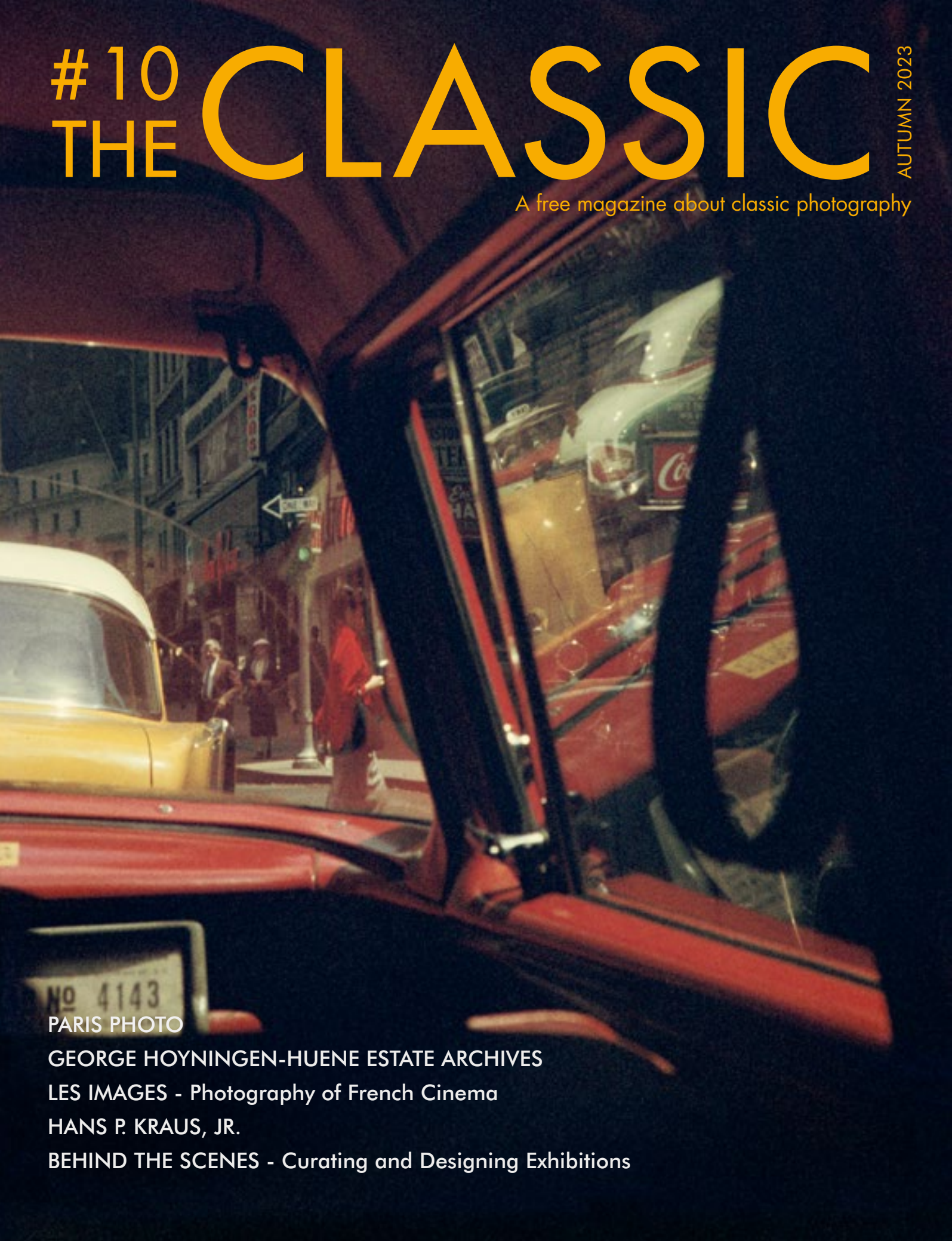


#10 THE CLASSIC

AUTUMN 2023

A free magazine about classic photography



PARIS PHOTO

GEORGE HOYNINGEN-HUENE ESTATE ARCHIVES

LES IMAGES - Photography of French Cinema

HANS P. KRAUS, JR.

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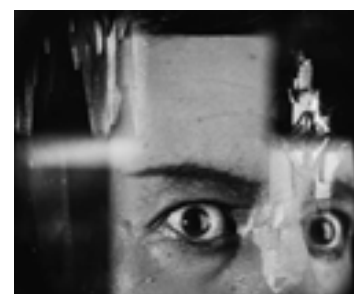
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Saul Leiter. Untitled, undated. © 2023 Saul Leiter Foundation



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Ei-Q (1911-1960), *Untitled*, c. 1950. Unique photogram. Paper size: 40.8 x 31.9 cm. © Estate of Ei-Q

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From the editor



Let's take a ride!" By now, the ride has taken us to issue 10 of *The Classic*.

It seems a long time since we worked pretty much day and night to pull the first issue together, to launch the magazine at AIPAD's The Photography Show in April 2019. From the moment Bruno Tartarin and I agreed to publish a magazine, there was a period of just seven weeks until art director Mike Derez had to hand issue 1 to the printer. Since then, Mary Pelletier and Jasmine Durand have joined the team.

While every issue is now planned well ahead, there are inevitably always changes in the months leading up to printing. Stories are moved around, reworked, put on hold, expanded, or cut down. And sometimes a story simply doesn't happen, due to circumstances beyond our control.

It can be more than a little frustrating when that occurs, even more so this time, as I had planned to use an image from such a story for the cover. There wasn't much time to find a substitute. But then I remembered one of the images that were published in the book *The Unseen Saul Leiter* (2022), untitled and undated, shot from the back of a New York cab, sometime in the 1950s I would guess. The result is one of our strongest covers yet, I think. There's a new Saul Leiter book coming out, featured in the In Brief section.

In this issue, we launch a new series called The Magazine Files. It made sense to do a series I thought, as a good portion of the images we publish, some now legendary and much sought-after in the market, were initially produced for magazines. And we start the series with an article about the "killed" stories that were produced for the British magazine *Picture Post*, published 1938-1957.

On *The Classic Platform*, our online resource, Emma Lowe, conservator at the Hulton Archive Getty Images, discusses the extensive conservation work she carried out on the mock-ups of the unpublished *Picture Post* stories. You will find more new articles on the platform, about Reinhold Thiele, William Grundy, Eugène Atget and much else.

Michael Diemar
Editor-in-chief

THE CLASSIC Platform

An online resource

Recent uploads include

The Magazine Files

The unpublished *Picture Post* stories – conservation of the mock-ups

Interview with conservator Emma Lowe

By Michael Diemar

“The Whole of Old Paris” / Highlights from the Mary & Dan Solomon Collection at the Getty Museum

By Mary Pelletier

Reinhold Thiele - Wunderkind and pioneer

By Matthew Butson

Stories from the Picture Press: Black Star Publishing Co. & The Canadian Press at The Image Centre, Toronto

By Mary Pelletier

William Grundy – Reflecting the Victorian mindset in photographs

By Matthew Butson

Philippe Garner – An exhibition of his photographs at Hamiltons Gallery

By Michael Diemar

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Grete Stern - Sueños



a collection of thirty-eight photomontages that explore dreams, fantasies, and the subconscious mind

NEW & FORTHCOMING



Uta Barth
Peripheral Vision

Edited by Arpad Kovacs, with contributions by Lucy Gallun and Jeremy Gilbert-Rolfe

This retrospective of contemporary artist Uta Barth's decades-long career explores the ways in which she uses the camera to investigate sight, perception, light, and time.

Alfredo Boulton
Looking at Venezuela, 1928–1978

Edited by Idurre Alonso

This illustrated volume offers an original perspective on Alfredo Boulton, one of the foremost modern Venezuelan artists and intellectuals of the twentieth century.



María Magdalena Campos-Pons
Behold

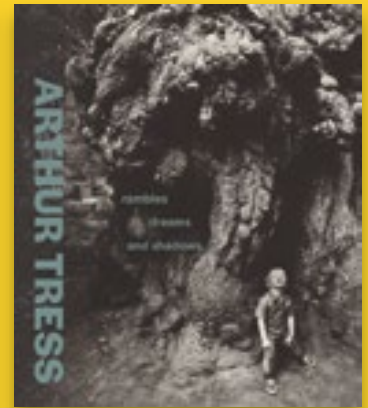
Edited by Carmen Hermo, with contributions by Mazie M. Harris, Jenée-Daria Strand, Phillip Townsend, and Selene Wendt and an introduction by Amalia Mesa-Bains

This expansively illustrated survey of the career of contemporary artist María Magdalena Campos-Pons delves into her diverse oeuvre of painting, drawing, photography, sculpture, film, and performance.

Eye Dreaming
Photographs by Anthony Barboza

Anthony Barboza, Aaron Bryant, and Mazie M. Harris, with an introduction by Hilton Als

This richly illustrated monograph is the first on the celebrated photographer who has made thousands of iconic photographs since 1963.



Arthur Tress
Rambles, Dreams, and Shadows

Edited by James A. Ganz, with contributions by Mazie M. Harris and Paul Martineau

A richly illustrated volume that presents the first critical look at the early career of American photographer Arthur Tress, one of the foremost proponents of magical realism and staged photography.

Rodney Smith
A Leap of Faith

Paul Martineau, with contributions by Rebecca A. Senf and Leslie Smolan, and an introduction by Graydon Carter

Featuring more than two hundred stylish, witty, and sophisticated images, this lavish volume is a celebration of the life and work of fashion photographer Rodney Smith.

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Gustave Le Gray and Auguste Mestral, *View of Perigueux*, 1851.

Salt print from a waxed paper negative.

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OPENED IN PARIS PHOTO DISCOVERY, THE PLACE



The name Photo Discovery is well known to connoisseurs of vintage photography.

It's the dealership of Bruno Tartarin, publisher of *The Classic*, and also the name of the fair he organises. In September this year, Tartarin opened the doors to Photo Discovery, The Place.

It's located at 4 Galerie Vivienne, one of the beautiful covered "passages" of Paris, built in 1823 according to plans by the architect François-Jean Delannoy, and listed as a historical monument in 1974. Tartarin explains.

– The clue is in the name. It's a place for photography, not a gallery. In the

early 2000s, there were quite a few small places in Paris where photography dealers sold fine photographs but gradually, they disappeared. A shame because I think there's a real need for places that are more informal than galleries, with an ever-changing stock.

The Place offers collectors and amateurs alike a vast collection of photographs from the 19th and 20th centuries. Rare prints by photography's early pioneers and inventors of technical processes, original prints by artists of historical significance, photographic creations of the avant-gardes of the early 20th century, travel photographs, and albums. This selection of high-quality original photographs will be regularly accompanied by thematic, historical, or monographic exhibitions.



**Photo Discovery, The Place,
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Saturday and by appointment.**

ELSEWHERE DURING PARIS PHOTO

JOHANNES FABER RETURNS TO LE MARAIS

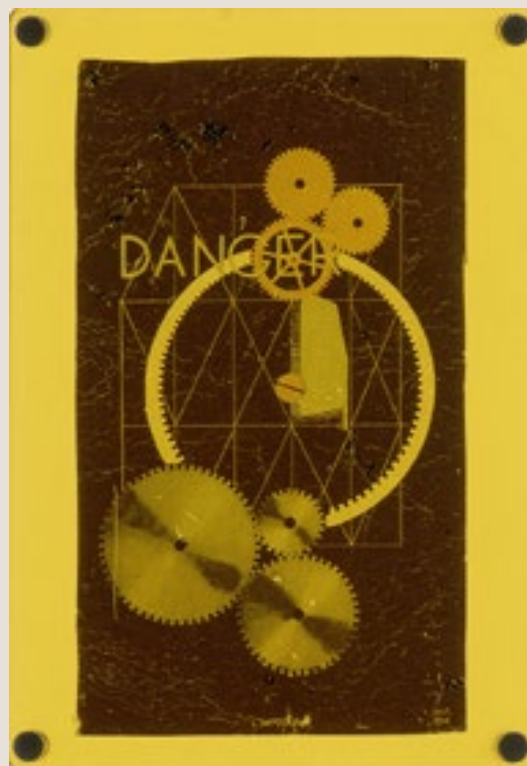
Last year, Viennese gallerist Johannes Faber opted out of Paris Photo, choosing instead to exhibit at Galerie David Guiraud in the Marais district of Paris. Faber explains, “It was a gamble of course to move from the fair but the venture proved to be very successful and I sold several rare works.”

Faber started out in 1973 as a photography collector and self-taught photographer, and in 1983, opened his gallery. “The emphasis is on Austrian and Czech photographers such as Heinrich Kühn, Rudolf Koppitz, Josef Sudek and Frantisek Drtikol, as well as European and American masters including Edward Weston, Irving Penn, and Man Ray.”

The exhibition at Galerie David Guirard is called *Masterpieces*, and includes important works by Ilse Bing, Man Ray, Horst P. Horst, Brassai, Jaroslav Rössler among others.

***Masterpieces*, 7-13 November, Galerie David Guiraud
5 rue du Perche, 75003 Paris**

Man Ray. *Danger*, Paris, acetate negative, dated 1920 in the negative. Original artist mount between acrylic glass with four screws in the corner. Courtesy Galerie Johannes Faber.



SATELLITE FAIR AT PULLMAN TOUR EIFFEL

Another move took place last year when the satellite fair Photo Discovery exchanged Le Pavillon Wagram for Pullman Tour Eiffel. The new venue, conveniently located within a five-minute walk from Paris Photo, has a spectacular view of Paris' most famous landmark. The fair itself has become as much of a magnet for connoisseurs of classic photography as the main fair, attracting leading collectors, dealers, and curators. The line-up of dealers is as impressive as always, and includes Tartarin himself, Adnan Sezer, Cartacea, Vincent Scali, Roland Belgrave, Lunn Ltd., Dr. Jens Mattow, Denis Canguilhem, James Kerr, Paul Cordes, and many others.

**Photo Discovery – 11 November – Pullman Tour Eiffel
18 avenue de Suffren, 75015 Paris
fair.photo-discovery.com**



Saul Leiter. *Harlem*, 1960. © 2023 Saul Leiter Foundation

IN COLOUR, BLACK AND WHITE AND PAINT

He would have been 100 this year. Saul Leiter (1923-2013) photographed and painted nearly every day for over sixty years, amassing an enormous archive, most of which remained unseen during his lifetime. Finding inspiration within a few blocks of his apartment in Lower Manhattan, he was a master at discovering beauty in the most ordinary places. Celebrated today for his evocative colour photographs of New York in the 1950s and 1960s, which were unknown in their day, Leiter also found success as a fashion photographer for *Harper's Bazaar*. All the while, he was shooting black-and-white street scenes on his daily walks, and nudes and intimate portraits back home, while continuing his painting explorations with abstract watercolours, whimsical sketchbooks and painted photographs. Created in collaboration with the Saul Leiter Foundation, a new, definitive monograph brings together these diverse yet interconnected bodies of work – including much that was previously unpublished – to reveal the complete artist for the first time.

Saul Leiter: The Centennial Retrospective
Margit Erb and Michael Parillo, with contributions from Michael Greenberg, Adam Harrison Levy, Lou Stoppard and Asa Hiramatsu.
Published by Thames Hudson

MICHAEL HOPPEN

After two years of operating by appointment only, veteran dealer and gallerist Michael Hoppen is opening a new space in London's Holland Park area. Hoppen explains, "I felt the timing was right as there seems to be less and less photography on show in London. It should be emphasised that it's not a gallery, a wide room with pictures on either side of it. It's a space and in addition to photography, we will be showing other kinds of interesting material, such as engravings, natural history, textiles, collages, scientific glass, collages, and much else. We are opening the space with an exhibition of photographs by Ori Gersht and at the end of the year, we will present an exhibition of some amazing posters by Japanese graphic designers, many of whom worked closely with photographers."

Michael Hoppen
10 Portland Road, Holland Park
London W11 4LA

Hosoe Eikoh and Tadanooori Yokoo. *The Butterfly Dream (Kazuo Ohno)*, 2007.
Hand pulled poster. © Hosoe Eikoh and Tadanooori Yokoo. Courtesy Michael Hoppen Gallery.





BASSENGE

PHOTOGRAPHY AUCTIONS



ERNST BOERSCHMANN. The Erwang Temple in Dujiangyan /Prov. Sichuan, China. 1906.
From a group of c. 150 photographs (Boerschmann estate).

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KILLED! – THE UNPUBLISHED PICTURE POST STORIES

By Derek Smith



Some of prints and ephemera relating to the Atomic Children story. Hulton Archive/Getty Images.

The Hulton Archive at Getty Images in East London was featured in issue 7 of *The Classic*. The archive grew out of the British magazine *Picture Post*, published from 1938 to 1957. Altogether 7504 stories were produced for the magazine but only 4375 made it into print, the rest were killed. A new book, *Dead Stories – The Stories Picture Post didn't publish*, written by Colin Wilkinson and Derek Smith and published by Image & Reality, deals with some of the stories that were killed. Here Derek Smith describes the research he carried out at the Hulton Archive.

THE DISCOVERY OF THE PRINT BOXES

The process was like a detective story. First a trawl through the *Picture Post* daybooks where all the dead stories were identified, then research of the contact sheets. Laid bare was the work photographers turned in on a single feature, how they manoeuvred around the subject; the development of the story; the failures and the successes. The contact prints didn't have any journalism attached, the words were considered long gone, if indeed there had been anything written for some of these stories.



Thurston Hopkins. Atomic children, gelatin silver print, 1951. Derek Smith tracked down and interviewed Marcus Howell, seen on the left, whose father was a scientist in the Physics Division, working under Klaus Fuchs, who was arrested in 1950 for passing on atomic secrets to the Russians.

Then as I stood working at one of the *Picture Post* contact sheet cabinets, Matthew Butson, Vice President of Getty Images, Hulton Archive, passed by and said “I think we may have the Killed Story print boxes somewhere.” The next day they were duly found, and they were a revelation. Only a fraction of the entire killed story output, but what survived was representative. Here we discovered not only perfectly preserved silver bromide prints by the magnificent darkroom printer Edith Kay but most importantly, examples of galleys or mock ups. These were the stories laid out with in some cases the copy, key correspondence and notes were dotted here and there. All this enabled us to dig deeper into the subjects. The original galleys and all supporting documentation of published stories had been destroyed when The Hulton Press moved operations to Shoe Lane, but by some small miracle these boxes had been spared.

ATOMIC CHILDREN

Atomic Children is a good example of what the print boxes revealed. There were prints from a 1951 photo essay by Thurston Hopkins, of children whose parents worked at Harwell AERE: The Atomic Energy Research Establishment in rural Oxfordshire. On the verso were unusually detailed captions naming each child, with the role of their parents at the base. This led me to track down one of the survivors, Marcus Howell, whose father was a scientist

in the Physics Division. His boss at Harwell had been Klaus Fuchs. Fuchs was arrested in 1950, just a year before our killed story, for passing on atomic secrets to the Russians. Another nuclear physicist, Bruno Pontecorvo, whose son played with Marcus’s brother on the estate, also raised suspicion. Then Pontecorvo disappeared with his family, turning up in Moscow to begin work for the Russians. Could it be that the Government wanted a soft story to counter the scandal and had invited *Picture Post* via the Ministry of Supply Press Office? Thurston Hopkins and the talented journalist Jenny Nicholson were sent to Harwell. But their story seems fraught with problems. Issues arose around the backgrounds seen in some of the best images; the captions were in fact too detailed because they named the roles of the parents at the Establishment; Nicholson’s brilliant pithy essay revealed a bit too much about the inner workings and probably contravened Official Secrets.



Thurston Hopkins. Atomic children, gelatin silver print, 1951. Hulton Archive/Getty Images.

MINERS STRIKE

Haywood Magee's story focuses on the NUM rep Eddie Davies. The solidarity and support shown by his community is remarkable and has echoes of the 1930's when some of the men seen in the crowds here took part in hunger marches. The Rhondda Valley miners were known for their battles to improve pay and working conditions for working people. Churchill was never forgiven in Wales for sending in troops to quell the Tonypandy riots in 1910. Now in January 1952, Churchill is prime minister and a dispute gathers momentum over pay and working conditions and voluntary Saturday working, involving 2500 men at Parc and Dare pits. The dispute spread to other mines. The strikes seem to have been part of a dissatisfaction with the Churchill government and especially the Rab Butler cuts to social services which were hugely unpopular, hitting the poorest members of the community hardest. The marchers weathered storms to reach a mass rally at Tonypandy, addressed by left-winger Will Paynter who said that the movement would bring vigour back into the trade union cause.



Rhonda Valley Miners strike 1952. Negatives and galley showing images by Haywood Magee, of Eddie Davies with his men. Montages, or "join-ups", were common in *Picture Post*. Photographers seeing the potential of a montage would often indicate a join in their contact prints and then hand the prints to the art department for retouching.
Hulton Archive/Getty Images.



Bert Hardy. Partial contact sheet, showing schoolfriends Leslie Mason and George Davis on Clelland Street, 1948. Hardy's image was not included in published story but would later become an icon of British photography. Hulton Archive/Getty Images.

GORBALS

Schoolfriends Leslie Mason and George Davis on Clelland Street, 1948. This has since become the best known of Bert Hardy's extensive Glasgow story, and arguably of Hardy's entire work, yet it was never used in the original spread or for some time after, so it became one of the "dead" photographs. The image would be retrieved later for future spreads on post-war deprivation. *Gorbals Boys* became one of Bert Hardy's personal favourites, and one of the best-selling of his prints.

Bill Brandt had originally been commissioned by editor Tom Hopkinson to cover conditions in the Gorbals, a notorious slum, but Brandt had delivered mainly atmospheric, surrealist inspired shots of the tenements. Although one reminiscent of de Chirico was used to introduce the feature, Bert Hardy was despatched to get the job done. He immediately identified with the people and managed to get inside to portray the poverty intimately.



MURRAY'S

Murray's Cabaret Club was one of London's first nightclubs, at its peak over 100 staff were employed in the Beak Street premises, staging impressive floorshows that involved singers, dancers, many with elaborate, often risqué costumes made by teams of talented designers. The upper classes rubbed shoulders with those on the fringes of society: King Hussein of Jordan, Princess Margaret and the notorious gangsters the Kray twins were members. This is where, Christine Keeler and Mandy Rice-Davies, key figures in the Profumo affair, which shook the British establishment, were employed a few years later as showgirls. The name of the Murray's singer in Bert Hardy's photographs is unknown. His story, dated November 1955, follows a day in her life and suggests some of the struggles of London life for a respectable single woman and the isolation that often lay behind the glamour.



Isolation behind the glamour.
Bert Hardy. A day in the life of an
unidentified singer at Murray's
nightclub, gelatin silver prints, 1955.

Hulton Archive/Getty Images.



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© Danny Lyon/Magnum Photos, "Memorial Day Run, Milwaukee,
from The Bikeriders" 1966





Brassai, two prostitutes in a bar, Paris, 1932, gelatin silver print

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PARIS PHOTO

PARIS PHOTO, the world's leading art fair devoted to photography, this year marks its 26th edition. As in recent years, the fair is held in Grand Palais Éphémère, a temporary structure, situated on the Champ-de-Mars, facing the Eiffel Tower, while the Grand Palais itself is undergoing the final stages of refurbishment.

Once again, *The Classic* is an official media partner with Paris Photo, so should you need more copies of the new issue, you will find them at several distribution points, in the racks by the entrance of the fair, the kiosk, and the VIP area.

This year, Paris Photo gathers 191 exhibitors from 25 countries and over 800 artists, and there's an impressive programme of talks, conversations, book signings and curated fair paths.

SOLO & DUO SHOWS

There are 21 solo shows and 6 duo shows in the main sector, providing an ideal opportunity to delve into the work of artists such as Juergen Teller and Guido Guidi, or to discover a dialogue between the works of Melissa Shook and Ken Ohara.

CURIOSA

The *Curiosa* sector presents 17 artists taking part in the fair for the first time, selected by the new artistic director of Paris Photo, Anna Planas. This sector showcases a selection of today's diverse photographic practices, from documentary to performance.

DIGITAL SECTOR

A new sector is dedicated to digital photography, curated by Nina Roehrs. Its selection features galleries and platforms committed to exploring and showcasing artists who work differently with the photographic medium, linking art and new technologies.

ELLES X PARIS PHOTO

Paris Photo continues its commitment to women photographers with *Elles x Paris Photo*. Curated by Fiona Rogers, the Parasol Foundation Women in Photography curator at the Victoria & Albert Museum, 36 women artists will be on show at the gallery stands.

There's much going on outside the fair. Photo Discovery, the satellite fair for classic photography, is held at Pullman Tour Eiffel, a five-minute walk from Paris Photo. There are several interesting exhibitions in Paris. Jeu de Paume is showing Julia Margaret Cameron and Victor Burgin, BnF is showing *Noir & Blanc*, focused on black and white photography and *Epreuves de la matière*, on the materiality of photography, the latter discussed with curator Héloïse Conésá elsewhere in this issue.

The photography auction calendar is as busy as always. To keep yourself updated, visit: www.theclassicphotomag.com/the-classic-auction-calendar

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Stephen Daiter Gallery, Chicago, is showing a rare set of oversized exhibition prints by André Kertész from the 1930s, including some that were included at his solo exhibition at the PM Gallery in New York in 1937. Also included in Daiter's presentation are works by Peter Hujar, a portfolio and a large print from Dawoud Bey's latest series *Stony the Road*, and works by Annie Wang from *Reframing Motherhood*.

André Kertész. *Distortion #34*, vintage silver print, 1933.
Courtesy of Stephen Daiter Gallery.



Stephen Bulger Gallery, Toronto, is showing vintage photographs by contemporary and historical photographers, divided into three main themes: science and nature; conflict; and people. The notion of photographs as evidence will be highlighted in all three categories, with an intention to both celebrate and challenge this facet of the medium. Artists include Minna Keene, Peter Hujar, and André Kertész, as well as Keystone Press Canada photographers.

Minna Keene. *Untitled (Boy wearing a wide-brimmed hat smoking)*, gelatin silver print, circa 1906. © Estate of Minna Keene
courtesy Stephen Bulger Gallery.



Vintage Galéria, Budapest, shines light on different aspects of international relations and local positions in Hungarian art of the 20th century. László Káldor created his *Budapest Diary* in the 1930s parallel to André Kertész working in Paris and New York. While Kertész and György Lőrinczy became internationally recognised abroad and met each other in New York in the 1960s, Gyula Holics also had his works exhibited worldwide. Géza Pernecky and János Megyik left Hungary, but through their networks they remained important to the non-official art scene. As a Hungarian-Austrian dual citizen, Dóra Maurer also fostered the development of the international relations of the Hungarian neo-avant-garde. The work of Péter Türk, however, is still relatively unknown internationally. Presenting their works side by side sheds further light on the history of progressive Hungarian art.

Péter Türk. *Phenomena*, from the series *Psychograms of the Same Five Negatives A/53*, 1983-1986, gelatin silver print.
Courtesy of Vintage Galéria Budapest



IBASHO Gallery, Antwerp, presents an exhibition called *The Japanese*, exploring what it means to be Japanese through works by Japanese and Western artists. Ken Kitano's series *Our Face* and *Flow* focus on the Japanese people as a collective, while Miho Kajioaka shows the innocence and playfulness of Japanese children. Miki Nitadori exhibits *Odyssey*, of the large Japanese-American community in Hawaii. Also included are works by HIDEOKI, Casper Faassen, Chloé Jafé, Hiromi Tsuchida, William Klein among others.

Miki Nitadori. *Odyssey*, archive photography transferred onto printed textile. 2014. Courtesy of IBASHO Gallery.



Gilles Peyroulet & Cie, Paris, is bringing a selection of masterpieces from the 1920s and '30s. "Between modernity, portraits and nature, the show will be magnified by the presentation and the quality of prints." Included are rare prints by Margaret Bourke White, André Kertész, Germaine Krull and others, as well as a glass negative by Constantin Brancusi.

Constantin Brancusi *Lizica Cordreanu dancing to Gymnopédies by Eric Satie in the studio of Brancusi, 8 Impasse Ronsin Paris*, glass negative, 1921-1922. Courtesy of Gilles Peyroulet & Cie.



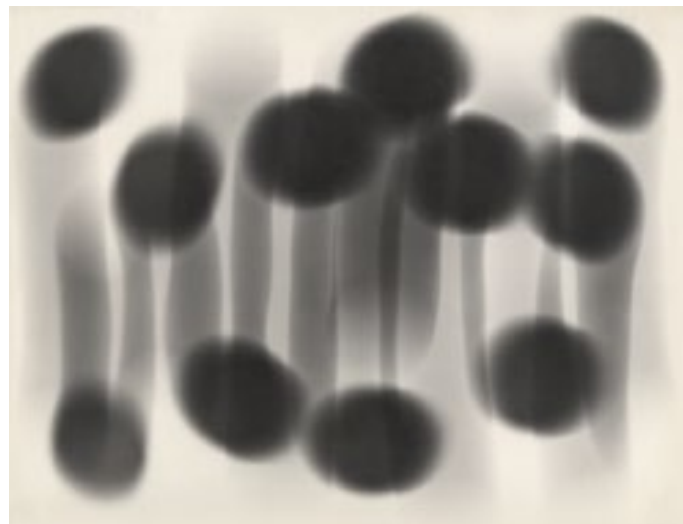
Galerie Julian Sander, Cologne, presents Grete Stern's series *Sueños*, a collection of photomontages that explore dreams, fantasies, and the subconscious mind. The series was originally published in the Argentinian women's magazine *Idilio* between 1948-1951, as an illustration for the column *Psychoanalysis Will Help You*. Grete Stern (1904-1999) became internationally known in the 1930s through her joint work with the artist Ellen Auerbach (then Ellen Rosenberg). They founded the photo studio *ringl + pit*, and their work was considered a significant innovation in portrait and advertising photography, influencing numerous European and American artists. After the fascists seized power in Germany in 1933, Grete Stern left Germany for London, where she met her husband, the Argentine photographer Horacio Coppola, with whom she later moved to Buenos Aires.

Grete Stern. *Dream No. 7: Who will it be*, 1949, gelatin silver print, printed 1970s.



Michael Hoppen, London, is showing some real rarities this year. Hoppen explains, “We are not only presenting an important group of works by Peter Beard but also a rare set of vintage prints from Masahisa Fukase’s series *From Window*, photographs he took of his wife as she was leaving for work in the mornings. In addition, we also have works by Sarah Moon, Deborah Turbeville, Enrique Metinides, Sian Davey, Ishiuchi Miyake and others.”

Masahisa Fukase, *From Window*, 1974. From a unique vintage series of 32 silver gelatin prints, printed by the artist in 1974. © Estate of Masahisa Fukase.



Howard Greenberg Gallery, New York, first showed the work of Saul Leiter in 1994. In Issue 2 of *The Classic*, Greenberg recounted his first meeting with Leiter in his dusty apartment, “He handed me an old photo paper box, 11 x 14 inches, covered in dust. I opened it and looked at about 30 black and white prints. They were fantastic, amazing photographs, amazing prints. I knew right away that I wanted to work with him.” In addition to Leiter, the gallery’s presentation includes works by Bruce Davidson, Mary Ellen Mark, Wim Wenders, Sarah Moon, Joel Meyerowitz, Edward Burtynsky, and many more.

Saul Leiter. *Joanna*, gelatin silver print, circa 1947.
Copyright Saul Leiter Foundation. Courtesy of Howard Greenberg Gallery.

Kicken Berlin presents a dialogue among various artists, with an emphasis on interwar modernism and contemporary positions. The presentation explicitly highlights women artists –sheroes of photography– and their joint practice of the most modern medium of their time, be it within New Vision, abstraction, documentarism or conceptualism. Among these are Aenne Biermann, Monika von Boch, Anneliese Hager, Lotte Jacobi, and Helga Paris. Monika von Boch is one of the few major female representatives of the subjective photography movement which was initiated by Otto Steinert. Influenced by Steinert, with whom she studied in the 1950s, she turned to experimental techniques. Close to the ideas of concrete art, Monika von Boch had a distinct interest in abstraction, especially in industrial motifs, but stayed rooted in the ideas of nature and landscape, too.

Monika von Boch. *Stick Picture*, gelatin silver print, 1958.
© Monika von Boch / VG Bild-Kunst, Bonn, 2023 / Courtesy Kicken Berlin



Robert Mann Gallery, New York, presents a carefully curated selection of works exploring the synthesis of photography and fibre arts. This installation includes works by Spandita Malik, Ana Teresa Barboza and other international artists whose works address important topics such as identity, femininity, health and environmental concerns to name a few. In addition, the presentation includes a selection of exceptional iconic 20th-century works, along with new works by Julie Blackmon and Cig Harvey.

Spandita Malik. *Sarfaraz II*, photographic transfer print on khadi fabric, zaradozi embroidery and beadwork, 2021. © Spandita Malik, Courtesy Robert Mann Gallery.



Hamiltons, London, is presenting masterpieces by Richard Avedon, Hiro, Helmut Newton, and in recognition of the long-standing relationship with acclaimed conflict and landscape photographer Sir Don McCullin, the gallery is showing rare and unseen vintage prints dating back to the 1950s, selected from the photographer's personal archive. The prints provide access to events witnessed and recorded on assignment in many of the later 20th century's most infamous conflicts. Additionally, the gallery is presenting exclusive new prints from McCullin's *Journeys Across Roman Asia Minor* project, first published this year. A striking new set of Mario Testino's iridescent *Gallos* will be unveiled as part of the artist's project *A Beautiful World*. Also on show are never-before-seen images from the highly acclaimed series *The Living Room* by the provocative artist Nick Waplington.

Don McCullin. *Turkish Woman Mourning the Death of her Husband, Cyprus*, gelatin silver print, 1964. Courtesy Hamiltons Gallery



Gallery FIFTY ONE, Antwerp, is showing in a bigger booth this year. Director Roger Szmulewicz explains, "We needed the extra space as we are presenting a large and diverse selection of works. One section is devoted to works by Marcel De Baer, who was a forensic expert, specialising in collisions, and worked for the public prosecutor's office in the district of Oudenaarde in Belgium. We are also showing Cibachromes by Harry Gruyaert, a large wall with devoted to Saul Leiter photographs, plus new work by Bruno Roels and Mark van den Brink."

Archive of Marcel De Baer. *079B, 1961-1977*, inkjetprint on Fine Art Paper. Courtesy Gallery FIFTY ONE



As in recent years, **Vintage Works Ltd.** Chalfont, and **Galerie Françoise Paviot**, Paris, are sharing a booth. The presentation includes a joint exhibit of 29 portraits, by Hippolyte Bayard Southworth & Hawes, Charles Nègre and Nadar, Disderi, Hill & Adamson, Julia Margaret and Lewis Carroll, moving on to Man Ray, Henri Cartier-Bresson, and Carlo Molino among others, as well as *The Peruvian Piper* by Eugene Harris, which graced the cover of the *Family of Man* book for the seminal exhibition in 1956. In addition, the dealers are showing works by Gustave Le Gray, J.B.Greene, Gaston Durville and many others.

Man Ray. *Portrait of a Half-Hidden Man with Expressive Hands* (Russell H. Greeley), gelatin silver print, 1920-30s. Courtesy of Vintage Works Ltd.



Baudoin Lebon, Paris, is focusing on still lifes this year, by Paul Aubry, Paul Outerbridge, Robert Rauschenberg, Robert Mapplethorpe, Joel-Peter Witkin, Roni Arat and others. Lebon explains, "Throughout history, photography has consistently drawn inspiration from the grand themes explored in painting. Delving into nearly 150 years of photographic history, we present the evolution of various technical processes and the representation of inanimate objects. Like the Flemish masters of the past, certain photographers capture reality with meticulous compositions, yielding strikingly precise depictions. In contrast, others liberate themselves from the confines of the physical world, embarking on journeys to explore abstract forms, lines, colours, and textures."

Robert Rauschenberg. *Untitled*, Polaroid, 1987.

© Robert Rauschenberg courtesy Baudoin Lebon.

The presentation of **England & Co**, London, is focused on works from the 1950s to the present day, predominately around performance, from artists' use of photography to bring material presence to ephemeral, time-based events and concepts, to more documentary images of performers. From the 1970s, British artist David Thorp's performative images played with physical and psychological boundaries. Irish artist Roberta M. Graham explored violent relationships between the human body and the world. Swiss artist Gérald Ducimetière's Polaroids of gallery visitors examined concepts of "absolute singularity" and "indistinct plurality". London-based artist Anne Bean's images emerge from her elemental live performances and actions over four decades; Sue Barnes' feminist concerns considered ideas around personal identity.

David Thorp. *See No Evil (Performance with Gloves)*, gelatin silver print, 1979. Courtesy of England & Co.

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Dorothea Lange, *Migrant Mother, Nipomo, California* (*Destitute pea pickers in California. Mother of seven children. Age 32*), silver print, 1936. From the collection of Romana Javitz. Sold October 2022 for \$305,000.

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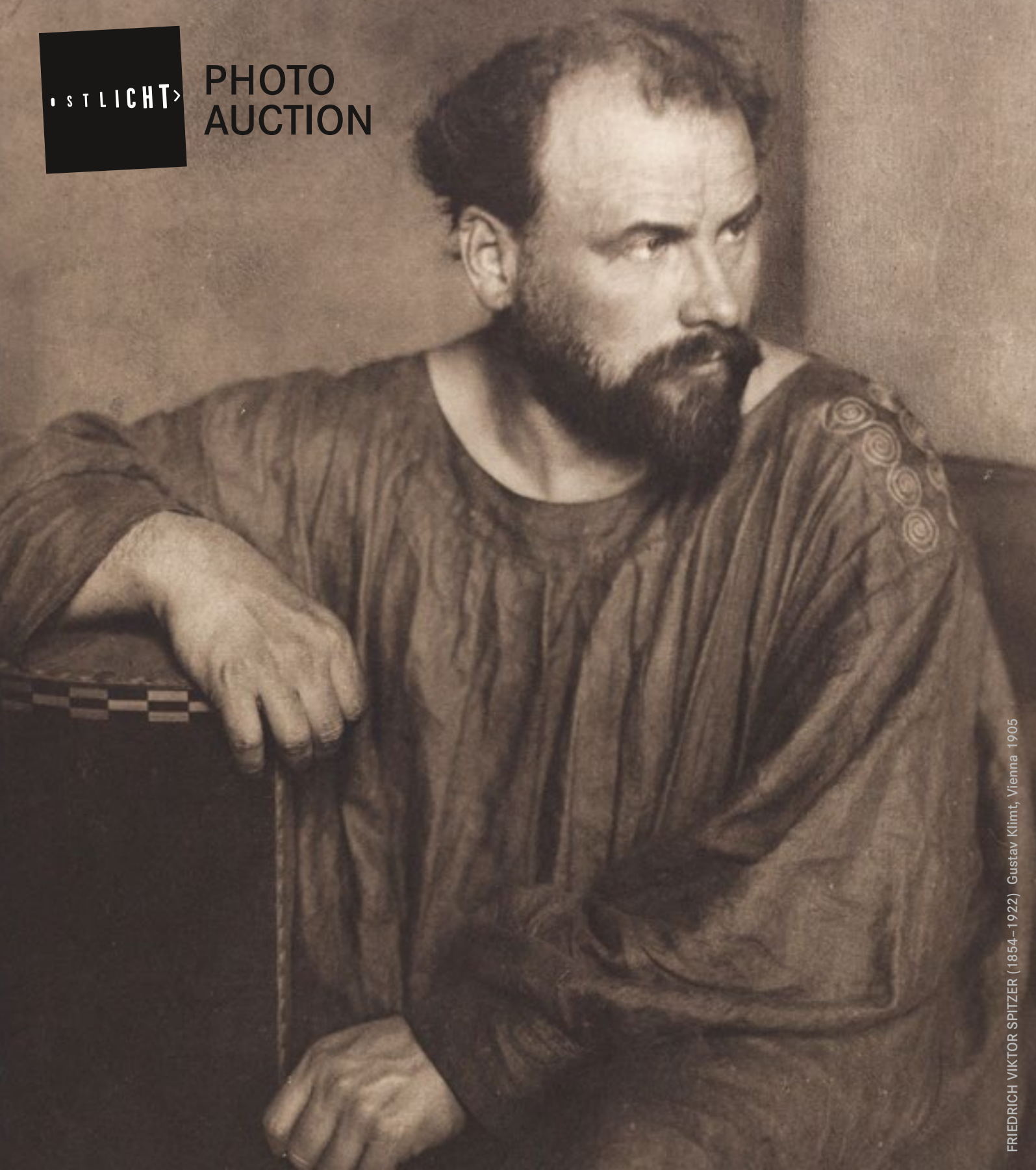
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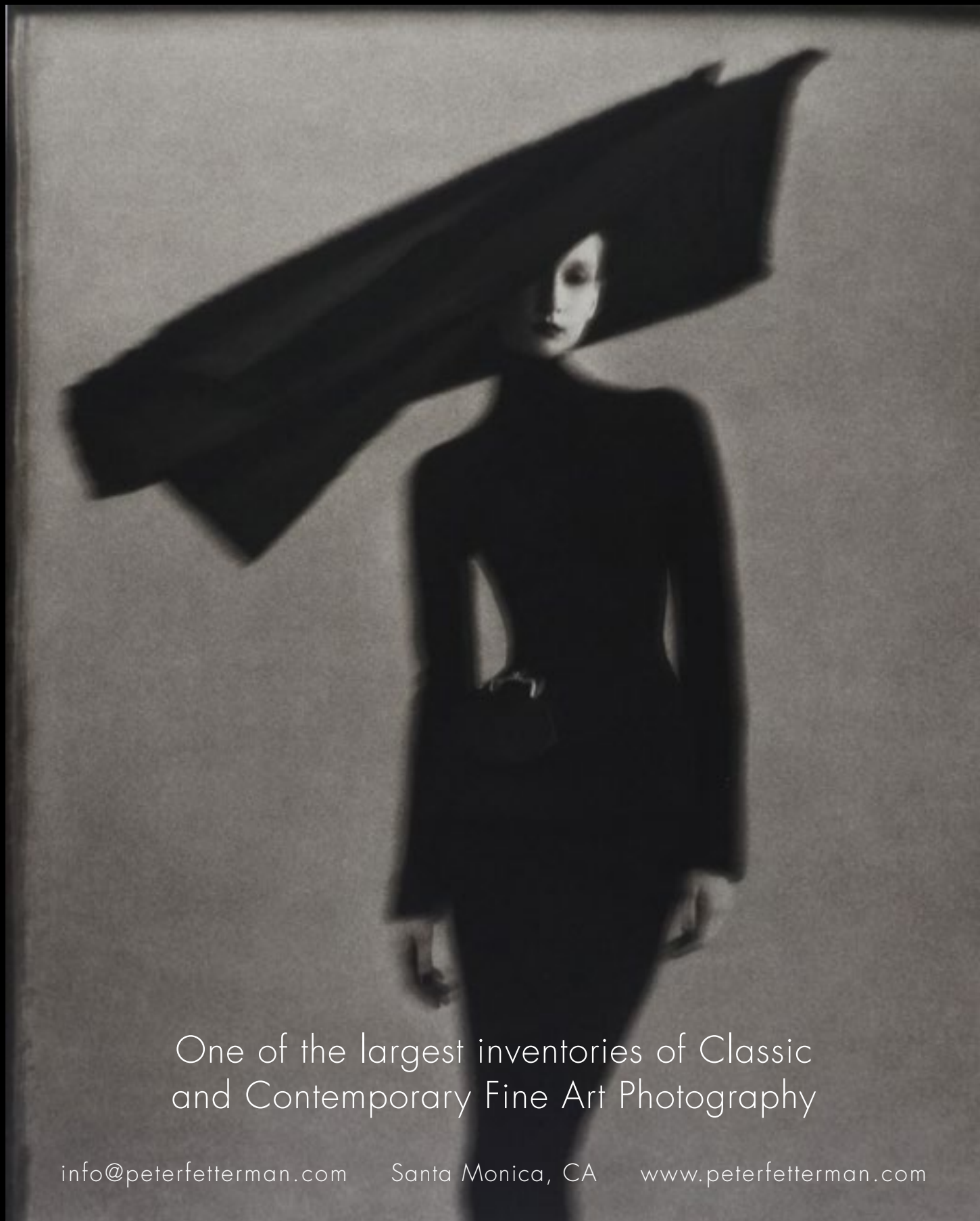


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BY MICHAEL DIEMAR

GEORGE HOYNINGEN-HUENE

ESTATE ARCHIVES

All images courtesy of George Hoyningen-Huene Estate Archives except where noted.

Richard Avedon once referred to George Hoyningen-Huene as “The master of us all”. Well, the master has gained increased visibility in recent years, since Tommy Rönngren, co-founder of Fotografiska, and his wife Åsa Rönngren acquired the George Hoyningen-Huene Estate Archives in 2020 from Richard J. Horst, the adopted son and heir to photographer Horst P. Horst. In addition to exhibitions, there is a monograph scheduled for publication early next year, as well as a drama series. Tommy Rönngren explains.

– I have always been attracted by great stories. Hoyningen-Huene was not only a fantastic photographer, the story of his life is incredible. He grew up in Tsarist Russia, fled the Bolsheviks in 1917, and ended up in Paris where he established a successful career, first as an illustrator, then as a photographer. He was friends with Man Ray, Jean Cocteau, Christian Bérard, Pavel Tchelitchev, to name just a few, and was at the very heart of the Paris scene in the late 1920s and '30s. Later on, he worked as a teacher at the Art School Center of Los Angeles and launched a second career, as colour coordinator for George Cukor in Hollywood. He was a very complex person and the ins and outs of his life never fail to surprise me.

Rönngren and his team continue to make to make discoveries. Looking at Hoyningen-Huene’s fashion images and portraits for *Vogue* and *Vanity Fair*, I’m struck not only by their elegance but also how

George Hoyningen-Huene. *Lee Miller* 1932, gelatin silver print .



Horst P. Horst. *Portrait of George Hoyningen-Huene, Paris, 1934*, gelatin silver print. Copyright: Horst Estate and Foundation

effortless they seem. But achieving that quality was anything but effortless, as William A. Ewing noted in his book *The Photographic Art of Hoyningen-Huene* (1986). In the first part of his career, Hoyningen-Huene worked mainly in studios. He used intricate lighting, often creating complex chiaroscuro effects and as light meters hadn’t been invented yet, this required meticulous planning. In addition, films suitable for indoor use were slow, so any movement would create a blur. The images of models,



1.



2.



3.

1. **George Hoyningen-Huene.** *Josephine Baker*, 1929, platinum palladium print.

2. **George Hoyningen-Huene.** *Divers, Swimwear by Izod*, 1930, platinum palladium print.

3. **George Hoyningen-Huene.** *Jean Cocteau*, 1930, gelatin silver print.
Jean Cocteau more than anyone personified the Paris scene, characterised by the ever more porous barriers between different art forms. A poet, author, playwright, painter and draughtsman, he also provided librettos to Les Ballets Russes and Ballets Suédois, directed films, travelled the world in 80 days with Marcel Khill and was manager of boxer Al Brown.

seemingly moving across the floor, with dresses or shawls billowing out behind them, were achieved by having them lying in static poses on the floor, with fabric and dresses arranged to simulate movement. *Swimwear by Izod* (1930) is another example of his ingenuity. It appears to show a couple sitting on a diving board looking out to the sea, but the image was taken on the roof of the *Vogue* studio in Paris, the board consisting of two boxes, with the slightly out of focus parapet creating an illusion of the horizon.

Hoyningen-Huene had an innate sense of style. He was born in St Petersburg on 4 September 1900, the son of Baron Barthold von Hoyningen-Huene, a Baltic nobleman, and his wife, Anne Van Ness Lothrop, originally from Grosse Point, Michigan. Baron Foelkersam, a close family friend and curator at the Hermitage, provided his first education in art history, taking him on lengthy tours of the museum. He became more and more fascinated by the classical world and the ideals of Ancient Greek sculpture would later inform much of his photography.

Following the outbreak of the First World War, the Baron sent his wife and son to Yalta to be out of harm's way, while the two daughters enrolled as nurses. Following the October revolution in 1917, mother and son fled via Finland, Sweden and Norway to England. In 1919, at the age of nineteen, he enlisted in the British Expeditionary Force, part of the allied intervention in the Russian civil war, to support the White Russians against the Bolsheviks. It took some time before his unit engaged in active combat, but when it did, it was at the Battle of Tsaritsyn, later to be called "the Red Verdun". Among the Bolshevik high command was none other than Josef Stalin. In January 1920, the Bolsheviks gained the upper hand. During the chaotic evacuation of the White Russians, Hoyningen-Huene, like so many others, caught typhus and nearly died, but was finally able to reach safety in England. As for Tsaritsyn, it was renamed Stalingrad in 1925, then Volgograd in 1961.

Hoyningen-Huene left England and settled in Paris, taking a series of odd jobs, including work as a translator and a film extra. His sister Betty, who had settled in Paris in 1917, had a successful dressmaking business, Yteb, and suggested that he, a talented draughtsman, make illustrations to promote it. To hone his skills, he took lessons from Cubist painter André Lhote and within a couple of years, he was selling his work to *Harper's Bazaar* and *Le Jardin des Modes*. In 1925, he signed a contract with French *Vogue* as an illustrator, and to assist in its newly opened photographic studio, work which included designing backdrops. His baptism as a photographer occurred in 1926, when the photographer who was scheduled for the day's shoot failed to appear. The



George Hoyningen-Huene. *Colette Salomon*, 1927, gelatin silver print.

fashion editor, Main Bocher, who established the couture house of Mainbocher in 1929, told him to get on with it and do it himself.

Hoyningen-Huene's entry into photography coincided with a shift in the art world. Picasso had embraced Classicism in 1914, followed in 1919 by Giorgio de Chirico. In 1926, Jean Cocteau published *Le rappel à l'ordre*, a book of essays which gave name to the so-called Return to Order movement, rejecting the trappings of the avant-garde movements in favour of more traditional approaches to making art.

In his photography, Hoyningen-Huene would often use classical columns, vases and sculpture but it was not a case of simply raiding Ancient Greece for props. Far more important was his profound understanding of classical sculpture, combining naturalism, idealisation, and balance in the models' poses, as well as conveying a sense of inner calm. This, combined with the technical challenges, was time-consuming work. In order not to tire the



George Hoyningen-Huene. *Horst in the pose of a Greek horseman*, 1932, platinum palladium print.

models, he would use stand-ins until everything was arranged to perfection. Sometimes he would make enlargements of his own photographs to use as backdrops, the first photographer to do so, a method later employed by Erwin Blumenfeld and Cecil Beaton among others.

In 1930, he met Horst P. Bohrmann, who later changed his name Horst P. Horst. The young German had come to Paris to study architecture under Le Corbusier but was soon assisting Hoyningen-Huene in the *Vogue* studio. In 1931, Horst took his first photographs for the magazine. The two had adjoining apartments and within a few years, a holiday home in Hammamet in Tunisia. Hoyningen-Huene travelled extensively on assignment during those years, destinations including Berlin, New York and Hollywood. While some, among them Lisa

Fonssagrives, found it a pleasure to work with him, he would strike terror in others. He became increasingly temperamental and volatile, often storming out of sessions. He was a constant worry for Condé Nast, publisher of *Vogue*. And then in 1935, he left for the rival publication *Harper's Bazaar*.

The story of Hoyningen-Huene's defection has passed into legend. By 1935, Dr M. F. Agha, art director at *Vogue*, had had enough of him. Agha flew from New York to Paris, set up a meeting in a restaurant, and told the troublesome photographer that his contract would only be renewed, if he "promised to behave". Hoyningen-Huene was outraged at being scolded, like a schoolboy, by a "Ukrainian-Turk". He knocked over the table they were sitting at and stormed out. And according to the legend, Hoyningen-Huene immediately went to the nearest

telephone booth, called Carmel Snow, editor at *Harper's Bazaar*, who was in Paris for the new collections, and told her, "I'm on the street and you can have me!". In Snow's telling of the story, Agha was still wiping sauce béarnaise off his lap when Hoyningen-Huene returned to the restaurant, triumphantly informing him that Snow had hired him on the spot. It's a good story, but it has a few holes, as Penelope Rowlands noted in her biography of Snow, *A Dash of Daring* (2008). It did in fact take Hoyningen-Huene a few agonising days to decide to make the leap to *Harper's Bazaar*. But he did stop photographing the collections for *Vogue* mid-stream, and at Agha's suggestion, Horst immediately took over the assignment.

Hoyningen-Huene would remain at *Harper's Bazaar* until 1946. But fashion was changing, and with it, fashion photography. In an unpublished interview, conducted in July 1994 and preserved in the archives of MoMA, Richard Avedon told Calvin Tomlins about meeting Hoyningen-Huene in 1946 as he stepped



George Hoyningen-Huene. *Evening gloves, Agneta Fischer*, 1931, platinum palladium print.

into the elevator at the *Harper's Bazaar* studio on the corner of Madison Avenue and East 58th Street, and was asked, "Are you the new photographer working on the *Bazaar*?" Avedon smiled and nodded, "Too late, too

late," Hoyningen-Huene said, indicating that fashion photography was over. Well, it was for him and his particular sense of style and elegance. For the 22-year-old Avedon, it was just beginning.

Far less known today than Hoyningen-Huene's fashion images and portraits are the images in the books that were published in his lifetime, *African Mirage: The Record of a Journey* (1938), *Egypt* (1943), *Hellas: A Tribute to Classical Greece* (1943), *Baalbek/Palmyra* (1946) and *Mexican Heritage* (1946). They're long out of print but worth seeking out, especially his book on Classical Greece.



George Hoyningen-Huene. *Henri Cartier-Bresson*, circa 1933, gelatin silver print.

Having left *Harper's Bazaar*, he lived briefly in Mexico, then travelled to Spain where he made three documentary films, including *The Garden of Hieronymus Bosch*. In 1947, he relocated to Southern California and took up a post as a teacher at the Art School Center of Los Angeles. In 1954, he began working as a colour coordinator for George Cukor in Hollywood. The job title doesn't fully convey the role he had on many films, where his work would sometimes encompass art directing, and designing sets and costumes. A prime example being Cukor's 1957 film *Les Girls*, with music and lyrics by Cole Porter, starring Gene Kelly, Mitzi Gaynor, Kay Kendall and Taina Elg. Last year, Lucy Fife Donaldson,



George Hoyningen-Huene. *Olga Spessivtseva and Serge Lifar in the ballet Bacchus and Ariadne*, 1931, gelatin silver print.

University of St Andrews, posted a film on Vimeo, *Tracing the Threads of Influence: George Hoyningen-Huene and Les Girls*, analysing his use of source material, paintings by Renoir, Monet, Cezanne and Degas, to select the colours and hues, with the same in-depth knowledge and meticulous planning that characterised the construction of his photographs. In April 1965, he was interviewed by the University of California for its oral history project and soon afterwards started working on his autobiography with UCLA professor Oreste Pucciani. It was left unfinished at the time of Hoyningen-Huene's death from a stroke on 12 September 1968.

Tommy Rönngren brings considerable experience to the George Hoyningen-Huene Estate Archives. He co-founded Fotografiska, a centre for photography, in 2008. It opened its first space in Stockholm in 2010, followed by New York and Tallinn in 2019, and Berlin this year. I started by asking Rönngren how he and his wife came to acquire the archive.

– About five years ago, I had an interesting conversation with Gert Elfering who owns the Horst Estate. He told me that Hoyningen-Huene had bequeathed his archive to Horst in 1968, and that Richard J. Horst, still owned the archive. The thought of the archive really fascinated me; Hoyningen-Huene's life story is extraordinary and he had a tremendous

impact on photography, one that is still felt today. I started a conversation with Richard and my impression was that he wanted someone to take on the archive who could instigate new cultural projects and help elevate the photographer's reputation. As I had a track record with Fotografiska, Richard realised that I could do something positive with the archive; my wife and I took it over in 2020 and brought it to Stockholm.

Can you give me an idea of the size of the archive and its contents?

– There are a couple of thousand prints in total and a small number of negatives. Unfortunately, most of Hoyningen-Huene's early negatives were destroyed, possibly in a fire or a flood. One should also remember that the images he shot for *Vogue*, *Vanity Fair* and *Harper's Bazaar* went straight from the studio to the magazines and then went into their respective archives. The material we care for primarily comprises vintage prints and platinum palladium prints made by Sal Lopes and Martin Axon under Horst's supervision. There are a lot of notes and letters from his Hollywood friends and stars, from when he worked in the film industry. Hoyningen-Huene also kept a scrap book and we try to use all written material to link stories to the various images. We are creating a database, not only listing



"Lying in static poses on the floor, with fabric and dresses arranged to simulate movement." **George Hoyningen-Huene.**
Sonia Colmer, Vionnet pyjamas, 1931, platinum palladium print.

the material in the archive, but also material that exists in collections at UCLA, USC and the Harvard University Theatre Collection. His prints can also be found in many major museums around the world, for example MoMA, the Met, Centre Pompidou, Musée Carnavalet, and the V&A. And we would like very much like to hear from individuals and smaller organisations who have relevant material in their collections, which we might not yet have discovered.

Hoyningen-Huene was working on an autobiography with Oreste Pucciani. Sadly, it was left unfinished at the time of his death.

– Yes, but it's extant and we have a copy of the manuscript. We used it as a starting point to try to follow in his footsteps. Curator and author Susanna Brown and I were in Los Angeles earlier this year to visit several of the university and museum collections. In the Cinematic Arts Library at the University of Southern California, they have some fantastic letters from his Hollywood friends, stars such as

Sophia Loren, Ava Gardner and Katharine Hepburn. At LACMA we viewed the carefully preserved press cuttings relating to the exhibition 'Huene and the Fashionable Image' held there in 1970. At the Getty Museum, we were given a great tour behind the scenes to view the wonderful collection in storage, which includes a dozen of his best portraits and fashion studies.

William A. Ewing noted in his book that, at the time of his death, his archive wasn't really organised as such. There were essentially boxes of material. Did Horst organise it?

– Horst divided the material into categories – photographs, letters and so on and produced notes describing the contents. This was however, before digitisation, so we have spent a lot of time scanning as much as possible. We are still scanning at the moment and our aim is to have a digital version of everything. Our website gives a pretty good idea of how we have structured the work.



George Hoyningen-Huene. *Evening dress by Paquin*, 1934, platinum palladium print. Hoyningen-Huene sometimes used enlargements of his own photographs as backdrops, a method later taken up by Cecile Beaton and Erwin Blumenfeld.

Horst made posthumous prints of Hoyningen-Huene's images in the 1980s. Do you know how many images he made prints of, and if so, how many of each?

– There's no precise documentation so it's very hard to say, although we have some works that are numbered as part of an edition. Horst oversaw the printing of a selection of his own images and Hoyningen-Huene's images as platinum palladium prints on paper. Some were also produced on cotton by the master printer Martin Axon. I think Horst was inspired in part by what Irving Penn and Robert Mapplethorpe were doing with platinum at around that time. There are also some artists'

proofs that have little related documentation. We have small platinum palladium test prints with no numbers or information on them. A few have other markings on them, from the New York gallery Staley-Wise for instance, but it's hard to tell exactly how many were made. We try as best we can to gather more information, and speak to gallerists who were around at the time. Richard J. Horst had some platinum palladium prints in editions of 27, to complement a retrospective in St Petersburg.

You have started producing posthumous limited-edition platinum palladium. Keeping in mind that Horst and his son produced prints, how do you navigate that?

– We are basing that work on the wishes that Hoyningen-Huene expressed in his letters. We have chosen to only print images not previously printed in editions or shown in exhibitions. We felt that this was extremely important. The prints are large, approximately 70 x 90 cm, so classic images are being presented in a modern way. The editions are small: eight, plus two artists' proofs. The prints have been very popular, I think partly because of the sublime quality of the platinum palladium prints and also because the glamour and sophistication of early couture

fashion is having something of a renaissance. It's interesting when you show his images to people, many will say, "Oh, I recognize that!", without knowing the photographer's name.

French *Vogue* had a clear-out of prints in the 1980s, and British *Vogue* pulped practically all their prints in 1942 as part of the war effort. Condé Nast in New York retained most of the *Vogue* and *Vanity Fair* archives, of which some has been purchased by the Pinault Collection.

– That's correct, and we're in touch with them. The exhibition CHRONORAMA opened at the Palazzo Grassi in Venice earlier this year, showcasing more than 400 Condé Nast images recently acquired by Pinault Collection. Among the highlights are some beautiful gelatin silver prints by Hoyningen-Huene,

including portraits of Josephine Baker, Serge Lifar and Cary Grant. As for ourselves, we are working on several exhibitions, and there's new book coming out in 2024, edited by Susanna Brown with contributions from 10 brilliant scholars, offering new perspectives on his work. Lucy Fife Donaldson spent three months in LA researching Hoyningen-Huene's contribution to Hollywood movies, and her chapter of the book includes a wealth of new research about that part of his career. Very little has happened with Hoyningen-Huene's photography in more than 30 years so it's exciting for us to get his work out there.

Last year, you collaborated on an exhibition called *In Style*, teaming Horst and Hoyningen-Huene at WestLicht in Vienna. And you're now working on a film about them?

– Yes, we are working with Bedlam, producers of *The King's Speech*. It's still in its infancy but is likely to be a streaming series, focused on Hoyningen-Huene and Horst's lives together in 1930s Paris.

On the subject of film. As far as I can make out, Hoyningen-Huene made three short films in Paris in the 1920s, a fashion documentary for *Vogue* in 1933, three documentaries in Spain between 1946 and 1950, and then *Daphni: Virgin of the Golden Laurels*, made in Greece in 1951. How many have survived?

– The only surviving film we have found so far is *Daphni: Virgin of the Golden Laurels*, a 20-minute film in black and white. The film is held in LACMA's



George Hoyningen-Huene. *Columns of the Propylaea, the Acropolis, Athens*, 1939, gelatin silver print.



George Hoyningen-Huene. *Harlequin Hat by Schiaparelli*, 1938, tearsheet from *Harper's Bazaar*. Many of Hoyningen-Huene's images now only exist as reproductions in magazines, negatives and prints having been lost.

collection. The archivists there are investigating the feasibility of digitising the film, depending of course on its current condition.

You have had the archive since 2020. Have there been surprises along the way?

– There have been so many, not least because of all the different contexts he turns up in, all the things he did, the wide variety of people he knew, the extraordinary places he travelled to. He got to know Joseph Pilates in the early 1940s and started doing Pilates himself. He was empowering women to drive cars. He took mescaline with Aldous Huxley. He befriended Oscar-winning stars. He was like a debonair Forrest Gump, popping up all over the place. Following in his footsteps is a fantastic journey and it's our ambition to collect all the strands of information about him and share his story, because we believe he deserves that.

George Hoyningen-Huene: Photography, Fashion, Film, edited by Susanna Brown, is published by Thames & Hudson in early 2024.



Upper right
L'Argent (1928), directed by Marcel L'Herbier. Gelatin silver print.

Below right
Entr'Acte (1924), directed by René Clair.

Upper left
À nous la Liberté (1931), directed by René Clair.

Below left
Enrique Riveros as the poet in Jean Cocteau's *Le Sang d'un Poète* (1930).

BY MICHAEL DIEMAR

LES PHOTOGRAPHY OF FRENCH CINEMA IMAGES

Those familiar with the photography market in France will also be aware that cinema-related photography has a much more prominent role there than in other countries. There are special auctions of cinema images, several dealers, including ZK Images and Vincent Scali, and Lumière des Roses and other French exhibitors at Paris Photo will sometimes have rarities of cinema photography in their presentations.

Christophe Goeury, the independent photography specialist, is among the key players in the market and tells me:

– France has had an important role in the development of cinema, whether it's the early experiments of Étienne–Jules Marey, the Lumière Brothers who put cinema on the screen, the innovations of the so-called Impressionist directors Abel Gance and Marcel L'Herbier, the “poetic realism” of the 1930s, or La Nouvelle Vague, The New Wave, which emerged in the 1950s. It all adds to an interest in the “patrimoine”, the heritage, and the collector's market.

And with regards to the “patrimoine”, there is the towering figure of Henri Langlois, who co-founded the Cinémathèque Française in 1936, and took it upon himself to preserve the medium's history.

The American director Nicholas Ray once described Langlois' legacy as “perhaps the most important individual effort ever accomplished in the history of cinema.”



“Saving the heritage”. Henri Langlois, co-founder of the Cinémathèque, 1970s. Photo by Jack Robinson/Hulton Archive/Getty Images.

Goeury started organising auctions of cinema photography over 20 years ago.

– There were several reasons why I took the initiative. I had a deep passion for “the Seventh art”, as cinema is called in France, and a good knowledge of the history of the medium. As a photography specialist, I was acutely aware of the low value given to cinema photographs in the vintage photography market. They were simply not valued as a collector’s items. There were only a few dealers at the time and they were operating in the very narrow world of movie buffs. The prices for cinema photographs were either ridiculously low, or extremely high, unjustifiably so. They also offered other material, posters, magazines, books on cinema, mostly to cinephiles looking for images of their favourite films, actors and actresses.

How did you bring cinema photography into the auction world?

– Based on my observations, I decided to introduce cinema photography to the serious photography market but from a different angle. To place cinema

photography in a broader dimension than the purely commercial exploitation of the images that had been made to promote the films. From the moment when the image became more important than the film, I could value it as a collectable image, on the same level as classic photography. Thus, I was able to present to collectors of my acquaintance, buyers of classic photography, a strong selection of cinema photographs. The bridge was being built. It was the beginning of the creation of a market for the collection of “pure” cinema photography. And it’s interesting to note that in cinema photography, we find the major themes of classic photography: the portrait, the nude, fashion, architecture, surrealism, graphic design, modernity, photomontage, staging, the decisive moment, and reportage.

While images were taken straight from the films for press use, there are many memorable images of French cinema that don’t actually appear in the films. They were taken during production, of quickly arranged setups, or on the fly, by skilled photographers such as Boris Lipnitzki



“It’s a wonderful mode of transport!” Georges Méliès in *Le Royaume des Fées* (*The Kingdom of the Fairies*), released 1906. Hand coloured gelatin silver print. Collection of Christophe Goeury.



“Remembering the Battle of Toulon”. Albert Dieudonné as Napoleon. For the finale of his epic, Abel Gance employed Polyvision, a widescreen format of his own invention, a precursor to Cinerama 25 years later. Courtesy of BFI.

who photographed Abel Gance’s *Napoleon* and Raymond Cauchetier who shot extensively for Jean-Luc Godard and the directors of *La Nouvelle Vague*.

– Yes, indeed. Another example is the film *Les Portes de la nuit* made by Marcel Carné in 1946. The images taken by Raymond Voinquel, Roger Forster and G.R. Aldo are as strong as those Brassai published in *Paris de Nuit*. They have a real aesthetic value, in composition, staging, and light, going beyond the simple image to be used in the promotion of a film. And there were many other great photographers who took images on film sets, people like Roger Corbeau, Limot, Sacha Masour, and abroad, there were Eve Arnold, René Burri, Bruce Davidson, Robert Capa, Philippe Halsman and Ernst Haas.

In addition to general auctions of cinema photography, you have also organised auctions of some very important private collections.

– There are three that immediately come to mind, the Nelly Kaplan collection, the André Bernard collection on French cinema photography, and the collection of Gérard Troussier, the pioneering dealer in cinema photography in France. For each of these collections, I produced a catalogue and they have over time become reference literature in the market for cinema photography in France. Those three sales also aroused a great deal of interest among collectors of classic photography, both 19th & 20th century.

Nelly Kaplan was confidant and lover of director Abel Gance. She also made a documentary in 1984, *Abel Gance et son Napoléon*.

– Yes, and she had a lot of Abel Gance material. The sale of the collection took place in two stages. The first catalogue, I titled with a quote from Gance: “The time for the image has come.” For the second, I used another quote from him: “I don’t absorb, I refract.” Those catalogues were aimed not only at a very broad spectrum of traditional photography collectors, but also at young future collectors. The objective – to seduce them in three ways: the

“image” as it is, the attraction of the film and, finally, an attractive price for the acquisition of a silver vintage print.

What changes have you seen in the market over the years?

– In many ways, it now mirrors the general market for vintage photography so it’s the vintage print that is sought after. The highest prices relate to “primitive cinema”, pioneers like Georges Méliès, the 1920s with German expressionism and French impressionism, then the avant-garde, like René Clair’s *Entr’acte*, Dali and Buñuel’s *Un Chien Andalou* and Jean Cocteau’s *Le Sang d’un poète* (*The Blood of a Poet*). Prices for such prints vary from 1000 to 3000 euros but can go much higher if the image is particularly desirable. The interesting thing is, there’s still some incredible material that suddenly emerges as if out of nowhere, especially of French cinema. But then of course, the history of French cinema is very rich.

Goeury comments that cinema had a long germination. It started with shadow puppetry, followed by magic lanterns, phantasmagoria, optical devices such as the phenakistoscope, the thaumatrope, and the zoetrope. Following the launches of Daguerre’s and Fox Talbot’s processes in 1839, the chase was on to freeze movement. But it wasn’t until 1878, when Eadweard Muybridge, after years of experiments, using a highspeed electronic shutter of his own design, and 12 tripwire cameras, was able to freeze the motions of a galloping horse. In France, scientist Étienne-Jules Marey, had begun his own investigations into movement in 1869. He took great interest in Muybridge’s movement studies and in 1882, invented a chronophotographic gun, capable of taking 12 consecutive frames per second.

Photographic plates were the norm, until 1889, when George Eastman launched the first film, to be used with the Kodak camera. There were soon attempts on both sides of the Atlantic to use the film



"The Terror". Abel Gance's epic *Napoleon*, Georges Couthon (Louis Vonnely) with his pet rabbit, Maximilien Robespierre (Edmond Van Daële) and St Just, played by director Abel Gance. **Boris Lipnitzki**. Gelatin silver print, annotated by Abel Gance, 1927. Collection of the author.

to capture moving images, but Thomas Edison was the first to invent a camera that used perforated celluloid film, the Edison Kinetograph camera, developed 1889-1892. In 1894, Edison launched the Kinetoscope, a device designed for films to be viewed by one person at a time through a peephole.

The French brothers Auguste and Louis Lumière were the first to put cinema on the screen. Unlike Edison's cumbersome devices, the Lumière Cinématographe was portable, a combination of camera, printer and a projector, that could be operated by one person and without electricity. They presented their first screening for a paying audience on 28 December 1895, 10 short films, including *La Sortie de l'Usine Lumière à Lyon*, of workers leaving the Lumière factory, and in January the following year, *L'arrivée d'un train en gare de la Ciotat*, with a train moving directly towards the camera.

The films caused a sensation, in France and abroad. The brothers soon dispatched teams of camera operators to Russia, China, the Middle East, North and South America, to screen films and record films. Much to the consternation of prospective

filmmakers, the brothers initially refused to sell the Cinématographe. Whereupon Georges Méliès, master illusionist and owner of the Théâtre Robert-Houdin in Paris, decided to build his own camera. Méliès has been described as the first real star of cinema, producing and acting in around 520 films between 1896 and 1914. Using a variety of techniques, stop-motion, double exposures, substitution slices, dissolves, and time lapse photography, he created films that combined fantasy, humour, the absurd, whether he depicted extraordinary transformations of the human body or almost surreal journeys, as in *Le Voyage dans la Lune (A Trip to The Moon, 1902)* or *Le Royaume des Fées (The Kingdom of the Fairies, 1906)*.

But it was for others to establish cinema as a business. In 1896, Charles and Émile Pathé founded Pathé Frères. The company quickly expanded, manufacturing cameras, projectors and raw film stock for a worldwide market, as well as producing its own films. Pathé Frères' main competitor was Gaumont, founded in 1896 by Léon Gaumont. Between them, Pathé Frères and Gaumont effectively established the structure of the global film

business. And France was the leading player. By 1910, roughly 65 percent of all films distributed around the world were produced in the Parisian film studios. Ten years later, with the growth of Hollywood, the French studios had not only lost their global dominance, they had just 10 percent of their home market.

But French film would find its own way. Unlike the US, where cinema was regarded as “entertainment for the uneducated classes”, there was a sophisticated audience in France, keen to see where this new medium would go. Colette wrote reviews for the magazine *Le Film*, founded in 1916, with Louis Delluc, author, drama critic, soon-to-be film director, as editor. Delluc went on to publish his own magazine, *Cinéa*, the name giving birth to the word “cinéaste”. He also came up with the concept of “photogénie”. Delluc was passionate about film, asking “What is cinema? What can it be?” He became a central figure in the revival of the French industry, a propagandist for a group of directors, Abel Gance, Marcel L’Herbier, Jean Epstein, Germaine Dulac and himself, whom he dubbed “Impressionists”. The term was not a visual description. Delluc chose it to differentiate their films from the Expressionist films made in Germany by Fritz Lang, Robert Wiene, F. W. Murnau and others.

Film historians have struggled to find unifying elements in the films of the Impressionists, except that they saw cinema as a vehicle for their personal visions. Abel Gance made the powerful anti-war film *J’Accuse* (1919), *La Roue* (*The Wheel*, 1922), and the epic, *Napoleon* (1927). Running nearly 7 hours, it was packed with ideas and new techniques, including fast cutting, multiple exposure, superimposition, kaleidoscope images, and at the end, Polyvision, a widescreen format of his own invention, a precursor to Cinerama 25 years later.

With *L’Inhumaine* (*The Inhuman Woman*, 1924) Marcel L’Herbier created the very first style film. The story, a mix of melodrama and science fiction, is centred on a heartless singer, Claire Lescot, and her lover, engineer Einar Norsen. L’Herbier saw the film as a way of synthesising all the arts, and to create an introduction to the exhibition Exposition Internationale des Arts Décoratifs et Industrie Moderne (which much later gave name to the style Art Deco), due to open in 1925. He enlisted Fernand Léger to design Norsen’s lab, while architect Robert Mallet-Stevens designed the house exteriors. Though striking in its style, L’Herbier’s finest moment came in 1928, with the film *L’Argent*, based on Émile Zola’s novel of the same name, about the corrupting influence of money, the setting changed to present-day Paris, portraying the world of banking and the stock market.



“The first style movie”. The engineer in his lab. Jacque Catelain as Einar Norsen in Marcel L’Herbier’s *L’Inhumaine* (1924). The lab was designed by Fernand Léger, the Constructivist inspired overalls by Yose. Courtesy of Collezione Ettore Molinaro.

Germaine Dulac was the only woman director among the Impressionists. Among her best-known films are *La Souriante Madame Beudet* (1922), *L’Invitation au Voyage* (1927) and *La Coquille et le Clergyman* (*The Seashell and The Clergyman*, 1927), the latter based on a scenario by Antonin Artaud. It also has the distinction of being the very first Surrealist film to reach the screen, to the dismay of André Breton. Dulac wasn’t a member of the Surrealist group, and probably worse in Breton’s eyes, she was a woman and a lesbian. At the première on 9 February 1928, the Surrealists, led by Breton and Louis Aragon, conducted a raucous protest.

La Coquille et le Clergyman was an avant-garde film. Most French avant-garde filmmakers were associated with the Paris scene. Man Ray and Marcel Duchamp both owned cine cameras. Man Ray’s first film, *Le Retour à la Raison* (*The Return to Reason*),



Kiki de Montparnasse in *Ballet Mécanique*, made by Fernand Léger and Dudley Murphy, with input by Man Ray. Kiki appeared in numerous films in the 1920s and '30s, in acting roles as well as making brief cameos, including Man Ray's *Le Retour à la Raison* and Marcel L'Herbier's *L'Inhumaine*. Gelatin silver print, circa 1924. Private collection.

was made for Tristan Tzara's Dadaist *Soirée du Coeur à barbe* on 6 July 1923, with moving rayographs, turning paper spirals and the shadow-striped torso of Kiki de Montparnasse. A film of pure cinema poetry. As was his next, *Emak Bakia* (1926), the title, a Basque expression for "leave me alone". Man Ray assisted Duchamp in the making of *Anémic Cinéma* (1926), rotating disks, attached to a bicycle wheel, ten disks with optical patterns, interspersed with nine black cardboard disks with white letters spelling out puns, similar to those that Rose Sélavy, Duchamp's female alter ego, had published in the magazine *Littérature* in 1922.

Fernand Léger collaborated with Dudley Murphy on a Dadaist, post-Cubist film, *Ballet Mécanique* (1923-1924). René Clair, who made his first film in 1924, *Paris qui dort*, had a small office at Théâtre de Champs-Élysées, home to Ballet Suédois, a company created by the Swedish art collector Rolf de Maré, which during the years 1920-1925, competed with Serge Diaghilev's Ballets Russes. Ballet Suédois' last ballet, *Relâche*, was a collaboration between Francis Picabia and Erik Satie. They commissioned Clair to make a film to be shown during the intermission. *Entr'acte* was very much in the Dadaist vein, mixing repeat movements,

multi-exposure, stop-motion and much else, and had a cast that included Picabia, Satie, de Maré, Marcel Duchamp, Man Ray, dancer/choreographer Jean Börlin, and Clair himself.

Jean Painlevé carved out a unique position for himself. A pioneer in scientific film, he made underwater fauna films and not just for the scientific community. He also made dreamlike films of sea horses, skeleton shrimps etc. and so expanded the vocabulary of Surrealist and early avant-garde cinema.

The avant-garde thrived, as there were places to screen the films. "Ciné Clubs" had sprung up all over France, and in 1924, Jean Tédesco opened what is regarded as the very first art house cinema in the world, in Théâtre du Vieux-Colombier in Paris. It was quickly followed by others, including Studio des Ursulines and Studio 28. It was the art houses that screened Dali and Buñuel's *Un Chien Andalou* (1929) and *L'Age d'Or* (1930). The latter was financed by Charles and Marie de Noailles, wealthy patrons of the arts. They also financed Jean Cocteau's first film, *Le Sang d'un poète* (1930), with Lee Miller appearing as a living statue.

Jean Painléve with his microcinematography camera. Though not a member of the Surrealist group, he would often exhibit with them. He scandalised the scientific world by stating "science is fiction". Gelatin silver print, 1929. Collection of the author.



Germaine Dulac's *La Coquille et le Clergyman* was the first Surrealist film to reach the screen. Gelatin silver print, 1927. Private collection.

L'Age d'Or and *Le Sang d'un Poète* were among the early sound films made in France. Sound film had an uneasy start in France. And not just technically. While René Clair was able to make the transition, Gance and L'Herbier would never equal their silent films. Paramount Studios made an attempt to duplicate the success of its American films, by making French versions at the Joinville studios. But the plots rarely translated into a French context. The films were made quickly, quality suffered, and the audience looked elsewhere.

Jean Vigo directed the groundbreaking *Zéro de Conduite* (*Zero for Conduct*, 1933). The film, an explosion of energy, roughly shot with non-professional actors, was set in a boarding school, with four boys rebelling against their teachers and taking over the school. The film was deemed so subversive that it was banned in France until November 1945. Next, Vigo directed *L'Atalante*, about a newly-wed couple who live on a barge. They split up, then reunite, with Vigo blending naturalism with dreamlike sequences. Vigo was at that point severely ill with tuberculosis, at times directing from his sickbed. He died on 5 October 1934, less than a month after the film's premiere.

L'Atalante was part of a wave in the 1930s called "poetic realism", a tendency rather than a coherent movement. Other directors associated with poetic realism include Jean Renoir, Pierre Chenal, Julien

Duviver and Marcel Carné. The films were "recreated realism", shot in studios, stylised, focusing on people living on the margins of society, reflecting the social and political conditions of the time. They have a bitter, often fatalistic tone. This is true of Marcel Carné's 1938 films *Le Quai de Brumes* (*Port of Shadows*) and *Hôtel du Nord*. Carné often worked with Jacques Prévert, author, poet and active participant in the Surrealist movement. Prévert also wrote the screenplay for Carné's masterpiece, *Les Enfants du Paradis* (*Children of Paradise*). Set in the Parisian theatrical world of the 1830s, it revolves around a courtesan and four men: an actor, a mime, an aristocrat and a criminal, each loving her but in very different ways. It was made, with great difficulty, during the German occupation. Carné gave cover to many members of the resistance, employing them as extras, though they had to mingle with Vichy collaborators who had been imposed by the authorities. The film finally had its premiere in March 1945.

By that time, the Cinémathèque Française had been going since 1936. It was founded by Henri Langlois, and his friend, future film director Georges Franju, with assistance from German film critic Lotte Eisner, who had left her native country after the Nazi takeover. Langlois feared that the history of cinema would be forgotten. Films deemed no longer profitable after their initial showing were left to gather dust, or even worse, were destroyed. He took it upon himself to save the history, not only of French cinema, but also



"Lee Miller as a living statue in white robes". Jean Cocteau, to the left of the cameraman, during the filming of *Le Sang d'un Poète*. It was the first in his Orphic trilogy of films, followed by *Orphée* in 1950 and *Le Testament d'Orphée* in 1960. Gelatin silver print, 1930. Collection of Christophe Goeury.



“Poetic realism”. Jean Vigo’s *L’Atalante*, released 1934. Gelatin silver print. Private collection.

international. It had to be saved. All of it. As philosopher Jacques Derrida would later say of Langlois, “he was possessed by archive fever.” Germaine Dulac suggested to Langlois that it would good for the Cinémathèque to develop relations with foreign institutions focused on cinema heritage. Thus, in 1938, the Cinémathèque founded the International Federation of Film Archives (FIAF), with the British Film Institute, the Reichsfilmarchiv in Berlin and the Museum of Modern Art in New York.

For Langlois, it all started with a “ciné club” in his parents’ house, where he and Franju would project silent films for invited guests. Sometime later, they rented a tiny screening room on the Champs-Élysées, showing inventive programmes that included D. W. Griffith’s *Birth of Nation*, and Giovanni Pastrone’s *Cabiria*, and Louis Feuillade’s a serial about the horrifying, at times inexplicable crimes of *Fantômas*, a favourite with the Surrealists. Langlois’ first archive space consisted of an enormous bathtub in the family home. Sometime later, a bigger space was acquired, a dilapidated building next to the retirement home in Orly where Georges Méliès was resident. Armed with 10 000 francs, given to him by the publisher of the trade weekly *La Cinématographie Française*, Langlois started buying films. Directors, anxious to preserve their films, gave Langlois prints, but mostly, Langlois hunted down the films himself. The



“Exploding with energy. And banned” Jean Vigo’s *Zéro de Conduite*. Gelatin silver print, 1933. Collection of Christophe Goeury.

collection quickly grew. But it was nearly destroyed during the occupation, when the German authorities ordered all films made prior to 1937 to be destroyed. It was saved, largely thanks to the help of a Nazi officer, Frank Hensel, who in civilian life was the director of the Reichsfilmarchiv in Berlin.



“He’s in love”. Jean-Louis Barrault as the mime Baptiste Debureau in Marcel Carné’s film *Les Enfants du Paradis*. Gelatin silver print, 1945. Collection of Christophe Goeury.

After the war, in 1947, with a subsidy from the government, the Cinémathèque moved to Avenue de Messine. The headquarters also had a screening room. Though small, it would soon become what Italian director Bernardo Bertolucci called “the best school of cinema in the world.” Langlois wanted to teach the public about film but he was no theoretician. His idea of teaching was to show, be it early avant-garde films or seasons of John Ford and Howard Hawks films. The screening room became a magnet for a group of young enthusiasts, later called “Les enfants de la Cinémathèque”, including Jean-Luc Godard, François Truffaut, Éric Rohmer, Claude Chabrol, Roger Vadim and Jacques Doniol-Valcroze, who would go on form their own ciné-clubs, become film critics, before becoming directors themselves.

And Les enfants de la Cinémathèque found contemporary French cinema staid, locked in conventions. The magazine *Cahiers du Cinéma*, founded in 1951,

became their print medium. It was where François Truffaut in January 1954 published a manifesto, a blistering attack on the “tradition of quality”, unimaginative films based on safe literary works, calling for innovation and experimentation. It was the firing shot for what would be called La Nouvelle Vague, “The New Wave”. In questioning the media of cinema and asking what it could be, the young directors were echoing Louis Delluc some 40 years earlier. And the directors of La Nouvelle Vague would prove stylistically just as disparate as the Impressionists. Truffaut debuted with *Les Quatre Cents Coups* (*The 400 Blows*, 1959), followed by *Tirez sur la Pianiste* (*Shoot the Piano Player*, 1960) and *Jules et Jim* (1962). Godard was responsible for a string of the movement’s most famous films, among them, *À bout de Souffle* (*Breathless*, 1960), *Une femme est une femme* (*A Woman is a Woman*, 1961), *Le Mépris* (*Contempt*, 1963) and *Alphaville* (1965).

Alongside La Nouvelle Vague there was another group of directors, Groupe Rive Gauche (Left Bank Group), sometimes called the Left Bank New Wave, which included Alain Resnais, Chris Marker and Agnès Varda. Resnais made two masterpieces in succession, *Hiroshima mon Amour* (1959), a fusion of fiction and documentary, fragmented and shifting narratives, with a script by Marguerite Duras, followed by the highly stylised and enigmatic *L’Année dernière à Marienbad* (*Last year in Marienbad*, released 1961), in collaboration with Alain Robbe-Grillet. Marker made a number of films prior to *La Jetée* (1962), which brought him international acclaim. Told almost entirely in black and white stills, the story is focused on a post-nuclear war time travel experiment, developed as photomontage, with William Klein, who also provided the English narration, appearing as “a man from the future”. Varda, who started her career as a photographer, debuted with *La Pointe Courte* (1954). Experimental, hauntingly beautiful, it tells the story of an unhappy couple working through their relationship in a fishing village. Strikingly free in its style, it is regarded as the first film of La Nouvelle Vague. The two groups had a profound influence not only on international cinema, and in laying the foundations of the auteur theory, with films manifesting the director’s personal style and focus, but also a general loosening up of conventions, in photography, graphic design, television, and elsewhere. During a public debate at the 1966 Cannes Film Festival, director Henri-Georges Clouzot said to Jean-Luc

Godard, “But surely you agree, Monsieur Godard, that films should have a beginning, a middle part and an end?” To which Godard replied, “Yes, but not necessarily in that order.”

Meanwhile, storm clouds were gathering over the Cinémathèque. In 1963, with funds provided by André Malraux, minister of culture in De Gaulle’s government, it moved to bigger premises in the Palais de Chaillot. But with state funding came a sense of entitlement, for officials to scrutinise the inner workings of the Cinémathèque. And the officials were mystified. There was no proper inventory and the administration seemed to be in Langlois’ head. Famously secretive, only he knew where the various parts of the collection were stored. This was unacceptable to the officials. It didn’t help that they found him downright uncooperative. Soon Langlois experienced some not-so subtle harassments. And then it all came to a head.

1968 saw a wave of protests across the globe. In France, they would become known as *Mai 68*, civil unrest that began in May and led to violent demonstrations, the occupation of universities and general strikes, not only grinding the French economy to a halt but bringing the country to a point where the government feared revolution or civil war. On 29 May, President Charles de Gaulle fled to West Germany. But there was a preamble to *Mai 68*, the Langlois affair. It erupted on 9 February 1968, at a meeting of the administrative council of the Cinémathèque, where Langlois was fired from his position, to be replaced by Pierre Barbin, the choice of André Malraux.

Reactions were swift. French newspapers reported the firing of Langlois in highly critical terms. Forty filmmakers, including Abel Gance, Jean Renoir and Jean-Luc Godard, stated that they would not allow their films to be shown at the “Barbinothèque”. Telegrams and letters of support from directors and actors flooded in from around the globe. And on 14 February, thousands of people answered François Truffaut’s call in the newspaper *Combat*, to gather for a mass meeting in the gardens of the Trocadéro next to Palais de Chaillot.

Out in force were also the police. And then the police charged. Bertrand Tavernier was hit, his face covered in blood. Truffaut and Godard received minor injuries. Others were battered to the ground.



George Pierre has brought an unusually personal dimension to this ‘on set’ image. He has included himself as a reflection in the elaborately framed mirror. Delphine Seyrig blows a kiss simultaneously at us and at him, a perfect metaphor for the ambiguities at the heart of *L'Année dernière à Marienbad*. Gelatin silver print. Georges Pierre / Pierre de Geyer collection.



Jean-Luc Godard's *À Bout de Souffle*. Jean-Paul Belmondo and Jean Seberg stroll casually down the Champs-Élysées. Raymond Cauchetier's spontaneous shot captured the spirit of the Nouvelle Vague and became one of its most enduring icons. Gelatin silver print, 1959. © The Estate of Raymond CAUCHETIER. Courtesy Peter Fetterman Gallery.

After two hours of mayhem, Godard ordered the protesters to disperse. But they were by no means beaten and before leaving, filmmaker Jean Rouch declared that the protest went beyond the Cinémathèque, that the protest marked the beginning of a cultural revolution, the first consciousness-raising among youth, a rejection of the government's increasing attempts to regulate and control all elements of French life. The affair dragged on. What finally saved Langlois was when the Motion Picture Association of America threatened to withdraw all American films from the Cinémathèque unless he was reinstated. The government backed down. On 22 April, Langlois was back in his office, but most of the state funding was

withdrawn. He would have to find funds elsewhere. Still, his supporters had taken on the government and won. *Mai 68* would end very differently.

For his supporters, the Cinémathèque without Langlois had been unthinkable. But it would go on after his death in 1977. In 2005, it moved to a new building, designed by Frank Gehry, in rue de Bercy. It also houses the Musée de la Cinémathèque, created by Langlois in 1972, the realisation of a lifelong dream.

There hasn't been a major collective push in French cinema since La Nouvelle Vague and the Left Bank Group, though there has been a stream of fine films,



“A film told mostly in black and white stills”. Chris Marker’s *La Jetée* (1962). Gelatin silver print. Private collection.

including Jean-Jacques Beineix’s *Diva* (1981), Luc Besson’s *Subway* (1985) Mathieu Kassovitz’s *La Haine* (1995), and this year’s Palm d’Or winner, *Anatomie d’une chute*, (*Anatomy of a Fall*) directed by Justine Triet. If anything, many of the directors of the generations of filmmakers that followed felt that the heritage was a burden. In an interview with *The Guardian* in 1985, Luc Besson even went so far as to say “I hate the atmosphere of the Cinémathèque”, adding, “When *Cahiers du Cinéma* gives me bad reviews, I feel I’m in good company.”

Still, in the photography market, it’s that burdensome heritage that is sought after by collectors of photography of French cinema. And I’ll leave the final word to Christophe Goeury who points out. – Some of the now very sought after images were made as presentation prints or for private use but the majority were made for press use. That’s all changed. In the digital era, paper prints have been replaced by digital files. The paper prints are now the fragments of a vanished world, and they’re very wonderful fragments, I think.



“And then the police charged”. Paris, 14 February, 1968. The Langlois affair.
Photo by GERARD-AIME/Gamma-Rapho via Getty Images.

Fonds de la Famille d'Eugène Vézy

Administrateur de la Société Générale de Photographie Félix Tournachon, « Nadar & Cie »

Mon Ami Brassai : signé Picasso

12 épreuves exceptionnelles du Fonds de la Succession Brassai



1.



2.



3.

**Auction on
Tuesday November 14th
2023 PARIS**

1. Félix NADAR (1820-1910), *Catacombes de Paris*, 1862, from a set of 90 prints

2. Félix NADAR (1820-1910), *Marie-Christine Roux*, Étude de Nu pour le peintre J.L. Gérôme, c. 1855-1859, from a set of 5 nude studies unknown

3. BRASSAÏ (Gyula Halasz, dit) 1899-1984, *Moulage de la main de Picasso*, c. 1943
© Estate Brassai Succession – Philippe Ribeyrolle

4. BRASSAÏ (Gyula Halasz, dit) 1899-1984, *Nu n°97*, 1934 © Estate Brassai Succession – Philippe Ribeyrolle



4.

Le Puzzle d'un Autoportrait

La Collection de Pierre Bonhomme

MILLON¹⁹⁷⁶

Auction on Friday November 10th, 2023 **PARIS**

Expert
Christophe Goeury
+33 (0)6 16 02 64 91
chgoeury@gmail.com

Millon Head of Department
Federica Barolo
+33 (0)1 87 03 04 70
photographie@millon.com

Joan Fontcuberta (1955-)
Le miracle des nuages, 2002,
Portrait de Pierre Bonhomme (détail)





Aspidium trifoliatum.
(Jamaica)

BY MARY PELLETIER

HANS P. KRAUS, JR.

All images courtesy Hans P. Kraus, Jr. Fine Photographs

Earlier this year, at the The Photography Show, presented by AIPAD in New York, curious show-goers flocked to the stand of Hans P. Kraus, Jr. The cross-section of visitors varied, as it often does: young curious faces, seasoned collectors stopping by to hone their eye, and those eager to learn first-hand about early processes buzzed around to see the unique photographic treasures that Kraus is known for presenting at international art fairs – this year, a trove of early, previously unknown daguerreotypes by British photographer Calvert Richard Jones were presented alongside beautifully preserved works by William Henry Fox Talbot, Gustave Le Gray, and others.

Kraus is one of the few, and usually only, exhibitor at these fairs focusing his entire presentation on early works, and a visit to his stand is an education in the technical and compositional abilities of the early photographic masters. He has been a fixture, not only in the photographic market, but also fields of pioneering research, for some 35 years, and his eponymous New York gallery has been open since 1984. *The Classic* sat down with Kraus on a video call (where prints by Julia Margaret Cameron and Fox Talbot lined the wall behind his desk) to discuss his long career with early photography, the way he's seen scholarship and the market for early material develop in tandem, and how today's artists engage

Anna Atkins (English, 1799-1871). *Aspidium Trifoliatum (Jamaica)*, circa 1851-1854, cyanotype photogram, 24.9 x 19.5 cm mounted on 48.0 x 37.5 cm paper, handwritten title within the plate. "49" in pencil on mount.

HANS P. KRAUS, JR.



Credit: Mariana Cook

with early techniques and technologies, enriching photography's history even further.

Let's start at the beginning. Can you tell me about your first encounters with photography? How did you start engaging in the field, especially early material?

– My first encounters were through Ansel Adams. I was a keen follower and student of his work, and I took his Yosemite workshop in 1979. Having spent a week with him and the other instructors, I realised that I wasn't as talented a photographer, but I appreciated the work of some of the others. So that was where I made a departure. Before that, I was a yearbook photographer for my high school, and a member of the photography club. Between high school and college, I became enthralled with Ansel's photographs and his books.



William Henry Fox Talbot (English, 1800-1877). *Lesser meadow-rue (Thalictrum minus)*, probably early 1839, photogenic drawing negative. When photography became public in early 1839, it was in the depths of a harsh winter, weak in sunlight – an essential ingredient of early photography. Talbot overcame this by producing mostly photograms through that spring and summer, and specimens from the botanical world remained a favourite (Talbot was a keen botanist), both of his and of the lucky recipients of his early productions. Among the first photograms ever made, Talbot's Lesser meadow-rue in pastel tones anticipates modern abstractions.

Your father was a renowned book dealer. As you were growing up, the photography and book markets were still quite intertwined. How did this inform your early career?

– Yes, they were, and that was something that had really become apparent around 1939, which was the centennial of the first announcement of photography. A number of booksellers put out catalogues that emphasised photographic incunabula. I worked at John Howell Books in San Francisco for two summers during college. Howell's was an antiquarian bookstore that included photography as part of its stock of Western Americana. I found myself becoming the photography specialist for that bookshop during those summers. After that,

my father took me to visit Harrison Horblit, a book collector, who lived near us in Connecticut. He collected the history of science, and my dad knew that he had some photography. Dad thought this could show me a different side of the book world, to attract my interest in his business. But Harrison drew me into the beginnings of photography, so the plan sort of backfired.

What sort of material did he have?

– He had acquired Sir Thomas Phillipps' collection of photography as a category of his history of science – actually, he had bought that the year I was born. This important collection had been sitting in his closet for about 20 years until Sam Wagstaff persuaded him to dig into it more deeply. That's what got Harrison so interested. I was the young kid who he saw getting inspired by this material. Funnily enough, that seemed to have gotten him hooked. I would spend evenings and weekends in his basement, going through his collection of early, mostly British, but some French, photography. He had several copies of Talbot's *The Pencil of Nature*; he had *Sun Pictures in Scotland*; he had examples of Hill & Adamson's work, and photographs by Auguste Salzmann, Félix Teynard and Gustave Le Gray. All of that was fascinating to me, because it was the beginning of photography, a new art form that revolutionised how we looked at the world. Of course, my father was still trying to draw me into his book business. But my interest in photography was becoming even stronger, though I recognised that focusing on the pioneers of the field was not dissimilar from my father's specialty within the book world.

Where did you go next?

– After college, I took a job at Christie's South Kensington, in London. That's where I really got my feet wet. Photographic albums and daguerreotypes were coming out of attics of British country houses and were being unloaded onto the market. I was amazed by the quantity and quality of early material that appeared. After about a year in London, I moved back to New York and worked at Christie's East. In London, I had the good fortune of working with David Allison and Terry Binns at Christie's South Ken and in New York, with Dale Stulz.

Having worked in auctions on both sides of the Atlantic in the early '80s, how did the landscapes differ?

– In London, there was much more emphasis on the 19th century, primarily British, but also French, and travel photographs. There seemed to be more of an international market in London than in Paris, which was much more insular at that time. Paris auction catalogues had the distinction of arriving in the mail the day after their auctions! I always found that comical, and at that time, rather infuriating,



William Henry Fox Talbot (English, 1800-1877). *Stable roofline, northeast courtyard, Lacock Abbey*, likely September 1840, salt print from a photogenic drawing or calotype negative. A fine early salt print made at the transitional moment when Talbot first observed the latent image and discovered the calotype negative. Set in Lacock's northeast courtyard, this spectral image taken from a facing second floor window shows Talbot's innate compositional talent emphasizing the geometric proportions of his home.

but today it's even more interesting to think of how French specialists managed for so long to keep the market to themselves. (Now, the French art market has opened much more— since the arrival in Paris of foreign auctioneers.) But in London, the emphasis was on the 19th century, both Daguerrean and paper images. All the serious photography dealers and collectors from America and Europe were present at the Sotheby's and Christie's sales. There were three a year, and each had more than 300 lots. There was energy and enthusiasm surrounding these London auctions. British-based collectors and dealers fuelled this interest. It was very hard to resist. I was hooked. Back in New York, there was some 19th-century, but most was 20th-century photography: Pictorialism, Bauhaus, F64 School, Modernism, photojournalism, fashion, etc.

Who were some of the early figures that you were learning from? Academics, other dealers?

– Scholars and curators included Mark Haworth-Booth, Valerie Lloyd, John Ward and Bob Lassam. The dealers I encountered right away were Bob Hershkowitz, Ken and Jenny Jacobson, Willie

Schaeffer, Chuck Isaacs and Daniel Wolf— these dealers were involved in the field from the beginning. I regard them as great colleagues, and I've learned and collaborated with them. Eventually I got to know other dealers like Harry Lunn and Howard Ricketts who were very deeply involved. I also worked with Sean Thackrey, Maggi Weston and Keith de Lellis. And then there were collectors: Sam Wagstaff, who attended every sale; Richard Pare, curator for Phyllis Lambert; Pierre Apraxine of the Gilman Paper Company, who sadly just passed away; Michael Wilson, connoisseur and voracious collector who, along with his wife, Jane, generously hosted the photography world for dinner after the last auction of the week; Bokelberg, daguerreotype collector who was starting to buy other historical photographs; Jay McDonald who is very keenly interested in early salt prints and paper negatives. We would spend hours looking at pictures, discussing their merits and also dining together and catching up on the latest news.

Eventually, I began meeting the French dealers. André Jammes was not a photography dealer. He



Rev. Calvert Richard Jones (Welsh, 1802-1877). *Three sailors, Malta, mid 1840s*, sixth plate daguerreotype.



Rev. Calvert Richard Jones (Welsh, 1802-1877). *"Rape of the Sabines (2nd view) Florence"* by Giambologna, Spring 1846, salt print from a partially varnished calotype negative. Directly behind the Sabines in Jones's photograph, is Giambologna's sculpture of Hercules and Nessus. The main statue and plinth in the negative were varnished before the print was made, leaving surrounding areas unvarnished, and causing the main statue and plinth to appear darker than the background in the print.

was a book dealer and was a colleague of my dad's. But he and his wife Marie Thérèse had a personal interest in collecting photography and we developed a friendship. Alain Paviot, Marc Pagneux, Pierre Marc Richard, Gerard Levy, Texbraun and a few others visited Hôtel Drouot every morning hunting for fresh material when I first encountered them. The Hôtel Drouot was a fertile if contentious meeting ground at that time.

In addition to David Allison and Terry Binns, I befriended Lindsey Stewart who was also at Christie's South Kensington. Philippe Garner was at Sotheby's Belgravia, since the earliest days, and someone I got to know well after I departed Christie's.

Did you meet photography historian Larry Schaaf around this time?

– I first met him in London, while I was working there. He came through Christie's at one point to see material we had questions about. But it really wasn't until a bit later when I was back in New York, after I had left Christie's and began my own business, that we started to work together. I found myself with a pile of Anna Atkins cyanotypes. These had been removed from a now famous album of 160 vivid blue prints by Anna Atkins titled "Cyanotypes of British and Foreign Flowering Plants and Ferns" Atkins had given to her friend Anne Dixon in 1854. This album had sold in 1984 to three dealers who took it apart. Choices were offered to the most active buyers at the time: the V&A, Sam Wagstaff, Paul Walter and others.

Eventually I went to visit each of those three dealers, and they were motivated to sell me what they had left. So, I ended up gathering more than 100 plates and proceeded to start learning about them.

Larry had done all of the primary research on Anna Atkins; he'd written an article in *The Papers of the Bibliographical Society of America* and one in *History of Photography* journal. He was the scholar to speak to, so I contacted him. We met again and discussed the possibility of doing a catalogue or a book together. And that's how the first edition of *Sun Gardens* was initiated. Larry wrote the text, which at that time involved him doing some further research to identify where the additional copies of *British Algae* were, and other various components of her work, which ended up as the census that's included. Aperture publish it in 1985.

That book did well, and I proceeded to have a show in New York. Then Jeffrey Fraenkel took an interest in having an exhibition of her work in his San Francisco gallery. He did very well with them too. Anna Atkins' cyanotypes – photograms

or cameraless images created by the pioneering woman photographer – were finally gaining recognition as the innovative and timeless works that they are.

In 2018, the New York Public Library published a new edition of *Sun Gardens*. The 1985 edition was long out of print, but very much in demand. Larry updated his text and Joshua Chuang edited and contributed to it. This new edition of *Sun Gardens* was also a success and sold out within months.

Asking a question about Larry Schaaf, I thought we may discuss Talbot first, so it's great to hear how the work of Atkins had such an impact on your early career.

– Talbot's *The Pencil of Nature* had traditionally been recognised as the first photographically illustrated book – not taking into account Anna Atkins, who had hardly been recognised at that time. But still, in terms of priority, William Henry Fox Talbot's work has had the greatest influence, since its day. With *The Pencil*, which began in 1844, Talbot understood the opportunity of using this publication to celebrate his invention and promote every aspect of photography. I knew that was a subject which interested Larry, so we decided to collaborate on that as well. Eventually, in 1989, we published the Anniversary Facsimile edition of *The Pencil of Nature*, which involved Larry's tremendous scholarship and a census of copies known at that time. I had it printed in Verona at the Stamperia Valdonega, copying the finest examples of plates that we could find. At that time, we borrowed from various institutions and the collection at Lacock in order to create a sort of ideal copy of *The Pencil*, which of course today doesn't exist. Some of the original salt prints faded substantially, while others faded less, but still, overall, we wanted to show *The Pencil of Nature* the way Talbot had intended it to be seen, and we did. Each of the plates is a 300-line tri-tone offset lithograph on uncoated paper – not a salt print, but the plates were trimmed and pasted to the mounts in the manner of the Reading Establishment. That gave us the opportunity of fulfilling a dream that we shared.

What drew you to Talbot's work initially?

– The originality! It was unlike anything else. Talbot never claimed to be an artist. In fact, he was incapable of drawing, in spite of being keen to do so. In order to record the world around him, he ended up inventing photography on paper. But if you look at the breadth of his oeuvre, whether it's botanical specimens, photogenic drawings or calotypes, you see beautiful pictures.

[Kraus gets up from his desk to take down some framed and mounted examples of Talbot's work]



David Octavius Hill & Robert Adamson (Scottish, 1802-1870 & 1821-1848). Jeanie Wilson and Annie Linton, Newhaven, "They were twa bonnie lasses", circa 1845, salt print from a calotype negative.

I can show you – here's a photogenic drawing from about spring of 1839. And then here's a negative of the dormer window at Lacock, and this is a print of a similar view at Lacock. Now, these three are facsimiles, and they're hanging in the light, in custom designed frames with the originals safely behind them, shielded from light. This system allows us the special experience of living with Talbot's earliest and most light sensitive work.

As a pioneer, Talbot was not alone. Fellow inventors were Niépce, Daguerre and Bayard, but so little of their work survives that it hardly ever appears on the market. Talbot's achievement was introducing the photographic negative, that permitted multiple prints to be made, and he immediately recognised this advantage.



Julia Margaret Cameron (English, born in India, 1815-1879). "Circe" Kate Keown, 1865, albumen print. Cameron used a long exposure and shallow depth of field to give that slight sense of animation which merges the young girl, Kate Keown, with the mythic character Circe, seemingly bringing her into the viewer's presence in this fine print.

Talbot, an antiquarian and scientist, insisted to his family at a precociously early age that all his letters and work be preserved. Luckily for us, they followed his instructions, and we are blessed with a voluminous archive from which to discriminate and consider his most successful photographs.

I'd like to hear about your first visit to Lacock Abbey, and what that was like.

– It was sometime in the early '80s when I went along with a Royal Photographic Society visit and met the family members there. I was in awe. To be able to see the bust of Patroclus, the oriel window, the parts of the cloisters that Talbot photographed, the facade of Lacock Abbey. We were steeped in the history of Talbot and the history of these photographs. I went back numerous times, and the family invited me to

spend the night. Encouraging my enthusiasm, they eventually allowed me to acquire some of Talbot's prints. That was a tremendous opportunity to be able to obtain things right from the source. I had a few years of really thrilling acquisitions, and a great occasion to study the work and to learn to discriminate among quantities of Talbotypes that they still had at his home where these had been created.

It seems as though you were initially drawn to early British photography, and later began working with early French material. It would be interesting to hear your thoughts on the differences in the work from both sides of the channel.

– I began to realise that there was something about the earliest French photographs which was equally as captivating. I guess that would have been in the mid-'80s when I was introduced to the French scene. André Jammes was very much an influence. He helped open my eyes, using images in his collection (and he had amazing British photographs too), and in public collections, which were unparalleled. But in France there was a different approach. I realised that many of the French were much more protective of their own work than the British. The British wanted their work to get out into the world. In both countries, we had to deal with export license requirements, when acquiring photographs for which dates and values exceeded export limits. But I eventually realised that was not an insurmountable hurdle. We just had to be patient. I understood that we had to conform with these regulations, right from the start, to make sure that there were no repercussions later on. American museums want to see every document of export and import before they'll even consider an acquisition. It's a bit of a burden, but we know it and I'm glad that we are prepared.

In 1989, I was fortunate to be able to acquire Calvert Jones' Album, which was part of the first Calvert Jones sale at Sotheby's in London. This was assembled by Jones, integrating work by three pioneers of British and French photography, 1839-1844. It comprises a group of photogenic drawings and salt prints from calotype negatives by Talbot; portraits from paper negatives by Antoine Claudet, which were particularly rare because most of his photographs on paper had burned in his studio fire; and finally, a couple of Hippolyte Bayard direct positives, the rarest of all! One depicts the rooftops of Paris with Montmartre in the distance, and the other depicts statuary on his roof. So, two classic subjects of Bayard, and I had never owned any of his work before. It was a tremendous revelation. Having these three key figures represented in a single album was phenomenal. The album is a codex of cross-fertilisation between the earliest British and French masters of photography on paper.

In fact, it's an album that I still possess. It's a touchstone of the relationship between the British and the French innovators, which is a rare thing to be able to document.

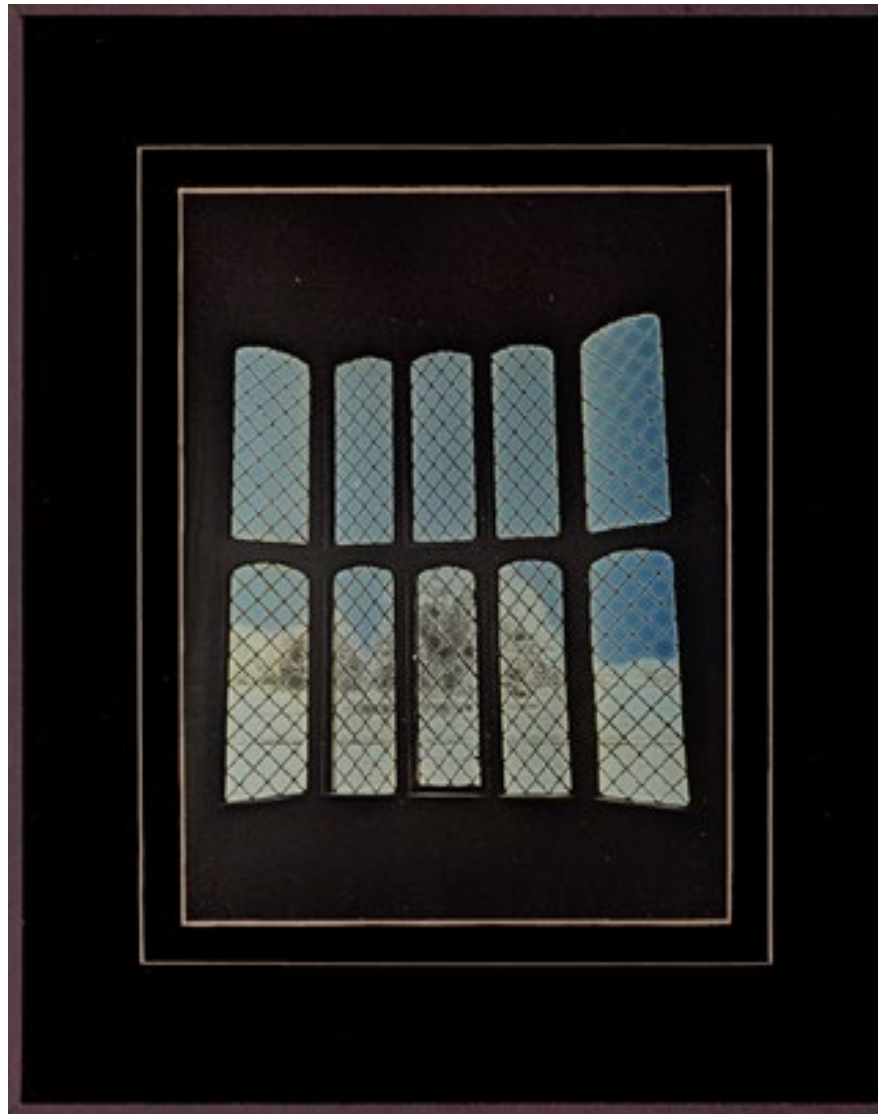
**How have you seen the collectors of 19th-century photography evolve during your time as a dealer?
How have tastes changed?**

– This has more to do with what becomes available at any point in time. Around 1980, there was a tendency for collectors to buy anything that tantalised them. In the art market, this was a newly collectible field. Since then, they have become more focussed. Some collectors seek the most beautiful images having “wall power”, like Gustave Le Gray seascapes or Carleton Watkins views of Yosemite. Others collect self-portraits. Some seek “firsts”, for example, images made in the year 1839, or the earliest examples of a subject, such as the first view of the Great Pyramid, Notre Dame or Central Park, the earliest botanical studies or photomicrographs. Recently we had a show of Édouard Baldus, featuring a group of top-quality albumen prints, 1855 to 1861, hand-picked by the connoisseur François Lepage who spent a lifetime of specialising in early French photographs. I think this was the first Baldus exhibition in more than 20 years. We were able to price them attractively and made some good sales to museums and private collectors, experienced and new. Our prior exhibition was the work of Calvert Jones (Talbot's most successful pupil), featuring his pre-photographic marine drawings, calotype negatives, salt prints and even some daguerreotypes. Most of these works were new to the market and interest was buoyant. Some were sold right away and others continue to sell.

Now I'm finding that certain collectors whom I've known for many years are starting to think about their exit strategy. We're in conversation with a number of them, and also with the estates of some who unfortunately have passed away and whose families need advice on how to deal with their collections. At the same time, there are keen new collectors showing up, and I'm very pleased to say there are young ones among them. Much of 19th-century photography is surprisingly undervalued, and that is inspiring collectors to look at things more carefully, whether they're buying at auction, at art fairs, or privately from dealers. There are new opportunities. I can't emphasise this more strongly.

How do you find people who are newer to the field of early photography begin to engage?

– They are not shy about asking questions. We're getting requests from people who just want to learn, or people who send random inquiries based on works they've seen at art fairs, on our website, or Instagram. Some of these are very stimulating



Mike Robinson (Canadian, b. 1961). *“Latticed Window”*
Lacock Abbey, 2018, half plate daguerreotype.

questions that involve not just a description and a price, but demonstrate their desire to learn more. And we're very happy to engage in these kinds of conversations. These are the collectors of the future, after all. There was a time when I was hearing that no young person wanted to be burdened with objects. Lately, I have been hearing far less of this, especially regarding this field. Everyone is making photographs, so there can be an associated fascination with the past to which any of us can relate.

How have you witnessed institutional collections' appetite for 19th-century pictures change over time?

– Relatively few museums collected photographs until 1989, the sesquicentennial of the birth of the medium. That was a momentous year when most major museums mounted exhibitions and, shortly thereafter, established endowed departments for



collecting 19th and 20th century photography. Some of these institutions specialise in categories or subjects and others are generalist in their approach.

You've also been showing contemporary photography (Adam Fuss, Abelardo Morell, etc.) alongside 19th-century work in recent years.

– In 2018, Photo London kindly invited us to participate and do a public exhibition. I called it *Talbot and His Legacy Today*, and it was a very rewarding experience for me. We were able to show a large number of our Talbot photographs, from photogenic drawings to calotypes and mounted prints from *The Pencil of Nature*, and also some photoglyphic engravings, his early photogravure examples. We displayed these together with the work of contemporary artists who were inspired by Talbot – Hiroshi Sugimoto, Adam Fuss, Vera Lutter, Abelardo Morell. Cornelia Parker made lovely gravures of the glassware that Talbot had used for his “Articles of Glass”, which is now at the Bodleian Library. We also included Mike Robinson, a talented daguerreotypist who recently had the audacity of taking a daguerreotype apparatus to Lacock Abbey, birthplace of the calotype, to make daguerreotypes there!

That show got quite some traction, and I still hear from people who saw it. Now I'm meeting more and more contemporary photographers who are embracing the early processes and using them. Some of our clients are the photographers themselves. Sugimoto, who I met years ago, contacted me because he wanted to see examples of Talbot's work and examine his negatives. He visited me several times, and he ended up buying a number of them. He then proceeded to use these negatives, many of which Talbot never printed, to make his own prints, but Sugimoto's were much larger. He used internegatives, or transparencies of the originals, some of which were quite light sensitive, to make toned gelatin silver print enlargements, approximating the colours of Talbot's photogenic drawings and prints.

Gustave Le Gray (French, 1820-1884). *La Vague Brisée, Mer Méditerranée No. 15* (The Breaking Wave), 1857, albumen print from a collodion negative. Le Gray took a number of renowned seascapes beginning in 1855. Of this series of Normandy and Mediterranean views, the dramatic and dynamic *La Vague Brisée* is Le Gray's only vertical composition.



Édouard Baldus (French, 1813-1889). *The Eagle's Beak, La Ciotat*, c.1860, albumen print from a paper negative. This is one of three majestic landscapes along the Côte d'Azur from the album *Chemin de Fer de Paris à Lyon et à la Méditerranée*.

They are startling to see. We had a few of them in our show at the Photo London venue, and I continue to see them in exhibitions and museums. For Sugimoto, Talbot's negatives were the benchmarks he needed to be able to reach deeper into his own practice.

Tell me about the Talbot Archive at the Bodleian Library.

– About 20 years ago, after Anthony Burnett-Brown (Talbot's great-great-grandson) had passed away, his family asked me to find a home for the Talbot-related archival material, which they still privately owned at Lacock Abbey. With the assistance of Larry Schaaf and Roger Taylor, I spent quite a bit of time going through the family estate at Lacock Abbey. We were identifying the artifacts and documents that were clearly related to Talbot and his family, his wife, his mother, his half-sisters, and his children, and those that pertained to photography. This archive is a major collection that paints a fuller picture of Talbot and his world. Eventually, we were able to export this entire archive to New York for further study, and I displayed some of the things here at the gallery.

Sugimoto came over to see the items on view. He was visibly impressed. One of the items was Talbot's electrostatic discharge wand, which is a very exciting little scientific instrument. It has a glass handle and a brass rod and ball at the end of it. He realised that this is the kind of conducting tool that Michael Faraday and Talbot were using for their electrical experiments. He asked to borrow it, brought it to his studio and used it to make some of his own spark photograms, which are now well known.



John Beasley Greene (American, born in France, 1832-1856). *Venus de Milo on rooftop in Paris, 1852-1853*, waxed paper negative. Greene's rooftop images of vegetables and the plaster cast of the Venus de Milo were made during his formative period as a student of Gustave Le Gray in Paris. Greene, perhaps in collaboration with Le Gray, carried his statuette of Venus to the roof in order to sharpen his skills in lighting and composition.

Eventually, when the Bodleian Library acquired this archive, I mentioned that there was one thing missing: the electrostatic discharge wand. Richard Ovenden, who was leading the charge to acquire the collection, agreed that Sugimoto should continue to work with it. The Bodleian received a few of Sugimoto's prints from this series in gratitude when the wand was returned to the archive.

Oftentimes, you are one of only a few, or the only, gallery at a photography fair exclusively exhibiting 19th-century material. Why do you think that is?

– Others include 19th-century work among their offerings. That is important to me. The main reason I stopped participating in art fairs like TEFAF and The Winter Show, is that I often ended up being the only exhibitor showing any photographs and that rarely makes for a successful fair.



Hippolyte Bayard (French, 1801-1887). *Plaster casts in the artist's studio, 1839-1840*, direct positive on paper. This is mounted in Calvert Jones' album, along with early work by Talbot and Claudet.



Henri Le Secq (French, 1818-1882). *Le chêne dénudé*, photolithograph, 1870s, from a waxed paper negative, 1850s. It is likely that this example was printed using the "encre grasse" method of Thiel Ainé et Cie, a firm that developed a photolithographic technique and collaborated several times with Le Secq, each time using his old paper negatives from the early 1850s.



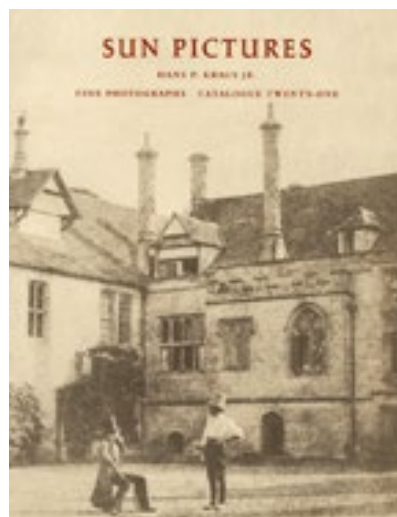
Félix Teynard (French, 1817-1892). "Égypte / Djizeh (Necropole de Memphis) / Pyramide de Chéops (Grande Pyramide) / salt print, 1853-1854, from a paper negative.

Your *Sun Pictures* catalogues are now collectible items for many connoisseurs. What was the motivation to begin publishing these?

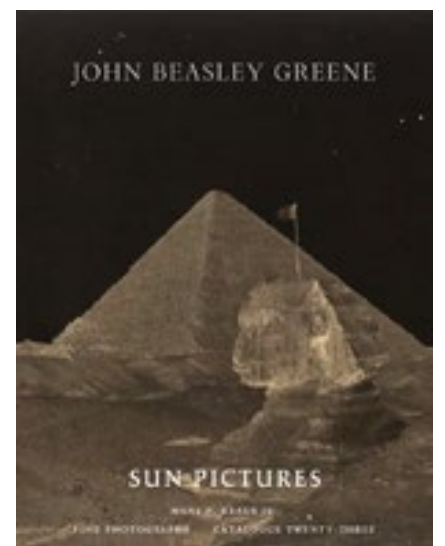
– Catalogues have traditionally been published by book dealers. My father influenced me in that regard. These may have helped him to better understand what I was doing. I was fortunate to have a serious scholar like Larry Schaaf available to work on most of them.

At the most recent edition of AIPAD, you showcased a selection of Calvert Jones daguerreotypes – a new discovery. How rare are these types of ‘finds’ these days? Is it harder to find material overall?

– Other than one view of Margam Castle, these are the only Jones daguerreotypes ever to have been on the market. Good early material is always hard to find, but surprises keep us alert!



Sun Pictures, Catalogue 21, published by Hans P. Kraus, Jr. Fine Photographs.



Sun Pictures, Catalogue 23, published by Hans P. Kraus, Jr. Fine Photographs.

PHOTOGRAPHS

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Harry Callahan (American, 1912-1999)
Providence, 1977
Dye coupler print on Kodak paper



Minor White (American, 1908-1976)
Barn and Clouds (Vicinity of Naples and Dansville, New York), 1955
Gelatin silver print



Jerry Uelsmann (American, 1934-2022)
Hot Dog Over Longboat Key, 1971
Gelatin silver print



Minor White (American, 1908-1976)
Windowsill, 1958
Gelatin silver print on Agfa paper, printed later



Jerry Uelsmann (American, 1934-2022)
Untitled (Sea Lion Diorama with Peter Bunnell), 1973
Gelatin silver print



Jerry Uelsmann (American, 1934-2022)
"Peter Takes a Picture"
(Deluxe Version Especially Created for Peter Bunnell), 1971
Gelatin silver print with applied googly eyes

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HERITAGE
AUCTIONS



Robert Brecko Walker. Men in Black, Lake Geneva, 1969
© Robert Brecko Walker



1



2

ARTHUR TRESS



THE
DREAM
COLLECTION



3



4



5

1. Display case layout, 10 August 2023. Credit Jim Ganz.
 2. Jim Ganz interviewing Arthur Tress on Zoom, 3 November 2022. Credit Jim Ganz.
 3. Arthur Tress. *Teenage Boys*, Bronx High School of Science, Bronx, New York. ©Arthur Tress Archive LLC. The J. Paul Getty Museum, Los Angeles, Gift of Jon and Ellen Vein Family.
 4. Working with the floorplan, 20 March 2023. Credit Jim Ganz.
 5. Arthur Tress. *Shadow*, Cannes, France, gelatin silver print, 1974. ©Arthur Tress Archive LLC. The J. Paul Getty Museum, Los Angeles, Gift of John V. and Laura M. Knaus.
- The background is a computer rendering of the exhibition by Alan Konishi.

BEHIND THE SCENES

CURATING AND DESIGNING EXHIBITIONS

Exhibitions are a recurring theme in *The Classic*, be it in interviews or news articles. But how does an exhibition come into being? What sparked the initial idea? How is the curating process carried out? What determines the design of the exhibition? I discussed the subject with four leading curators, Jim Ganz, David Campany, Hans Rooseboom and Héloïse Conésa.

Arthur Tress: Rambles, Dreams and Shadows

The Getty Center, Los Angeles
31 October 2023 – 18 February 2024

With Jim Ganz,
Senior Curator of Photographs

The exhibition deals with projects that Arthur Tress carried out 1968-1978, including *Open Space in the Inner City*, *Appalachia*, *The Dream Collector*, *Shadow* and *Theater of the Mind*. What sparked the idea in the first place?

– I got to know Arthur Tress around 2010 when I was a curator at the Fine Arts Museums of San Francisco. I organised an exhibition of photographs he had taken when he was quite young, travelling the world in an effort to avoid being drafted. He spent the summer of 1964 in San Francisco and took photographs around the city, a body of work that was virtually unknown. That's how my professional and personal relationship with Arthur started. I then spent

several years, during my free time, going through his contact sheets from the 1960s and '70s, identifying images that were interesting for a potential book project devoted to his early career.

In 2018, you left FAMSF to take up your post at the Getty.

– During my interview for the position, I was asked the standard question that curators get, “Can you

tell us about some dream exhibitions that you would like to organise?” and one of my responses was, “I would love to organise an exhibition of the early work of Arthur Tress.” He's such an innovative photographer and not as well known as he should be. I knew that the Getty had previously acquired a large number of *Dream Collector* photographs that hadn't yet been exhibited. After arriving at the Getty, I began to solicit additional prints from this period of Arthur's

career from several collectors, including David Knaus, who had acquired Arthur's archive and was placing work in various institutions. The show consists of 132 photographs, including 16 loans. The rest is from our collection and there are also 25 pieces of ephemera that come from Arthur.



© Photo Arthur Tress



Selecting wall colours, 27 July 2023. Credit Jim Ganz.

You had made the decision to do the show. How did you proceed from there?

– The Getty is known for its complex procedures although it’s not all that different from other places I have worked. For an exhibition project, I have to present a brief proposal to the Exhibition Committee, which I did in January 2020. It outlined the exhibition’s narrative structure and core message, the main themes, suggested sections, and precedents and benchmarks, that is, previous exhibitions and publications. I noted that 2022 would mark the 50th anniversary of the publication of *The Dream Collector*, and made it the target date for the project and so the exhibition was approved by the committee.

If you want to publish a catalogue at the Getty, you have to go through a different committee, because Getty Publications is a separate entity, not part of the museum. I proposed the book to the editorial committee via zoom in June 2020. We were into pandemic times and as a consequence, the exhibition had to be rescheduled. It will finally open on Halloween this year, so we will all be saying “Tress or treat!”

Who were in the curatorial team?

– I invited Paul Martineau and Mazie Harris, two of my curatorial colleagues, to work with me on the project, and to write some of the catalogue. Having returned to the office, I selected the prints in preparation for a full conservation review in January 2022. Over 100 works required treatment, undertaken by our conservators led by Sarah Freeman with some outside assistance.

What was the next step?

– The way it works at the Getty is, the exhibition having received preliminary approval, a much

longer proposal is then produced. It includes a complete checklist, proposed loans, and a copyright report completed by the Registrar’s Office. It specifies the design, installation, conservation, matting and framing requirements, and suggestions for related programming, communications, marketing, and fundraising. The shape of the exhibition is roughly what I proposed back in January 2020. The only difference being that originally, I planned to include some of Arthur’s early films. At the beginning of his career, he was dividing his attention between filmmaking and photography, and he was also painting. In the end, I decided to tighten up the selection.

Can you tell me about the rest of the team?

– We have an exhibition coordinator assigned to the show, Erin Minnaugh, who makes sure that everything happens when it needs to happen. We use Workfront, a project management software produced by Adobe. It has all the deadlines, the graphics, the labels, the design, and everyone involved can access it simultaneously. We have two talented designers assigned to the show, Alan Konishi and Bre Wucinich. Our wonderful graduate intern, Claire L’Heureux, played a key role in helping us get the cataloguing straight for the book and labels. In addition, we have interpretive content specialists and editors who read our labels and provide feedback. Everything is now bilingual at the Getty so all labels are translated into Spanish.

Did the material require a lot of research?

– It did, because there’s so much bad information about Arthur’s images out there, in terms of dates, locations, titles, and lots of inconsistencies. I spent a great deal of time working very closely with Arthur, checking and cross checking. All this information is going into the catalogue and the labels.

You mentioned that there are 25 pieces of ephemera in the exhibition.

– I visited Arthur to go through the ephemera he has kept. I brought back the Hasselblad he used to take all of these photographs, as well as contact sheets, notebooks, and Duane Michals’s original type script for the little essay he wrote for Arthur’s project *Theater of the Mind*.

The exhibition has an interesting title.

– We’ve had several working titles but finally settled on *Rambles, Dreams and Shadows*. *Rambles* has two meanings. One is that Arthur has always been a kind of rambler. The other connotation is very specific: The Ramble is a gay cruising area in Central Park that he photographed and we have a group of those works in the show.



Screengrab of draft of Salon wall, 3 August 2023. Credit Jim Ganz.

The work was produced in an era that many associate with the Stonewall riots in New York in 1969, a milestone in the struggle for gay rights in the US.

– Yes, and that comes into play in the main biographical essay that I produced. It’s certainly a big part of the story, the moment and its historical significance. Well into the process, Arthur revealed that he had a massive collection of correspondence from precisely this time period, letters that he had kept or had retrieved from people to whom he wrote, including his first boyfriend. I wish I had known about it a year earlier! I suddenly had to scramble to get through it all. The letters became an essential source for this project because it’s unpublished primary source material, and made it possible to reconstruct many historical details such as dates and locations.

Are the prints in the exhibition vintage?

– Most of them are vintage, however, during my years of perusing Arthur’s contact sheets, I identified some images that had never been printed, or that just simply didn’t exist so we’re including a small number of new gelatin silver prints.

What was the design process like?

– Just yesterday, we laid out the content of the

display cases for the ephemera. We had big pieces of board cut to the size of the cases, and worked with the conservators and the designers. We placed everything so that we know exactly how they will be installed. The galleries are now starting to be prepared and we’re selecting paint colours. We’ve worked through many iterations of the design of the galleries and the graphics. The designers do everything on computer these days. It used to be that you printed a large floorplan and placed little cut outs on it. We did go through that process early on, just for the curators, basically to get a sense that we had the right number of objects to fit properly in the space. But once you start working with the designers, it all goes on the computer.

Can you describe the design of the exhibition?

– It’s a fairly standard presentation, matted prints on the wall, with groupings here and there, and there’s also a salon style display of photographs of young people in the inner city. There are a couple of photo murals, something we like to do, as the prints are mostly on the small side and it’s nice to be able to add some scale here and there. Since the work in the show is black and white, we didn’t want to introduce a lot of colour into the galleries. For *The Dream Collector* section, I felt it right to show the prints in black mounts, something we don’t normally do.



Arthur Tress. *Bride and Groom, New York*, gelatin silver 1970. © Arthur Tress Archive LLC. The J. Paul Getty Museum, Los Angeles, Gift of Gregory V. Gooding.

The reason being that Arthur originally mounted those prints on black board and the original *The Dream Collector* book was printed on black paper, all to evoke night time. The rest of the prints in the show are matted in our normal cream mats. The graphics are evocative of the design of Arthur's original *Open Space in the Inner City* portfolio.

How does the exhibition flow?

– The narrative is very important in an exhibition, the storytelling aspect. Works on paper tend to be small unless you're doing a contemporary project, and there's nothing more deadly than walking into a gallery of standard size frames all placed in regular intervals. Very early on, I learnt about creating rhythms and pauses, to not be afraid to have empty spaces to create meaningful groupings, because that will slow people down and help them look, as

they try to make connections between the works that you're presenting. In this exhibition, we have a couple of galleries where there's more than one project represented. We had to carefully delineate the different groupings so that people aren't confused or overwhelmed. You can't really take anything for granted. I'm always very mindful of the visitor experience.

To what extent? Do you hang around to watch the crowds?

– I do! I've had the experience more than once of somebody tapping me on the shoulder. "Your voice is familiar. Is that you on the audio guide?" I like to just go into the galleries to see what people are looking at and what attracts their interest. I don't know if my approach to curating has really changed that much over the years, but I've definitely learned

that we are addressing the general museum goer, not organising exhibitions for our peers. Sure, the Getty has a reputation for research, which is true, but our audience consists largely of tourists and local people.

Over the years, are there dream shows that you would have liked to have done but were unable to do?

– I've certainly worked on projects that ended up not happening, for reasons that were beyond my control. The one that comes to mind most recently is a show I worked on for a number of years in San Francisco, about the 1906 earthquake and fire,



Arthur Tress. *Boy in Tin Cone, Bronx, New York*, gelatin silver print, 1972. © Arthur Tress Archive LLC. The J. Paul Getty Museum, Los Angeles.

with photographs by Arnold Genthe. I did a lot of in-depth research. We had the cellulose nitrate negatives in the collection, new scans and prints. We were planning a show but when I left for the Getty, it sadly fell by the wayside. The catalogue, however, did get published several years later. Perhaps one day FAMSF will organise that show, as they have the material, and much of the work is already done. And as a theme it has sadly become more and more topical, with all the natural disasters that we are witnessing.



Arthur Tress. *Hand on Train, Staten Island, New York*, gelatin silver print, 1972. © Arthur Tress Archive LLC. The J. Paul Getty Museum, Los Angeles.



Arthur Tress. *Girl with Dunce Cap, New York*, gelatin silver print, 1972. © Arthur Tress Archive LLC. The J. Paul Getty Museum, Los Angeles.



Yesterday's News Today

Heidelberger Kunstverein, Germany

Part of *The Lives and Loves of Images*, six exhibitions curated for Biennale für aktuelle Fotografie, shown in Mannheim, Ludwigshafen, Heidelberg. 29 February – 26 April 2020

With independent curator David Campany

What was your idea for the Biennale and how did you develop the concept?

– I was invited to be the curator of the Biennale back in 2018. I knew right away that it would be titled *The Lives and Loves of Images* and that the exhibitions would explore the different ways in which the meanings of photographic images can change depending on how they are handled and contextualised.

What were the key themes you wanted to explore?

– There were six thematic exhibitions. Seventy artists from 14 different countries took part. *Reconsidering Icons* looked at the way contemporary artists have explored famous images from the past by remaking them, or deconstructing them, or making films about them, or exploring their complicated histories.

All Art is Photography brought together works made by a number of artists and photographers in which the subject matter is other works of art, be they sculptures, paintings, photographs or even books.

Walker Evans Revisited looked at the legacy of North America's most influential 20th century photographer. Images by Evans were placed in dialogue with works by 19 contemporary artists who either work in his manner, or have reinterpreted his images in one way or another.

When Images Collide was a kind of survey of the different ways in which collage and montage are still so important to contemporary photographic art. Some of this work was analogue, some digital, some of it took the form of projected video, while other works were more sculptural or installational.

Between Art and Commerce showed how some contemporary art photographers also have a commercial practice or make work that is very much in dialogue with commercial photography. And lastly, *Yesterday's News Today* showed how old news photographs are objects of fascination for various contemporary artists.

What did you want to explore in *Yesterday's News Today*?

– The photographic archives of newspapers are really fascinating. News photographs today are of course digital but for most of the 20th century they were print, usually 8x10 inches or smaller. After the photographs had been reproduced in the newspapers they would go into the archive for reference and also for possible future reuse. When these newspapers faced financial difficulties at the end of the 20th and the beginning of the 21st century, many sold off their archives of prints to raise money. A collector market sprang up and a number of contemporary artists got interested in them. The exhibition showcased the range of ways that artists are working with old news photographs. Some of these artists are fascinated with the hand-retouching of the images which obviously predates Photoshop. Other artists use the photographs to produce new stories and allegories of the recent past.

The exhibition included a display drawn from press photo archives in the region – *Die Rheinpfalz, Mannheimer Morgen, and Rhein-Neckar-Zeitung*. As I understand it, the exhibition presented an A to Z sample, using the keywords the archives used. How did you select the images?

– We are all familiar with keywords as ways of accessing information online, but keywords were also the way that physical archives of photographs often got organised. These German newspapers have huge keyworded archives. I researched along with Christoph Wieland from the Biennale team. The aim was to select images that would present a really engaging history of the region, but also a history of these newspapers themselves as vital parts of the local culture. We also wanted to present the work in a way that would show something of how such archives of visual knowledge are organised. We worked intensively over a couple of days choosing quite a lot of images for our A-Z. It was then a process of editing them down to a set that would work well together, showing different events and subjects but also the changing styles of press photography over the decades. Altogether there were around 110 press photographs in the exhibition.



The exhibition included around 110 images from press photo archives in the region – *Die Rheinpfalz*, *Mannheimer Morgen*, and *Rhein-Neckar-Zeitung*.

Also included in the same exhibition were works by four contemporary artists, Thomas Ruff, Clare Strand, Sebastian Riemer, and Stanley Wolukau-Wanambwa. Why did you choose the works by those four artists and how did the works relate to the images from the press photo archives?

– For his series *press++* Thomas Ruff collected many press photographs around particular themes such as cars or space rockets. He is as interested in all the information one can find on the backs of these photographs as he is in the images themselves. The backs often have the date of the first use of the picture, the photographer’s name, caption information, photo agency rubber stamp marks and also signs of the newspaper’s multiple uses of the image over time. Ruff scans in the fronts and the backs of these images and combines them so that we can see both sides at the same time.

Clare Strand got fascinated by repeated images of girls with snakes. She blows up these photos and overlays them with caption keywords. Sebastian Riemer pays close attention to the surface of old news photographs which are often retouched by over-painting. He re-photographs and blows them up very large so we can see all of these changes that would not have been invisible when the image was reproduced in the crude halftone of newspaper print. Stanley Wolokau-Wanambwa acquires the original negatives of press photographs, scans them and incorporate them into bodies of work that contain photographs that he has made himself. Sometimes it’s not possible to tell which are



Installation view, on the walls are works by Sebastian Riemer from his series *Press Paintings*.



Installation view, works by Clare Strand.



Clare Strand. *Snake*, Giclee print on Hahnemühle paper, from the series *Snake* 2016.

“

I have always hated snakes but when I found an image of one, I would cut it out and stick it into my scrapbook then hide it away. It strikes me as rather perverse to collect what I despise.

Clare Strand

the news photographs and which are his. He brings these all together in enigmatic installations that allude to themes of race, class, gender and power across the last century.

How did you arrive at the design concept for the exhibition?

– I worked closely with the contemporary artists to display their works in ways they were happy with. That’s usually how I work as a curator. It’s very collaborative.

We used modular metal shelving units to display the images from the German newspaper archives. The

shelves were made of mirror or glass so it was possible to display the photographs in such a way that you could see the fronts and the backs. The modular structures also alluded to the modular ways in which photographic archives are stored.

Did you work with a design team?

– We had a designer for the catalogue of the exhibition, Leonie Rapp, who also designed the graphics for each of the six shows. The great thing about the Biennale is that they have a superb production team, who coordinated with the teams at each of the venues.

Sebastian Riemer. *Coach (Wynn)*
from the series *Press Paintings*,
pigment print, 2015.



Stanley Wolukau. *John Wayne*, inkjet print,
from the series *All My Gone Life*.



Thomas Ruff. *Press++24.11*
from the series *Press++*,
Chromogenic print, 2015.

You work as an independent curator. Do you approach institutions or vice versa? Or both? Are there pros and cons to working independently?

– It's a little of both. Of course, it's nice to be asked or invited, not least because it usually leads to something new for me. Independence is always a pro and a con, as is working in an institution.

Do you find it easy or difficult to place your projects with institutions?

– It varies from project to project, but I can give an example. Back in 2015, I curated a show for Le Bal in Paris, titled *a Handful of Dust*. I sent the proposal to many institutions worldwide, but nobody else wanted to take the show. We went ahead in Paris and word of mouth led to a second showing in New York. Then again in London. And on and on. Los Angeles. Taiwan. Eventually, the show was on the road for six years at multiple venues worldwide, but it was never really planned that way.

Are there shows you tried to get off the ground but failed to find takers?

– There are some I haven't got off the ground yet, but I don't use the word 'fail'. Often, it's just a matter of timing and schedules.

Are there important lessons you have learnt over the years?

– Never micro-manage, and listen to suggestions.

Have you changed your own approach over the years?

– Constantly. I wouldn't be doing this otherwise.

Budgets in the arts sector have been slashed in recent years. Are institutions less likely to work with independent curators in a harsh financial climate?

– It's a question of how much the exhibition is going to cost. Photography is interesting in that budgets for shows can range from be £3000 or £300000. But whatever I'm working on, I try very hard not to waste money.



New Horizons

Rijksmuseum, Amsterdam
30 June – 3 September 2023

With Hans Rooseboom, Curator of Photography

What sparked the idea for *New Horizons*?

– We have always collected rather broadly, from the earliest days of photography til the present, but the group of contemporary photographs is relatively small. It has largely been acquired in the past 15 years and has, with some exceptions, never been shown. It may therefore come as a surprise that we have been collecting in that area as well. The exhibition is a first presentation of this sub-collection, 19 works plus one tableau of 48 small photographs by Gerco de Ruyter. However modest this sub-collection is in terms of quantity of works, we felt they would be strong enough to fill the photo gallery. As almost all these works have been donated to us by photographers and collectors, or bought with the financial support of private donors, we felt it even more urgent to put them on display.

What's the concept behind the exhibition?

– It's a selection of some 20 works by 13 photographers who may have nothing more in common than having made modern colour photographs and being part of the Rijksmuseum collection. Still, there is some kind of story behind the exhibition, as we

explain in the introductory text, namely that colour was accepted only relatively recently in photography. In 1961, Robert Frank said, "Black and white are the colours of photography." To many photographers, black and white was the standard. Sixty years on, the reverse is true, and colour has suffused all forms of photography. In addition, the boundaries between documentary and artistic photography have been erased since the 1990s when photographers with a documentary intention started working in colour, printing large format and sometimes even framing their works just like "art photographs". That was why we only included colour photographs.

How did you work within the curatorial team?

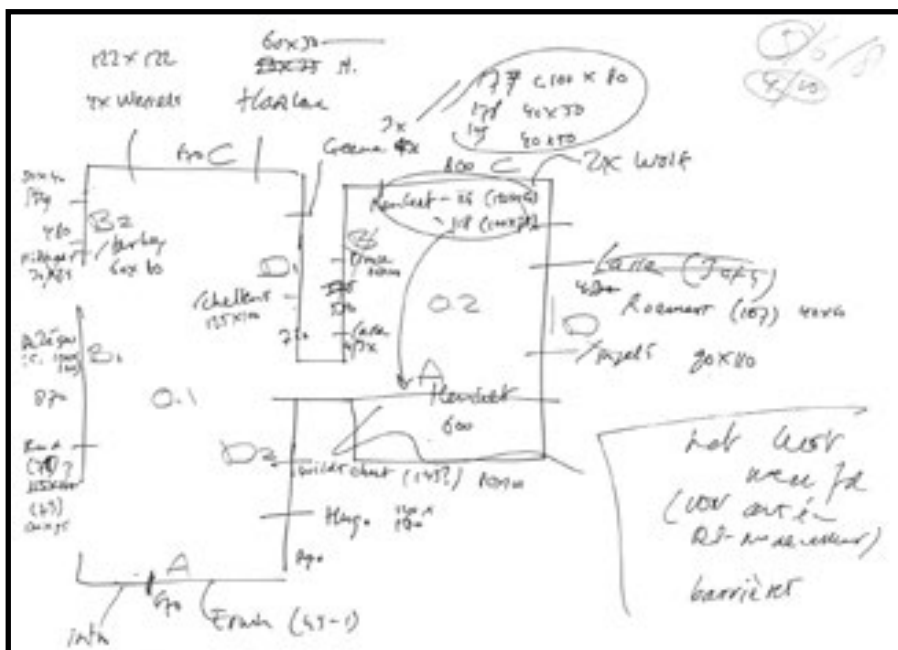
– The team consists of Mattie Boom and myself. We have worked together for some 30 years now. We have our specific individual interests, but acquisitions, publications and exhibitions are joint efforts most of the time. As the exhibition is based on a part of the collection that we have been building together in the past 15 years, it was a natural thing to do it together. There is a third curator, Hinde Haest, but she is hired specifically to prepare a book and exhibition on Ed van der Elsken, whose archive we acquired a few years ago. That book and show are scheduled for 2026.

How did you select the material?

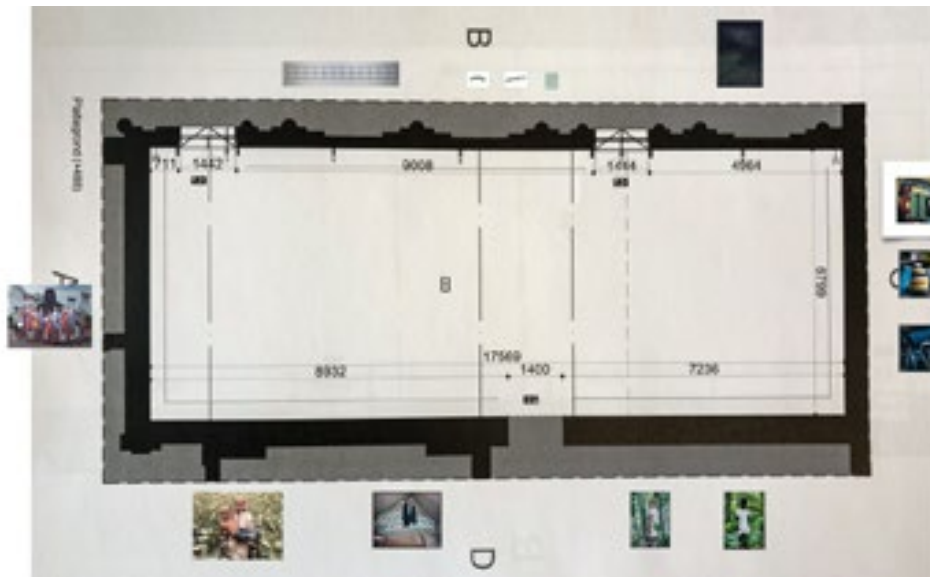
– We went through the acquisition lists to remind ourselves of what had been added in the recent past. We decided to

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Our methodology is pretty low tech. We take one or two pieces of paper, roughly draw the floorplan of the two rooms of our photo galleries, note down the lengths of the walls and start positioning the individual photographs.



First draft of lay out *New Horizons*



This is the final lay out for the exhibition. I made it by cutting out small photocopies of the photographs and pasting them onto a print of the floor plan. At the last moment we left out one of Jacquie Wessels's photographs, seen on the right-hand side of the first page, and we swapped some photographs. Such decisions can only be made when all photographs are framed and put together in the gallery.

focus exclusively on colour photographs. Finally, we selected the photographs that would work best on the walls and would work well together.

Did you start out with a large group of material and then edited it down?

– Our methodology is pretty low tech. We take one or two pieces of paper, roughly draw the floorplan of the two rooms of our photo galleries, note down the lengths of the walls and start positioning the individual photographs. We always start our exhibitions with an eye-catcher that people will see first when entering the gallery, in this case Pieter Hugo's *Portrait #16, South Africa* from his series *1994*. We then think of something that would be a good “neighbour” and subsequently fill all the other walls. There is no real master plan behind that, it is just our eyes that do the work. Actually, once everything is framed and brought into the gallery, on “mounting day”, we see all works together in their frames for the first time. We may then decide to leave out one or two works, or change their positions. It is a method that works for us, however low tech it may sound. As long as we do not leave out too many works at the last moment, especially works that our conservators have spent time mounting and framing, they will not blame us for this way of working.

How are the images sequenced?

– We always try to think which sequencing would make sense in order to give the audience an interesting experience. An exhibition is about looking at things, so that's what matters the most. Again, there is no master plan, at least not in this exhibition, as it's about showing a part of the collection.



At what point did you bring in designers?

– The exhibitions in the photo gallery are only designed to a certain degree. The only fancy thing we allow ourselves is to ask Irma Boom to come up with an idea for a graphic 2D design, mainly for the title of the shows.

What about the choice of frames?

– With this exhibition, some works came to us framed, others were framed by the team in the museum, in simple, classic wooden frames. In the case of the group of 48 small 15 x 15 cm photographs by Gerco de Ruijter, all mounted on aluminium with no protection in front, we decided to group them together in large mounts. Otherwise, it would have been difficult to display them in a safe way. They were originally just put on the walls using Velcro, which would have been irresponsible in a museum context.



Credit Hans Rooseboom.



Preparing tableau consisting of 48 small photographs by Gerco de Ruyter.
Credit Hans Rooseboom.

You have curated many exhibitions over the years. Have you learnt things along the way? Made changes to your approach? Your role even?
– I don't think our roles have changed. We are of course aware that the curator makes all the decisions, deciding on the theme, the selection, the amount of works, the sequencing, the label texts, the context in which the works on show are meant to function, but those are modest interventions. We always try to make the photographs themselves come out in the best way we can think of, grouping them in a sensible way, and making it easy for the

visitors to understand what the point of the exhibition is. Curating is a modest task. The joy of making exhibitions is rewarding enough. Looking back, I remember an exhibition in Moscow in 1998. I was struggling with the lay out. There was no time to rethink and rehang the photographs once they were on the wall. I was not really satisfied with the final result. It felt a bit jumpy. Experience has helped me to better foresee how something will look like on a wall. It sounds a bit boring, but a balanced, rhythmic way of hanging is, I think, the best as you should in no way divert the attention from the photographs themselves.



Image culture has exploded in the last decades. Cameras on mobile phones, digital displays everywhere. What challenges does this pose for you and your fellow curators?

– We don't really care how an image has been made. It's the end result that matters. In the old days, Pictorialists did everything to make their photographs look like paintings, drawings or prints. They clung to the idea that a lot of hand work should be involved for a photograph to qualify as a work of art. Some 19th-century painters felt the same. Whistler was accused of pottering work just because he did not spend days and days on any single painting but worked fast. They thought there should be a relation between the price asked and the amount of time

Michael Wolf. *Architecture of Density # 119*, Chromogenic Colour Print, 2009. Purchased with the support of Stefanie Georgina Alexa Nühn Fonds/Rijksmuseum Fonds. Courtesy of Galerie Wouter van Leeuwen.



Credit Hans Rooseboom.

“

The only fancy thing we allow ourselves is to ask Irma Boom to come up with an idea for a graphic 2D design, mainly for the title of the shows.



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We always start our exhibitions with an eye-catcher that people will see first when entering the gallery, in this case Pieter Hugo's Portrait #16, South Africa from his series 1994.

Viviane Sassen. *Wási, Liba, Sleep, song of Time, Almando Fuchsia, Giallo, Cell, Gulúntu, Sling, Pási,* C-print, 2013. Previously, important subjects such as Suriname were only represented in the Rijksmuseum's photographic collection by portraits and landscapes from the 19th and early 20th century, alongside images of the independence in 1975. In 2013, Viviane Sassen's series *Pikin Slee* added a new chapter on this subject to the collection. Purchased with the support of Familie W. Cordia/Rijksmuseum Fonds. © Viviane Sassen.



Pieter Henket. *Congo Tales – The Two Nkééngé Sisters, 2018,* inkjet print. Gift of P. Henket, 2019.

spent on it. We now think differently and don't care about the amount of time that went into making something. An iPhone photo can be just as interesting as a photograph that took many hours to complete. On the other hand, we may well be curators who tend to adhere to a classic way of working and thinking. We prefer photographs that aren't too conceptual. The pleasure of looking is for us, I think, an important thing.

There has been a sea change in the debate in recent years, following MeToo and Black Lives Matter. How have you responded to this?

– Photographs have always been important tools to show an audience what is going on in the world, and to protest against various forms of abuse. Therefore, *New Horizons* does not just show “arty” photographs. On

the contrary, one of the points we wanted to make is that documentary photographers started using methods that were up till the 1980s and 1990s almost exclusively deployed by artistically-minded photographers. One example in the exhibition is the Pieter Hugo work I mentioned, another is one of the photographs Henk Wildschut made near Calais where refugees camped in the hope of making it to the UK. It is impossible not to think about themes like those when working as a



Henk Wildschut. *Calais, France, Lambda print, 2010.* Purchased with the support of Stefanie Georgina Alexa Nühn Fonds/Rijksmuseum Fonds. © Henk Wildschut.

photography curator. Right now, we are working on a large exhibition on American photography which will open in 2025 and it made us even more aware of themes like Black Lives Matter. It would be insane to choose only nice still lives – as if nothing ugly happened in American history and was recorded by photographers. That show will therefore address some of the important societal issues.



Épreuves de la matière

La photographie contemporaine et ses métamorphoses

BnF François-Mitterrand (Bibliothèque nationale de France)
Paris 10 October 2023 – 4 February 2024

With Héroïse Conésá, Curator of Contemporary Photography

The exhibition *Epreuves de la matière* is unusual in that the starting point is not the images as such but the materiality of the photographs.

– The concept is linked to the DNA of the BnF. As a library, we are committed to making the original material accessible to our reader-researchers. The access is provided on a daily basis in the reading rooms of specialised departments such as the Department of Prints and Photography where I work. In museums, you have to wait for an exhibition or a hanging of the collections but you can't visit the storages for instance. With this in mind, and even though after the pandemic, research and even exhibitions tended to be carried out via screens, I wanted to show that the physical encounter with a photograph is irreplaceable. Even if digitisation of collections is of course of interest in terms of conservation, and also makes it possible to see the images more clearly by zooming, the screen tends to flatten out forms, annihilating the possibility of a sensorial image.

I remember the emotion of a visitor with whom I visited the exhibition *Denis Brihat, de la nature des choses* that I organised in 2019 at the BnF. She told me that, faced with a photograph of a poppy by Brihat, who uses specific tonings to give colour and relief to his prints, she had the impression of caressing the fragile petals of this ephemeral flower with her gaze.

My illustrious predecessor at the BnF, curator Jean-Claude Lemagny, who passed away in January 2023, also had this attraction for what he called “the material truth of photography”. He acquired many works in which the question of the velvetiness of the paper, of its gloss, of the transparency and opacity of the photograph, is crucial. He brought them together in 1994 in a book which is partly a guide to the collections on this theme entitled: *La matière, l'ombre, la fiction*.

The exhibition deals with two moments in the history of contemporary photography. Can you expand a little on those two moments?

– There are different generations of photographers represented in the exhibition. For the generation

of the 1970s and 1980s, photographic materiality refers more to the notions of matrix, for its relationship to the history of photography, and of medium, in a postmodernist period that challenged Clement Greenberg's claim to an ontological purity of the medium. The question of the materiality of the photographic image has undergone a kind of reset with the arrival of a new generation of photographers in the 2000s who have emphasized the value of photographic material and the print. Digital technology has contributed to this, but above all I note the desire to promote slower photography and to respond to the ecological imperative by proposing new processes. They are first and foremost interested in the matter as process, considered in its timelessness, and how it can contribute in its very contemporaneity, for example in its link with nature.

Who were in the curatorial team?

– I was alone for the scientific part but helped by all the interesting conversations I had with the authors of the catalogue: Marie Auger, Anne Cartier-Bresson, Michelle Debat, Marc Lenot, the gallerists, the collectors and the photographers themselves. For the production of the show and the catalogue I worked with the BnF exhibition and edition services. We discuss the display, the choice of colour, all together with the team of scenographers: Nicolas Groult and Valentina Dodi from Scenografia.

How did you develop the concept from initial idea into the four main sections?

– I wanted this exhibition to be a sensitive journey through the materiality of photography in all its diversity, and to tell the story of this materiality and the thematic nuances. To create a thematic course to show that the reflections on the materiality from one generation of photographers to the next had points of convergence. The journey thus begins with the question of the representation of materials. It considers their embodiment in a specific print or photographic object, explores the experiments and metamorphoses at work in the material of the image, and concludes with a focus on the archive, the disappearance and the memory of images.



Computer image of the exhibition *Epreuves de la matière – La photographie contemporaine et ses métamorphoses*, showing the four sections of the exhibition. Scénografiá created a flexible, adaptable system, designed to be reusable. © Scénografiá.

How did you select photographs for each section?

– Choosing prints is always a complex exercise. At first, I make a selection based on intellect, the search for meaning and the historical development, but at some point, I let go of this dimension in order to look at the formal affinities between several works. I also wanted to bring a very international dimension to this exhibition, which also reflects the collection held at BnF. Thus, the understanding of materiality has points of convergence and divergence depending on the cultural heritage of each photographer, whether French, English, German, Colombian, or Iranian. The challenge of putting on a group show of this scale is always to ensure that in the end, all the works are in dialogue with each other. That each brings its own specific colouring to the show. It also seemed important to propose photographs in which the approach to the material was at times poetic, funny, disturbing, scientific, literary or elegiac. To create the rhythm of the walls, to modulate the viewing experience so that the visitor, as when listening to a piece of music, perceives the strong points, the singularities, the refrains, the diversity of formal choices and the desire not to accumulate too many works that say the same thing, to have a representative sample of this or that practice, is important. Even if the exhibition remains dense, I felt it was important to leave some breathing space.

The exhibition features over 150 photographers and some 250 works. With so many photographers and very different kinds of photographs, was it a struggle to create a coherent exhibition?

– Making the selection was difficult. Choosing is giving up, as we say. I could have done a second exhibition on the same theme with as many different works. Although in the works presented, the medium is given greater prominence than the subject, there is nevertheless a close link between the two. Delivering a rich visual grammar that builds bridges between ancient photographic processes and contemporary technologies, these artists also reflect on the complex relationship between photography, society, nature and technology, revealing their commitment to an ecology of the image. With this in mind, I was able to make my choices more serenely.

Was there an extensive research and curating process?

– Yes, the research work on the exhibition lasted almost four years, punctuated by meetings with photographers, gallery owners, collectors, curators and researchers, all of whom helped me to enrich my view of this question of materiality. During this period, it was also invaluable for



Les EpouxP – Pascale & Damien Peyret. *Polysémie III – the last image sixty broken computer screens*, 2012/2023.

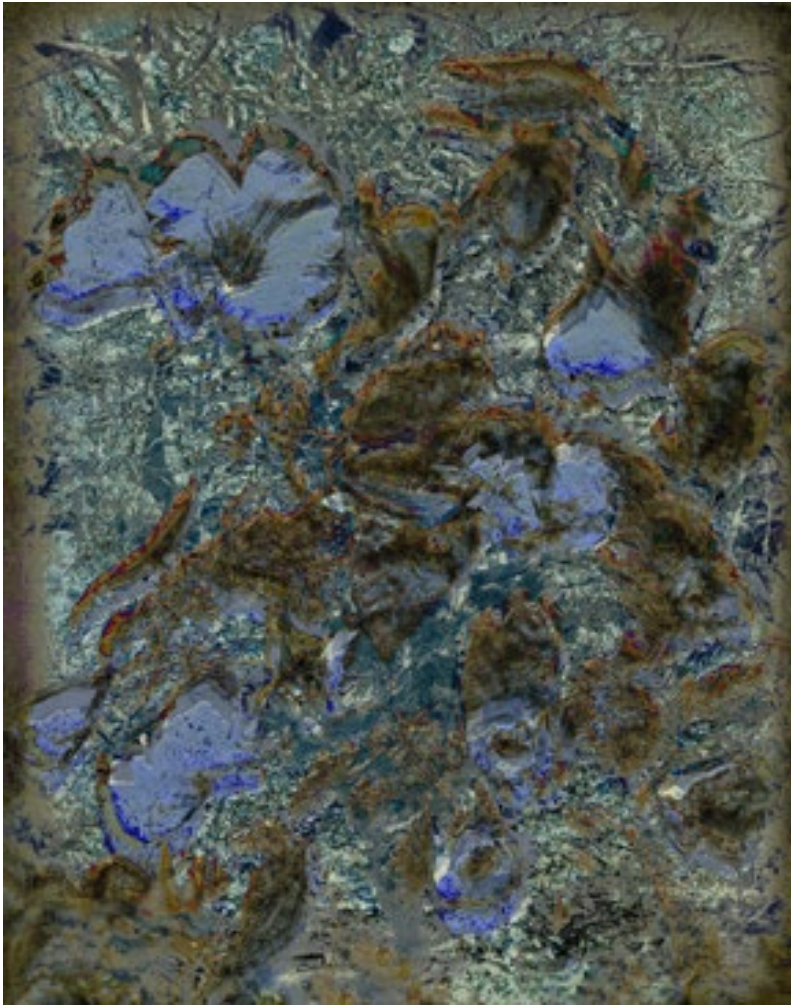
me to exchange ideas with the team of photographic conservators at BnF, in order to better understand the technical biases of certain photographers. Working on the materiality of the photographic image, a fortiori when it is hybridized with other media such as painting, sculpture or the graphic arts, also leads us to question our profession as curators, to reflect on the essence of the medium, its definition and even its possible disappearance.

Do all the photographs come from the collections of the BnF?

– Approximately 70 percent of the works presented are from the collections of the Department of Prints and Photography, with the remainder coming from museums, galleries and private collections, mainly in France. The collection of the BnF’s Département des Estampes et de la Photographie forms the heart of this exhibition, revealing the attraction for photographic materiality cultivated by Jean-Claude Lemagny, curator from 1968 to 1996, and by us in his wake. For this exhibition, I was able to purchase a number of works to complement the tour, but above all I wanted to pay tribute to the many donations from photographers and collectors that have enriched our holdings over the last few decades.



Payram. *Deux ou trois choses que je sais d’elle*, 1995-2021. Coloured silver prints from Polaroid 55 black and white negative (unwashed, unfixed). BnF, Estampes et photographie. © Payram, Courtesy Galerie Maubert.



Jean Luc Tartarin. From the series *Re-prendre - Fleurs*, 2018.
BnF, Estampes et photographie. ©Jean Luc Tartarin, 2018.

Can you tell me about the design of the exhibition, the design process, the choice of frames and displays?

– Nicolas Groult and Valentina Dodi from Scénografiá agency proposed to define not only a linear hanging system but also a coherent volume of space for each section. Well aware of the evolution of the list of works and the recommendations for the presentation of certain works, they wanted to offer a flexible, adaptable system, designed to be reusable. The path is thus defined by two main levels of delimitation of space:

The first level divides the space into 4 sections, creating the overall exhibition itinerary. The second level creates the articulation between the sub-sections of each section, defining the atmosphere and dialogues between the works. Each section is built around the same system, but is different in its organization, which adapts to the works. At first, the works are hung on walls, then gradually, as the exhibition progresses, a juxtaposition of 2D and 3D, analogue and digital works. To avoid saturation and a compartmentalized effect, the first is not

continuous and is open to the centre of the space. This allows visitors to feel the overall volume of the room, get a glimpse of the rest of the visit and take advantage of strong points of view and perspectives that to highlight certain works.

The centre of the room is inhabited by a work in volume requiring 360° vision. It's an installation of more than sixty broken computer screens that recorded the last frozen image, called *Polysémie* and made by the artist couple Les EpouxP – Pascale & Damien Peyret.

The exhibition design plays with light and dark.

– Given the graphic strength of each work, the scenographic approach is one of sobriety, with alternating light and dark picture rails. The room ambiances are defined by wall rather than by section, to highlight the works of art, and to respect them. Lighting plays an important role in the mastery of moods alternating light and dark. There was no question of adding matter to the scenography.

Héloïse Conésa on the four sections in the exhibition

The tangible image, the embodied matter

The first section shows how photographers such as William Eggleston, Ann Mandelbaum, and Denis Brihat transform photographed matter using for example, blur, close-ups and variations in scale, making them appear poetic, trivial, disturbing, fantastic. This up-close-and-personal approach to photography also leads some of the artists to reflect on what makes up the analogue image. The inside of a camera in Ann Mandelbaum's work, gelatin in James Welling's, the developing tank in Philippe Gronon's, the screen or pixels in Andreas Muller-Pohle's. This augmented presence of materials suggests a new kind of materiality.

The labile image, the experienced matter

Looks at materiality in terms of explorations from the laboratory "kitchen" to the computer menu. Analog experiments with emulsions, Pierre Cordier's chemigrams, Marina Bério's dichromate gums mixed with blood or the photographic support, Ellen Carey's folded photogram, Patrick Bailly Maître Grand's daguerreotype or Almudena Romero's prints on vegetation. They are set against digital works by Thomas Ruff, his *Substrats* series, obtained by superimposing several images gleaned from the Internet and Lauren Moffatt's *Compost* series, a hijacking

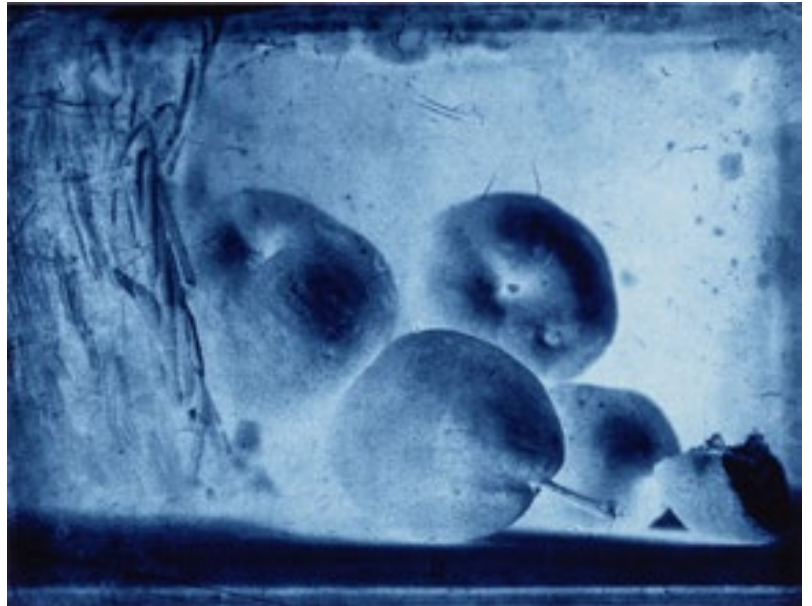
of photogrammetry. The photographers exhibited here thwart speed, as well as the standardisation of images and their production. They opt for a mature, technically masterful approach, and place a premium on gesture. These can be inspired by the research of nineteenth-century pioneers, designed in harmony with nature and praise a certain slowness of execution.

The hybrid image, the metamorphosed matter

From the late 1960s onwards, photographers have been transforming photographic material. Some practice hybridisation, inventing singular forms and borrowing materials and gestures from painting, such as Valérie Belin's *Painted Ladies*, bouquets photographed and drawn with graphite pencil by Anne-Lise Broyer or etched prints by Magali Lambert. From sculpture, three-dimensional photographs by Anne-Camille Allueva or Noémie Goudal and the decorative arts, woven and embroidered prints by Carolle Bénitah and Sissi Farassat. Others transform photographic material in an illusionistic way, using only the resources specific to their medium. Laure Tiberghien's work recalls the canvases of the masters of American abstract expressionism expressionist masters. Jean Luc Tartarin's work draws on paintings by Gerhard Richter and Sigmar Polke.

The precarious image, the fragile matter

The last section presents works that examine photography as it is subjected to the passage of time and the elements that can lead to its gradual erasure, with works on the photographic archive by Eric Rondepierre, Joan Fontcuberta, Hideyuki Ishibashi, Lisa Sartorio and Oscar Muñoz, as well as fleeting materializations that give rise to evanescent images, such as Michael Snow's hologram or latent, spectral images by Rosella Bellusci, SMITH, Vittoria Gerardi, and Alain Fleischer.



Thomas Ruff. From the series *Negative*, 2016. BnF, Estampes et photographie. Thomas Ruff © ADAGP, Paris, 2023.

On the contrary, the aim was to forget about the supports, working with matte paints to create neutral backgrounds that reinforce the visual power of the works. The graphic design is not intended to be illustrative, nor to compete with the richness and graphic strength of the works but to break away from the two-dimensional representation of matter, to explore notions of material and immaterial, form and counter-form, with a play of incisions applied to the typography. The designers drew inspiration from the term “épreuve”, in the exhibition title, which can also mean “imprint”. The scenography and graphics team were also sensitive to the Rancière's quotation that I used in the scientific presentation of the show: “despecify the mediums”. It led them to imagine a three-dimensional title for an exhibition to create a surprise for the visitors. The title digs into the material of the panel to exist as a negative volume. The sobriety of the graphic variations, the typeface Grottesque, classic yet contemporary and the layout with neutral colour, is dictated by the wide variety of the works and a particular focus on legibility.



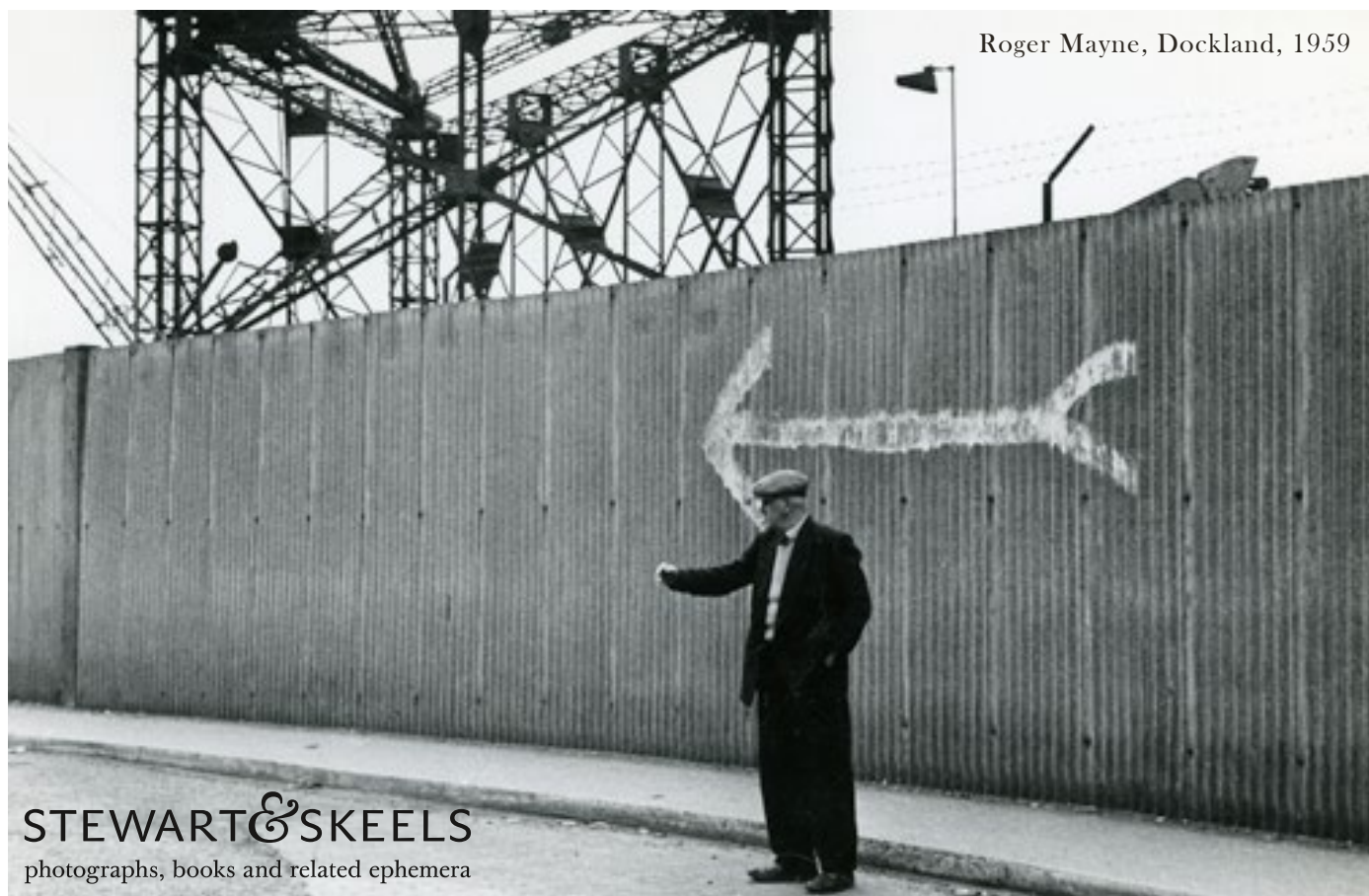
SMITH. Untitled, from the series *Spectrographies*, 2012. BnF, Estampes et photographie. © SMITH, Courtesy Galerie Christophe Gaillard, 2022.

Richard Meara Fine Photographs



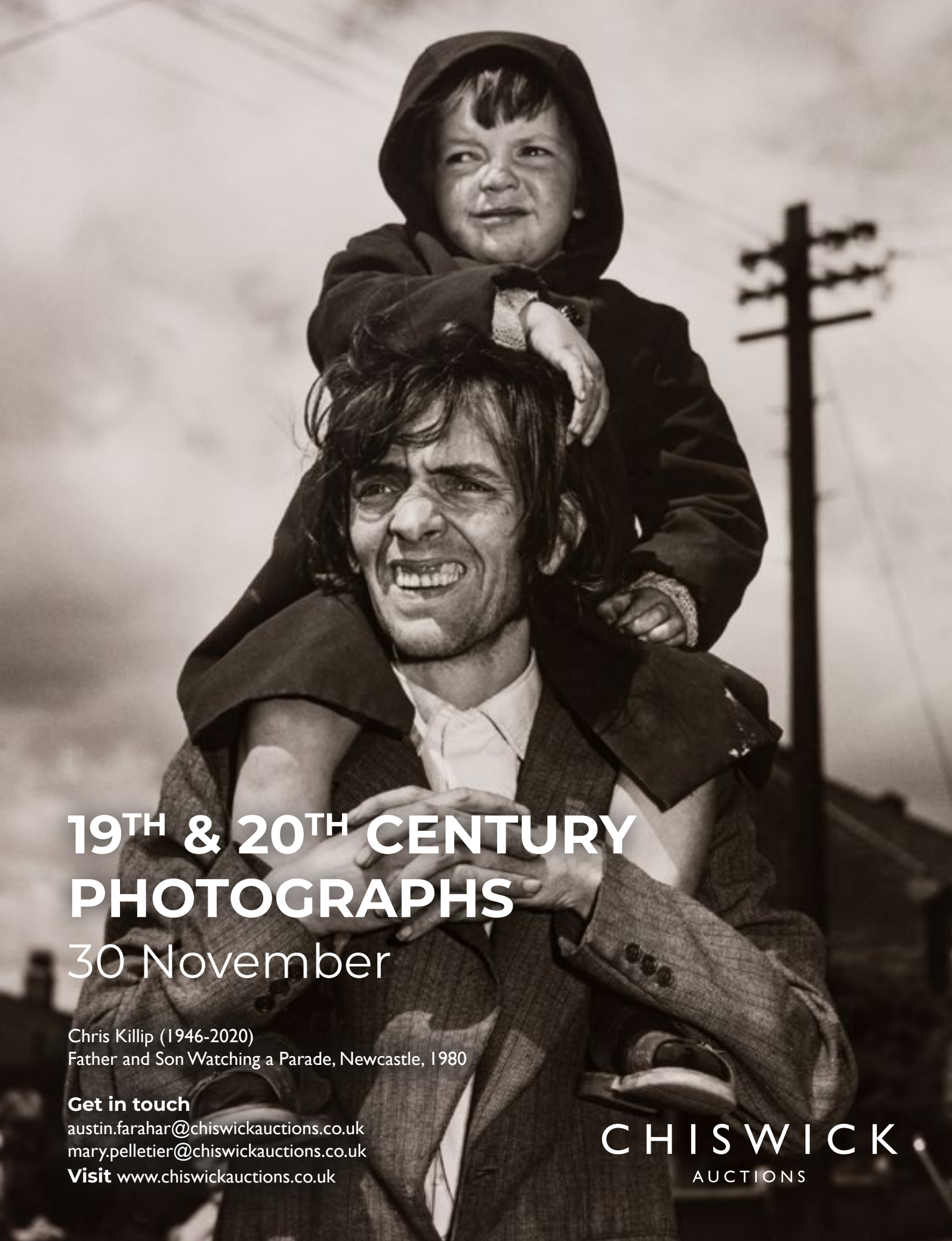
Roger Fenton
Zouaves at Hythe Barracks, 1860

Contact: meara@btconnect.com



Roger Mayne, Dockland, 1959

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