

## WONDERLAND

### Photographs from The Bronx Museum Permanent Collection

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The idea of *Wonderland* conjures the fantastical, dreamy, imagination of the young. Here in the galleries, the potential of youth is highlighted in its myriad manifestations, including a great number of works generously donated to the Bronx Museum from the collection of Joseph Baio. From the vantage point of maturity, the memory of youth can read as a whispered dream in the mist, and many of the works on view here deliberately evoke that dream-like state.

The selection features classic photographers like Diane Arbus, Bruce Davidson and Marianne Courville, among others, each piece with a hypnotic quality. Closer to home, the exhibition is further enriched by photographs taken by Jamel Shabazz that trace the vibrancy of New York's youthful street life over the span of almost 30 years. From the vantage point of today, his photographs seem a distant mirror of a mode of life fading into history.

Bronx photographers Martine Fougerson and Lisa Kahane each show that the urban streets of the Bronx can become strange wonderlands of their own. Kahane's images from the early 1980s reveal a different Bronx, strewn with grit and graffiti. Her desecrated and wounded water nymphs from a destroyed fountain become unexpectedly surreal in a landscape of urban decay. Likewise, her luxurious field of flowers on Charlotte Street becomes a place of faerie magic tucked into the most pedestrian landscape. Fougerson has been photographing her two sons intermittently for many years, and the selection presented here captures the transitional moments of adolescence – the journey from childhood to adulthood, when childish games and fantasy are often awkwardly left behind. Edward Steichen, among the world's most famous photographers, caught that perilous moment of youthful transition in his 1932 *Alice* for the magazine *Vanity Fair* – in it, he captures the vibrant intensity of his heroine, whose vivid imagination conjures so much of the idea of living in *wonderland*.

*Wonderland: Photographs from the Bronx Museum Permanent Collection* is made possible, in part, through the generosity of the Booth Ferris Foundation.

**Diane Arbus**

*Nuns and Their Charges, Italy, 1952*

Edition 17/75

Silver Gelatin Print

14.5 in X 14.5 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the Joe Baio Collection

Arbus was an American photographer best known for her intimate, black-and-white portraits that captured a wide spectrum of characters, especially those who existed on the fringes of society. Born in New York City in 1923, Arbus documented her relationship with the city through its denizens: dwarfs, transgender people, nudists, circus performers—those who were seen by society as deviant and abnormal. In 1972, a year after she committed suicide, Arbus became the first American photographer showcased at the Venice Biennale, where millions traveled to view her work. Arbus’ genius in her photography was her ability to capture the authentic quality of the individual. In *Nuns and their Charges*, the light creates a warm embrace around the girls, separating them from society; the highlight seemingly lifts them off the print, creating an intense, intimate experience between the girls and the viewers.



**John Albok**

*Harlem, 1934*

Silver Gelatin Print

11 in x 14 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

Albok, a Hungarian photographer, documented street life of New York City for nearly sixty years. After a series of devastating family deaths during the war, he immigrated to the United States in 1921 and found refuge on the Upper East Side of Manhattan. Albok's work sets him apart from other documentary photographers of the time, as he photographed from the perspective of an insider—a neighbor—reflecting a relaxed yet engaging documentary style. In *Harlem, 1934*, a girl looks right at the photographer, comfortably and candidly, not wavered by the presence of the camera; her mouth is parted slightly as if in conversation with Albok— now the viewer. Albok's photographs eliminate the lens that stands between the viewers and the Harlem girl, making us part of their community.



**James Bidgood**

*Blue Boy from Pink Narcissus*, 1960s

(Process date: 2001)

Chromogenic Print Edition

6/25

15 in x 15 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the Joe Baio Collection

Bidgood was a revolutionary photographer and filmmaker of the mid-twentieth century, known for transforming gay male erotic imagery. In 1951, Bidgood came to New York set on going into the music industry and earned his first paychecks as a drag performer at the Manhattan's legendary Club 82. From employment as a window designer, photographer, to costume designer, Bidgood gathered the materials he needed for his own elaborate photo shoots out of his small, Midtown apartment. His scenes captured his romantic, fantastical visions of a homoerotic paradise, praising the youthful male body. Bidgood anonymously released *Pink Narcissus* in 1971, a fantasy film, which was attributed to directors such as Andy Warhol until 2003. This photograph is typical of Bidgood's theatrical work, which uniquely invoked the pulp and glamour aesthetics of his time.



**John Dugdale**

*Seraphin, Morton Street, NYC, 2005*

Edition 2/6

21.5 in x 17.5 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

Influenced by 19<sup>th</sup> century photography and American Transcendentalism, Dugdale uses old photographic processes to document intimate, dreamlike portraits and still lifes that seem to surpass the stamp of an era. Using large-format cameras and cyanotype and platinum printing methods, Dugdale captures timeless, contemplative nudes and fragile arrangements of articles. At the age of 33, he became nearly blind—one of several devastating effects of AIDs; with the help of an assistant, he continues to photograph his vivid memories of friends, family, and spaces. In *Seraphin*, the scene is peaceful and undisturbed; the sleeping boy effervesces a reverent, angelic glow (as the title suggests, a seraphim is an “angelic being, associated with light and purity”). Viewers become intruders, as if they would disrupt his deep sleep— Dugdale’s powerful gift in encapsulating a sense of tactility and immortality through a composition created by a memory, not sight.



**Martine Fougeron**

*Nicolas and Adrian Dining* (from the series *Teen Tribe*), 2005 (Process date: 2008) Chromogenic  
Print Edition 3/5  
23.625 in x 30 in  
The Bronx Museum of the Arts Permanent Collection, Gift of the Joe Baio Collection

Fougeron is a New York-based photographer from Paris, France. She is known for her seven-year photography series, *Teen Tribe*, in which she documents an intimate portrait of the lives of her two adolescent sons, Adrien and Nicolas, throughout Greenwich Village and the south of France. Her work in *Teen Tribe* is described as loose, spontaneous, and natural, where color energizes its sensuousness and beauty. Fougeron's work "explores adolescence as a liminal state, between childhood and adulthood, between the feminine and the masculine, and between innocence and a burgeoning self-identity. The focus is on the adolescents' "heightened state of mind." As the viewers, we witness their daily lives and rites of passage found within them, revealing the startling yet beautiful moments of metamorphosis from childhood to adulthood.



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| <p><b>Martine Fougeron</b><br/> <i>Adrian Bathing</i> (from the series <i>Teen Tribe</i>), 2004<br/> (Process date: 2008)<br/> Chromogenic Print<br/> 23.625 in x 30 in<br/> The Bronx Museum of the Arts Permanent Collection<br/> Gift of the Joe Baio Collection</p> |    |
| <p><b>Martine Fougeron</b><br/> <i>Adrien Departing for School</i> (from the series <i>Teen Tribe</i>), 2005<br/> Digital Chromogenic Print<br/> 12.9 in x 19.4 in<br/> Courtesy of the artist</p>  |    |
| <p><b>Martine Fougeron</b><br/> <i>Nicolas' Kiss</i> (from the series <i>Teen Tribe</i>), 2007<br/> Digital Chromogenic Print<br/> 12.9 in x 19.4 in<br/> Courtesy of the artist</p>  |   |
| <p><b>Martine Fougeron</b><br/> <i>Adrien on Drums with Band</i> (from the series <i>Teen Tribe</i>), 2007<br/> Digital Chromogenic Print<br/> 12.9 in x 19.4 in<br/> Courtesy of the artist</p>  |  |
| <p><b>Martine Fougeron</b><br/> <i>Adrien and Nicolas: Motherly Affection</i> (from the series <i>Teen Tribe</i>), 2007<br/> Digital Chromogenic Print<br/> 12.9 in x 19.4 in<br/> Courtesy of the artist</p>   |  |

**Martine Fougeron**  
*Sleepover Party* (from the series *Teen Tribe*), 2008  
Digital Chromogenic Print  
27 in x 40 in  
Courtesy of the artist



**Martine Fougeron**  
*Lou and Adrien, L'Amour de Vacances* (from the series *Teen Tribe*), 2010  
Digital Chromogenic Print  
27 in x 40 in  
Courtesy of the artist



**Martine Fougeron**  
*Disco Bus Folly: Zoé and Adrien* (from the series *Teen Tribe*), 2009  
Digital Chromogenic Print  
27 in x 40 in  
Courtesy of the artist



**Martine Fougeron**  
*Nicolas au Mas* (from the series *Teen Tribe*), 2010  
Digital Chromogenic Print  
27 in x 40 in  
Courtesy of the artist





**Anthony Goicolea**

*Backshed*, 2000

Edition of 30

30 in x 30 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

Goicolea is a Cuban-American contemporary photographer and multi-media artist, known for his digitally manipulated photography. His early works, including *Back Shed* and *Laundry*, focus on outcast, deviant young boys. Goicolea believes that his digitally rendered and manipulated scenes function as human blueprints—reminiscent of history and nature. From a distance, *Back Shed* has dull, yet pretty colors and a perfect composition. On closer inspection, the scene is eerie and abnormal: the two boys stand side by side in a strikingly similar manner and alike in appearance, with subtle differences. *Back Shed* reveals Goicolea's fascination with nostalgic, unsettling scenes. *Laundry* also possesses an eerie nature, composed of a boy's head in the foreground and stacks of towels in the background—viewers are drawn into Goicolea's scene, as the boy's gaze meets theirs. In this photograph, Goicolea moves the issue of identity and history to the forefront. The viewer is confronted with the question: who is he? The boy responds with an unsettled look – he remains an enigma.



**Anthony Goicolea**

*Laundry*, 1998

Silver Gelatin Print

Edition 2/3

30 in x 30 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection



**Gail Albert Halaban**

*Untitled (Salad)* (from the series *This Stage of Motherhood*), 2003

Pigment Print

20 in x 24 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

Albert-Halaban photographs staged scenes through New York apartment windows of ordinary people in their homes, creating uniquely voyeuristic, seemingly candid settings. In *Out My Window*, Halaban depicts people through the windows of their New York City apartments, such as a family in the dining room eating dinner, a girl at ballet practice, or a man working in his office. His imagery, reminiscent of Alfred Hitchcock's film *Rear Window* closes in on domestic scenes, particularly featuring women. In her series, *This Stage of Motherhood*, Halaban photographs the lives of affluent suburban women throughout various stages of motherhood, from pregnancy to life with children, highlighting these moments with eclectic colors and uncanny realistic settings. *Untitled (Salad)* is a meditation on class and labor, depicts a mother seated at her dining table; the woman behind her, presumably the nanny, holds her child while she eats.



**Lisa Kahane**

*South Bronx School Yard, 1981*

C-print

16 in x 20 in

The Bronx Museum of the Arts Permanent Collection

Gift of R. Douglass Rice

In the 1980s, the Bronx was described as burned, devastated, and abandoned. Kahane, a New York photographer, has been documenting the South Bronx since 1979. The Bronx fell apart because of the unlucky convergence of several factors at the very same time: racism, poverty, urbanization, government neglect, drugs, and crime. In her book, *Do Not Give Way to Evil: Photographs of the South Bronx, 1979-1987*, Kahane records the start of the Bronx's preservation and rebuilding effort, maintaining that "though the buildings may be ghosts of their former selves, the spirit of the people holds strong." Her photographs do not only document a struggling urban setting, but upholds an incredible truth: in spite of failed hopes and utter neglect, the spirit of community endures.



**Lisa Kahane**

*No Picture, 1981*

Chromogenic print

20 in x 24 in

Courtesy of the artist



**Lisa Kahane**  
*Beauty Supplies*, 1981  
Chromogenic print  
20 in x 24 in  
Courtesy of the artist



**Lisa Kahane**  
*Dyre Avenue Line*, 1984  
Chromogenic print  
20 in x 24 in  
Courtesy of the artist



**Lisa Kahane**  
*Charlotte Street in Flower*, 1983  
Chromogenic print  
20 in x 24 in  
Courtesy of the artist



**Lisa Kahane**  
*L and H Grocery*, 1984  
Chromogenic print  
20 in x 24 in  
Courtesy of the artist



**Lisa Kahane**  
*Charlotte Gardens*, 1987  
Chromogenic print  
20 in x 24 in  
Courtesy of the artist



**Lisa Kahane**

*Lyric, Satire, and Melancholy (Water Nymphs, Lorelei Fountain, South Bronx),* 1983

Three Chromogenic prints

16 in x 20 in each

Courtesy of the artist



**Mark Kessell**

*The Trick of Light* from the series *Perfect Specimen*, 2005

Edition 1/5

Archival pigment print

50 in x 40 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

Kessell is an Australian-born photographer, known for his interest in the daguerreotype (a 19<sup>th</sup> century photography process) as a medium for expressing ideas about identity. Originally a physician, Kessell left medical school to study art. The subjects of his large-format portraits echo his medical days, concentrating on scientific subjects, giving way to a deeper observation of the human being. Kessell notes, “[My art] merely offers stimuli for the imagination.” His work includes multiple series, ranging from the development of personality, the lifecycle of human species, to our biological and emotional relationship to animals. In *The Trick of Light*, the daguerreotype creates a soft blue glow around the baby—an angelic radiance that highlights not only the fragility of the child, but the fragility and miracle of life itself.



**Rachelle Mozman**

*Girl with Dog*, n.d.

Cibachrome

32 in x 28 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

For over twenty years, Solana worked between her native New York and Panama, the country of her mother. She examines the overlapping history of the United States and Latin America, reflecting her upbringing in a culturally mixed family. Mozman describes her fascination with “ideas of ethnography and my artwork engages themes around class and gender divides... [and] identity as a construction within the context of culture.” *Girl with Dog* and *Hannah* reveal the surreal and oddly beautiful quality of childhood within the gated communities of Central America and the United States. These photographs raise questions about the price of privilege.



**Robin Schwartz**

*Amelia & Jacob, 2006*

C-Print (AP)

30 in x 40 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

Schwartz, a fine-art photographer, is renowned for her work *Amelia and the Animals*, a lifelong series of whimsical, intimate portraits of her daughter, Amelia, with animals, ranging from cats to zebras. Her photography reveals a surreal relationship between Amelia and the animal. Schwartz notes, "It's like creating a fairy tale. I'm looking for this magical connection that may or may not be there. I want the animal in the picture to be as important as Amelia. To be an equal. To have some kind of rapport."



**Jamel Shabazz**

*A time of innocence*, 1980

C-print

16 in x 20 in






The Bronx Museum of the Arts Permanent Collection

Gift of the artist

A former corrections officer, Shabazz photographed strangers throughout Harlem and the Lower East Side. Brooklyn-born, Shabazz embraces street life and style, which gave a voice to the new generation of young black men who were redefining the look of the streets— standards that were known as street codes; he engaged in conversation with them and documented their stories with a click of the shutter. Shabazz has worked with a wide range of community organizations centered around inspiring young people in photography and social responsibility. On a deeper level, Shabazz holds that “style is more than self-expression—it is an act of resistance, a refusal to be invisible, erased or diminished.”





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| <p><b>Jamel Shabazz</b><br/> <i>Oneness</i>, 2001<br/> C-print<br/> 16 in x 20 in<br/> The Bronx Museum of the Arts Permanent<br/> Collection<br/> Gift of the artist</p>    |    |
| <p><b>Jamel Shabazz</b><br/> <i>Untitled</i>, n.d.<br/> C-print<br/> 20 in x 16 in<br/> The Bronx Museum of the Arts Permanent<br/> Collection<br/> Gift of the artist</p>   |    |
| <p><b>Jamel Shabazz</b><br/> <i>Untitled</i>, 1980<br/> C-print<br/> 11 in x 14 in<br/> The Bronx Museum of the Arts Permanent<br/> Collection<br/> Gift of the artist</p>   |   |
| <p><b>Jamel Shabazz</b><br/> <i>F-Train</i>, c. 1983<br/> C-print<br/> 11 in x 14 in<br/> The Bronx Museum of the Arts Permanent<br/> Collection<br/> Gift of the artist</p> |  |
| <p><b>Jamel Shabazz</b><br/> <i>Rush Hour</i>, 1980<br/> C-print<br/> 14 in x 11 in<br/> The Bronx Museum of the Arts Permanent<br/> Collection<br/> Gift of the artist</p>  |  |

**Jamel Shabazz**

*Untitled*, 1988

C-print

16 in x 20 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the artist



**Jamel Shabazz**

*Untitled*, n.d.

C-print

16 in x 20 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the artist



**Jamel Shabazz**

*Biker Boys*, 1981

C-print

14 in x 11 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the artist



**Jamel Shabazz**

*Young Boys*, 1980

C-print

20 in x 16 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the artist



**Jamel Shabazz**

*Untitled*, 1981

C-print

11 in x 14 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the artist



**Jamel Shabazz**

*Best Friend*, 1982

C-print

20 in x 16 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the artist



**Jamel Shabazz**

*Untitled (Two Boys: Sizzlin' Chicken)*,  
1981

C-print

20 in x 16 in

The Bronx Museum of the Arts Permanent  
Collection

Gift of the artist



**Edward Steichen**

*Alice in Wonderland (Josephine Hutchinson), Vanity Fair, 1932*  
Silver Gelatin Print

10 in x 8 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

A pioneer of photography and American art, Steichen is remembered for the landmark Museum of Modern Art exhibition, *The Family of Man* in 1955, depicting love, life, and death in nearly a hundred countries. Steichen's style varied widely, especially known for his painting and exploration of atmospheric effects in photography. Steichen practiced painting in Paris intermittently between 1900 and 1922, where he met Rodin and was exposed to modern art movements. From 1923 to 1938, Steichen was the chief photographer for Condé Nast, and then director of photography for the Museum of Modern Art from 1947 to 1955. In *Alice in Wonderland*, Josephine Hutchinson, a celebrity of around thirty years, stars as Alice in *Wonderland*, a peculiar choice for her age and standing. Using Hutchinson to portray a fairytale character, Steichen fantasizes and glamorizes the adolescent age. In this seemingly infantilizing portrait, Steichen alludes to more than just the fairytale: the return to adolescence, a time marked by the exploration of sexuality and identity.



**Amy Stein**

*Predator*, 2007

C-print

30 in x 40 in

The Bronx Museum of the Arts Permanent Collection

Gift of the Joe Baio Collection

In her award-winning series *Domesticated* (2007), Stein explores the exchange between humans and “wild” animals that have strayed into their path. *Predator*, from the *Domesticated* series, showcases a young girl with her back towards us, looking out into a field, where we catch sight of a lurking wolf in the distance. Stein’s style reveals dream-like compositions of what were once wry, observed scenes. Here, the viewers are lead to believe that the girl is the innocent in relationship to the wolf, the “predator” of the title. This moment does not exist only between the wolf and girl—the viewer stands behind the girl, a part of the tale, but unable to offer a warning.

