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PRESS RELEASE



Radical Vision

Curated by Missy Finger of PDNB Gallery, Denton TX

September 10 to October 24, 2026

Gallery Hours: Thu to Sat 12:00-5:00PM

and by appointment

Reception: September 19th, 3-7PM

Curator's Talk 4PM

Karl Straub "Photogram" 1924 Print date: 1985
Gelatin Silver Print 13 3/4" x 10 3/4" Bauhaus II Portfolio Ed. 33/70

James Harris Gallery is pleased to present ***Radical Vision***, a group exhibition of black-and-white photography curated by **Missy Finger**, director and owner of PDNB Gallery in Denton, Texas. An authority on the history and practice of photography, Fingers brings her curatorial expertise to this focused exhibition, which examines artists who expanded the expressive possibilities of the photographic medium.

Spanning six decades, *Radical Vision* brings together works by **Lucien Clergue, Margaret Hicks, György Kepes, Ida Lansky, Karl Straub, Edward W. Quigley, and Lotte Stam-Beese**. Though concise in scale, the exhibition traces photography's evolution beyond its traditional role as a document of a single moment, revealing how artists transformed the medium into a site of experimentation, abstraction, and perceptual inquiry.

In the aftermath of World War I, a new artistic avant-garde emerged in response to the profound social and cultural shifts brought about by war, industrialization, and urbanization. Within this context, experimental modernist photography embraced abstraction, fragmentation, and the manipulation of light as formal strategies that challenged conventional representation. Artists including György Kepes, Karl Straub, and Lotte Stam-Beese, many of whom were associated with the Bauhaus, recognized photography's potential to reshape visual perception and reject the conventions of pictorialism. Their innovative approaches demonstrated that photography could transcend documentation, with light itself becoming the primary agent of image-making and the photographic print evolving into an abstract composition. The influence of these ideas extended internationally, profoundly shaping generations of photographers.

Among those influenced by this modernist legacy was **Edward W. Quigley**, one of America's leading experimental photographers of the 1930s, whose pioneering investigations of light helped define a distinctly American modernist aesthetic. At Texas Woman's University, under the guidance of photographer **Carlotta Corpron, Ida Lansky and Margaret Hicks** further explored the relationship between light, form, and perception, producing images that examined photography's unique ability to transform the familiar into the unexpected.

The ten photographs presented in ***Radical Vision*** demonstrate the remarkable expressive power of the photographic image and the enduring capacity of artists to redefine the medium. Together, these works invite viewers to consider photography not simply as a means of recording the visible world, but as a dynamic process of perception, experimentation, and invention.