
When asked which was the top of this image, Coburn replied, "It does not really matter 'which way up' a good 'Vortograph' is presented, but you have this one right." (Letter to Beaumont Newhall, January 15, 1963.)

BERENICE ABBOTT

American, born 1898

THE EL AT COLUMBUS AVENUE AND

BROADWAY, 1929

Gelatin silver print

5 3/4 x 8 in. (14.5 x 20.3 cm.)
Boats in the Old Port of Marseilles 1929
Fig. 94. Hans Bellmer, *Doll (La Poupée)*, 1937. Collection Timothy Baum, New York.
Fig. 81. Hans Bellmer, Doll (La Poupée), 1936/1949. Private collection, New York.

Fig. 82. Hans Bellmer, Doll (La Poupée), 1938. Private collection, Paris.
Fig. 95. Hans Bellmer, *Doll (La Poupée)*, 1934. Collection John Waddell, New York.
Höch used a reproduction of Botticelli's *Birth of Venus* for the head of the "model" on the left. For centuries upheld as a classical ideal of female beauty, the Renaissance Venus is here disfigured in part by the eye of a modern woman that Höch collaged onto her face. George Grosz also once defaced a reproduction of a Botticelli painting: to demonstrate his opposition to the notion of "the masterpiece" at the 1920 Dada Fair, he exhibited an illustration of Botticelli's *Primavera* that had been demonstratively crossed out. Höch, by contrast, seems not to be questioning the canon of art history so much as received notions of beauty in this grotesque fashion show of fractured femininity. — MM
FLORENCE HENRI
American, 1893–1982
STILL LIFE WITH LEMON
AND PEAR, ca. 1929
Gelatin silver print
10 7/8 x 9 1/4 in. (27.7 x 23.5 cm.)
ANDRÉ KERTÉSZ
American (born Hungary), 1894–1985
DISTORTION NO. 6, 1932
Gelatin silver print
9 3/8 x 6 3/4 in. (23.4 x 17.2 cm.)
240. André Kertész
*Chez Mondrian*, 1926

gelatin silver print, 10.8 x 7.9 (4 1/4 x 3 1/16)
The Art Institute of Chicago, Julien Levy Collection,
Gift of Jean and Julien Levy
242. André Kertész

*Satiric Dancer*, 1926

gelatin silver print, 9.6 x 7.9 (3 13/16 x 3 1/8)

Collection of Nicholas Pritzker
251 Kertész Fork 1928

252 Kertész Mondrian's Glasses and Pipe, Paris 1926
204. KARL BLOSSFELDT

Balsamine impatiens, 1915–1925

gelatin silver print, 70 x 24 cm (11 3/4 x 9 3/4 in)

Hochschule der Künste, Berlin
Fig. 109. Man Ray. *Woman*. 1918.
Vera and Arturo Schwarz Collection. Milan.

Fig. 110. Man Ray. *Man*. 1918.
I AM IN TRAINING
DON'T KISS ME
EDWARD WESTON

American, 1886–1958
DUNES, OCEANO, 1936
Gelatin silver print
7 7/8 x 9 3/8 in. 119.2 x 24.4 cm
PLATE 46

EDWARD WESTON

Pepper No. 30, 1930

Collection of the Center for Creative Photography, University of Arizona, Tucson
(Possible f.64 list 45)
Gelatin silver print. Courtesy and © Ansel Adams.
557. BARBARA MORGAN. Martha Graham: Letter to the World (Kick), 1940.
PLATE 23

IMOGEN CUNNINGHAM

Leaf Pattern, c. 1924

Collection of The Oakland Museum, gift of the Reva and David Logan Foundation.

(Possible f.64 list 21)
The Daughter of the Dancers • La hija de los danzantes. 1933
9½ x 6¾" (23.5 x 17 cm). The Museum of Modern Art, New York. Purchase
Portrait of the Eternal • Retrato de lo eterno. 1935

9¾ x 7¾" (24.4 x 19.2 cm). The Museum of Modern Art, New York. Purchase
George Platt Lynes, The Sleepwalker, 1935, Gelatin Silver print