

Hujar:Contact

MAY 22 TO OCTOBER 25, 2026

LARGE PRINT LABELS

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Murray Belsky, 1954

Job 100, 1 of 2 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1

Hujar's earliest known photographs are two contact sheets portraying Murray Belsky, a friend, traveling companion, and presumed romantic partner. Less than two years out of high school, Hujar was working as an assistant for the photographers Otto Maya and Jess Brown, who allowed him to use their West 40th Street studio on weekends. The job book entry for job 100 is uniquely detailed: Hujar recorded that he made thirty-six exposures, including twelve of himself and Murray together and another twelve showing Murray with "Jake." In the only surviving images from this session, however, Belsky is seen alone.

Possibly Belsky's portrait marks Hujar's acquisition of his first camera in what would be his preferred format all his life: a twin-lens "2¼," or 120mm, camera, which made twelve square exposures on a roll of film. The device was held at stomach level, allowing Hujar to remain in direct visual communication with his subject while glancing down at the ground glass atop the camera.

Daisy Aldan, 1955

Job 131, 1 of 5 sheets

Washington Market, Thanksgiving Day, 1954

Job 118, 1 sheet

Still lifes in woods (doll and parasol), ca. 1955

Job 132, 1 of 2 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.24, 2013.108:8.15, and

2013.108:8.25

In his early years, Hujar can be seen trying his hand at every type of photography that might help build his portfolio. He practiced capturing live performance when his friend and former high school mentor, Daisy Aldan, came to the studio armed with a book of Shakespeare comedies. The Washington Market—which would be demolished some twelve years later to make way for the World Trade Center—provided the nearest approximation of a cobblestoned old town. One of Hujar's first published images, in the style of children's book author and photo-illustrator Dare Wright, was a still life composed of props including a ragdoll, fancy clock, and parasol.

Belly dancer, 1956

Job 161, 1 sheet

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.58

Belly Dancer, 1956

Gelatin silver print, mounted on board

Peter Hujar Collection, gift of Stephen Koch; 2019.267

Hujar, like many young photographers, found inspiration in the rough, high-contrast style of William Klein's photobook *Life Is Good & Good for You in New York: Trance Witness Revels* (1956). *Belly Dancer*, which Hujar included on a 1959 list of his best photographs up to that time, is the only finished print in Hujar's body of work that features motion blur. This early mounted exhibition print remained in his possession at his death in 1987.

Belly Dancer was produced with a 35mm camera, which makes 24 or 36 rectangular exposures on a roll of film. Hujar typically carried a 35mm with him on a strap, using it to make visual records in the course of daily life, as a painter might do in a sketchbook.

Southbury Training School, Connecticut, 1957

Job 197, 1 of 9 sheets

Istituto Ortopedico Toscano Piero Palagi, Florence, 1959

Job 232, 1 of 12 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.127 and 2013.108:8.211

In the summer of 1957, Hujar and Joseph Raffael visited friends in Connecticut who worked at a school for children with developmental disabilities. Two years later, in Italy, Hujar wrote to a friend that he had made “six or seven” of his best photographs on the playground there. He seized on an opportunity to make photographs for a brochure about a children’s hospital in Florence. The openness of children made them ideal subjects for a shy young photographer learning to overcome the defenses of strangers.

Girl Getting Dressed, Florence, 1959

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2021.153:1

Ballet dancers, Florence, ca. 1958

Job 234, 1 of 5 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.223

In 1958 Hujar's boyfriend, painter Joseph Raffael, won a Fulbright grant to study altarpiece paintings in Italy. The couple lived for a year across the Arno River from Florence, then in Rome for several months. When photographing a ballet troupe in Florence, Hujar used the grounds of a formal garden for his studio. He made multiple attempts to capture a leaping dancer in midair, legs framing another dancer in the background.

Paul Thek, Coral Gables, Florida, ca. 1956

Job 188, 1 of 17 sheets

Paul Thek in the studio, ca. 1960–62

Job 214, 1 of 3 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.100 and 2013.108:8.577a

While on a road trip to Key West with Joseph Raffael, Hujar met Paul Thek, a former art-school friend and rival of Raffael's. Thek, who had moved from New York to Coral Gables to recover from hepatitis and pneumonia, appears thin and fragile in Hujar's earliest portraits of him. He would move back to New York in 1958, while Hujar and Raffael were living in Italy.

As a couple in the early 1960s, "Peter and Paul" photographed one another frequently. One session, possibly made to test a flash device, probably occurred in the medical photography studio where Hujar was employed at the time.

Roman *borgate*, ca. 1962–63

Job 255, 2 of 3 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.5053 and 2013.108:8.5054

While on a Fulbright studying filmmaking in Rome in 1962–63, Hujar devoted little time to still photography, but he made scattered efforts to photograph in the streets. In the Roman *borgate*, or outskirts, he found details of ancient, early modern, and contemporary life meeting up at every turn, evoking the continuity of human habitation across the ages.

Capuchin Catacombs, Palermo, with Paul Thek, 1963

Job 256, 4 of 11 fragmentary sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.5269–72

Near the end of their time in Italy, Hujar and Paul Thek visited the catacombs maintained by monks of the Capuchin order in Sicily. Thek was fascinated by the site, which he described as a room “decorated with corpses”; soon after returning to New York, he would be making sculpture exploring the decay of the flesh and the body’s status as an object. The photographs Hujar made in the catacombs in, as he said, “about 20 minutes,” proved to be of outsize importance in his later work, forming the second half of his 1976 monograph, *Portraits in Life and Death*.

Dead Fish, Fire Island, ca. 1960–62

Gelatin silver print, mounted on board

Peter Hujar Collection, gift of Stephen Koch; 2020.101

Hujar found an unlikely elegance in this unpromising subject, discovered as he began spending more time in the early 1960s on Fire Island, off the southern coast of Long Island. The excavation of beauty out of decay points to Hujar's early admiration for the wide-ranging work that Irving Penn had been publishing in *Vogue* magazine since the 1940s.

Steve Lawrence in the snow, Tompkins Square Park, 1967

Job 321, 1 of 4 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.464

Steve Lawrence in the Snow, Tompkins Square Park, 1967

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2022.223

Around the time he photographed himself in motion in a white studio, Hujar portrayed his friend Steve Lawrence running in the snow. The three film strips on this contact sheet are arranged out of sequence. Starting with the first exposure (bottom frame, central column), Lawrence came striding toward the camera seven times. Then he donned sunglasses and sat on a bench (top left frame and right column). Hujar enlarged the second frame, cropping tightly around Lawrence's tall figure to pull him closer to the viewer. He would again ask subjects to charge the camera when he photographed the Gay Liberation Front three years later.

**Ray Johnson, Henry Geldzahler, Joseph Raffael,
and staff of Harold Krieger's studio, ca. 1966**

Job 296, 1 of 2 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.388**

Ray Johnson Twice, ca. 1966

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2021.153:2

One warm evening in New York, Hujar photographed art-world friends talking on the sidewalk. On the contact sheet he singled out images of curator Henry Geldzahler and consecutive frames of artist Ray Johnson. He paired the latter portraits in a single print, one above the other, like successive frames in a motion picture. He had begun seeking ways to represent the dynamic expression of an individual as seen in a social context, rather than isolated in the studio.

“Be-in,” Central Park, and Easter Parade, 1967

Job 335, 2 of 13 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.545 and 2013.108:8.549

On April 15, 1967, Manhattan hosted both an anti-Vietnam War “be-in” in Central Park and the Easter Parade down Fifth Avenue. Hujar roamed the park with his friends Ann Wilson and Gene Swenson (bracketed in red crayon) before moving on to the parade. A lesson he may have learned that day is that at busy public events, most New Yorkers, and even the police, take the presence of a photographer in stride. In the decades to come he would regularly photograph on the streets on Easter, St. Patrick’s Day, and Halloween.

Judson Dance Theater, ca. 1966

Job 290, 1 of 13 sheets

**Joseph Raffael among other Stable Gallery artists and staff,
ca. 1967**

Job 327, 1 of 11 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.377 and 2013.108:8.499

The group portrait is one of the lowest, most purely functional genres of photography: Creativity is stymied by the logistical challenge of attaining an exposure in which nobody blinks. Hujar was attracted to the challenge. As seen in the markings on his contact sheets, he treated the group setting as a means of eliciting responses from selected individuals. In each frame of the eleven sheets in which Hujar portrayed those connected with the Stable Gallery, he drew squares to single out his former boyfriend, Joseph Raphael.

Joseph Raffael, 1966

Job 288, 1 of 8 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.362

Joseph Raffael at Home, ca. 1967

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2019.269

The most famous scene in Michelangelo Antonioni's 1966 film *Blow-Up* features a fashion model rolling through a series of provocative poses below the camera-wielding protagonist. Hujar first experimented with the reclining portrait that year while photographing his friend and former lover Joseph Raffael.

In a later photograph made at Raffael's home studio, a mood board blooms beside the artist like a thought balloon. In paintings and collages, Raffael celebrated beauty as it manifested in nature and culture, media and history. Images presiding over his work space include the newly styled Bob Dylan, a tennis-playing Robert F. Kennedy, and Leonardo da Vinci's painting of Ginevra de' Benci, which had been acquired by the National Gallery of Art early in 1967.

Self-portraits for a master class taught by Richard Avedon and Marvin Israel, 1967

Job 315, 2 of 11 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.437 and 2013.108:8.446a

For a master class led by photographer Richard Avedon and art director Marvin Israel, Hujar used a timed autowinder to make two attempts at self-portraiture, both of which are atypically theatrical. For one, he wore a mask of makeup in the psychedelic fashion of the time. For the other, he danced nude after hours in the studio of his employer, Harold Krieger, amid an empty space that recalls Avedon's signature blank background. Avedon, impressed, later acquired photographs by Hujar and wrote him an admiring letter.

The Fugs, 1967

Job 350, 1 of 11 sheets

Director Roberto Rossellini with children, ca. 1967

Job 351, 1 of 58 sheets

John McKendry and Lulu de la Falaise, ca. 1968

Job 386, 1 of 7 sheets

**Susan Brockman and Allen Rosenbaum stoned on Fire Island,
1968**

Job 393, 1 of 3 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.584, 2013.108:8.634,

2013.108:8.747, and 2013.108:8.772

Fashion and culture magazines of the late 1960s wanted photographs that combined glamour with informality and a taste of counterculture. Hujar struck the desired balance in the debut issue of *Avant Garde* (January 1968), where his photographs accompanied a profile of the Lower East Side rock band the Fugs titled “Nextness Is Godlier than Cleanliness.” More upscale and risqué were his portraits of curator John McKendry, a socially prominent style maven who advocated for photography as fine art. Assigned by *Harper’s Bazaar* to

photograph foreign directors visiting the New York Film Festival, Hujar was thrilled with the images he created of Roberto Rossellini, but Rossellini did not make the magazine's final cut. On a visit to the house Hujar rented each summer in Oakleyville, Fire Island, his friends Susan Brockman and Allen Rosenbaum were the subjects of a session he called, in his job book, "F. I. Stoned."

Jackie Curtis for *New Times*, ca. 1970

Job 474 B, 1 of 7 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1200

Jackie Curtis, 1969

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2021.153:8

The bond Hujar formed with Warhol “superstar” Jackie Curtis reflected, in part, their mutual rejection of familiar sexual identities. Curtis told *The New York Times*, “I’m not a boy, not a girl, not a faggot, not a drag queen, not a transsexual—just me, Jackie.” This contact sheet comes from the session for a 1970 *New Times* magazine feature on New Yorkers who defined their historical moment. The print is from a separate session, which yielded a spread of full-page portraits of Curtis in issue six of *Newspaper*.

James Waring, ca. 1969

Job 422, 1 of 6 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.916

Upon quitting his job at Harold Krieger's studio in 1967, Hujar rented a space at 10 East 23rd Street, with north-facing windows overlooking Madison Square. Between paying jobs, he added to his portfolio by photographing friends and creative figures he admired—unpaid work that anticipates his endeavors of the 1970s and '80s. James Waring, who had been an influential downtown dancer, choreographer, and director since the late 1940s, was a close friend whom Hujar would care for during his fatal illness in 1975.

Jay and Fernando, ca. 1967

Job 322, 1 of 14 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.480

Hujar made this, his earliest known sexually explicit work, a few years before sexuality assumed a central place in his art—and before homosexuality was officially decriminalized in New York. His models are identified by first names only. Their leather biker outfits point ahead, too, to Hujar's later interest in subcultures within the New York underground.

**Newport Jazz Festival, with flowers, two women,
and Roland Kirk, 1969**

Job 459, 1 of 15 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.1079**

Flowers in the Back Seat of a Car, 1969

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2021.153:3

In early July 1969 Hujar left town to cover the Newport Jazz Festival. His photographs reflect a moment of seismic generational turnover, as the festival's typical jazz lineup was overshadowed by pop and rock acts such as Sly and the Family Stone, the Mothers of Invention, and Led Zeppelin. For himself or for consideration in the pages of *Newspaper*, Hujar printed an unusual found still life, consisting of a bouquet of flowers in the back seat of a muscle car, its window adorned by an American flag decal.

Road trip to Pennsylvania and West Virginia, 1969

Job 463, 1 of 23 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1124

In October 1969 Hujar undertook a car trip to Pennsylvania and West Virginia with Jim Fouratt and the artist Ann Wilson. Wilson recalled gratefully that the journey was Hujar's way of keeping her occupied after the sudden death of her husband, critic Gene Swenson, in a car crash. For Hujar, the purpose of the trip was making portraits of animals that he sought out along the way, including horses, sheep, and cattle. It would be another seven years before he pursued animal portraiture in depth.

The Cockettes, 1971

Job 519, 2 of 53 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1560 and 2013.108:8.1611

***Fayette*, 1971**

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2020.104

In November of 1971 a San Francisco troupe, the Cockettes, came to New York to perform at the Anderson Theatre. Hujar photographed them in his Madison Square studio and on the street outside the theater—solo, in pairs and trios, and in large groups. In all he shot over fifty rolls of film. Many of his photographs ran in the final issue of *Newspaper*, which was devoted entirely to the group. Though the Cockettes' shaggy performance style was roundly scorned by New York audiences, photographing them crystallized a theme—the stance of “genderfuck,” a madcap travesty of gender identities—that Hujar would explore in his work for the rest of his life.

Iggy Pop, 1969

Job 461, 1 of 13 sheets

Rick Derringer and Patti Smith, 1971

Job 517, 1 of 11 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1092 and 2013.108:8.1548

At the turn of the 1970s, much of Hujar's paying work revolved around rock music publicity, including concert coverage, record cover art, and music magazine features. A notable trend documented in his contact sheets is the merging and swapping of gender codes in the self-presentation of performers such as Rick Derringer and Patti Smith. Of special interest to Hujar was the unclassifiable yet vibrantly sexual Iggy Pop, whom he photographed on five occasions from 1969 to 1977.

Gay Liberation Front poster shoot, 1970

Job 480, 1 of 3 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1263

On June 28, 1969, patrons of the Stonewall Inn rose in protest against police harassment. Hujar was present at the next night's on-site protest, where his boyfriend, Jim Fouratt, was organizing for the Gay Liberation Front (GLF). The following spring, as an anniversary march approached, Fouratt asked Hujar to make an image for a GLF poster that was to bear the slogan "COME OUT!" Hujar had members of the group assemble in the middle of the street, then run toward him. The result looks like a news photograph of an event where the collective mood shifts from intimidation to joy.

**H. M. Koutoukas in the living area at
189 Second Avenue, ca. 1973**

Job 586, 1 of 5 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.1919**

In 1973 Hujar moved into the loft over a theater at Second Avenue and 12th Street. When Hujar moved in, the space was only partially inhabitable and not ready for use as a studio. He conducted an early session in the living area, where he photographed his friend H. M. Koutoukas, an off-off-Broadway playwright and performer.

Self-portraits on heel, 1974

Job 620, 1 of 3 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2110

Hujar's move into the large, low-rent space at 189 Second Avenue coincided with his decision to give up the paying work that had been sustaining him and instead focus on portraits and other personal work. As if trumpeting his arrival at the loft that would double as home and studio until the end of his life, Hujar salutes his partner, the camera. He enacted this one-step dance repeatedly on three rolls of film, fully clothed on one roll and shirtless on the others.

Peter Hujar at the dentist, ca. 1969

Job 443, 1 sheet

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.980

Peter Hujar at the Dentist, ca. 1969

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2022.209

The exposures Hujar made with his 35mm camera during a dental appointment resemble, in their peculiarity, much of the work he was placing in *Newspaper*, the wordless tabloid published by Steve Lawrence from 1969 to '71. Hujar marked some frames on the sheet as if considering them for enlargement, but the only known print from the shoot is dateable by its paper to the 1970s or later.

**Byrd Hoffman School of Byrds: seven-part movement
executed by Robyn Brentano, S. K. Dunn, and
Charles Dennis, 1973
Job 539, 2 of 9 sheets
Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.1686 and 2013.108:8.1687**

In 1971 Hujar was introduced to theater impresario Robert Wilson's company, the Byrd Hoffman School of Byrds, through the involvement of Ann Wilson, Robyn Brentano, and other friends. His first photographs of the troupe record their ritual-like rehearsal of the "seven-part movement" that figured in the productions *The Life and Times of Sigmund Freud* (1969) and *The Life and Times of Joseph Stalin* (1973). Hujar's constant profile-view perspective lends the session's contact sheets the hypnotic regularity of a score by Wilson's frequent collaborator, Philip Glass.

Candy Darling, Cabrini Health Care Center, 1973

Job 587, 2 of 6 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.5770 and 2013.108:8.5771

Candy Darling on Her Deathbed, 1973

Gelatin silver print

Collection of Richard L. and Ronay Menschel

Before checking into Cabrini Health Care Center to be tested for lymphoma in September 1973, Warhol superstar Candy Darling asked Hujar to come make a portrait “for my fans.” As he photographed, Hujar later recalled, Candy was “playing every death scene from every movie.” In the resulting image, Hujar shaped the humdrum features of the room (fluorescent light, hospital bedding, one rose) into an icon reminiscent of golden-age Hollywood glamour portraits. *Candy Darling on Her Deathbed* appeared in the *New York Daily News* shortly after her death, in March 1974, and in three more publications soon thereafter. Its wide public circulation may be the very reason Hujar excluded it from his book *Portraits in Life and Death* in 1976.

Fire Island grasses, ca. 1971

Job 526, 1 of 2 sheets

David Croland and Gaby at Fire Island, ca. 1973

Job 578, 1 of 8 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1638a and 2013.108:8.1880

In summers from 1965 to 1979, Hujar escaped from the city to a primitive rented house in Fire Island's Oakleyville, at the quiet end of the Sunken Forest. Alone or with guests, Hujar found peace in the remote enclave, going on long walks and only occasionally making photographs. On one 35mm contact sheet, his boyfriend Bill Rafford appears in the midst of close-ups of late-season brush, mushrooms, and flowering grasses.

Andrew, English boy, ca. 1972

Job 550, 1 of 16 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1781

Hujar's photography of the nude is primarily of two types: either explicitly sex-based work or images in which he treats every physical feature as a suitable focus for portraiture. The body, like the face, gives visual expression to mannerisms and appearances evolved over the course of one individual's life.

**Christopher Street Liberation Day Fair with John Waters
and Jackie Curtis, June 24, 1973**

Job 577, 1 of 7 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.1867**

As seen in the central frame of this contact sheet, Hujar often turned to others while photographing and invited them to make an exposure of him. He rarely made prints of such frames. Possibly the gesture was intended as much to quell others' nervousness around the camera as to produce a portrait of himself.

The 1973 Christopher Street Liberation Day Fair (forerunner of the Pride March) was notable for Sylvia Rivera's historic speech in Washington Square Park, in which she advocated for people in the gay community who were homeless or incarcerated.

**The Ridiculous Theatrical Company backstage for
Eunuchs of the Forbidden City at Westbeth, 1972**

Job 583, 1 of 14 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.1908**

Although he was fascinated by theater, costume, and actors, Hujar rarely photographed performances on stage. His interest lay in the dressing rooms, where characters from everyday life and imagination coexist. It may be, too, that like Degas sketching in brothels in nineteenth-century Paris, Hujar was drawn to dressing rooms as a place where nude and clothed subjects are equally at home.

**Palm Casino Revue at Bouwerie Lane Theater,
with José Rafael Arango, Bill Rafford, and Sheyla Baykal,
June 1974**

Job 606, 1 of 20 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.2023**

Sheyla Baykal, a close friend of Hujar's since the mid-1960s, was a photographer and onetime model who began organizing stage shows in 1973. She conceived the *Palm Casino Revue* as a "homemade vaudeville extravaganza," evocative of a dinnertime variety show at a Florida resort in the 1940s. Productions under the title were staged in 1973 and 1974, showcasing over thirty performers. Among them was Hujar, who appears in costume on the poster for the second iteration. Baykal is seen at the center of this sheet, resting backstage.

**Jill Johnston, Winnie Johnston, Rick Brintzenhofe, and
Robyn Brentano at Briarcliff Manor, New York, 1974**

Job 607, 1 of 5 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.2028**

Man and Woman, Briarcliff Manor, 1974

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2022.220

Man and Woman portrays Hujar's friends Robyn Brentano and Rick Brintzenhofe in a room at the home of friends in Briarcliff Manor, New York. As Brentano recalls, she and Brintzenhofe were on the verge of a breakup at the time. Between them hangs a poster of the famous *Unicorn in Captivity* tapestry (1495–1505) at the Cloisters. Hujar's symbolically staged scene is anomalous in his work of the time, bearing greater resemblance to his magazine images of a few years earlier.

Andy Warhol and trees at night with flash, New Jersey, 1974

Job 637, 1 of 4 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2171

The enigmatic sequence of frames on this sheet is explained by a story Fran Lebowitz tells. Among the tasks she performed at Andy Warhol's *Interview* magazine was driving each issue's boards to the printer in Vineland, New Jersey. On this occasion, she invited Hujar along, and he brought his equipment.

Evidently, he was familiarizing himself with a newly acquired flash unit: He photographed Warhol and later asked Lebowitz to pull over so he could, in her words, "go into the woods with a light and make pictures of animals."

Bill Elliott, 1974

Job 602, 1 of 4 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.1994

The earliest portrait in Hujar's book *Portraits in Life and Death* (1976) comes from this session. Bill Elliott, a composer and musician friend, is seen playing the harpsichord beneath a Napoleonic tent suspended from his ceiling. The published photograph, showing Elliott in bed under a quilted blanket, was titled by Hujar *Bill Elliott with Hepatitis*.

Financial District, ca. 1974

Job 642, 1 of 5 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2191

Nassau Street, ca. 1974

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2020.107

When photographing on the streets, Hujar often asked a friend to come along and watch his back while he worked. He rode bicycles downtown with Steve Turtell late one afternoon to photograph the deep, narrow lanes around Wall Street. Hujar would return to the area several times at dusk in pursuit of the mixed illumination of sunset skies and lights coming on in the newer glass skyscrapers, such as the World Trade Center.

**Vince Aletti and Fran Lebowitz, Morristown,
New Jersey, 1974**

Job 622, 1 of 3 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.2114**

On a few occasions Fran Lebowitz invited Hujar and Vince Aletti to visit her family home in Morristown, New Jersey, and the three of them stayed overnight. Once, Hujar photographed each of his friends in the beds where they had spent the previous night, Aletti in Fran's bedroom and Fran in her sister's. The diaristic nature of the exposures looks ahead to the work of Nan Goldin, which Hujar would point to in the 1980s as a compelling next stage in the medium's evolution.

John Waters, 1975

Job 653, 1 of 7 sheets

Diana Vreeland, 1975

Job 655, 1 of 7 sheets

Joe Brainard, 1975

Job 664, 1 of 9 sheets

Robyn Brentano, 1975

Job 665, 1 of 5 sheets

Susan Sontag, 1975

Job 671, 1 of 8 sheets

William S. Burroughs, 1974

Job 670, 1 of 14 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.2222, 2013.108:8.2239,
2013.108:8.2285, 2013.108:8.2290, 2013.108:8.2314, and
2013.108:8.2306**

The first page of Hujar's second job book (see enlargement nearby) begins with the heading "FOR BOOK" and the names of several dozen people he photographed for what would become *Portraits in Life and Death* (1976). Three of the subjects seen here (filmmaker John Waters and writers William S.

Burroughs and Susan Sontag) made the cut. Hujar's friend Robyn Brentano, fashion editor Diana Vreeland, and artist/writer Joe Brainard did not. Of the finished book, Hujar told an interviewer, "In a sense, I'm still a fashion photographer. These people are chic, but in a dark kind of way. Most of them are unknown or maybe known to just a few, but they have all been creative adventurers and possess a certain spirit." Perhaps he ultimately decided that Vreeland, like Andy Warhol and model Lauren Hutton, was too "known" to fit in. Hujar also appears to have striven to represent variety in his subjects' age, personal style, gender, vocation, and disposition.

Adrian Desmond, 1976

Job 722, 1 of 13 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2645

Adrian Desmond, 1976

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2021.153:17

People who were able to focus and be “about themselves” were compelling to Hujar. The thirteen contact sheets of science historian Adrian Desmond, made at Hujar’s loft and outdoors, are notable for the subject’s calm, constant attentiveness to the proceedings. Desmond, whose first book on paleontology had recently been published, went on to a scholarly career exploring natural sciences in the nineteenth century.

Midtown buildings and parade crowd at St. Patrick's Cathedral, Easter Sunday, 1976

Marsha P. Johnson on Christopher Street Pier, Easter Sunday, 1976

Views from the World Trade Center observation deck, Easter Sunday, 1976

Job 719, 3 of 12 sheets

Peter Hujar Collection, purchased on the Charina Endowment Fund; 2013.108:8.2620, 2013.108:8.2623, and 2013.108:8.2624

Once he had finished selecting the images that would appear in *Portraits in Life and Death*, Hujar pushed himself to move on by engaging other genres of work. The twelve rolls of film he shot on the warm Easter Sunday of 1976 exemplify this effort. In the morning he worked near St. Patrick's Cathedral, finding subjects in the parade crowd and in the upper reaches of Midtown's high-rises. Next he visited Christopher Street Pier on the Hudson, a center of gay community, where he photographed, among others, the activist and performer Marsha P. Johnson. Finally, he went to the World Trade Center and made cityscapes from its observation deck. He would develop all three lines of work further in the months that followed.

**Views from 1 Hudson Street and interiors at
189 Second Avenue, 1976
Job 720, 1 of 7 sheets
Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.2629**

The nightscapes on this contact sheet were made from a window high up in 1 Hudson Street, a recently completed building to which Hujar returned repeatedly as both subject and vantage point. In the right-hand column are images of the artist's unpeopled loft, including the print-drying rack in the corner of the studio space. The central column features Hujar's photographs of himself in the mirror that hung behind his television, facing the living area.

Bruce de Sainte Croix, 1976

Job 726, 1 of 7 sheets

Stephen Varble performing *Chemical Bank Protest*,

Franklin Street, 1976

Job 713, 1 of 7 sheets

Junkie girl in stairwell of 189 Second Avenue, 1976

Job 742, 1 sheet

Halloween, 1976

Job 747, 1 of 12 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2667, 2013.108:8.2579,

2013.108:8.2715, and 2013.108:8.2753

Even as he settled into portraiture as his defining idiom, Hujar expanded his approach and the nature of his subjects. His studio portraits of Bruce de Sainte Croix took the form of nude body studies, most famously including images in which the former dancer calmly masturbated. Hujar photographed the artist Stephen Varble as he executed a protest/performance in front of his bank. With images of a junkie asleep in Hujar's stairwell and revelers roaming the Village on Halloween, he set foot in the tradition of street portraiture pioneered by his hero and mentor, the Austrian American photographer Lisette Model.

Night, west-side downtown, 1976

Job 739, 1 of 6 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2698

As a patron of the clubs, bars, and bathhouses that proliferated on the west side in the 1970s, Hujar regularly found himself in that part of town at night. The streets he traveled after midnight, sparsely populated and sporadically illuminated, presented countless picturesque scenes that doubled as mirrors of their maker's solitude.

Brooklyn, 1976

Job 701, 1 of 6 sheets

Water, Hudson River, 1975

Job 698, 1 sheet

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2516 and 2013.108:8.2509

A ferry ride and a day's work yielded a series of parked-car portraits that Hujar called "Brooklyn Hot Rods": players in a markedly different street culture than that of the East Village. During trips to the waterfront he explored more cosmic themes, after Ann Wilson included him in an art commission for Fordham University's Saint Thomas More Chapel. Hujar submitted a series of closeup studies of the East and Hudson Rivers. In that context, the surface of moving water, reflecting the sky above it and shaped unpredictably by wind and tide, may have suggested an analogue to the soul: in perpetual flux, constant in its nature but subtly evolving in relation to events in the world.

Rock in Central Park, 1977

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2022.212

Hujar trained a portraitist's attention on the scattered fragments of nature that persisted in the city: a weed in a vacant lot, a tree sprouting from concrete, a massive stone embedded in the earth. In the 1960s he had often staged commercial shoots of musicians and actors in Central Park. Of a different order is this study in shadow. Here, the park does not provide a backdrop to recreation but presents that which a city-dweller seeks there: a pocket of escape from human society.

Mazatlán, Mexico, with Robert Levithan, 1977

Job 756, 1 of 32 sheets

Italy with Robert Levithan, 1978

Job 803, 3 of 44 sheets

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.2822, 2013.108:8.3128,
2013.108:8.3141, and 2013.108:8.3154**

The years of 1977 and '78 were marked by frequent travel for Hujar. Staying in motion helped assuage anxiety about his work, and changes of scenery opened new subjects to him. Moreover, his gainfully employed younger boyfriend, Robert Levithan, was glad to get out of town, cover most expenses, and serve as a muse. During their 1978 trip to Italy, Levithan was confined to a sickbed for several days; Hujar opted to continue traveling and photographing alone. The result was a rich supply of new work to print, and the end of the relationship.

Sheryl Sutton, 1977

Job 785, 1 of 7 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.3010

Sheryl Sutton frequently collaborated and performed with the experimental theater director Robert Wilson, including in the 1976 premiere of his opera *Einstein on the Beach*. On this sheet the taut outline of her figure in motion conveys grace and rigor. The highly graphic effect stands in marked contrast to Hujar's photographs of the tumult of actors preparing for off-off-Broadway productions.

Reggie Walker, 1975

Job 696, 1 of 5 sheets

Bouche, Reggie Walker's pit bull terrier, 1981

Job 902, 7 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.2502 and 2013.108:8.3834

After photographing farm animals on several outings in the country, Hujar began photographing pets in studio sessions. He placed a want ad in *The New York Times* for willing owners, asked acquaintances to bring their pets along with them to the loft, and sometimes photographed both an animal and its owner. Reggie Walker, a neighbor whom Hujar had photographed six years earlier, brought Bouche, his pit bull terrier, to the studio in 1981.

**Joseph Hyrkin with Arthur Lain's dairy cows and
with farm animals, Westtown, New York, 1978**

Job 820, 2 of 24 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.4998 and 2013.108:8.5015

Electric Cow, 1978

Gelatin silver print

**Peter Hujar Collection, gift of Roy Eddey and Joel Hershey
in honor of the Morgan's Centennial; 2025.50**

In the early 1970s a former colleague of Hujar's at Harold Krieger's studio, Roy Hyrkin, moved with his family to a remote farming area in Orange County, New York. Hujar, who could not drive, visited them when he could get a ride. Roy Hyrkin recalls Hujar's rare mood of "delight" upon returning from morning walks with ten-year-old Joseph to photograph animals, including the cows Joseph milked at the dairy next door. Farm animals had been a constant presence during Hujar's childhood at his grandparents' house in Trenton, New Jersey. Friends who saw him photograph animals recall that he spoke to them in the same manner he used during any portrait session with a person.

John Heys and Angel Rodriguez, 1979

Job 823, 1 of 5 sheets

John Heys and Lana Turner dress, 1979

Job 862, 1 of 8 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.3259 and 2013.108:8.3529

Hujar and the performer John Heys were friends from the early 1970s. Heys has recalled that Hujar quickly “saw what he would call my *chic*.” However, Hujar did not photograph Heys regularly until around 1978, after which he became one of the artist’s most frequent subjects.

Gary Schneider nude, 1980

Job 874, 1 of 7 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.3611

As Hujar explored the genre of nude portraiture, he took an interest in models with notable bodily traits, such as tattoos and highly developed muscles, and those in transitional states, such as pregnancy, illness, and arousal. Gary Schneider's balance and flexibility emerged during an extended session. After coming to New York from South Africa to study filmmaking, Schneider had grown close to Hujar as the partner of the photographer's friend John Erdman, an actor. Hujar recognized Schneider's extraordinary printing skills and persuaded the couple to open a lab, Schneider/Erdman, that came to make prints for numerous artists in the 1980s and even started producing Hujar's contact sheets in 1984.

Halloween, 1979

Job 875, 1 of 13 sheets

Halloween at Randy Gilberti's, 1980

Job 892, 1 of 4 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.3627 and 2013.108:8.3768

On Halloween nights in the East Village, Hujar's affinity for satiric costume play intersected with a communal spirit of carnival. Besides his annual habit of photographing revelers on the streets, in 1980 he recorded a drag meetup he attended in the home of Randy Gilberti, a keyboard technician who hosted by-invitation previews for leading drag performers.

Pascal's Feet, Paris, 1980

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2021.153:19

Among the ways that Hujar expanded his approach to portraiture was by zeroing in on parts of the body besides the face. In Paris for the opening of a gallery show of his work in 1980, he photographed the feet of the young fashion designer Pascal Humbert (misidentified in Hujar's job book as "Imbert"), as well as close-ups of his face and scarred torso.

Cookie Mueller nude, 1981

Job 900, 1 of 7 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.3822

Hujar first came to know Cookie Mueller in her role as Cookie the Spy in John Waters's film *Pink Flamingos* (1972), and later in *Desperate Living* (1977), for which Hujar created the poster image. By the time Hujar photographed Cookie, she was writing her column "Ask Dr. Mueller" for the *East Village Spy* and gaining renown as a chronicler of downtown culture. For this session Mueller also posed in full dress, accompanied by her child, Max.

Ethyl Eichelberger as Nefertiti and nude, 1979

Job 833, 2 of 8 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.3300 and 2013.108:8.3302

A session featuring Ethyl Eichelberger in the part of Klytemnestra, from Greek mythology, initiated the most enduring collaboration in Hujar's work. Eichelberger would soon perform as Queen Nefertiti of Egypt, followed by eleven more grande dames of legend and history. Between 1978 and 1985 Hujar's photographs appeared on flyers for Eichelberger's performances at venues such as Area, s.n.a.f.u., and the Pyramid Club. Eichelberger, whom Hujar called "the greatest actor of our time," plowed years of experience in Shakespeare and with Charles Ludlam's Ridiculous Theatrical Company into his solo turns as Medea, Jocasta, Lola Montez, and Queen Elizabeth I. During frequent musical interludes, he accompanied himself on accordion. Eichelberger's tattoo was executed by Ruth Marten after a drawing by Ken Tisa.

Graffiti, Pier 46, 1980

Job 879, 1 of 17 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.3655

In 1980 Hujar and Rick Brintzenhofe paid an exploratory visit to Pier 46, a long-abandoned site known as “the sex pier.” Brintzenhofe brought a sketchpad, Hujar a camera. The graffiti he photographed that day included a figure with a syringe in his arm and a translation of the title of a 1964 work by German artist Joseph Beuys: “The Silence of Marcel Duchamp Is Overrated.” It was only early in the following year that Hujar would meet David Wojnarowicz, who had painted these motifs and used them as backdrops in his photographic series *Rimbaud in New York* (1978–79).

Charles Wright, 1978

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2019.265

Cookie Mueller memorably described the creative pantheon of downtown New York as figures who were “famous on the lips, not on the front pages”: revered below 14th Street, unknown elsewhere. Charles Wright’s novels, particularly *The Wig* (1966), had been met with critical acclaim. But by the time of this portrait, he was living in a spare room in the apartment of his editor, Hujar’s friend Jan Hodenfield, and Wright’s creative years were behind him. In Hujar’s larger-than-life close-up, Wright’s tender gaze recalls the beseeching expression on the faces of martyred saints.

Penny, street person, 1981

Job 931, 1 of 6 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.4071

Penny Laughing, 1981

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2021.153:21

Around the end of 1980, Hujar began experimenting in the studio with a new method of lighting. By bouncing flash off a reflective surface on the opposite side of his subject, Hujar could create a shaded area, known as a core shadow, on the front of the face. He tested the new technique on one or two rolls of each session until he had mastered it. It was most effective on sitters with prominent and highly textured facial features, such as the neighborhood character known as Penny.

David Wojnarowicz #1, 1981

Job 935, 1 of 7 sheets

David Wojnarowicz #2, 1981

Job 936, 1 of 8 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.4086 and 2013.108:8.4095

The defining relationship of Hujar's final years was with David Wojnarowicz. When they met, at the Bar on Second Avenue in January of 1981, Wojnarowicz was writing poetry and playing music, and Hujar encouraged him to focus on his visual art. In his job book Hujar distinguishes between two early sessions, "David W #1" and "David W #2." On the latter date, he used bounced light that emphasizes the volume of Wojnarowicz's features and hints at an inner life that was as important to the portraitist as his outward appearance.

Greer Lankton, 1983

Job 1018, 1 of 8 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.5735

Artist Greer Lankton, known for her life-size doll figures and installations, was one of Hujar's most engaged and interactive portrait subjects. During this session in his studio, Hujar circled around Lankton as he photographed, dwelling successively on several features of her body.

Kiki Smith, 1984

Job 1052, 1 of 15 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.4825

Kiki Smith (2), 1984

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2020.110

The eyes dominate in Hujar's portraits of artist Kiki Smith, in which he employs a softened version of the chiaroscuro lighting technique he evolved a few years earlier. A variant on this photograph is one of several portraits by Hujar, David Armstrong, and Nan Goldin that Cookie Mueller used for "before and after" illustrations in her book *How to Get Rid of Pimples* (1984), with hand-drawn dots added by the author to the "before" image of each sitter's face.

Dean Savard, 1984

Job 1050, 1 of 12 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.4798

Hujar turned fifty in the fall of 1984. Many of his subjects in the East Village, such as artist Dean Savard, were a generation younger. In 1982 Savard cofounded Civilian Warfare Gallery as an outgrowth of his storefront studio on 11th Street between Avenues A and B. Artists including David Wojnarowicz and Greer Lankton showed at the gallery, which later relocated and expanded along with the burgeoning East Village art scene.

Canal Street Pier with David Wojnarowicz, 1983

Job 1002, 2 of 3 sheets

Art at Canal Street Pier, 1983

Job 1015, 2 of 8 sheets

Peter Hujar Collection, purchased on the Charina

**Endowment Fund; 2013.108:8.5195, 2013.108:8.5196,
2013.108:8.4619, and 2013.108:8.4623**

In the spring of 1983, artists David Wojnarowicz and Mike Bidlo began urging their East Village peers to create work in the vast spaces of the abandoned Canal Street Pier. For several months artists worked in its trash-strewn halls, turning the site into a living, ever-growing exhibition. Hujar photographed Wojnarowicz and others at work in the ruins on several occasions. His last visit was on June 4, 1983, the day police shut down the artists' activity. The pier was demolished shortly thereafter, making Hujar's photographs invaluable records of an ephemeral chapter in downtown culture.

Metal dumps, New Jersey, 1985

Job 1075, 1 of 18 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.5800

After David Wojnarowicz acquired a car, he and Hujar made frequent expeditions together to abandoned areas in and around New York, where Wojnarowicz scavenged materials and Hujar photographed. Since the mid-1970s, Hujar had been asking other friends to drive him to photograph metal dumps in northern New Jersey. If ruined buildings and neighborhoods attracted him as conventional allegories for mortality, recycling sites may have proposed more complicated ideas about the possibility of transfiguration.

Zachy and Gamal Sherif, 1985

Job 1066, 1 of 11 sheets

Sarah Jenkins and Skippy, her boa constrictor, 1985

Job 1093, 1 of 11 sheets

John Heys, 1985

Job 1087, 1 of 2 sheets

Lynn Davis, 1985

Job 1078, 1 of 8 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.4910, 2013.108:8.5225,

2013.108:8.5184, and 2013.108:8.5220

Always paramount among Hujar's artistic interests, portraiture was a genre he enjoyed complicating. The striking handsomeness and mutual resemblance of the Sherif twins, which made them known by sight even to strangers in the Village, presented the camera with one variation on the uncanny. Another was represented by Sarah Jenkins's choice of pet, a boa constrictor named Skippy. Two of Hujar's most frequent subjects were his friends John Heys and Lynn Davis. Heys had extreme features that helped make his impersonations of the fashion editor and curator Diana Vreeland a sensation. Davis was a photographer

friend with the rare beauty of a fashion model. She and Hujar gamely undermined it in scenarios such as applying makeup, nude, in a shaving mirror.

John Zorn, 1986

No job number, 1 of 9 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.5696

John Zorn, 1986

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2020.114

By the time of his final exhibition, at Gracie Mansion Gallery in early 1986, Hujar's health was in decline. He continued working the rest of that year, but upon receiving a diagnosis of AIDS on January 1, 1987, he quit abruptly, even declining to catch up on his job-book entries for the preceding year's work. Therefore, his final finished images, including this sensitive portrait of composer John Zorn, are dateable to 1986 by the very absence of detailed information about them.

Queens waterfront, 1985

Job 1066, 1 of 11 sheets

Caven Point, New Jersey, with David Wojnarowicz, 1984

Job 1063, 1 of 12 sheets

Peter Hujar Collection, purchased on the Charina

Endowment Fund; 2013.108:8.4906 and 2013.108:8.5789

Road and Power Line, New Jersey, 1984

Gelatin silver print

Peter Hujar Collection, gift of Stephen Koch; 2022.213

Postindustrial Queens, windblown Caven Point, and burned-out, riot-torn Newark were places that appealed to Wojnarowicz's and Hujar's attunement to disaster. Their fatalism reflected the neglect and abuse each of them had known in childhood, as well as their consciousness of an AIDS crisis that only showed signs of deepening. Assigned in 1983 to make a cover photograph for the *Village Voice* about gay dread and mourning, Hujar had enlisted Wojnarowicz as his model. Their shared experience of abandoned locales was formative both for their work and for their deepening friendship.

Peter Hujar, by Harold Krieger, ca. 1967

Job 359

**Opening at Fashion Moda, the Bronx, with Nan Goldin
and self-portraits, 1986**

No job number

**Peter Hujar Collection, purchased on the Charina
Endowment Fund; 2013.108:8.5531 and 2013.108:8.5542**