

SMOKE+MIRRORS / SHADOWS+FOG

Curated by Tracy L. Adler and Mara Hoberman

February 18 – April 17, 2010

HUNTER COLLEGE
TIMES SQUARE GALLERY
NEW YORK CITY

ACKNOWLEDGMENTS

To begin, we would like to thank all of the artists with whom we had the pleasure of working on “Smoke+Mirrors/Shadows+Fog” for their participation and enthusiastic support. The sixteen contemporary artists brought together for this exhibition hail from all over the world—North and South America, Europe, and Asia—and this diversity is evident in the range of works on view here at the Hunter College Art Galleries. We feel fortunate that many of these artists traveled to New York (in some cases from great distances) with the express purpose of installing their work in this exhibition: Claudia Bueno from Switzerland, Susanne Kessler and Herbert Cybulska from Germany, Rebecca Hackemann from Iowa, Heather Lewis from North Carolina, and Bohyun Yoon from Pennsylvania. In addition, we are grateful to those artists who created new works, or reconfigured existing ones, to suit the Times Square Gallery exhibition space: Claudia Bueno, Jim Dingilian, Hanna von Goeler, Susanne Kessler and Herbert Cybulska, Heather Lewis, Sarah Oppenheimer, Suzanne Song, Mary Temple, and Kumi Yamashita. Presenting so many site-specific installations within a group show required an extraordinary level of commitment on the part of the artists, and we are thankful for their ingenuity and dedication. We are also grateful to the galleries that facilitated loans to the exhibition: Joel Ferree and Spencer Brownstone at Spencer Brownstone Gallery; Jessica Lin Cox and Alisa Ochoa at James Cohan Gallery; Douglas Walla and Ayesha Williams at Kent Gallery; Valerie McKenzie at McKenzie Fine Art; Annalisa Palmieri at Sicardi Gallery; and Alix Sloan at Sloan Fine Art.

For their generous donations toward the design and printing of the catalogue, we extend our deepest gratitude to Binnie and Alfred Adler and the Heyman Foundation. Additionally, we would like to thank Nanette Laitman and all of the contributors to The Hunter College Art Galleries Exhibition Fund for making this show possible.

At Hunter College, we appreciate the support of the Gallery Committee, particularly Gallery Director and Bershad Professor of Art History Joachim Pissarro and Executive Director and Art Department Chair Thomas Weaver. We are also immensely grateful to President Jennifer J. Raab for her enthusiastic support of the programs at the Hunter College Art Galleries. We would like to express our utmost thanks to Phi Nguyen—Preparator extraordinaire—for offering expert advice and steadfast technical support from the initial planning stages of the exhibition through the complicated installation. Curatorial Assistant Jessica Gumora and Gallery Intern Tara Bhattacharya also provided invaluable assistance. Our sincere thanks go out to Kimberly Watson, Major Gifts Officer in the Office of the President, who made great efforts toward realizing this project to its full potential. For his thoughtful and elegant design work on the exhibition catalogue and invitation, we extend our greatest appreciation to Tim Laun.

For their suggestions, encouragement, and input during various stages of conceptualizing and planning “Smoke+Mirrors/Shadows+Fog,” we are indebted to Jeana Baumgardner, John Bentham, Mary Birmingham, Natalie Boutin, Erica Cooke, Anna Hoberman, Julia Moreno, Lauren Ross, Casey Ruble, Amie Scally, Sam Schechner, Lisa Schroeder and Sara Jo Romero, Jeremy Stenger, Dannielle Tegeder, and Nari Ward. In addition, we would like to thank Hunter’s MFASO president Emily Stoddart and ACE members Orit Ben-Shitrit, Darren Jones, and Laura Phipps for their enthusiastic interest in this project. We are also indebted to our fine art shipper, Chris Hanson at Southern Trucking. And finally, many thanks to our printer, John Singer, Jr., at Lancaster Reprographics for reliably high-quality catalogue printing and attentive service.

Tracy L. Adler and Mara Hoberman

"Smoke+Mirrors/Shadows+Fog" brings together sixteen contemporary artists who enhance our experience of naturally occurring, yet characteristically elusive, ephemera such as reflections, shadows, mirages, and smoke. By bringing stability and structure to typically fleeting apparitions, these artists offer dazzling and disorienting illusions—alternate realities in which shadows and reflections are not mere byproducts or temporary effects but viable main attractions. Historically, scientific and technological advances have developed in tandem with artistic progression (stylistic and mechanical) toward increasingly effective realistic representation. The advent of linear perspective in the Renaissance, for example, was due in no small part to developments in mathematical principles and instrumentation. Much more recently, innovations such as computer animation, digital photography, robotics, and Photoshop have brought artists remarkable new media and means with which to continue the pursuit of verisimilitude.

Although the illusory work in "Smoke+Mirrors/Shadows+Fog" would seem to lend itself especially well to today's digitized special effects and virtual-reality simulations, these artists tend to prefer age-old techniques such as *trompe l'oeil* painting, shadow play, and mirror (catoptric) anamorphosis. Collectively, they forgo high-tech gadgetry in favor of more humble materials: paint, mirrors, glass, plastic, wood, and metal. Both physically and conceptually, the works brought together in this exhibition suggest a counter trend to the increasing prevalence of computers and digital technology in art making. Rather than embracing the virtual, these artists flaunt materiality and artisanship even while creating uncanny wonderlands.

Dematerialization

The two site-specific wall paintings created for this exhibition by Mary Temple and Suzanne Song simulate depth, light/shadow, and perspective on the walls of the gallery. The *trompe l'oeil* effects recall the murals at the Villa of Mysteries in Pompeii (c. 50 B.C.), which similarly aimed to dematerialize architecture through illusionistic representation of distance, light, and open space. Temple's *Stand* (2010)—a realistic two-tone rendering of a shadow cast by tree trunks and leafy branches—produces a disorienting impression of light penetrating the obviously windowless gallery. In *Flatout* (2010), Song uses geometric forms and shading to imitate three-dimensional space, tempting the viewer into a fictitious area beyond the flat plane of the wall. Sarah Oppenheimer—who created *621-2256* (2010) especially for "Smoke+Mirrors/Shadows+Fog"—is also interested in the dematerialization of interior structure. Instead of creating an illusion of open space like Song and Temple, however, Oppenheimer actually excised a section of the gallery wall. Peering through this opening (which the artist has outfitted with a customized curved wooden aperture) into the adjacent area gives the impression of looking at a projected image. Paradoxically, the hole reduces the depth of field and makes three-dimensional space appear flat.

Shadow

Shadows, which take on many forms and functions in this exhibition, have a noteworthy art-historical context. The realistic representation of shadow in painting is inextricably tied to the progression of realism, and the use of *actual* shadows to create art goes back to ancient times. The contemporary shadow-based works included in “Smoke+Mirrors/Shadows+Fog” reference Chinese shadow puppetry (an art form dating back to the second century B.C.) as well the phantasmagorias of 18th-century France. Using various light sources including a roving flashlight, precisely calibrated overhead spots, and backlighting, Claudia Bueno, Fred Eerdekens, Hanna von Goeler, Hiraki Sawa, Kumi Yamashita, and Bohyun Yoon bring shadows to the forefront of their work. To marvelous effect, these artists manage to harness a typically elusive and immaterial byproduct into a workable primary medium.

The simple technique of using a backlit screen to show off ghosted figures and evoke fantastic settings in ancient Chinese shadow puppetry is echoed thousands of years later in Sawa’s *Trail* (2005). Sawa’s digital video is, in essence, an updated shadow play—a fairytale in which silhouetted exotic animals traipse through a modern-day domestic scene. Similarly, Bueno’s multi-media installation *Breeze* (2010) is also a reincarnation of the backlit-screen technique. Using cut and collaged paper set between LED lights and a sheet of Plexiglas, Bueno creates a landscape of telephone poles, street lamps, laundry lines, windmills, picket fences, and tall grasses. Two rotating fans in the “back stage” area simulate a natural draft, which not only adds motion to the scene but also brings an alluring sense of dimensionality and temporality to the technically flat picture plane. The dancing shadows in Yoon’s large-scale installation *Structure of Shadow* (2009) reference the seamless lyrical movements of silhouetted puppets. In the case of Yoon’s piece, however, the artifice used to create the shadow play is intentionally exposed. *Structure of Shadow* consists of hundreds of male and female doll parts hung with invisible thread from a three-tiered, 7-½-foot, industrial-style scaffold. The individual limbs, torsos, and heads dangle at seemingly random levels but, incredibly, cast shadows of whole figures onto the gallery walls. Yoon creates an astonishing illusion but allows the viewer to see how it is achieved—quite simply, actually, through manual manipulation of light and shadow.

Von Goeler’s *The Shadows Cast by Ordinary Objects* (2009) has conceptual and stylistic affinities with phantasmagorias (pre-cinema projections onto smoke, a screen, or a wall, often meant to give the impression of ghosts and spirits). In von Goeler’s installation—a table set for dinner complete with formal stemware and fine china—a miniature toy train glides along an electric track while carrying a flashlight that casts roving, distorted shadows onto the walls of the gallery. The components and execution of this piece are quite straightforward, but the overall effect is mystical—suggesting that the spirits of the guests who once dined at this table have returned to the scene as haunting apparitions of light and shadow. Of all the works in this exhibition, Yamashita’s *Seated Woman* (2008) takes

shadow-illusionism to perhaps the most extreme level. This wall-mounted piece consists of a silhouetted seated figure apparently resting on a sliver of shelving jutting out from the wall. Upon closer inspection it becomes clear that there is no visible object casting the shadow. In the case of this piece, Yamashita privileges shadow over physical object to such an extent that the object disappears completely, leaving only shadow. Working in a similar conceptual vein, Eerdekens manipulates copper wire and overhead lighting to create shadows of startlingly legible words and phrases. *Bad Writing* (2006), for example, is comprised of two squiggles of copper wire that, when lit from above at a precise 45-degree angle, cast a shadow depicting the title of the piece. Eerdekens's ability to produce readable language via the shadows cast by apparently abstract forms represents another jarring reversal of the conventional object-shadow hierarchy.

Reflection and Refraction

Rebecca Hackemann, Susanne Kessler and Herbert Cybulska, and Charles Matson Lume create illusions by manipulating perspective and reflection. Hackemann's work relies on catoptric anamorphosis, a technique that involves drawing intentionally distorted images designed to be displayed with special cylindrical mirrors. The drawings, which are presented on separate pedestals and are perpendicular to precisely placed mirrors, appear visually adjusted in the reflections. Hackemann's work relies on an optical illusion in order to be "correctly" seen. In this way, it reminds us that perception is subjective—a variable as opposed to a control. Working with just two elements, acetate and light, Matson Lume generates fanciful and evocative imagery. The multiple curled sheets of acetate used for *We know that knowing is not our way II* (2009) are arranged on the floor, and when lit by an overhead spotlight they project a surprising assortment of Brancusi-like elliptic forms directly onto the gallery wall. Artistic collaborators Kessler and Cybulska use hundreds of small mirror fragments combined with carefully calibrated lighting to create an environment that effectively takes over an entire room of the gallery, filling it with glimmering and continually changing reflections and light refractions. The fantastical experience of *Beauty lies exhausted in the streets* (2006/10) is the result of these artists exerting control over what we typically understand in the real world only as momentary apparitions. The piece enables the viewer to linger amid a suspended state of sparkling light and shadow play.

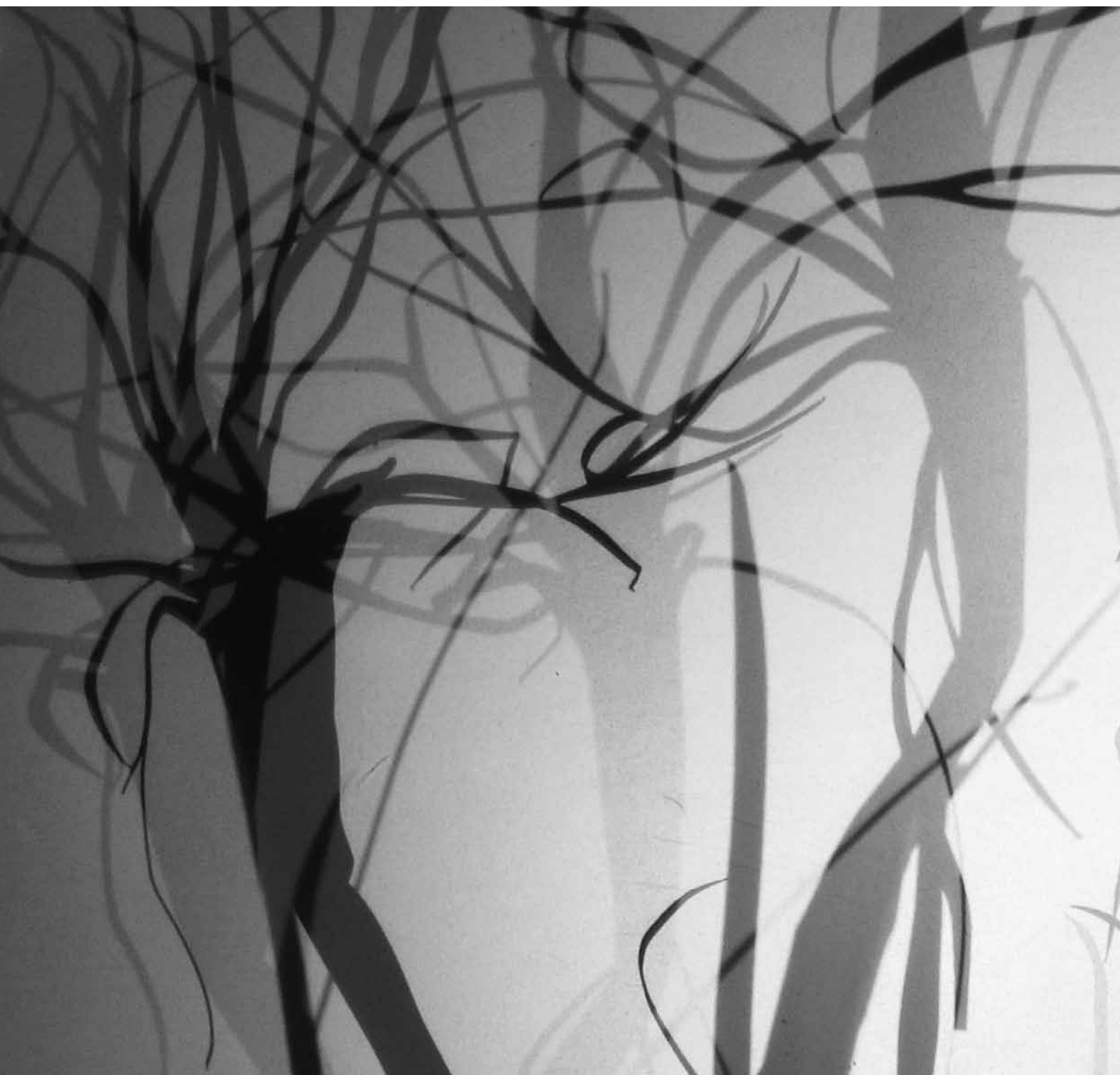
Smoke, Residue, and Forces of Nature

Jim Dingilian, Heather Lewis, and Oscar Muñoz create tangible works of art using materials that are intrinsically transient under natural conditions. By capturing typically quick-to-dissipate byproducts such as smoke residue and dust, these artists seem to approach divine intervention. The materials and processes that they employ are especially astonishing in that they belie the natural order wherein fumes disperse, dust scatters, and forces such as gravity and magnetism are invisible. Dingilian's process involves coating the interior surface of assorted empty glass bottles with candle smoke and then painstakingly erasing

select areas of the residue to create highly detailed landscapes. The miniature vignettes he depicts, such as the curious abandoned car next to a stream in *Valley Slope* (2009), appear to hover tenuously inside the bottles, suggesting that the subjects themselves are as vulnerable as the medium in which they are represented. Similarly, Muñoz flaunts the delicacy and impermanence of his unusual chosen medium in *Narciso* (2001). For this video piece, Muñoz created a line drawing of his own face using charcoal dust, which he then screened directly onto the surface of standing water in a sink. As the water drains, the self-portrait becomes increasingly distorted—conveying a sense of fragility and ephemerality that extends well beyond this particular artwork. Lewis's gravitygrams, on the other hand, are straightforward representations of a fundamental (albeit invisible) natural force. Her drawings of ordinary objects are created by capturing the deflection of metal granules under the influence of gravity on paper. Lewis's end results are quite literally documentations of the effects of gravitational force.

Seen together, the artworks in “Smoke+Mirrors/Shadows+Fog” are a refreshing reminder of how relatively simple interventions, such as the careful manipulation of light, shadow, and reflection, can make for astonishing and moving sensorial experiences. Although breakthroughs in science and technology have provided, and will continue to provide, an evermore sophisticated understanding of the natural world and our relationship to it, it is somehow comforting to know that our perception of reality has not changed to such an extent as to make us impervious to age-old manmade illusory techniques. Whether we are looking at the murals by Suzanne Song and Mary Temple or the shadow plays of Claudia Bueno, Hiraki Sawa, and Bohyun Yoon, it is simultaneously humbling and exhilarating to realize that our awe and delight may not be that far from that of the original visitors at the Palace of Mysteries in Pompeii or the shadow-puppet audiences in ancient China.

CLAUDIA BUENO





Breeze, 2010
Paper collage, LED lights, floor fans, and Plexiglas
Dimensions variable
Courtesy of the artist

JIM DINGILIAN



Unspoken Conclusion (Footbridge), 2009
Smoke inside empty glass bottle
8 x 3 ½ x 1 ½ in.
Courtesy of McKenzie Fine Art, New York



Valley Slope, 2009
Smoke inside empty glass bottle
11 ½ x 3 ½ x 3 ½ in.
Courtesy of McKenzie Fine Art, New York





Bad Writing, 2006
Copper and wood
Dimensions variable
Courtesy of the artist and Spencer Brownstone Gallery

HANNA VON GOELER

The Shadows Cast by Ordinary Objects, 2009
Etched and hand-silvered mirrors, model train,
table, and table settings
Dimensions variable
Courtesy of the artist and Sloan Fine Art





REBECCA HACKEMANN



Looking Glass House, 2007
Ink on paper and cylindrical mirror
5 x 15 x 15 in.
Courtesy of the artist

Miss Narcissist, 2007
Ink on paper and cylindrical mirror
5 x 15 x 15 in.
Courtesy of the artist

The Secret Knowledge, 2008–09
Ink on paper and cylindrical mirror
5 x 15 x 15 in.
Courtesy of the artist

Ceci n'est pas un Cigar, 2008
Ink on paper and cylindrical mirror
5 x 15 x 15 in.
Courtesy of the artist



This is not a Cigar

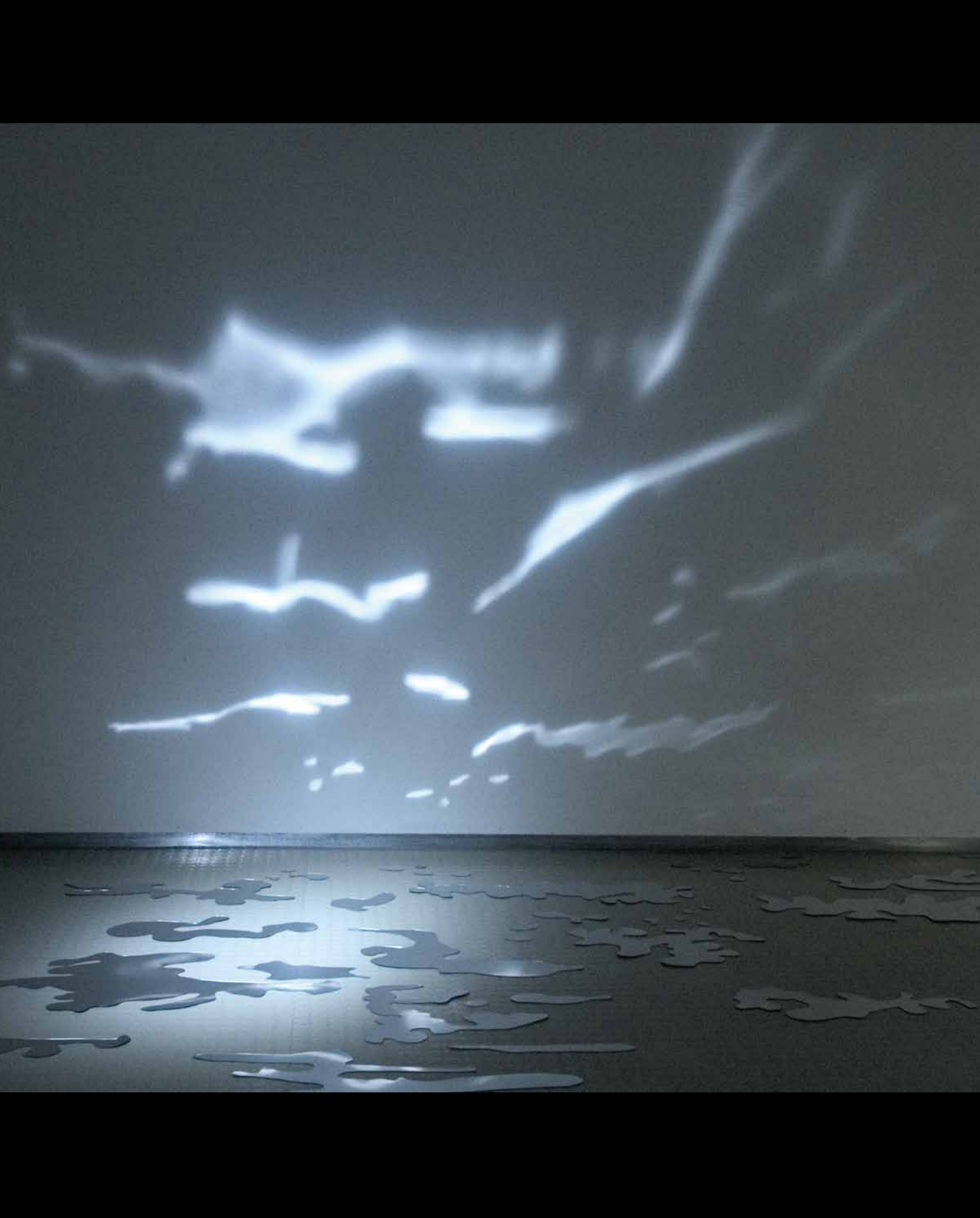
This is not a Cigar



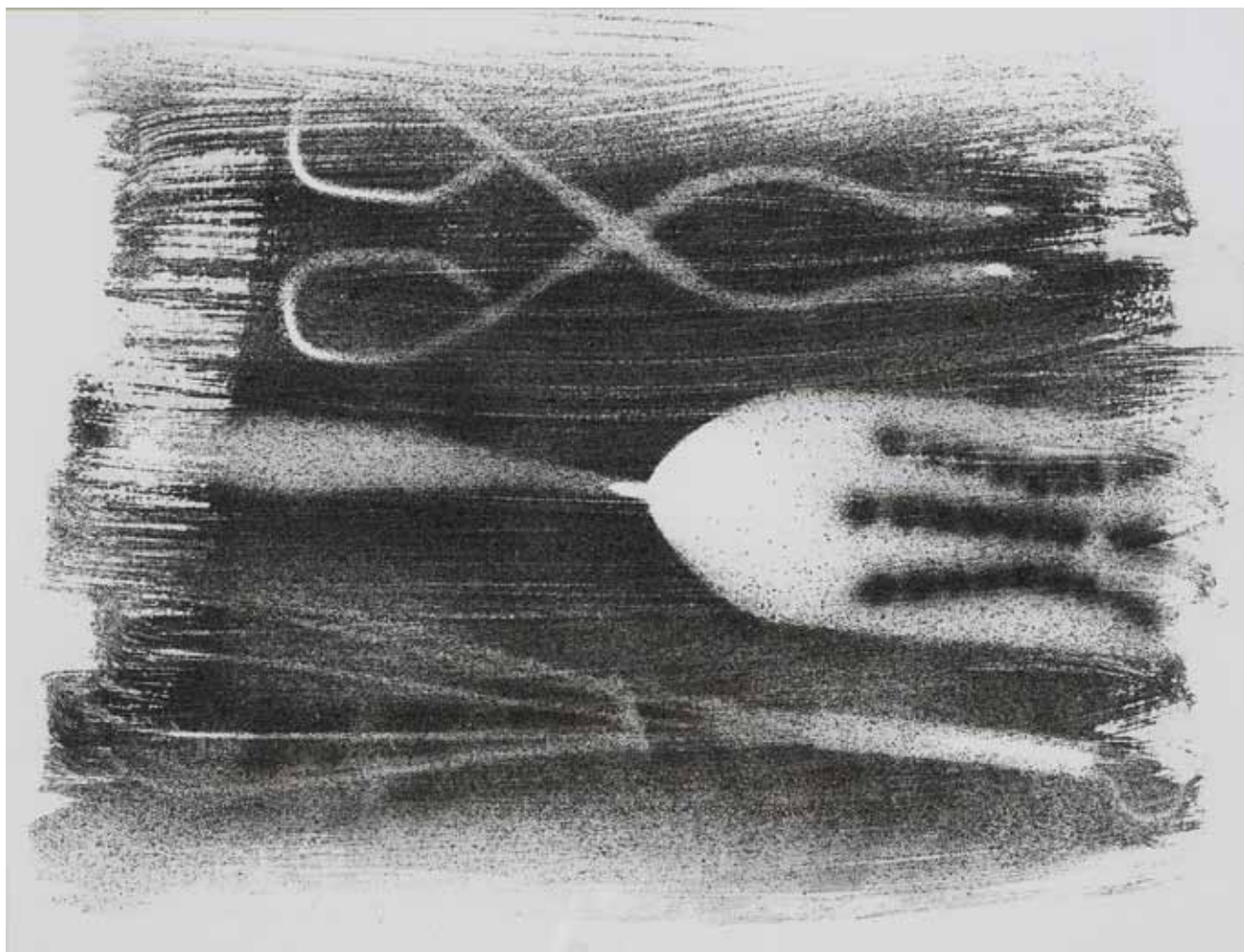
SUSANNE KESSLER / HERBERT CYBULSKA



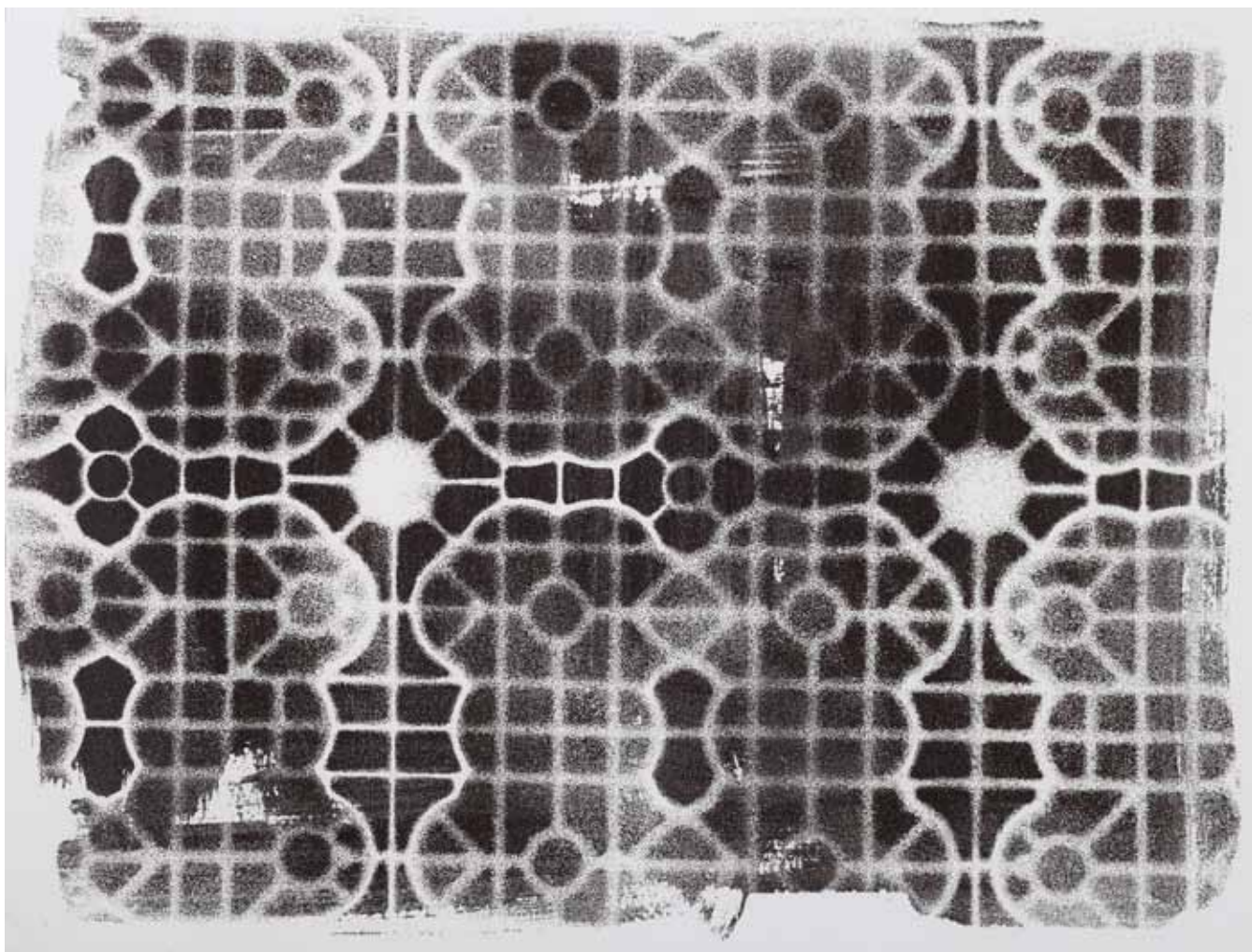
Beauty lies exhausted in the streets, 2006/10
1499 polystyrene mirrors, moving head lights, light control, and sound
25 x 20 ft.
Courtesy of the artists
Sound: Gregor Knüppel



HEATHER LEWIS

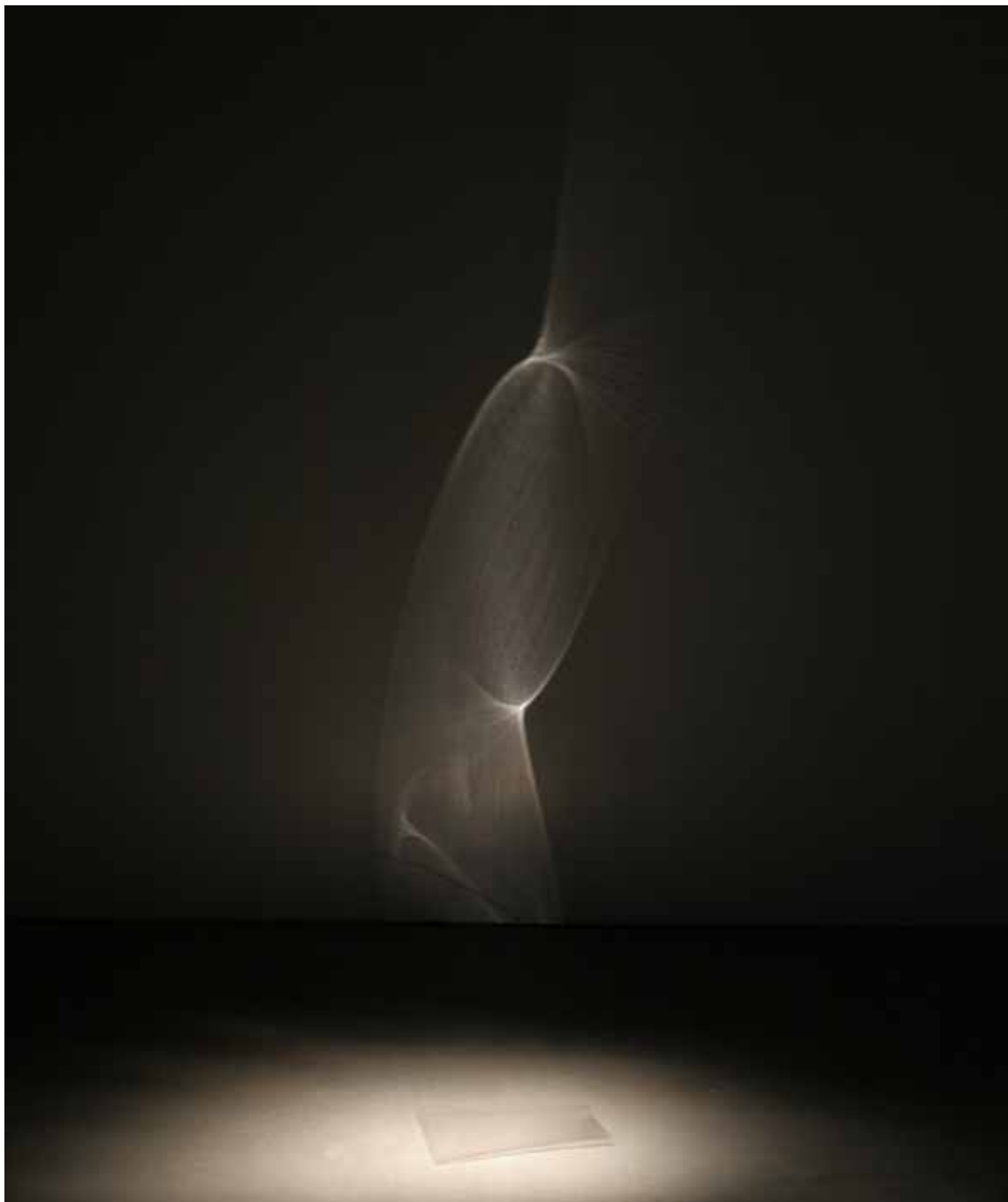


Drawing (whisk, spatula, and tongs), 2008
Cast iron brake grindings and acrylic medium on Fabriano paper
10 ½ x 13 ½ in.
Courtesy of the artist

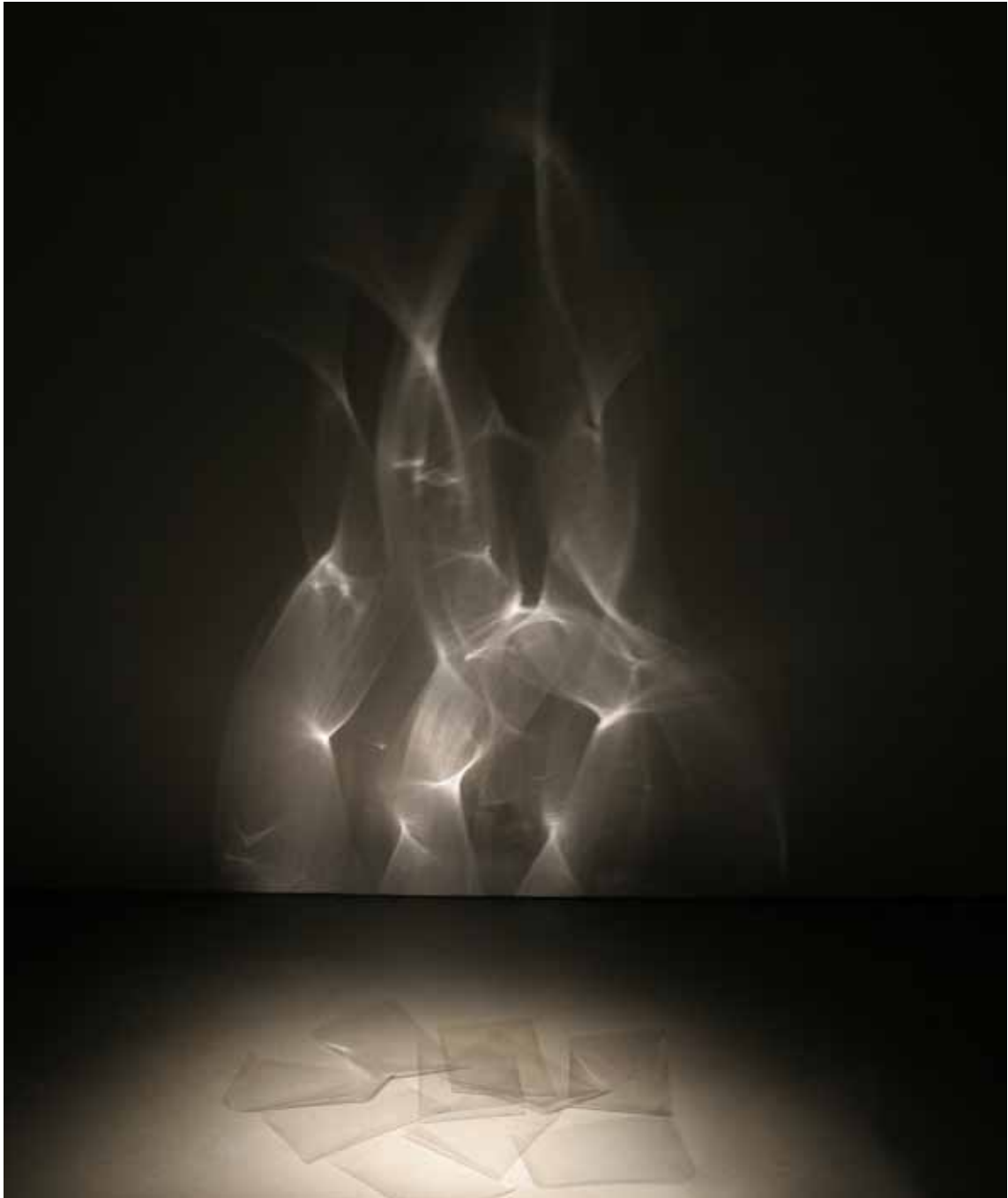


Drawing (Coca-Cola crate), 2008
Granular rutile and acrylic medium on Fabriano paper
10 ½ x 13 ½ in.
Courtesy of the artist

CHARLES MATSON LUME



We know that knowing is not our way I, 2009
Acetate
Dimensions variable
Courtesy of the artist



We know that knowing is not our way II, 2009
Acetate
Dimensions variable
Courtesy of the artist

OSCAR MUÑOZ



Narciso, 2001
Digital video
3:00 minutes
Courtesy of the artist and Sicardi Gallery



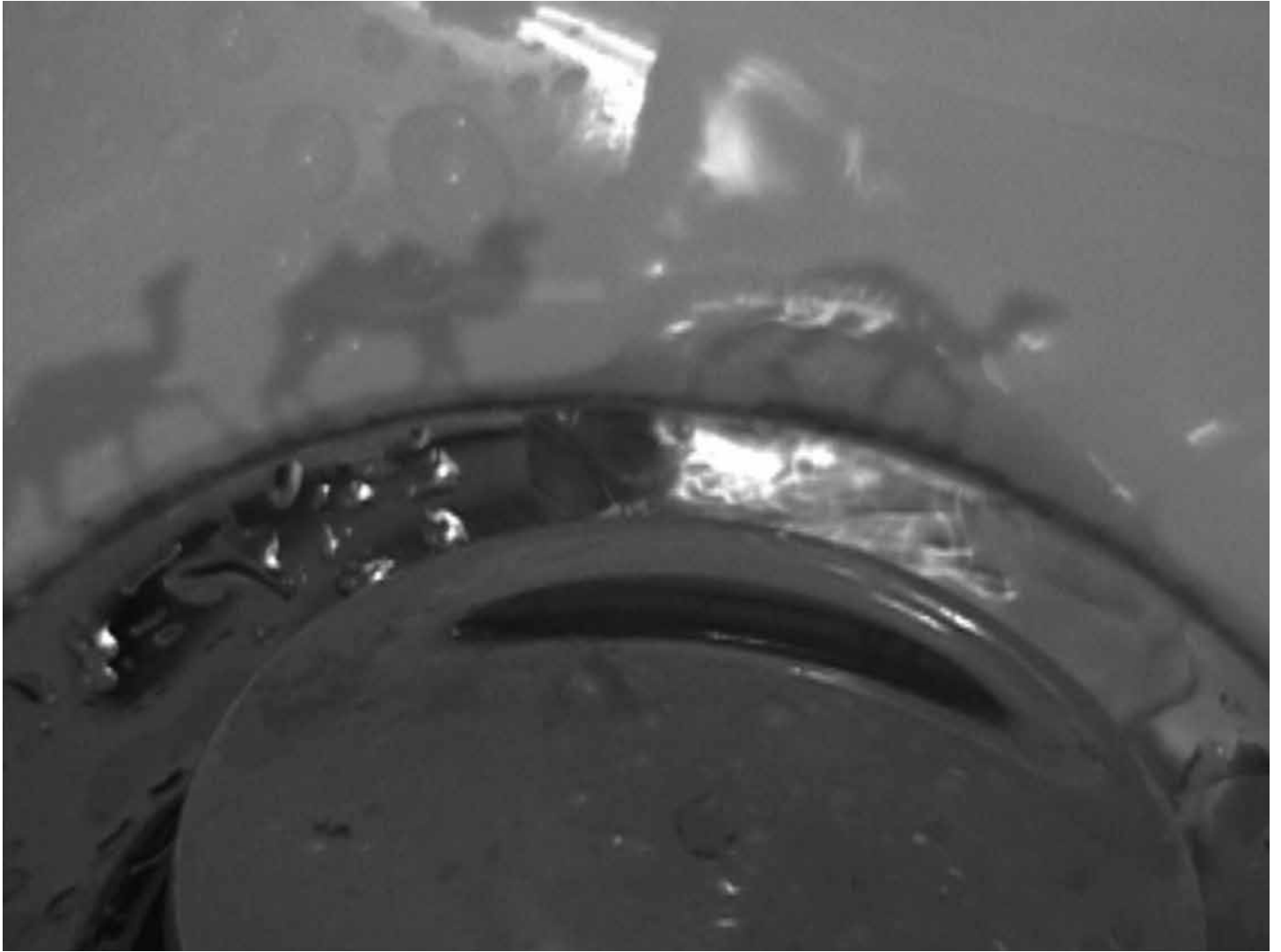
SARAH OPPENHEIMER



621-2256, 2010
Plywood aperture and existing architecture
Aperture dimensions: 48 x 48 x 12 in.
Courtesy of the artist and PPOW Gallery



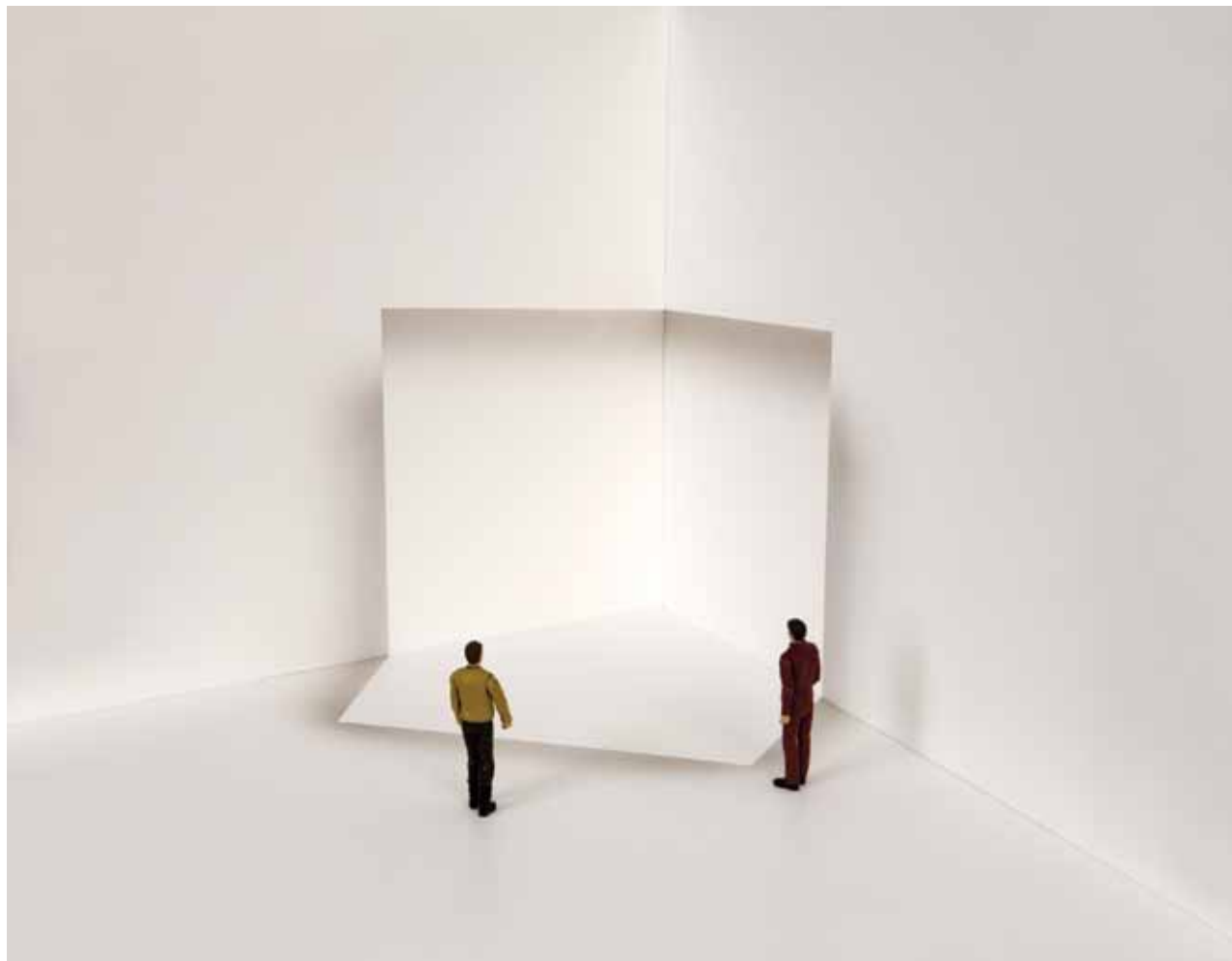
HIRAKI SAWA



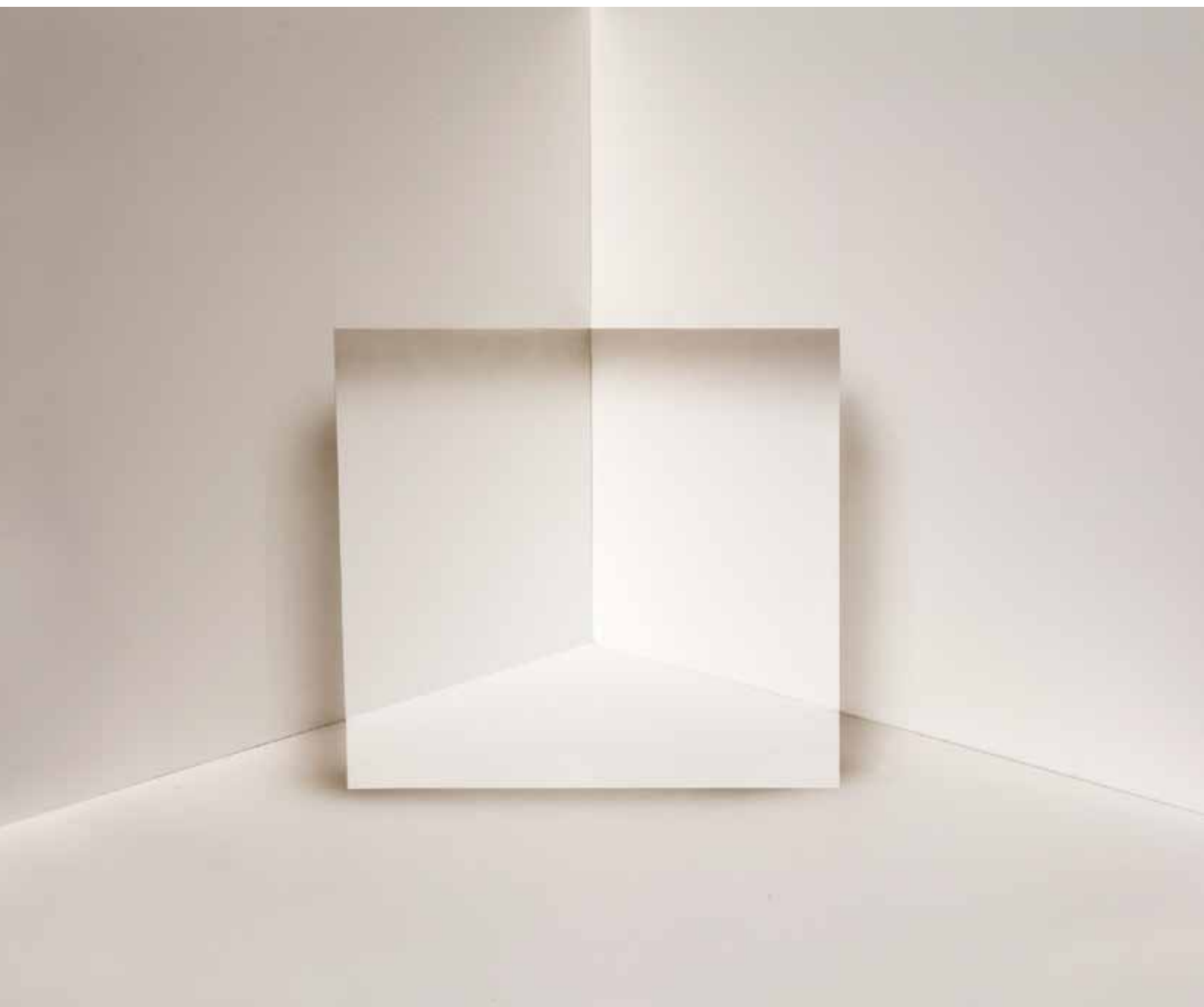
Trail, 2005
Black and white digital video with audio soundtrack
14:00 minutes
Soundtrack by Dale Berning
Courtesy of the artist and James Cohan Gallery, NY



SUZANNE SONG



Flatout, 2010
Acrylic paint on walls and floor
Dimensions variable
Courtesy of the artist



MARY TEMPLE



Stand from the "Light Installation" series, 2010
Acrylic paint on wall
Dimensions variable
Courtesy of the artist

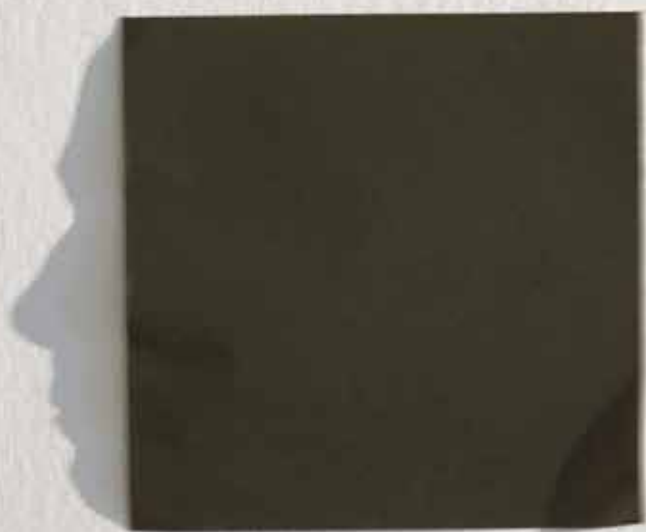


KUMI YAMASHITA



Seated Woman, 2008
Hand-carved wood and light
48 x 36 in.
Courtesy of the artist and Kent Gallery, New York

Origami, 2010
Light, cast shadow, and paper
Dimensions variable
Courtesy of the artist



BOHYUN YOON



Structure of Shadow, 2009
Silicon, steel wire, light bulb, motion sensor, motor, and fabric
90 x 60 x 60 in.
Courtesy of the artist



CHECKLIST OF THE EXHIBITION

Claudia Bueno

Breeze, 2010

Paper collage, LED lights, floor fans, and Plexiglas

Dimensions variable

Courtesy of the artist

Jim Dingilian

Midwinter Crossing, 2010

Smoke inside empty glass bottle

8 ¾ x 3 ¾ x 1 ½ in.

Courtesy of McKenzie Fine Art, New York

Jim Dingilian

Pine Alley, 2009-10

Smoke inside empty glass bottle

12 ¼ x 4 ½ x 4 ½ in.

Collection of Noel Kirnon

Jim Dingilian

Provisional Nighttime Approach, 2010

Smoke inside empty glass bottle

9 ½ x 3 ½ x 3 ½ in.

Courtesy of McKenzie Fine Art, New York

Jim Dingilian

Unspoken Conclusion (Footbridge), 2009

Smoke inside empty glass bottle

8 x 3 ½ x 1 ½ in.

Courtesy of McKenzie Fine Art, New York

Jim Dingilian

Valley Slope, 2009

Smoke inside empty glass bottle

11 ½ x 3 ½ x 3 ½ in.

Courtesy of McKenzie Fine Art, New York

Fred Eerdekens

Bad Writing, 2006

Copper and wood

Dimensions variable

Courtesy of the artist and Spencer Brownstone Gallery

Fred Eerdekens

Endlessly, 2006

Aluminum

Dimensions variable

Courtesy of Spencer Brownstone Gallery; Collection of Beth Rudin DeWoody

Fred Eerdekens

And when my voice turns into liquid lines I will have said nothing at all, 2003

Copper

Dimensions variable

Courtesy of the artist and Spencer Brownstone Gallery

Hanna von Goeler

The Shadows Cast by Ordinary Objects, 2009

Etched and hand-silvered mirrors, model train, table, and table settings

Dimensions variable

Courtesy of the artist and Sloan Fine Art

Rebecca Hackemann

Ceci n'est pas un Cigar, 2008

Ink on paper and cylindrical mirror

5 x 15 x 15 in.

Courtesy of the artist

Rebecca Hackemann

The Famous Mushroom, 2010

Ink on paper and cylindrical mirror

5 x 16 x 16 in.

Courtesy of the artist

Rebecca Hackemann

Looking Glass House, 2007

Ink on paper and cylindrical mirror

5 x 15 x 15 in.

Courtesy of the artist

Rebecca Hackemann

Miss Narcissist, 2007

Ink on paper and cylindrical mirror

5 x 15 x 15 in.

Courtesy of the artist

Rebecca Hackemann

The Secret Knowledge, 2008–09

Ink on paper and cylindrical mirror

5 x 15 x 15 in.

Courtesy of the artist

Rebecca Hackemann

The Stage, 2007–08

Ink on paper and cylindrical mirror

5 x 15 x 15 in.

Courtesy of the artist

Susanne Kessler and Herbert Cybulska

Beauty lies exhausted in the streets, 2006/10

1499 polystyrene mirrors, moving head lights, light control, and sound

25 x 20 ft.

Courtesy of the artists

Sound: Gregor Knüppel

Heather Lewis

Drawing (Coca-Cola crate), 2008

Granular rutile and acrylic medium on Fabriano paper

10 ½ x 13 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (elements), 2010

Granular rutile on floor

120 in. diameter

Courtesy of the artist

Heather Lewis

Drawing (Metal and plastic from the beach), 2010

Granular ilmenite and acrylic medium on Arches paper

22 ½ x 22 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (Metal and plastic, scrap), 2010

Granular ilmenite and acrylic medium on Arches paper

22 ½ x 22 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (microwave oven ring), 2008

Cast iron brake grindings and acrylic medium on Fabriano paper

10 ½ x 13 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (microwave utensil), 2008

Cast iron brake grindings and acrylic medium on Fabriano paper

10 ½ x 13 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (pasta server and other objects), 2008

Cast iron brake grindings and acrylic medium on Fabriano paper

10 ½ x 13 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (Safety gate), 2010

Granular ilmenite and acrylic medium on Arches paper

22 ½ x 22 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (tape gun), 2008

Cast iron brake grindings and acrylic medium on Fabriano paper

10 ½ x 13 ½ in.

Courtesy of the artist

Heather Lewis

Drawing (whisk, spatula, and tongs), 2008

Cast iron brake grindings and acrylic medium on Fabriano paper

10 ½ x 13 ½ in.

Courtesy of the artist

Charles Matson Lume

We know that knowing is not our way I, 2009

Acetate

Dimensions variable

Courtesy of the artist

Charles Matson Lume

We know that knowing is not our way II, 2009

Acetate

Dimensions variable

Courtesy of the artist

Oscar Muñoz

Narciso, 2001

Digital video

3:00 minutes

Courtesy of the artist and Sicardi Gallery

Sarah Oppenheimer

621-2256, 2010

Plywood aperture and existing architecture

Aperture dimensions: 48 x 48 x 12 in.

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Trail, 2005

Black and white digital video with audio soundtrack

14:00 minutes

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Flatout, 2010

Acrylic paint on walls and floor

Dimensions variable

Courtesy of the artist

Mary Temple

Stand from the "Light Installation" series, 2010

Acrylic paint on wall

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Seated Woman, 2008

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Colophon

Catalogue design by www.WedekingLaun.com

Printed by Lancaster Reprographics

ISBN: 1-885998-86-4

Photography Credits

Heather Lewis: Photography by Steve Mann

Susanne Kessler and Herbert Cybulska: Photography by Herbert Cybulska

Charles Matson Lume: Photography by Charles Matson Lume

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