an object of beauty, epitomized in Lewis Hine's 'Worker in the Heart of His Shrine, 1925 . In Hine's work people and their relationship to the machine was important.



*Crawford, Ralston,
The Queen Mary, 1939*



Hine, Lewis, Worker in the Heart of His Shrine, 1925

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Photographers such as Lou Stouman with his birds-eye view of Times Square, 1940 (the most reproduced image of Times Square) were visual artists celebrating the teeming life and vibrancy of the city as reflected in its race-to-the sky architecture.



Stouman, Lewis, Times Square, 1940

These images of New York reflect Mr. Pfeifer's own interest in industry that contributed to the advancement of mankind on a physical plane.

THE CRITERIA

The idea to concentrate on American photography had several foundations. America has always been seen as the new frontier. Since its discovery by the Spanish in the 15th century, it has been the destination of a myriad of people searching for a new beginning. To many, America represents the promise of the future and the spirit of invention. Mr. Pfeifer, though steeped in European tradition, is always interested in new things and American photography represents a vision of a world continually re-creating itself. In addition, many of photography's Pioneers were either German or of German descent, like Mr. Pfeifer, so he feels a personal affinity with the early photographers of Classical American Photography such as Stieglitz, Struss and Lange.

Three criteria were established by which to measure possible acquisitions. The foremost criteria is that the photograph reflect a facet of the collector's understanding of the world, in other words, he must be

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able to relate to the image. The second criterion is that the photographs be American. The final criterion insists that the photograph be representative of the artist's full career. By seeking out images that, on the one hand, are purely formative and nearly unidentifiable and, on the other hand, highly recognizable and iconographic, the collection tries to represent the full range of an artist's oeuvre. This third criterion is apparent in an unusual image by Irving Penn entitled *American South*, 1941. One would never associate Penn with such a tongue-in-cheek Farm Security Administration type image.



Penn, Irving, American South, 1941

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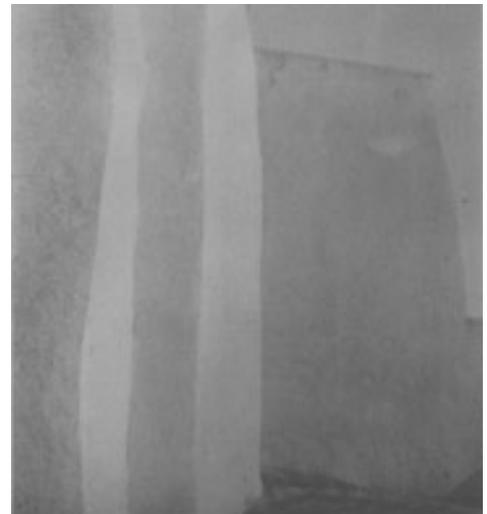
Of particular interest is the formative imagery of Dorothea Lange. As a result of the depression, work in her professional portrait studio began to decline. Looking from the window of her San Francisco studio one day she saw where the impoverished dock-strikers were gathering for food and took 'White Angel Bread Line, San Francisco, 1937. It was the first 'social documentary' photograph that she had ever taken and it led to her later work for the FSA. But would any photographic art historian recognize her early architectural studies that she took while travelling with her painter-husband John Dixon in the 1920's? Ranchos de Taos Church, 1922 and Untitled, Taos, New Mexico, 1920 would never be attributed to her. Yet here she has pre-empted abstract expressionist painting by thirty years and Strand by ten years!



*Lange, Dorothea, White Angel Breadline,
San Francisco, 1937*



*Lange, Dorothea,
Ranchos de Taos Church, 1922*



*Lange, Dorothea, Untitled,
Ranchos de Taos, circa 1920*

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Lange's most famous image, *Migrant Mother*, is thought to be the most reproduced photograph in the history of photography. To have this iconic image in the collection is an honour and Mr. Pfeifer was fortunate enough to locate an early print. The evidence of its early provenance can be seen in the lower right-hand corner of the photograph where we can see an out-of-focus finger holding back the tent flap for the photographer. When the government sent out its battery of photographers to record the journey of the migrant farmers from Oklahoma to California, (the basis for John Steinbeck's novel *The Grapes of Wrath*) they were instructed to document their plight. However, many of the photographers were artists as opposed to journalists and they had no reluctance in arranging their subjects to make a stronger visual impact. To avoid accusations that she had manipulated the subject in order to produce propaganda, Lange later re-touched the offending finger out of the negative so that all subsequent prints do not show the finger.



Lange, Dorothea, Migrant Mother, 1938

Migrant Mother serves another, rather interesting function within the collection. It is the centrepiece from which the various images of women in the collection radiate. Although the images of women were not acquired with an eye that consciously related them to one another, as a group they form a diverse yet unified unit of images of womankind.

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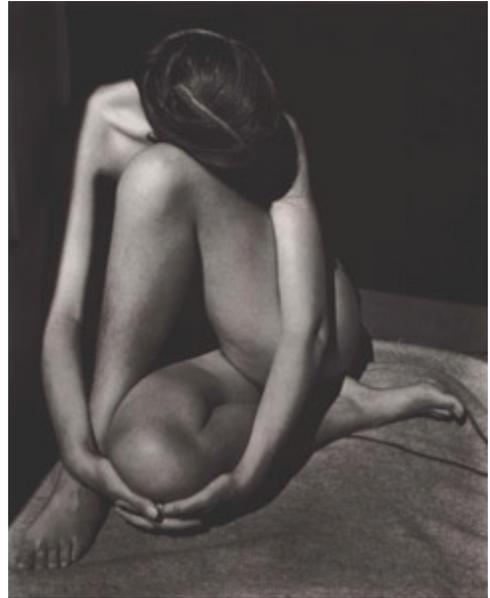
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If *Migrant Mother* represents a woman in desperate circumstances caring for her children the extreme opposite is true in regards to Irving Penn's *Portrait of the Duchess of Windsor*. When we realize that the two photographs were taken only eleven years apart and that the former Wallace Simpson was running with the jet-set at the time *Migrant Mother* was made, the impact of each is increased. In contrast to these two images is Edward Weston's beautiful portrait of his lover Charis in *Nude, 1936* and Latitia Casta in Annie Leibovitz's *Nude # 6*.



Penn, Irving, The Duchess of Windsor, 1949



Weston, Edward, Nude, 1936



Leibovitz, Annie, Laetitia Casta, 1999

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Sally Mann's *Venus After School* is as provocatively challenging as Manet's revolutionary *Odalisque*, which caused a furore in its day. Mann's other portrait, *Vineland* captures the sense of her daughter as she turns her back on her mother's lens in order to leave the world of child's play and enter her own world of womanhood.



Mann, Sally, Venus After School, 1992



Mann, Sally, Vineland, 1992

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And finally, Avedon, an early purveyor of the ultra-thin look that plagues women to-day, is represented by two of his classical fashion images; Toga by Forquet and Laura Hutton . This group forms a wonderful representation of the varied aspects of womanhood and although acquired at different times, when shown together makes a tremendous visual impact



Avedon, Richard, Toga by Forquet, 1965



*Avedon, Richard, Laura Hutton,
Great Exuma, the Bahamas, 1968*

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PLACING



Adams, Ansel, Winter Sunrise, 1944 / printed out of edition, 1960

Each photograph in the Pfeifer Collection is framed to the highest archival standards and hung throughout the house in order that they may be admired every day. Ansel Adams' 'Winter Sunrise, 1944' hangs above the fireplace in the drawing room. In the dining room hangs Steichen's seminal photograph, Heavy Roses, 1914. It represents one of the last great pictorial images ever made and acts as the historical division between the pictorialist and realist movements in photography.



Pfeifer Collection, diapositives, dining room

Pfeifer Collection, diapositives, stairway



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Pfeifer Collection, diapositives, drawing room



Pfeifer Collection, diapositives, office

One can visit the famous image 'Let There be Light' by Wynn Bullock, which opened Steichen's 1955 monumental photography exhibition 'Family of Man'. The exhibition was conceived at the Museum of Modern Art and introduced the public to the world of "art photography".



Bullock, Wynn, Let There be Light, 1951

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The world's most famous image, Ansel Adam's *Moonrise over Hernandez*, 1941, can be seen on the Pfeifer stairwell.



Adams, Ansel, Moonrise over Hernandez, 1941

The 'Equivalence' series made by the 'Father' of modern art photography Alfred Stieglitz, and based upon the fleeting emotive qualities that he was experiencing in his love affair with the American painter, Georgia O'Keeffe, hangs in the bedroom. Stieglitz wanted to photograph the sensation of love that he was sharing with O'Keeffe and so turned his 4x5 Graflex camera to the skies over Lake George, New York, his family's summer home. He understood that it was impossible to photograph an emotion, and so created an "Equivalent" of it.



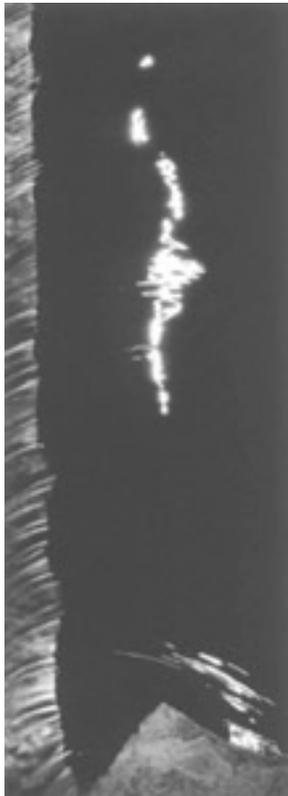
Stieglitz, Alfred, Equivalence, 1920

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Stieglitz's pioneering work opened the door for future photographers to try and express in images that which they were experiencing in emotion. Minor White, whose work forms part of the grouping hung in the stairwell, was a deeply religious man and considered to be somewhat of a mystic. He was the founding editor of the first 'modern art-photography' magazine, *Aperture*, in 1952, which continues to be published in New York. White likened the taking of a photograph to the moment of purity in meditation where the mind becomes clear of all thought, allowing the image to present itself. In the book, *Zen and the Art of Archery*, the author explains that there is a moment of utter stillness before the arrow is released from the bow. In that moment, the archer becomes 'one' with the target and only then, releases the arrow. Minor White developed this philosophy in his own photography. He meditated while staring into the ground glass and when he had attained 'utter stillness', he released the shutter. In this manner he made photographs such as 'Easter Sunday, Stony Brook, New York, 1963' which shows a 'spirit-light' dancing across a waterfall, and his 'Sun in Rock, Devil's Slide, 1947' one of a series from his 'A Song Without Words'.



White, Minor, Easter Sunday, Stony Brook, New York, 1963



White, Minor, Sun in Rock, Devil's Slide, 1947

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In the same 'spiritualist genre' falls the work of Paul Caponigro. Caponigro's 'Galaxy Apple' (see page 2). It is an image of a galaxy formed within an apple and evokes a sense of the infinite found within a finite space. Equally, his image 'Sky, Near Dixon, New Mexico, 1977' and also, Harry Callahan's 'Cape Cod' taken in 1972, play with a sense of the infinite, where the horizon, sewn to the edge of the sky, forms a single, immutable substance.



Caponigro, Paul, Sky, Near Dixon, New Mexico, 1977



Callahan, Harry, Cape Cod, 1972

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These “guru’s” of classical photography who were working in the 1950’s and 1960’s paved the road for later artists such as Lynn Davis whose monumental landscapes, though weighted in the earth by their size, have a profound effect of a silence that seems audible. The three images of her work in the collection, Northumberland Strait VII and VIII and particularly Iceberg come directly from the influence of photographers such as White and Caponigro.



*Davis, Lynn, Evening,
Northumberland Strait, VIII, 1993*



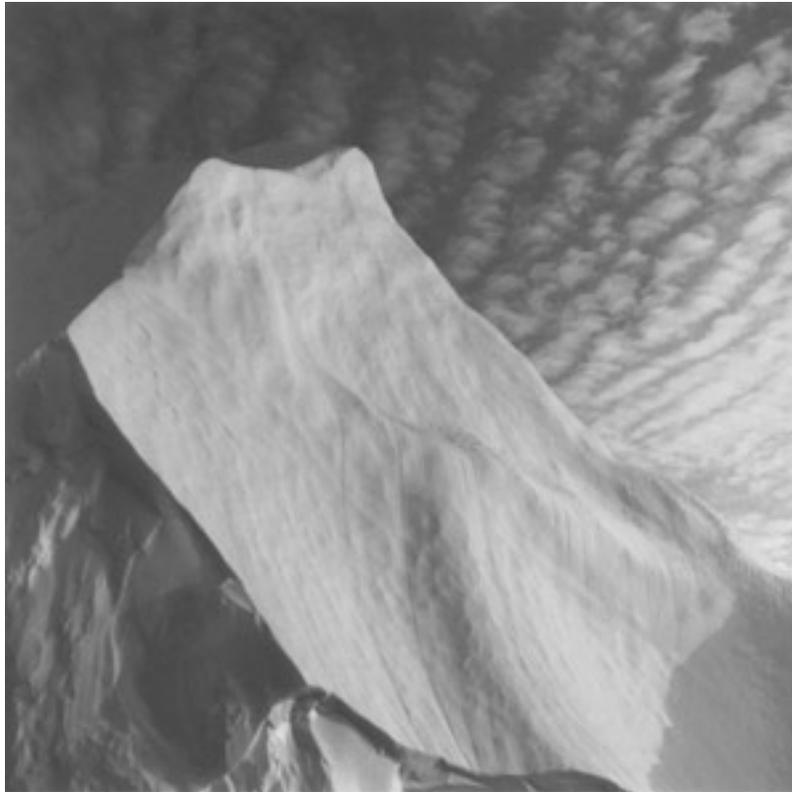
*Davis, Lynn, Evening,
Northumberland Strait, VII, 1993*

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Davis's Iceberg is symbolic of the collection as a whole. We see only the small area that floats above the surface of the water. Below, where the greatest mass lies, are hidden the intentions, the emotions and the experiences of the photographs, the search for each piece, the documentation and research, the archival presentation and preservation and the years of hard work that allowed Mr. Pfeifer to be able to collect the highest quality examples of American Photography.



Davis, Lynn, Iceberg, #4, Disko Bay, 1988

CLOSURE

If the collection were to reflect my own influence, it would be in the acquisition of those photographs that I felt would maintain the standards of the collection. I continually looked for photographs to fill in, as it were, pieces to a puzzle that would never be complete but could be viewed as possessing a coherency which reflects not only the history of American Photography, but lives as an active family member in the home of the Pfeifer Family. In all cases but one, the images are signed vintage prints of the highest pedigree and condition. We hope that those of you viewing this exhibition of the collection will be able to sense its deeply personal nature and appreciate the unique opportunity to see this important private collection.

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Frank, Robert, Hoboken, New Jersey, 1955

PIONEERS OF AMERICAN PHOTOGRAPHY MASTERWORKS FROM THE PFEIFER COLLECTION

Exhibition List

- Abbott, Berenice, Canyon, New York, 1936, vintage silver-gelatine, 25.2 x 20.3cm
- Abbott, Berenice, Exchange Place, New York, 1933, vintage silver-gelatine, 23.5 x 5.7cm
- Adams, Ansel, Moonrise over Hernandez, 1941/ printed before 1959, silver-gelatine, 49.7 x 59.1cm
- Adams, Ansel, Winter Sunrise, 1944/ printed out of edition, 1960, silver-gelatine, 49.7 x 59.1cm
- Adams, Ansel, Aspens, New Mexico, 1958, vintage silver-gelatine, 18.1 x 23.9cm
- Avedon, Richard, Laura Hutton, 1968/ printed 1981, silver-gelatine, 45.7 x 45.7cm
- Avedon, Richard, Toga by Forquet, 1965/ printed 1981, silver-gelatine, 60.9 x 50.8cm
- Bourke-White, Margaret, Otis Steel Mill, invitation card, 1927, vintage silver-gelatine, 12 x 9cm
- Bourke-White, Margaret, George Washington Bridge, c 1933, vintage silver-gelatine, 34.2 x 22.8cm
- Bourke-White, Margaret, Otis Steel Mill, Cleveland, Ohio 1920, vintage silver-gelatine, 33.5 x 24.8cm
- Bullock, Wynn, Let There be Light, 1951, vintage silver-gelatine, 18.2 x 24.2cm
- Bullock, Wynn, Nude Behind Screen Door, 1956, silver-gelatine, 25.2 x 20.4cm
- Callahan, Harry, Cape Cod, 1972, vintage silver-gelatine, 27.9 x 30.2cm
- Caponigro, Paul, Galaxy Apple, 1964, vintage silver-gelatine, 14.2 x 16.2cm
- Caponigro, Paul, Redding, Connecticut, 1968, vintage silver-gelatine, 25.3 x 34.2cm
- Caponigro, Paul, Sky, Near Dixon, New Mexico, 1977, vintage silver-gelatine, 30.2 x 21.7
- Crawford, Ralston, The Queen Mary, 1939, vintage silver-gelatine, 24.6 x 18.3cm
- Crawford, Ralston, Whitestone Bridge (I), circa 1939, vintage silver-gelatine, 9.8 x 6.7cm

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Crawford, Ralston, Whitestone Bridge (II), circa 1939, vintage silver-gelatine, 6.8cm x 6.6cm
Cunningham, Imogen, Banana Plant 1929/ printed circa 1940, silver-gelatine, 24.7 x 19.1cm
Davis, Lynn, Evening, Northumberland Strait, VII, 1993, 3/10, silver-gelatine, 76.2 x 101.6cm
Davis, Lynn, Evening, Northumberland Strait, VIII, 1994, silver-gelatine, 76.2 x 101.6cm
Davis, Lynn, Iceberg, #4, Disko Bay, 1988, silver-gelatine, 76.2 x 101.6cm
Evans, Walker, A Home in an Old Frame Store, 1936, vintage silver-gelatine, 9 x 20.7cm
Evans, Walker, Bridge Abstraction, circa 1929, vintage silver-gelatine, 12.7 x 18.8cm
Frank, Robert, Banker, London, 1951, vintage silver-gelatine, 35.2 x 27.9cm
Frank, Robert, Park Avenue, New York, 1954, vintage silver-gelatine, 25.3 x 27.7cm
Frank, Robert, Hoboken, New Jersey, 1955/ printed 1960, silver-gelatine, 17.2 x 25cm
Gilpin, Laura; Aspens, New Mexico, 1945, vintage silver-gelatine, 23.7 x 18.7cm
Gottscho, Samuel Herman, The El Bridge at Coenties, New York, 1935, vintage silver-gelatine 22.4 x 18.2cm
Gottscho, Samuel Herman, Long Shadow of the Empire State Building, 1933, vintage silver-gelatine 19.7 x 25.7cm
Gottscho, Samuel Herman, A Morning View of Midtown Manhattan from the East River, 1933, vintage silver-gelatine, 31.8 x 25.7cm
Hagemeyer, Johann, The Modern Lyric, 1924, vintage silver-gelatine, 15.3 x 11.8cm
Hine, Lewis, Worker in the Heart of His Shrine, 1925, vintage silver-gelatine, 35.9 x 27.8cm
Klett, Mark, Roadside Veterans, Route 84 near Stanfield, October 26, 1985, silver-gelatine 50 x 40cm
Klett, Mark, Plywood Tee Pees, Meteor Crater, Arizona, May 30, 1982, silver-gelatine, 50 x 40cm
Lange, Dorothea, Adobe Facade (Ranchos de Taos Church) 1922, vintage silver-gelatine, 19.8 x 18.8cm
Lange, Dorothea, Untitled, Taos, New Mexico, circa 1920, vintage silver-gelatine, 5.4 x 5.4cm
Lange, Dorothea, White Angel Bread Line, 1937, vintage silver-gelatine, 34 x 26.6cm
Lange, Dorothea, Migrant Mother, 1938, vintage silver-gelatine, 25.4 x 20.3cm
Leibovitz, Annie, Laetitia Caesta, Nude # 6, 1999, for the 2000 Pirelli Calendar, iris print, 87.6 x 114.3cm
Mann, Sally, Venus After School, 1992, silver-gelatine, 50.8 x 60.9cm
Mann, Sally, Vineland, 1992, silver-gelatine, 50.8 x 60.9cm
Norman, Dorothy, Georgia O'Keeffe Painting at An American Place, circa 1930, vintage silver-gelatine, 9.7 x 5.1cm
Penn, Irving, Duchess of Windsor, 1949, vintage silver-gelatine, vintage 23.5 x 20.4cm
Penn, Irving, American South, 1941, vintage silver-gelatine, 20.3 x 19.1cm
Siskind, Aaron, Gloucester, Massachusetts 1944, vintage silver-gelatine, 15.2 x 24.5cm
Siskind, Aaron, Jerome, Arizona, 1949, vintage silver-gelatine, 15.7 x 11.4cm
Smith, W. Eugene Smith, The Walk to Paradise Garden, 1946, vintage silver-gelatine, 30.1 x 26.2cm
Sommer, Frederick, The Furies, 1946/ printed 1960, silver-gelatine, 24 x 19.3cm
Steichen, Edward, Heavy Roses 1914/ printed circa 1930, vintage silver-gelatine, 20cm x 24.8
Steiner, Ralph, Industrial Scene, circa 1920, vintage platinum, 8.9 x 11.9cm

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- Stieglitz, Alfred, Equivalence, 1924-26, vintage silver-gelatine, 9.3 x 11.9cm
- Stylists, Alfred, Equivalence, 1920, vintage silver-gelatine, 11.2 x 9.1cm
- Stoumen, Lou, Times Square, 1940, vintage silver-gelatine, 11.3 x 8.8cm
- Strand, Paul, Mexican House, Taos, 1932, vintage platinum/palladium, 25cm x 20cm
- Strand, Paul, New Mexico, 1930, vintage platinum/palladium, 9.5 x 12.2cm
- Strand, Paul, Church Near Espanola, 1930, vintage platinum/palladium, 9.3 x 12cm
- Struss, Karl, New York Sky Line, 1911, vintage multiple print platinum, 8 x 9.5cm
- Struss, Karl, Boardwalk at Averne, circa 1912, vintage multiple platinum, 8 x 6.4cm
- Struss, Karl, Metropolitan Insurance Tower, 1910, vintage silver-gelatine, 24 x 18.8cm
- Webb, Todd, Detroit, Abstraction Series, 1942, vintage silver-gelatine, 11.5 x 9.1cm
- Webb, Todd, Billboard on Third Avenue, 1945, vintage silver-gelatine, 11.5 x 16.6cm
- Webb, Todd, Nassau Street, 1948, vintage silver-gelatine, 30.4 x 25.8cm
- Weston, Brett, Dunes, Oceana, 1934/ printed 1952, silver-gelatine, 19.3 x 24.2cm
- Weston, Brett, Garapata Beach, 1952, vintage silver-gelatine, 19.2 x 24.2cm
- Weston, Edward, Nude 1936/ printed 1940, vintage silver-gelatine, 24.1 x 19.3cm
- White, Minor, Sun in Rock, Devil's Slide, 1947, vintage silver-gelatine, 9.2 x 11.8cm
- White, Minor, Beach, Matchstick Cove, 1946-47, vintage silver-gelatine, 9.4 x 12.0cm
- White, Minor, Easter Sunday, Stony Brook, New York, 1963, vintage silver-gelatine, 22.8 x 8.5cm

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