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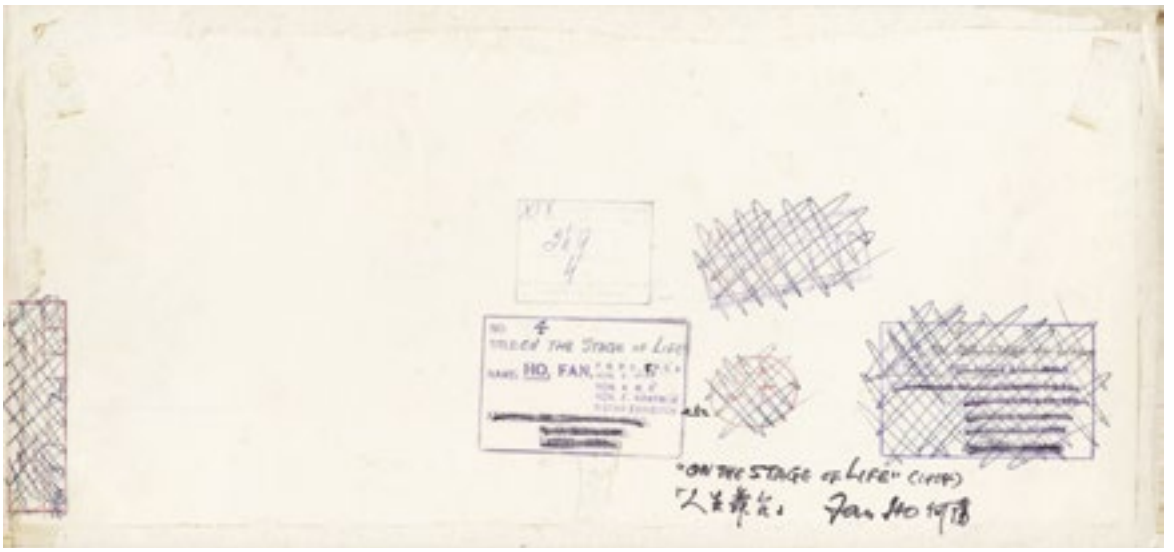

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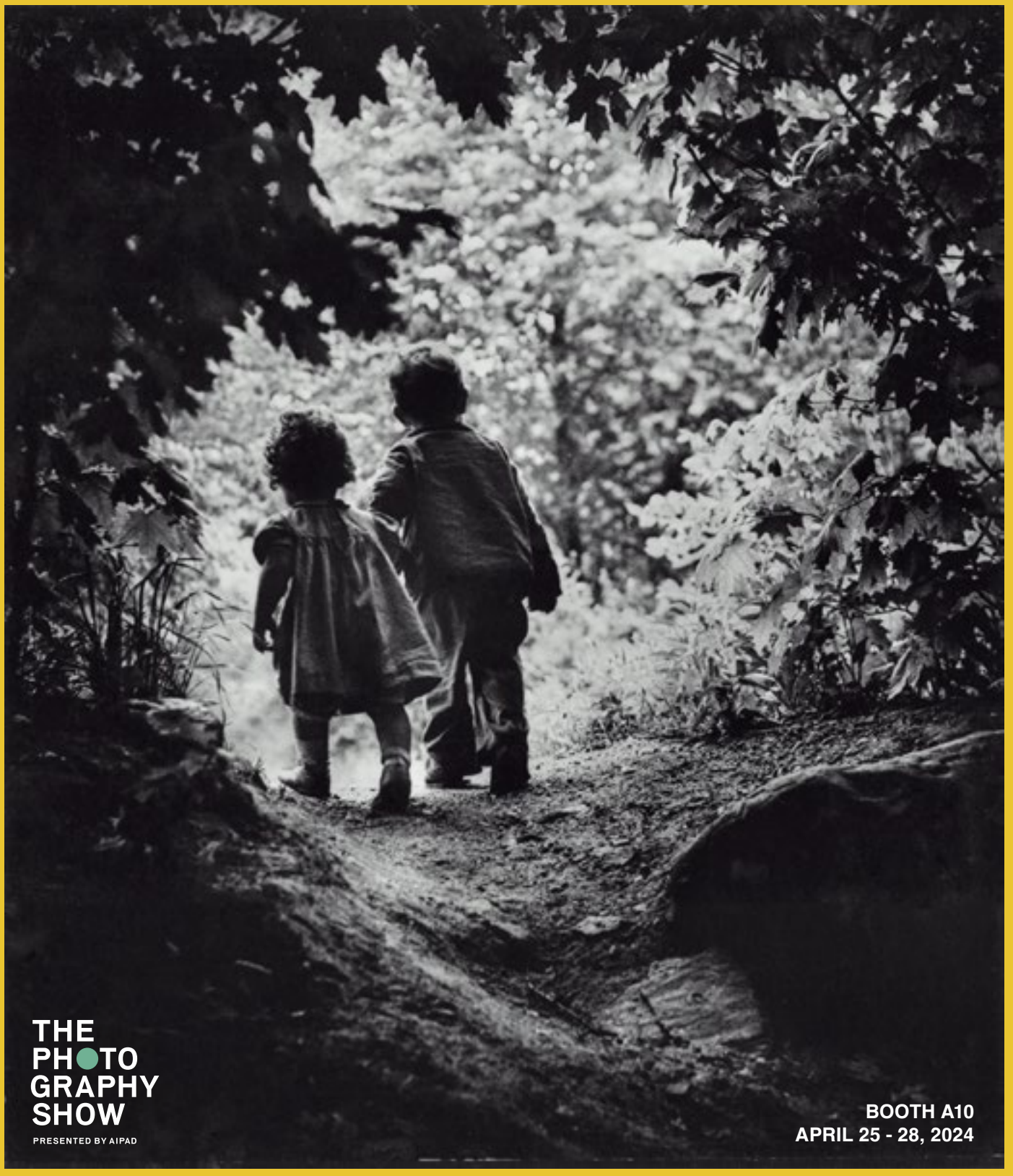

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From the editor

By now, publisher Bruno Tartarin and I have quite a long list of things we would like to feature in *The Classic*. I can't in all honesty say that it has ever included an image of a footprint of a Chinese Yeti. Nevertheless, I'm glad it finally happened, courtesy of Timothy Prus and the Archive of Modern Conflict.

Our team has been working overtime of late. In addition to the spring issue, we have also produced the catalogue for The Photography Show – Presented by AIPAD. You can download it from www.aipad.com. In addition to exhibitor information and presentations of the fair programme, it also includes several interviews, with among others, winner of this year's AIPAD Award Vince Aletti, Richard Grosbard from the MUUS Collection, collectors Dan Solomon, Catherine McKinley, and Joe Bose, as well as an overview of the history of the AIPAD fair, told by people who were there.

As for the history of *The Classic*, this is issue 11. If you missed any of the previous issues, you can download them for free from our website, theclassicphotomag.com

Michael Diemar
Editor-in-chief

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The Terra Nova at the Ice-Foot. Cape Evans, Antarctica, January 16, 1911.
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Agrément 2002-448

Top: Unknown photographer. Working the Diggings, unknown location, Ambrotype, circa 1852.
Courtesy of Jim Farber.

Bottom: Unknown photographer. William Pitt and his friends in front of his cabin, Ambrotype, circa 1852.
Courtesy of Stephen White.

Remembering The California Gold Rush

In Stephen White's vast collection of photographs of California, there's an Ambrotype taken during the California Gold Rush, of William Pitt and his friends standing in front of his cabin. Pitt was one of the many who headed west to seek his fortune. The Ambrotype is accompanied by a letter he wrote in 1852 at the peak of the Gold Rush. It's addressed to his "affectionate friend and swell neighbor". Pitt writes, "A recent but not forgotten friend, it is with much pleasure that I now take my pen in hand to inform where I am and what I am a doing and also that I am well and hope these few lines will find you enjoying the same great blessing. I am now at Diamond Springs to work in the mines forty-five miles from Sacramento. I have been here almost two weeks. I have found some gold. I have made from two to six dollars a day while I have been here but there has been no water to wash with but I think that we shall have water now for it rains now like sixty and I am sitting here in my log cabin a taking all the comfort in the world. There is one fellow with me so we take turns a cooking."

He continues, "I can tell you this is a hard place. There is a great many folks here that would be glad to go home if they could and they could after a while if they would save their money but there is a gambling house close by here. I have been in there and see men lose the last cent they had and I have seen some win 40 or 50 dollars in a few minutes and the off and get drunk and come back and loose it all again and some will work all day and spend it night. That is the way with one half of the folks in California. I should never expect to get home at that rate. But I have not got much time to wait for I have got to go two miles today to post it in the post office in order to have it go the next mail. When you write, direct your letter to Sacramento City California. I should like to fill out this book but I have not got time so I must bid you goodbye for the present."

Stephen White explains, "In the back few pages of this book Sally, his future wife, makes a note of receiving each letter from him year by year from 1852. I believe this was the first letter, sent November 1852, the last letter is listed March 22, 1857. According to Mr. Pitt's great, Great-grandson, William Pitt and Sally were married on September 21, 1857. William Pitt must have come home after working in the mines for over 4 years. The letter and the Ambrotype came in a wooden box, which also contained a Colt Pocket Model revolver. The 1/2 plate Ambrotype of William Pitt and his friends is in rough condition but it gives a real flavour of the Gold Rush. I'm including another image, from the collection of Jim Barber, of miners working the diggings in an unknown location."

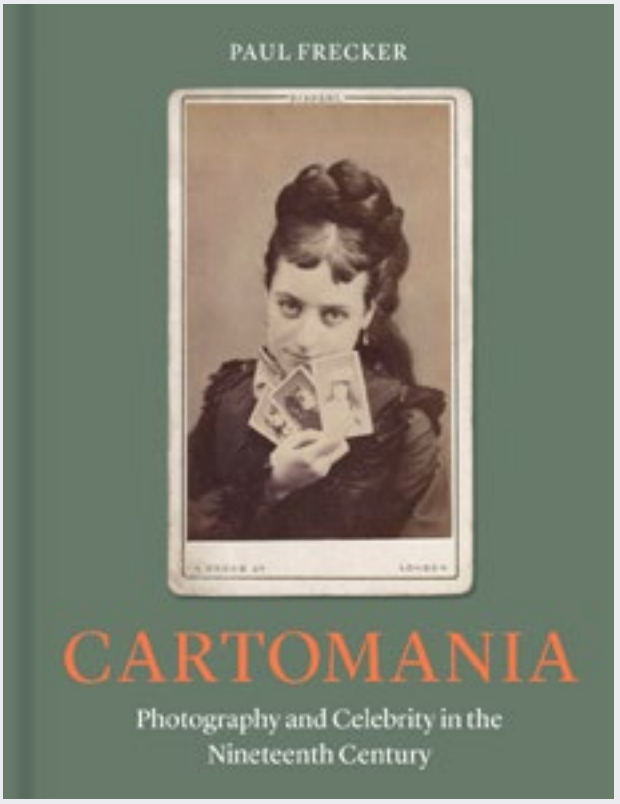
Stephen White's book *A Country Called California – Photographs 1850s - 1960s* is published by Angel City Press.

Hippolyte Bayard at the Getty

He is usually characterised as an "underdog" who was left out of the main events that mark photography's invention. Frenchman Hippolyte Bayard 1801-1887) began his first experiments in January 1839, the same month in which Louis-Jacques-Mandé Daguerre's daguerreotype was introduced in Paris and William Henry Fox Talbot's photogenic drawing was presented in London. Though he developed an innovative direct-positive photographic process on paper, his work was overshadowed by the processes of Daguerre and Talbot, two more prominent figures with established connections. During free time from his day job as a civil servant in the French Ministry of Finance, Bayard built a vibrant photographic career that spanned over three decades. The exhibition offers a rare chance to see his early work, including the Getty's treasured Bayard album.

A Persistent Pioneer: Hippolyte Bayard
9 April – 7 July. Getty Center, Los Angeles.

Hippolyte Bayard. *Self-portrait in the Garden*, salt print, 1867.
Courtesy of the J. Paul Getty Museum, Los Angeles.



Cartomania

Cartomania, or the creation and sharing of *cartes de visite*, was a Victorian phenomenon. A photographic craze of epidemic proportions, it seized the public's imagination at the beginning of the 1860s and quickly became the decade's dominant visual medium.

Small photographs similar in size to visiting cards, *cartes de visite* were avidly exchanged between friends and family and assembled into albums. This photo-sharing – the Instagram and Facebook of its day – marked a new and groundbreaking development of broad social and cultural significance with lasting implications, giving rise to a celebrity industry that endures to this day.

Paul Frecker's book charts the rise, dominance, and eventual decline of the *carte de visite* phenomenon. Sumptuously illustrated, it is a treasure trove of fascinating Victorian lives, stories, manners, quirks, fashions, and obsessions.

Cartomania is published by September.

Charlotte BARTHÉLEMY

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Mario Giacomelli, 1970

photographs

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Cindy Sherman, *Untitled Film Still #52*, 1979. Estimate $120,000 to $180,000.

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Otto Steinert, mask of a dancer, Paris 1952, vintage silver print

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Berenice Abbott, *Nightview*, New York, 1932.
Courtesy of Howard Greenberg Gallery, New York.

THE PHOTOGRAPHY SHOW

The Photography Show – Presented by AIPAD, the world's longest-running photography fair, makes a welcome return to its previous home, the Park Avenue Armory. The fair runs 26 - 28 April, with a private view on 25 April.

The fair showcases 77 exceptional presentations by existing members of the prestigious Association of International Photography Art Dealers (AIPAD) and by galleries new to the fair. Complementing the presentations, there will also be a book market with publishers and rare book dealers. The programme includes panels hosted by thought leaders in the arts and culture space and insightful walkthroughs and educational events, in addition to the celebration of the prestigious annual AIPAD Award. The award, presented to a pioneer in the community who is changing how we perceive photography, goes to Vince Aletti this year.

In the following pages, you will find a preview of the fair. *The Classic* also produced the fair catalogue, with presentations of all the exhibitors, as well as interviews with Vince Aletti and others. You can download the catalogue at: www.aipad.com

PRESENTED BY AIPAD

APRIL 26 – 28
VIP PREVIEW APRIL 25, 2024

THE PARK AVENUE ARMORY
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Michael Hoppen, London, has opted for a street theme this year, featuring a wide group of artists, including Krisanna Johnson, images of Leeds and Bradford by the Dixon Studio taken around 1900, street images by Masahisa Fukase, atmospheric London streets by Bill Brandt, plus some rare works by Étienne-Jules Marey and Man Ray.

Krisanne Johnson. *Afternoon game, from the series "The Old German Baptists",* 2005. Gelatin silver print. Courtesy Michael Hoppen.

IBASHO, Antwerp, is showing a wide range of its gallery artists this year, including old and new work by Paul Cupido, Mikiko Hara and Nobuyuki Kobayashi. Hara, a master of catching fleeting moments, of people and landscapes, produces striking square format analogue prints, while Kobayashi focuses on infinite nature, its transience and impermanence. The presentation also includes vintage and early prints by Issei Suda, Hiroshi Hamaya, Jeremy Stigter and Hideoki.

Mikiko Hara. *Change #138*: Untitled from *Agnus Dei,* 1999.
Copyright Mikiko Hara, courtesy IBASHO.

Galerie Johannes Faber, Vienna, is exhibiting a selection of vintage works by Austrian and Czech photographers, as well as works by international masters. Highlights include a rare still life by Heinrich Kühn, Horst's masterly nude study of Lisa Fonssagrives, and a modernist study by Jaroslav Rössler.

Jaroslav Rössler. *Skylight, Prague, 1923*. Gelatin silver print.
Courtesy Galerie Johannes Faber.

Contemporary Works/Vintage Works,

Chalfont, is showing *101 French Calotypes from 1843 to 1860,* with works by Édouard Baldus, Hippolyte Bayard, Eugène Cuvelier, Louis De Clercq, Alphonse De Launay, Vicomte Joseph de Vigier, Victor Dijon, Maxime Du Camp, Jean-Baptiste Frénet, André Giroux, John Beasley Greene, Baron Louis-Adolphe Humbert de Molard, Colonel Jean-Charles Langlois, Gustave Le Gray, Felix Teynard, Ferdinand Tillard, Julien Vallou de Villeneuve and many others. The presentation also includes vintage work by 20th-century masters, such as Hans Bellmer, Man Ray, André Kertész, Jacques-Henri Lartigue, James Hamilton Brown, Barbara Morgan, Brassaï, György Kepes, Ilse Bing, Horst, Henri Cartier-Bresson and Robert Doisneau, as well as contemporary artists Thomas Shillea and Lisa Holden.

Julien Vallou de Villeneuve. *Light Study* (Female Nude in Drapery). Albumenised salt print from paper negative, 1852-1853.

Peter Fetterman Gallery,

Santa Monica, is showing *An Ode to Nature*, with works by Jeffrey Conley. The presentation features a carefully curated selection of Conley's most recognisable works, as well as some new images, never exhibited before. In addition, a selection of works by other gallery artists will be on show.

Jeffrey Conley. *Reflection 2, Oregon,* 2019. Platinum/Palladium print. Courtesy Peter Fetterman Gallery.

Deborah Bell Photographs,

New York, is showing a mix of classic and contemporary work. Highlights include a rare still life by Florence Henri, August Sander's *Footpath in the Drachenfels,* and Deborah Turbveville's *Asser Levy Bathhouse*. Other artists include Wijnanda Deroo, Eugène Atget, Fernand Fonssagrives, Marcia Resnick, and Jan Staller.

Florence Henri. *Still Life,* 1929. Vintage gelatin silver print. Courtesy Deborah Bell Photographs.

The 19th Century Rare Book & Photograph Shop,

New York, is showing masterworks of historical photography from the daguerreotype era through the 20th century. Included are rare and important 19th-century photographs of China, a newly discovered archive of 350 salted paper prints by an early Victorian female photographer, Emma Frances Johnston, as well as early photographs of the American West and the American Civil War. Among the 19th-century portraits are Abraham Lincoln by Alexander Gardner, Charles Darwin by Julia Margaret Cameron and Walt Whitman by Mathew Brady. 20th-century portraits include Friday Kahlo by Marcel Sternberger and Miles Davis by Anthony Barboza.

Emma Frances Johnston. Portrait from an archive of 350 salted paper prints and albumen prints, 1858-1864. Courtesy The 19th Century Rare Book & Photograph Shop.

This year, the gallery of Miyako Yoshinaga,

New York, is celebrating its 25th anniversary. The presentation highlights works by three photography artists; Hitoshi Fugo, Yojiro Imasaka, and Melissa Shook, whose careers and reputations have steadily grown over the past decade through gallery exhibitions and art fairs. In addition, the presentation reflects the gallery's taste in intelligent and sensitive works by other artists relatively unknown outside their bases.

Melissa Shook. *Untitled* (*Fuller Street, Brookline, Massachusetts),* c.1974. Gelatin silver print.
Courtesy Miyako Yoshinaga.

As part of the public programme, MUUS Collection,

Tenafly, is presenting a large exhibition entitled *Deborah Turbeville Polaroids: Scratching the Surface*. The exhibition is curated by Joel Smith, Richard L. Menschel Curator of Photography at The Morgan Library & Museum. Originally, Turbeville used these instant photographs to set up her photoshoots. Over time, she became enamoured with the materiality of these images and their transformative potential. She experimented with colour and used Polaroids to explore the motif of image distressing, a theme she regularly reused throughout her photographic work.

Deborah Turbeville. *Untitled (Mary Martz and Katrine), New York,* 1976. Diffusion transfer print (Polaroid). Courtesy MUUS Collection.

The Hulett Collection, Tulsa is showing a mix of vintage and contemporary. The former includes works by Louis Stettner (1922-2016), the celebrated American photographer whose seventy-year photographic legacy includes iconic images of Paris and New York, the two cities he called his "spiritual mothers". The presentation also includes works by Pieter Henket, Noell Oszvald and Roberto Brecko Walker.

Louis Stettner. *Women from Texas, Fifth Avenue, New York, 1975*. Gelatin silver print. Courtesy The Hulett Collection.

Howard Greenberg Gallery, New York, is showing an important group of works by Wim Wenders, a pioneer of the New German cinema in the 1970s. The works on view were made in preparation for shooting Wenders' landmark film Paris, Texas in 1983, when he travelled the American West, equipped with a 6 x 7 medium format camera searching out subjects and locations that would bring the desolate landscape to life. Other artists include Sarah Moon and Sarah Libsohn.

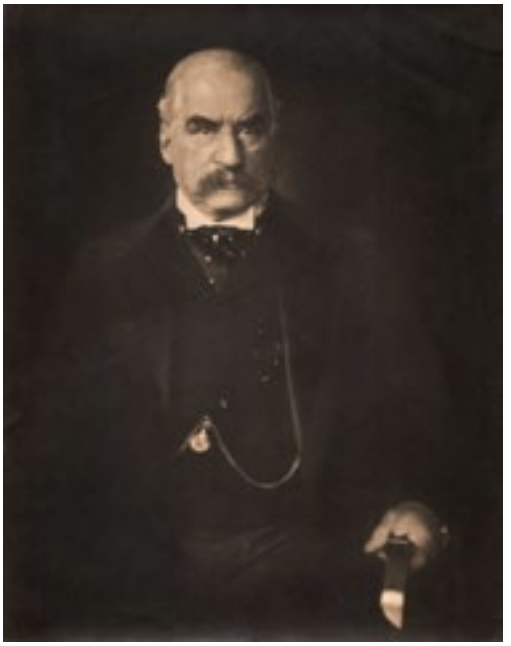
Wim Wenders. *Old Trapper's, San Fernando, California,* 1983. Cibachrome print. © Wim Wenders / Wenders Images and Howard Greenberg Gallery.

Grob Gallery, Geneva, is showing an important group of rare vintage prints by Constantin Brancusi, of sculptures taken in his Paris studio. The presentation also includes photographs by William Klein, André Kertész, Frantisek Drtikol, Man Ray, Emmanuel Sougez, Rogi Andre and a wall of Polaroids, with works by Franco Fontana, Guy Bourdin, Sam Haskins, William Klein and others.

Constantin Brancusi. *Mlle Pogany, vue de face,* 1914/1920. Gelatin silver print. Courtesy Grob Gallery.

Keith de Lellis, New York, is showing an impressive group of vintage photographs from the first half of the 20th century, including one of Edward Steichen's most famous portraits, of J. P. Morgan, from the collection of poet Carl Sandburg, the photographer's brother-in-law. Other works include a rare portrait of Steichen, taken by his wife Dana. Later works include Hans Namuth's portrait of Jackson Pollock, a Carl van Vechten portrait of Marlon Brando and a portrait of Martin Luther King, Jr. by Civil Rights photographer James Karales.

Edward Steichen. *J. Pierpoint Morgan, Esq*, 1903.
Gelatin silver print. Courtesy Keith de Lellis.



Etherton Gallery, Tucson, is showing an important group of vintage photographs by Kati Horna (1912-2000). Born in Budapest, Horna is mainly known for her photos of the Spanish Civil War taken between 1937 and 1939 for an album commissioned by the Spanish Republic, as well as her friendship with Robert Capa. Her work is characterised by the influence of the principles of surrealist photography and her own moving approach to photojournalism and documentary photography.

Kati Horna. *Subida a la Catedral, Barcelona*, 1938.
Gelatin silver print. Courtesy Etherton Gallery.

Photo Discovery, Arnaville, makes its debut at the fair this year. The presentation is focused on masterpieces of classic photography, including Gustave Le Gray's *The Great Wave*, Lewis Carroll's portrait of Alexandra "Xie" Kitchin wearing a fur hat and cape, and a rare study of Edgar Quinet Market, Paris, by Eugène Atget.

Gustave Le Gray. *The Great Wave*, 1857. Albumen print.
Courtesy Photo Discovery.

PHOTOGRAPHS

SIGNATURE® AUCTION | APRIL 30 | HA.COM/8158

VIVIAN MAIER PHOTOGRAPHS: A SINGULAR VISION

SHOWCASE AUCTION | MAY 2 | HA.COM/17198

Irving Penn (American, 1917-2009)
Theatre Accident, 1947
Dye transfer print, printed 1984
19-1/2 x 15-3/8 inches (image/sheet)
Estimate: $25,000 - $35,000
Irving Penn, Vogue, ©Condé Nast

Candida Höfer (German, b. 1944)
Museum für Völkerkunde, Dresden II, 1999
Dye coupler print
46-1/4 x 46-1/4 inches (sight)
Estimate: $10,000 - $15,000

George Tice (American, b. 1938)
Petit's Mobil Station, Cherry Hill, New Jersey, 1974
Selenium toned gelatin silver print, printed 1979
10-1/2 x 13-1/4 inches (image/sheet)
Estimate: $6,000 - $8,000

Vivian Maier (American, 1926-2009)
Self Portrait, circa 1960s
35mm Color Transparency
24 x 36mm
From the Ron Slattery collection.

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THE HULETT COLLECTION

Louis Stettner. *Sunbathers, Saint-Raphael, France, 1958*
© Estate of Louis Stettner

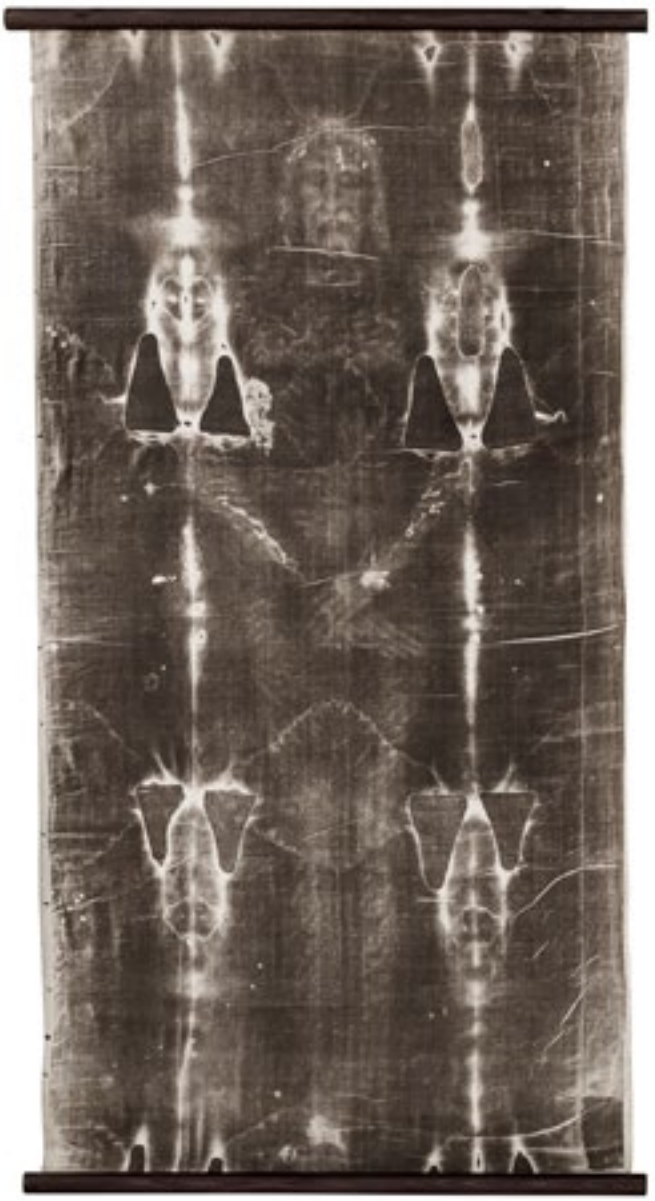
www.thehulettcollection.com

ANTOINE ROMAND PHOTOGRAPHY AUCTION SPECIALIST, PARIS

By Daniella Dangoor

ANTOINE ROMAND

© Laurent Villeret



Giuseppe Enrie. *Saint-Suaire de Turin, mai 1931*, two vintage life-size gelatin silver prints. Sold for 32 000 euros, 8 June 2023, Ader.

Though many will associate his name with the Parisian auction house Ader, as an independent specialist, Antoine Romand works with several other houses as well.

I started our conversation by asking him about his early interest in photography, his education and his professional experience.

– I came to photography during my studies in art history at the Sorbonne in the early 2000s. As a student, I also practised film photography and did a little lab work. It was a teacher, Michel Poivert, who passed on his passion for photography to me. He was still only a lecturer there and he was experimenting in his lectures with what would become his cult book on contemporary photography, *50 ans de photographie française de 1970 à nos jours* (2002). I was passionate about the history of photojournalism and then I discovered the great masters of the 19th century: Hippolyte Bayard, Gustave Le Gray, Charles Marville, Eugène Atget and so many others. Thanks to Michel Poivert, I was also able to do an internship at the Société française de photographie. I spent a month classifying magnificent autochromes by Léon Gimpel. It was fascinating. At that time, strong personalities gravitated around the SFP: André Gunther, Paul-Louis Roubert, Quentin Bajac, Clément Chéroux, Thierry Gervais and Gaëlle Morel who invited me to take part in a conference at the École des Hautes Études en Sciences Social (EHESS). It was a very rich period for historians of photography.

When and how did you enter the auction world?

– As I held a law degree, I was thinking of becoming an auctioneer but I very quickly understood, through my courses and doing an internship at PIASA, that I wanted to specialise in photography. Luckily, during my internship, I met a newly qualified auctioneer, Mr. Elie Morhange, who opened his own office. In 2005 he gave me the opportunity to work with him and that same year I did my very first sale with the auction house Kapandji-Morhange. Little by little, from year to year, I continued to work for several auction houses. In 2013, at the time of the sale of the collection of the Catholic Institute of Paris, François Cam-Drouhin joined me to develop this activity, followed by Agathe Imbault-Ouallet in 2017.

You work as an independent specialist, which is the norm in the French auction sector, unlike most other countries where the specialists are tied to specific houses. What are the pros and cons?

– The advantage is being free and being my own boss. It also allows me to have more sources of income, although they are fluid, and even more possibilities to make discoveries and present them for sale. On the other hand, the different auction houses are competitors. You have to keep a cool head and be impeccable in terms of confidentiality and not turn customers away. I have always been very vigilant on this point. Collaborations are built on trust. It is essential to maintain it. Some cases are more complex when a client contacts several auction houses that you work with. In such cases, you have to let things happen naturally and not influence the parties too much. It is essential to be transparent while respecting the confidentiality of the documentation. At times, we play a balancing act. Fortunately, and I believe rightly so, I have a reputation for being completely honest. The other disadvantage is not being able to group together several small sets to make a better sale. Sometimes you must be prepared to present small collections of photographs with other types of material in mixed auctions.

Many will associate your name with the Parisian auction house Ader but you work with other houses as well.

– I started working with David Nordmann, auctioneer and director of the Ader firm, in 2007 when he was relaunching the auction house. It was the most important auction house of the 20th century in France, but it had experienced a barren period. Mr. Nordmann relaunched the company from almost nothing, but with a prestigious name. We grew together in a very enriching collaboration, from a human point of view too and so naturally became my most important collaboration. But I never neglected other houses. I have other ongoing collaborations. Gros and Delettrez for sales of Orientalist photographs which ended around 2020, Artcurial for sales of funds or collections, such as Willy Ronis, Émile Zola, Dora Maar, and William Burke, but also with Thierry de Maigret and more recently, Beaussant-Lefèvre. Other auction houses, throughout France, call me for occasional collaborations when they have a set of photographs to appraise and sell.

To the regret of many I suspect, several auction auctions have stopped printing auction catalogues, publishing them online instead. Ader continues to produce printed catalogues. Will that continue? And does it make business sense?

– I discussed this very recently with Mr. Nordmann. It's a strategic choice on their part to continue to favour the live sales and to stand out from the big houses which now do everything online. The live sales represent 85% of their annual figure. For the most prestigious sales, there will continue to be printed catalogues in the future.

It costs more but the catalogues have a stronger impact on customers. I see it clearly myself. When you spend your days in front of screens, it's much more relaxing and more pleasant to concentrate on a paper catalogue. We appreciate the works much better, the illustrations, the texts, and the layouts. Paper catalogues are still our trademark, an essential business card. There are a few rare customers who do not wish to receive them for ecological reasons and that's fine.

How do you plan/curate the auctions at Ader in terms of periods and genres, high and low value works? And make an auction successful?

– We organise on average two live sales with catalogues, the prestige sales, and two online sales per year. Live sales generally take place in June and then November during Paris Photo. We intersperse online sales when we have enough photographs to offer. They are less restrictive in terms of budget and organisation. Which gives us greater freedom to improvise. Collection sales can also be added. To that, we add one or two sales of photography books with Bertrand Hosti as the expert in charge.

For catalogue sales, some works are very expensive but the average price per lot is around 1000-1500 euros. But we accept works of smaller value when they have strong aesthetic or commercial potential. For online sales, generally between 100 and 500 euros. The success of the sale depends on several factors: the selection, which depends on the network and the quality of the expert's view, the estimates, the clientele, the moment, and sometimes a little luck.

Désiré Charnay. *American Ruins, Ruines américaines,* 1862. From *Voyage au Mexique, 1857-1860*, an album with 45 albumen prints. Sold for 180 000 euros, 17 November 2013, Ader.

Looking back over the years, what changes have you seen in buying patterns in terms of periods and genres?

– Our buyers have such different profiles so it's not easy to answer this. Overall, the collecting of old and historical photographs has slowed a little, unless they are exceptional works. We suffer, like everyone else, from a lack of new collectors for historical, so-called classic photography. But the market for modern, 20th-century photography is quite healthy. I would say that contemporary is taking on an increasingly important place. Buyer profiles are diversifying. There are perhaps fewer very large collections being put together today, but more enthusiasts who buy one or two pieces from time to time.

László Moholy-Nagy. *Pont Transbordeur. Marseille, Vieux-Port, 1928*, vintage silver print. Sold for 52 000 euros, 14 June 2022, Ader.

Constantin Brancusi. *Mlle Pogany, 1922,* vintage gelatin silver print. Sold for 45 000 euros, 25 November 2020, Ader.

I know many collectors of classic photography, especially 19th-century, who are particularly interested in the French auctions, as there are still surprises, previously unseen material, coming to market. Are there particular treasures that you have sold?

– We have an interesting job and almost every year there are some real surprises, of varied importance. A few examples come to mind. At Ader, we recently sold two life-size photographic prints of the Holy Shroud of Turin by Giuseppe Enrie. In 2022, we presented a very beautiful set of extremely rare vintage prints by László Moholy-Nagy. In 2020, auctioneer Thierry de Maigret discovered an important set of vintage prints by Constantin Brancusi. And then there was the 2019 sale at Ader of an exceptional set of Daguerreotypist tools manufactured by Jules Malacrida. There was a large set of calotypes by Julien Vallou de Villeneuve from the Texbraun gallery sold in 2016. The sale of the huge Nadar sign Félix Nadar had over his studio in Marseilles is another wonderful memory. I am certainly forgetting others, maybe a little less prestigious. We are regularly pleasantly surprised by wonderful discoveries during our meetings where we do not always know what awaits us. It's what gives the profession its spice.

You have also been in charge of several monographic sales and sales of entire collections.

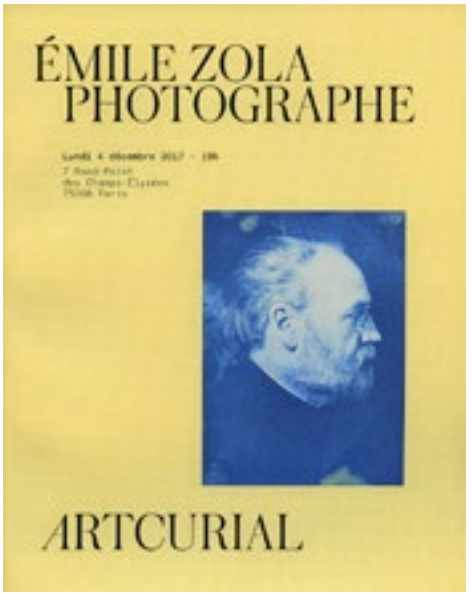
– The sale of the photographic collection of the Catholic Institute of Paris with Ader in 2013 is the first one that comes to mind. It marked my young career and propelled me towards years of very intense expertise. There were also important monographic sales: Willy Ronis at Artcurial in 2016, Pierre Molinier at Joron-Derem in 2016, Émile Zola at Artcurial, 2017, and the unpublished photographs of Dora Maar at Artcurial in 2022. The Émile Zola sale at Artcurial in 2017 was a particularly moving experience. Finding myself alone during the few weeks of preparing the catalogue in front of the entire production of the famous writer, with his unpublished documents, his photographic equipment, and his laboratory coats. It was a great privilege and it was as if we could feel his presence at Artcurial.

From your perspective, are the French museums and institutions as active in the market as they used to be?

– It is difficult to answer this question without having the figures for their budgets over the past years. They are still active. Perhaps a little less than when they were more financially secure but we do not have all the data to judge their activity. They also make important acquisitions through private sales or donations. They must also adapt to market developments. Whatever the situation, they remain essential players.

What percentage of the business at Ader is French? And other territories?

– It's roughly balanced. Half of our customers are French and are therefore in the majority. But the foreign clientele is very important. Among foreigners, most buyers are American, English, German, Belgian, Dutch or Italian.



Émile Zola as photographer. Catalogue for Auction at Artcurial 4 December 2017.

Catalogue for Dora Maar auction, Artcurial. 27-28 June 2022.

The European clientele is very active. There are some Asians too, Chinese collectors in particular.

Are there are new collectors entering the market? And what do you do to attract them?
– There are new buyers, mainly buying modern and contemporary photography.
Beautiful catalogues, as educational as possible are important ways to attract, plus good communication, particularly social media. But it's also important to have a large address book. Contemporary artists and photographers also look at historical photography and are very interested in it. It is very important to establish bridges between the different eras of photography. The best way to attract new buyers is to find pieces that are exceptional or match their taste and because of that, we invariably also follow current trends.

Do you collect yourself? If not photography, something else?
– No, I don't really collect. I have accumulated a few photographs based on encounters or opportunities. But I have no desire to collect. I have some jazz and bossa nova vinyl records, a few contemporary designs, some modern works inherited from my father who was a great dealer in prints and drawings and a descendant of famous print publishers: Edmond Sagot and Maurice Le Garrec. But it stops there. The idea of being an intermediary, a finder, excites me more than the need to possess. It allows me to maintain a good balance and avoid temptations which would be far too numerous. Especially since an expert is barred from buying in his own sales. It would be a conflict of interest or insider trading. I am passionate about photography of course. But beyond the material works, all the human issues at play interest me just as much.

Félix Nadar. Nadar Studio sign, lacquered in red.
Sold for 15 000 euros, 8 November 2018, Ader.

Jules Malacrida. The complete tools for a Daguerreotypist, circa 1848.
Sold for 26 000 euros, 13 June 2019, Ader.

STEFAN LORANT: FROM LILLIPUT TO PICTURE POST

Interview with Matthew Butson

By Michael Diemar

In 1937, a new magazine was launched in the UK. Though small in size, fitting into a pocket, it would have a tremendous impact. *Lilliput*, founded by European Hungarian émigré Stefan Lorant (1901-1997), was the first British magazine to publish an impressive roster of international photographers, including Erwin Blumenfeld, Herbert Matter, Willy Ronis, Brassaï, Pierre Jahan and Ergy Landau. It published a series of now-famous reportage by Bill Brandt, including Wapping and Halifax, and then there were the humorous juxtapositions on double-page spreads, pairing Neville Chamberlain with a llama for instance. Articles and short stories were provided by authors such as Somerset Maugham, Upton Sinclair, Ernest Hemingway, George Bernard Shaw, Robert Graves, Georges Simenon, and C.S. Forester. Walter Trier provided covers, and for the first 147 issues they featured a man, a woman and a Scottish Terrier.

Stefan Lorant sold *Lilliput* to media magnate Edward Hulton in 1938. That same year they launched the extremely successful magazine *Picture Post*. The vast *Picture Post* archive is preserved at Getty Images Hulton Archive in East London. I spoke to Matthew Butson, the archive's vice president, about Stefan Lorant and began by asking him about Lorant's life and career before he arrived in the UK in 1933.

– He was born in Budapest, of Jewish parentage. In 1919, he moved to Germany, where he launched an incredible career as a photographer, journalist,

Lilliput covers by Walter Trier.
Collection of the author.

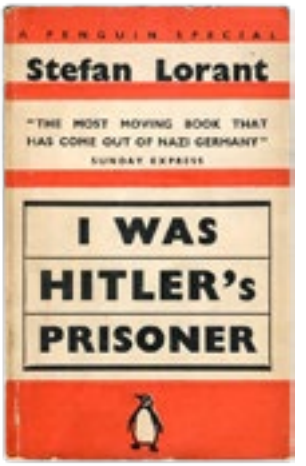
"A man obsessed". Editor Stefan Lorant examines photographs, to select those for inclusion in *Picture Post*, 1940. Photo by Hulton-Deutsch Collection/ CORBIS/Corbis via Getty Images.

Cover of Stefan Lorant's book *I Was Hitler's Prisoner*, published in 1935. Collection of the author.

magazine editor and filmmaker. *The Life of Mozart* was the first of 14 films he made in Germany and Austria. He also claimed to have given Marlene Dietrich her very first screentest. While he didn't hire her, they remained friends for years and years. He cut his teeth as a magazine editor at *Münchner Illustrierte Presse*, one of the very best picture magazines in Germany.

His career in Germany was cut short by the Nazi takeover in 1933.

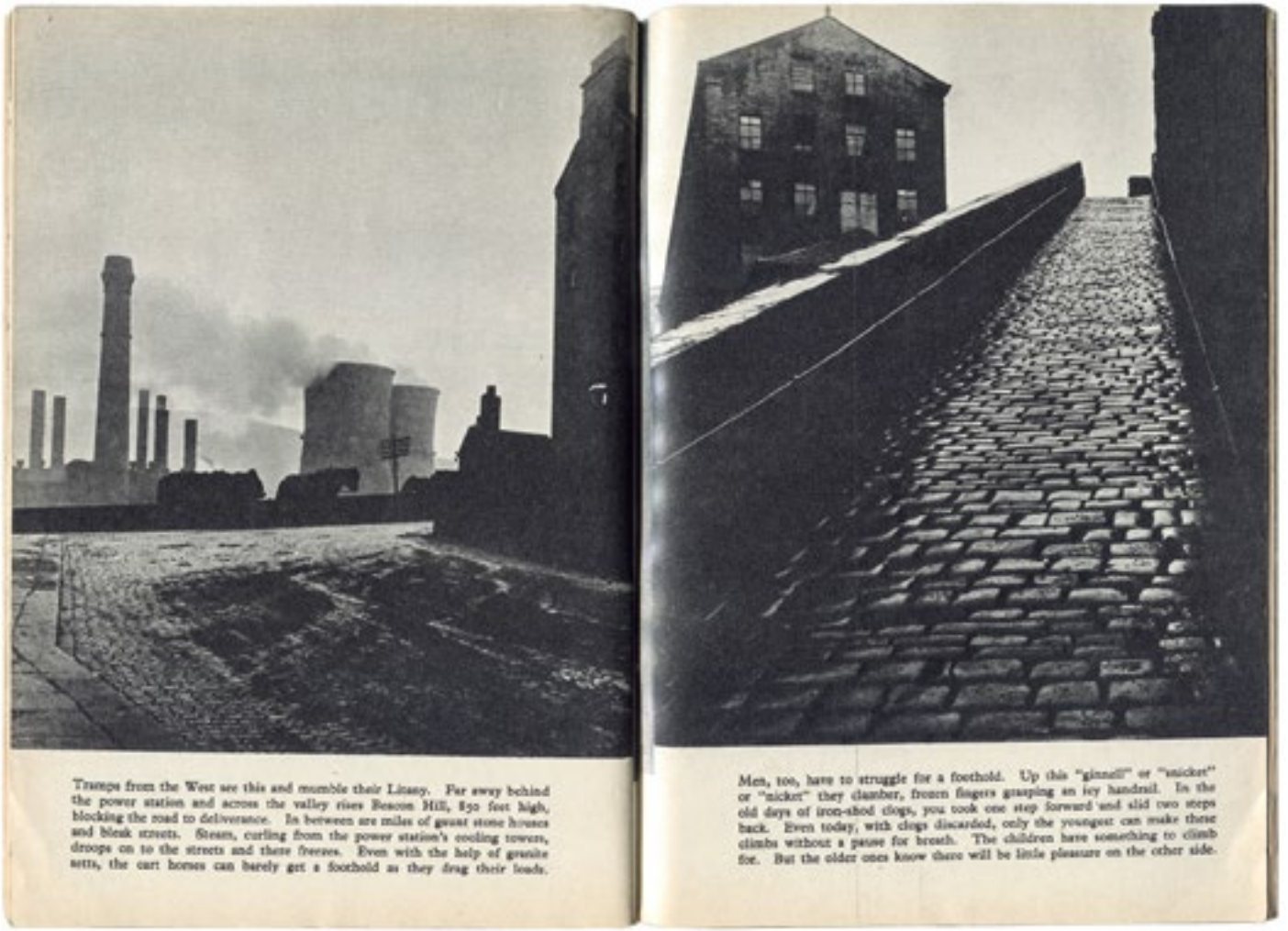
– He had been highly critical of Hitler in print and was imprisoned just six weeks after he came to power. He wrote a book about the experience, *I Was Hitler's Prisoner*, published in the UK in 1935 and it became immensely popular. It's a great read.



It's quite linear and it doesn't go into massive detail about the politics of the world at the time. It's about his incarceration. When you read it, you get the impression that he was imprisoned for years but it was only about six months and then he was released. He made his way to the UK via Paris. I can't help thinking that had he been arrested and imprisoned by the Nazis five or six years later, it's quite likely that he wouldn't have survived. The sad part of the story is that when he first arrived in the UK, he was registered as an enemy alien, despite him being Hungarian, not German.

He started his career in the UK as editor of *Weekly Illustrated*, launched in 1934 by Odhams Press. It introduced a European sensibility to British picture magazines, which would continue with his work on *Lilliput* and *Picture Post*.

– His cinematic experience, and all the other expertise he had built up in telling stories, gave him a unique vision to create picture magazines. Lorant's workload was immense. He was editing all three magazines as well as working on other publications in the Hulton stable. He was like a man obsessed with telling great stories. *Picture Post* had a real impact. It changed everything in terms of how we view pictures in terms of stories, and the world around us. I love that so many people think that the *Picture Post* masthead was copied from *Life* which had been founded in 1936. But Lorant knew Henry Luce, founder of *Life*, and I think it's likely that Luce got the original idea from Lorant and that Lorant then "returned the favour" and stole the design back for *Picture Post*. The mastheads are virtually identical.



Tramps from the West see this and mumble their Litany. Far away behind the power station and across the valley rises Beacon Hill, 850 feet high, blocking the road to deliverance. In between are miles of grunt stone houses and bleak streets. Steam, curling from the power station's cooling towers, droops on to the streets and there freezes. Even with the help of granite setts, the cart horses can barely get a foothold as they drag their loads.

Men, too, have to struggle for a foothold. Up this "ginnell" or "snicket" or "nicket" they clamber, frozen fingers grasping an icy handrail. In the old days of iron-shod clogs, you took one step forward and slid two steps back. Even today, with clogs discarded, only the youngest can make these climbs without a pause for breath. The children have something to climb for. But the older ones know there will be little pleasure on the other side.

Hail, Hell and Halifax, published in the February 1948 issue of *Lilliput*. Photography by Bill Brandt with commentary by J. P. W. Mallalieu.

Looking through the first 10 years of *Lilliput*, the list of contributing photographers is nothing short of remarkable.

– Yes, and it underlines his European background and that he knew all those photographers, essentially at the birth of the golden age of photojournalism. *Life* tended to publish American photographers in the early years so Stefan brought a completely different, very European sensibility to the world of picture magazines. The first photographers at *Picture Post* were Kurt Hutton, Hans Bauman and Tim Gidal, all immigrants, and a few British photographers, such as Humphrey Spender and Haywood Magee. In addition, photographs were bought from various agencies. They were only paid if the images were published. Back then, nobody asked for the return of prints as they were deemed to be worth only the paper they were printed on. That's why the Hulton Archive has such a vast number of vintage prints on file. Just the other day, we found some wonderful André Kertész prints that had been sitting in our files for decades. Used or not used, they all went into the library, which had been created by Stefan Lorant's brother Imre, and in honour of him, and Stefan of course, our darkroom here at the archive is called The Lorant Darkroom.

***Lilliput* was immediately recognisable, thanks to the Walter Trier covers, always featuring a man, a woman and a Scottish Terrier.**

– Trier was an incredible talent and just so ahead of his time. He created the covers until 1949. After that, he went to the US and I don't why he left the world of picture magazines behind. Instead, he decided to focus on books.

In addition to picture stories, by Bill Brandt among others, a large section featured the famous juxtapositions.

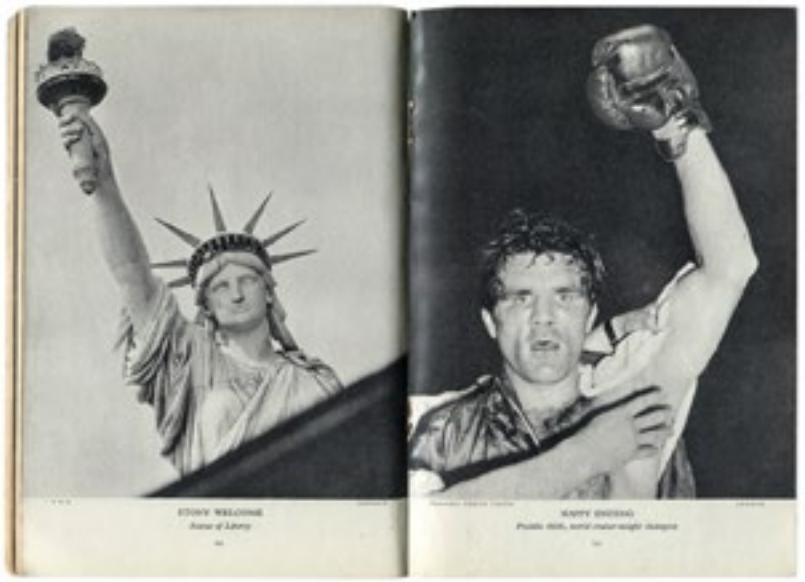
– The juxtapositions were a masterstroke. They were always completely unexpected, full of imagination, like placing a racing car opposite a hippo.

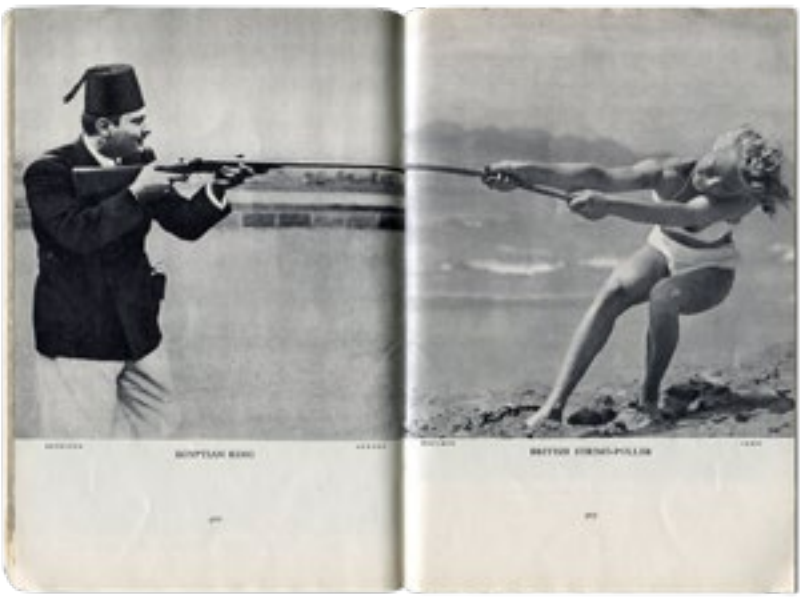
BRASSAÏ

ANGUS MCBEAN

ERWIN BLUMENFELD

With *Lilliput*, launched in 1937, and a year later, *Picture Post*, Stephan Lorant introduced a very European sensibility to the staid world of British picture magazines. *Lilliput* would also act as the first showcase in the UK for a long list of photographers from the continent, including Erwin Blumenfeld and Brassaï. Still, there was also room for innovative British photographers, including Angus McBean, famous for his playful, dreamlike, often Surrealist inspired images, as seen here. When Lorant left the UK for the US in 1940, Tom Hopkinson took over the reins. Butson describes him as The Sorcerer's Apprentice and Hopkinson would build on Lorant's legacy, until 1950 when he had a bust-up with the owner of *Lilliput* and *Picture Post*, Edward Hulton, and left the company.





A lot of what Lorant did at that time really inspired a lot of graphic designers. *Lilliput* was very cleverly put together. It published writers like Hemingway and Upton Sinclair and all these people. There were serious elements, comic elements and as a gentleman's magazine, there was also artful nudity by real masters such as Erwin Blumenfeld.

Lorant and Edward Hulton co-founded *Picture Post* in 1938. They were very different people. Lorant, left-leaning, Hulton, arch-conservative. There must have been conflicts and bust-ups.
– Oh, there were! A prime example is the very first cover of *Picture Post*. Hulton, always angling for his knighthood, insisted on having two battleships on the cover, to show the might of the British forces. Lorant said yes, yes, but he had no intention whatsoever of putting two battleships on the cover, opting for two leaping cowgirls instead. Hulton was absolutely furious when he saw the cover! But he changed his tune when he saw the circulation figures. 100 000 copies had been printed initially but within days they had to print another 500 000. *Picture Post* was a roaring success. From then on, Hulton bit his lip but his editorials in *Picture Post* continued to be filled with his right-wing bombast. While they were often at loggerheads, they still managed to work together.

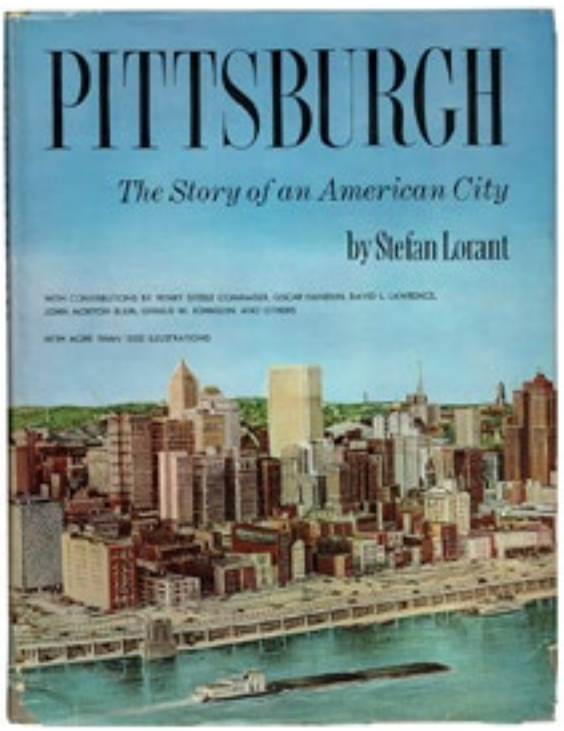
In 1940, Lorant left the UK and settled in the US. Why did he leave?
– It was partly because his application for British citizenship had been turned down, partly because in 1940, it seemed more than likely that the German forces were going to invade the UK. Having been imprisoned once by the Nazis, he didn't want to repeat the experience.

Despite Lorant leaving, *Lilliput* and *Picture Post* retained their identity, up until 1950, but then things began to change.
– After Lorant left, Tom Hopkinson took over as editor for *Lilliput* as well as *Picture Post*. If anyone was The Sorcerer's Apprentice, it was Tom Hopkinson. He was almost Lorant incarnated. He could be gruff, hard, and difficult but he had a vision that mirrored Lorant's vision, particularly on social issues and he leant towards the left. But in 1950, Hopkinson left the Hulton group, after a dispute over a damning story that Bert Hardy and James Cameron brought back from the Korean War. Hulton was angling for a knighthood and wanted it watered down. Hopkinson was either fired or left in anger, perhaps a bit of both. The Korean story was published but with all the criticisms of the UN and Western powers removed. With Hopkinson gone, *Lilliput* and *Picture Post* lost their way. Editors came and went, in truth, they were managers rather than editors. The two magazines started emulating their competitors, featuring

The first cover of *Picture Post*, "Hulton's National Weekly", 1st October 1938. The same photography was used for the very last issue of the magazine, published 1 June 1957. Photo by IPC Magazines/Picture Post/Hulton Archive/Getty Images.

Hollywood stars and personalities. *Picture Post* was crushed by the arrival in 1955 of ITV, the UK's first commercial TV channel. Advertising revenues collapsed and *Picture Post* folded in 1957. *Lilliput* stumbled on for a few years. In 1960, it was incorporated into *Men Only*, a pornographic magazine. It's a real shame that *Picture Post* disappeared. Just think of all the amazing reportage it could have published during the swinging sixties and all the political turmoil and cultural change that took place.

You met Lorant a number of times. What was he like?
– I met him towards the end of his life when he was in his nineties. There's only one way to describe him and that's absolutely exhausting! He would talk and talk and talk! It was all about Stefan. He had a real ego. To me, however, that pales into insignificance when you think of the works he left behind, the German magazines, the films, *Weekly Illustrated*, *Lilliput, Picture Post*, the books he produced after he had settled in America, the biography on Lincoln, the book that W. Eugene Smith contributed to, *Pittsburgh – The Story of an American City*. He left a real mark and here we are some 90 years later talking about him.



Stefan Lorant. *Pittsburgh – The Story of an American City.* Private collection.

It kind of begs the question; would *Picture Post* have come into being without Lorant? Would the Getty Images Hulton Archive exist without him?
– I think the archive would exist in some form but there would be a lot more press and feature material. But the *Picture Post* part is the heart and soul of the archive. It's not the earliest, not the latest archive in our holdings but it spans that golden age of photojournalism. *Picture Post* just captured the zeitgeist of the times, the run-up to war, the storm clouds that were gathering. Hulton would probably have produced some sort of picture magazine but without Lorant, it would have been something very different.

BY MICHAEL DIEMAR

HEADING SOUTHWEST

ETHERTON GALLERY

TERRY ETHERTON

"The decision to open a gallery was made on an impulse," Terry Etherton tells me when I ask how it all started. His gallery, based in Tucson, Arizona, is not in the centre of the art world but over the decades, it has built a rock-solid reputation around the world. During our conversation, Etherton talks about his early road trips to meet curators, trading Navajo blankets for prints with Danny Lyon, Joel-Peter Witkin making a Caesar salad for him, and receiving a suitcase full of W. Eugene Smith Minamata photographs from Japan.

Can you tell me a little about your early years?
– I grew up in Carbondale, a smallish town in the very southern part of Illinois, and graduated from high school in 1969. All I wanted to do that summer was to go the Woodstock Festival. I thought I could just go to Woodstock, come back in the fall and go to Southern Illinois University. However, I didn't apply for an exemption in time so I got drafted and spent almost two years in the army. I didn't go to Vietnam like so many others. Instead, I ended up in California, Kansas, and Germany.

Danny Lyon. *Leslie, Downtown Knoxville, 1967*, gelatin silver print. © Danny Lyon / Magnum Photos.

When and how did you get into photography?
– While I was in the army, I bought a cheap camera and paper at the Army & Air Force Exchange Service, the PX as it was called. The army had a darkroom and I taught myself how to make prints. When I got out of the army in the summer of 1971, I went back to Carbondale to enrol at Southern Illinois University. There was a programme called Cinema and Photography. The facilities were just amazing. During our senior year, we were shooting 35-millimetre film on a soundstage, simply unheard of at UCLA and other places. I graduated from SIU

Richard Misrach. *Palm #3,* vintage split toned gelatin silver print, 1975.

with a bachelor's degree in cinema and photography, and moved to San Francisco. Years earlier, when I got drafted, I was sent to Fort Ord in California. My army friends and I used to hitchhike to San Francisco and I promised myself, "I'm going to live in this city one day."

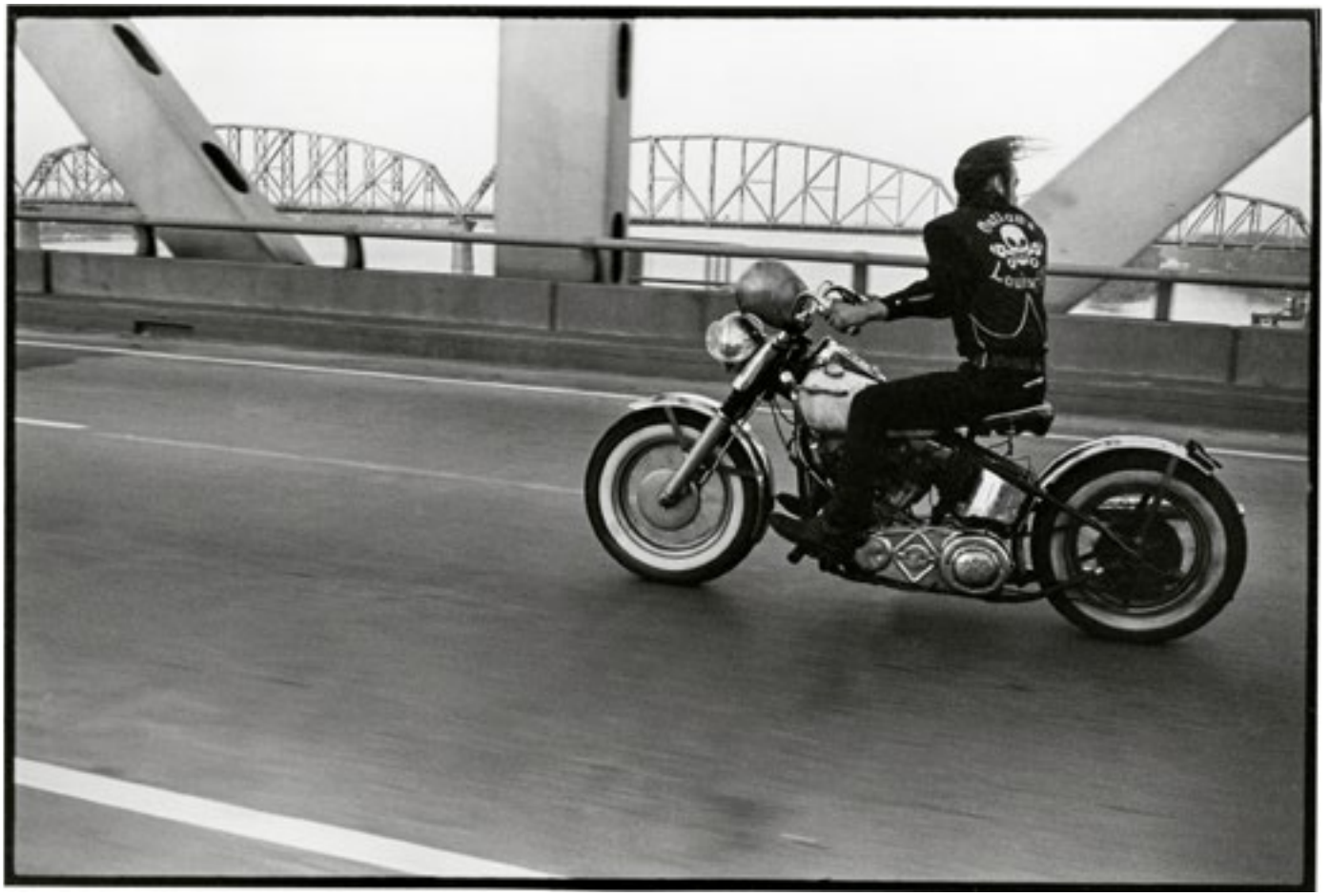
What did you do once you had moved to San Francisco?
– I got an additional degree at San Francisco State University. It had a programme called the Center for Experimental Interdisciplinary Art, and you could pretty much decide what you wanted to do. I took classes in film, photography, theatre, music, and TV production. I did a number of different things in San Francisco, but mostly I worked for a film production company. We did a lot of training, industrial films and documentary work. This was before video and I got really, really good at shooting film and ended up owning my own equipment. But the job was kind of schizophrenic. I would work for six or eight months and then there'd be no work for three or four months. I did that for a while but it just got harder and harder.

How come you moved to Tucson?
– I would sometimes fly down to Tucson between film projects, to visit friends from high school. In 1975, the Center for Creative Photography opened in Tucson. It was situated in a small bank building at that time, and I couldn't believe what was happening. They had the Ansel Adams archive and shortly afterwards, they got the Edward Weston archive, and soon after Frederick Sommer, Harry Callahan, W. Eugene Smith, and a whole bunch of other archives. Harold Jones, who had been Director of LIGHT Gallery in New York, was brought in to run the Center. I started thinking about what would it be like to move to Tucson, because the cost of living was a fraction of what it was in San Francisco.

When did you decide to make the move?
– I had been around the gallery world in San Francisco as a modest collector. I knew all the dealers there, Jeffrey Fraenkel, Ursula Gropper and Thomas V. Meyer at the Grapestake Gallery, and Helen Johnson at Focus Gallery. I had met a lot of the photographers in the Bay Area, and Richard Misrach and Linda Connor became friends. The decision to open a gallery was made on an impulse. I was visiting my friends in Tucson in the summer of 1981. One day I was having breakfast while they were at work and I saw a "For Rent" sign on a storefront across the street. I went over, wrote down the telephone number, and called the guy. The rent was $235 a month and I rented it on the spot.

You rented a space, then what?
– I went back to San Francisco and told my then-girlfriend, "We're moving to Tucson," and she said, "You're moving to Tucson, there's no way I'm moving!" I lost that girlfriend, although we still remain friends. I went back to Tucson, alone. The space was maybe 1500 square feet, and I spent the summer working on it. The first show opened in January 1982. I knew a little bit about a lot of different things. I knew how to write a press release, how to cut mats, and a little bit about graphic design. I knew nothing at all about business, but I thought, "How hard can this be?" Well, it was hard! The first couple of years, I constantly questioned whether I'd made the right decision. I often considered moving back to San Francisco, but whenever I had thoughts like that, something good would happen. I'd make a sale to a museum or a collector. After three or four years, I finally figured out that this was what I really wanted to do. I was going to commit to it and stay here for the long term. But it was really touch and go those first few years.

Tucson wasn't exactly the centre of the art world and this was before the big art fairs and the internet. How did you connect with museum curators and collectors further afield?
– If I wanted to see a curator, I had to get in the car or catch a plane. I should mention that while I had spent time in Tucson, I hadn't actually lived here and I wasn't at all prepared for the extremely hot summers! The gallery didn't have air conditioning and cooling, which was fine, until the humidity got up to about 50%, then it was simply unworkable. To

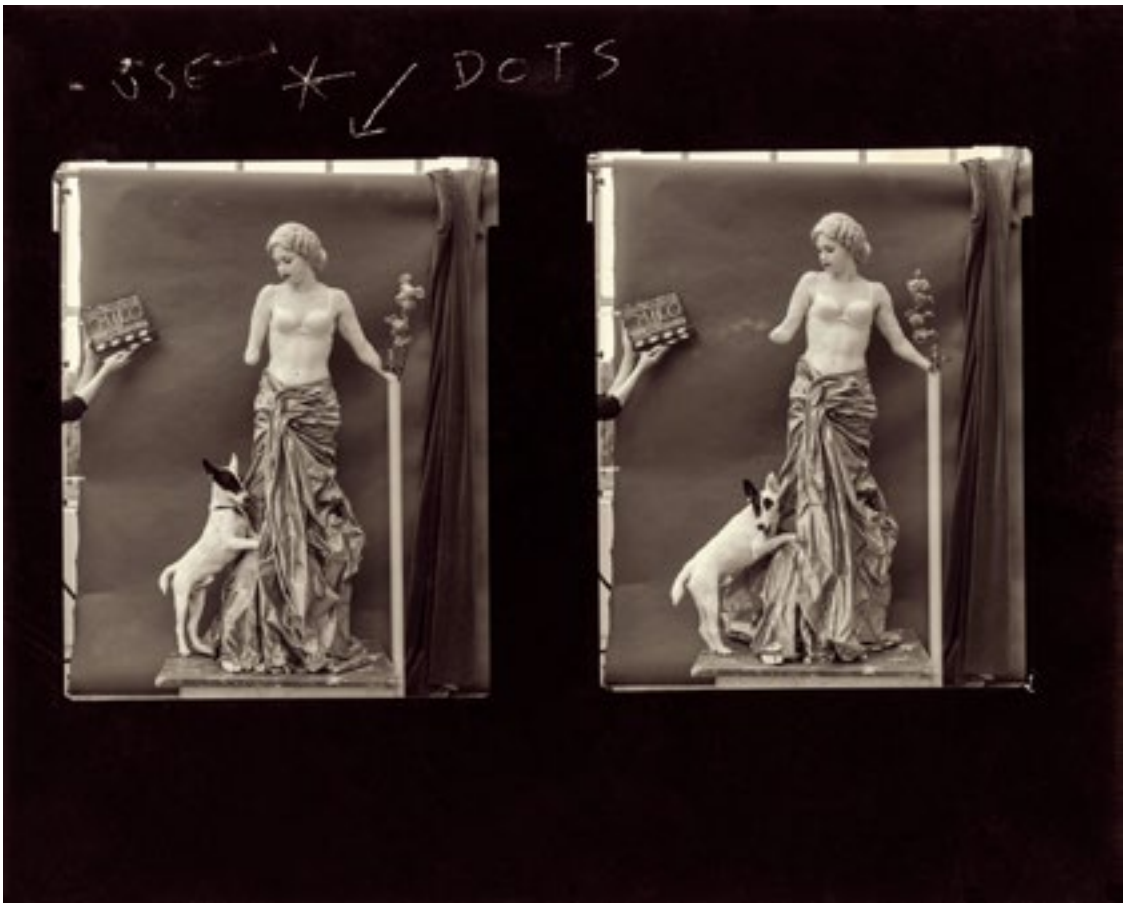


Danny Lyon. *Crossing the Ohio River near Louisville, 1966,* gelatin silver print. © Danny Lyon / Magnum Photos.

escape the summer heat, I went on road trips, drive from Tucson to Florida, then all the way up the East Coast, through the Carolinas and up to New England, hit every city on the way and then cut across the rust belt, Ohio, Indiana, Detroit, Minneapolis, St. Louis, Kansas City, Denver and then head back. I had four things with me on those trips, a calendar, a map, the Eastman House guide to photographic collections, which listed every public collection in the United States, museums, and libraries that had photographs. The listings for the institutions had the names, addresses and phone numbers of the curators and information about the photographs they had and how many. I also brought the Major League Baseball schedule. I'm a big baseball fan. As I was going on these road trips, I might as well try to see as many Major League Baseball games as I could.

Did the road trips out work for you financially?
– What I discovered on those early trips was that if I showed up in places like Nebraska or Oklahoma, the curators would always see me because they could simply not believe that somebody was driving that far to see them. I was selling a few prints here and there, just enough to keep me going. On the very first trip, I ended up at the Museum of Modern Art in New York. As a brand-new dealer, I was a bit nervous just walking in there. At the time, you would drop things off on a Tuesday, come back in on a Thursday and pick them up. I dropped off photographs by maybe seven or eight different photographers, including Lawrence McFarland. I went back on the Thursday to pick up my portfolio boxes and one of the secretaries said, "Do you have time to talk to John?" and I said, "John Szarkowski?" "Yes." I was little intimidated when I walked into his office. He had about twenty large McFarland prints spread out on the table. I told him about the work, and he bought six prints on the spot! I couldn't believe it! I called Lawrence McFarland and he was absolutely stunned, because he didn't know I was showing his work to MOMA. Lawrence was good friend and sadly passed away last year.

What other photographers were you working with at that time?
– There were a number of photographers I started representing immediately, like Danny Lyon, Richard Misrach, Mark Klett, some Bay Area people and Arizona people. I always give credit to Ursula and Thomas at Grapestake Gallery. They showed painting as well as photography, and I always wanted



Joel-Peter Witkin. (Top) *First Casting for Milo*, vintage gelatin silver contact proof, 2003.
(Bottom) *Three Kinds of Women*, toned gelatin silver print, 1992. © Joel-Peter Witkin

to model myself on them. When I decided open a gallery, they were incredibly supportive, sat me down, and gave me invaluable advice. They also said, "If you decide to go on those road trips, call us we'll send you some stuff to take." They would send me 15 Harry Callahan prints so I had some really good material. On the very first trip I stopped by in Albuquerque, to visit the gallery owned by Andrew Smith who is now my next-door neighbour in Tucson. I liked him immediately. He not only gave me four or five prints but also the names of people to contact on my road trip. "When you get to St. Louis, call this guy and offer him this Edward Weston." I thought, "Wow, this is really cool. I'm in a business where dealers really support each other." All those people I met during the early years were absolutely critical to my success.

How did you hook up with Danny Lyon?
– I was first introduced to his work was when I was a student at Southern Illinois University. I took a course called History of Photography, taught by Charles Swedland. It also dealt with current projects, including Danny's book *Conversations with the Dead* which had come out the year before. *Conversations* was an immersive project and Danny had spent a year and a half in those prisons. It completely blew my mind, the images, the text. I thought "Oh, my God, I have to really think about photography in a different way." I became a huge Danny Lyon fan. When I got to San Francisco, there was a gallery there that represented Danny, Simon Lowinsky Gallery. Simon was one of the early dealers. I bought a Danny Lyon print from him and then one day he called me and said, "Danny Lyon is coming to the gallery, would you like to join us for launch?" A few years earlier I had studied his work at university, and now I was having lunch with him! We got on really well. When I opened a gallery, I wanted to show him right away. The second show I did was a 20-year Danny Lyon retrospective and a film festival. The show received attention from a lot of different people. We were also able to make some museum sales, because at that time, only Simon Lowinsky and I had Danny's work. And Danny was a major reason why my gallery was successful in the early years.

And that relationship has continued.
– I have known Danny since the 1970s but we have worked together since the early 1980s. In the beginning, I used to trade him Navajo blankets for prints. In December 2023, Jeff Nichols' feature length film, *The Bikeriders*, inspired by Danny's book will premiere this summer and because of that, we've had a lot of enquiries about his work. One of the things that I'm most proud of is the portfolio we produced in 2019, with 30 Danny Lyon photographs, made between 1962 and 1980. We began discussing the idea of collaborating on a portfolio at The AIPAD Photography Show one year, when I did a one-man show of his work. He had published other portfolios, like every picture from *The Bikeriders* and every picture from *Conversations with the Dead*, but nobody had approached it in such a personal way. Our portfolio, *30 Photographs*, was based on our 40+ year relationship, and includes my selections as well as his. It worked out really well and the portfolio has been really successful.

On the subject of AIPAD, when did you join the organisation?
– In 1985, I was asked by Grapestake Gallery and Fraenkel Gallery to join AIPAD. I said, "But I've only been in business three years." "That's all you need, we'll sponsor you." I joined and I did my first AIPAD fair in 1986, in Houston. It was a huge thing to be a part of that organisation, to do the fairs and for a small gallery in Tucson to have the same exposure as Howard Greenberg, Edwynn Houk and Jeffrey Fraenkel. I was really flattered that they had enough faith in me and what I was doing. The fairs were really important because my gallery is not in a major city, even though most people in photography come here, because of the Center. Until last year, I had done every AIPAD fair since 1985. We took a break from the fair last year, but we are back this year.

A few years after you joined AIPAD, you moved to a new space in Tucson.
– In 1988, I was approached by some friends who had just bought a building downtown, an old historic building, the Odd Fellows Hall. On the second floor, there was a ballroom with a 16-foot ceiling and original hardwood floors from 1914. It was fantastic. I rented it and we were there for 33 years. But there was no elevator, a real hassle! Two years ago, we moved to our new space. It was built in 1987, by an art collector to house his collection, in essence, a private museum, with storage systems and office spaces. Since we arrived, more galleries have moved into the area, including Andrew Smith Gallery. There are now five galleries on our block. We coordinate and have openings on the same night. It's like a street party. My gallery has a big patio and we have live music.

You opened the new space in September 2021. What was the first show?
– It coincided with our 40th anniversary. I wanted it to be really special so I did a huge solo show with Joel-Peter Witkin.

His work tends to divide people into two camps. What were your own thoughts when you first came across his work?
– I think I first saw Joel's work in 1980 or '81. I understood straight away how good it was and that it was serious. Joel just suddenly jumped out there and

Graciela Iturbide *Juchitan*, gelatin silver enlarged contact sheet, 1979. © Graciela Iturbide.

became a household name. His work was published in magazines all over the place. To this day, there are people who can't understand how we could possibly show Joel's work. Others really admire us for doing it, because they recognise the seriousness and the quality of it. They know that we're not just putting it on the wall because it's saleable. We're doing it because it's important.

You have worked with him for many years. How did you two meet?

– I first met Joel in 1982, on my first road trip. I stopped in Albuquerque, and stayed with Robert Reck who did copy work for him. Joel stopped by while I was there. I told him I knew his work and that I had opened a gallery. I was a little intimidated. I was this new guy, and he had already made a big splash. Later that night, Robert said, "Hey, let's go to Al Monte," a restaurant in Albuquerque. Joel was the Maître d' there at the time. We arrived at about 10 p.m. and the place was closing. Joel came out, made us a tableside Caesar salad, then sat down with us and talked about some pictures he was making. We didn't start working together right away. Our first show was probably in 1988, and we have done some 15 shows since. We also did a solo booth with Baudoin Lebon, his European dealer, at Paris Photo and later at AIPAD. Joel and I have had a long relationship, and we work really well together.

Arizona borders with Mexico and that's reflected in some of the work that you show.

–The borderlands of Southern Arizona is a very special place. It is different from Mexico and it is different from Phoenix and the rest of Arizona. Everyone has photographed here: Graciela Iturbide, Richard Misrach, Ansel Adams, Frederick Sommer, Mark Klett, Elliott Erwitt, Henry Wessel and on. Even Masao Yamamoto has made photographs here. The physical Arizona-Mexico border is about a 45-minute drive from here. As soon as I got here, I realised how great it was to be so close to Mexico and to be able to immerse myself in that culture. I realised that I needed to represent Mexican photographers

Tom Kiefer. *Cell Phone Assembly*, archival pigment print, 2019. © Tom Kiefer

as well as American photographers. We started showing Manuel Álvarez Bravo and Tina Modotti, then Graciela Iturbide, Flor Garduño and Alejandro Cartagena, who was born in the Dominican Republic but has spent most of his adult life in Mexico, in Monterrey. We also exhibit work by the diverse group who have photographed in the area, and photographers from the Southwest. Being located in Tucson, Arizona, the same town as the Center, we have been able to work with an incredibly talented group of photographers from Mexico. In that sense, the Center has sort of legitimised what we were doing.

You represent Tom Kiefer and one of his projects, *El Sueño Americano / The American Dream*, deals with the border in a very specific way. The images are still lifes of hygiene products, water bottles, rosaries and other items that were confiscated from migrants and asylum seekers by U.S. Customs and Border Protection, items deemed "non-essential" or "potentially lethal".

– Tom lives in Ajo, a small community which is pretty close to the border, and he worked as a janitor at a Customs and Border Patrol processing facility in southern Arizona for a while. Border Patrol agents confiscated and threw out the personal effects that undocumented migrants brought with them to start their new lives in Arizona. Tom recovered these personal items from dumpsters, created an archive, and began photographing these things. It's Tom's intention to tell those people's stories through the things that were taken from them. He still has tons of stuff that hasn't been photographed. The project is just so powerful and it has really brought a lot of attention to the situation. I don't understand why you would take a rosary from someone, or a toy from a child. There's nothing more heartbreaking than to see a doll they took from a two-year-old. It's for no good reason other than to intimidate and scare people. To take people's most personal objects is to dehumanise them, and we're aware of what's going on there because we live in Tucson.

In addition to photography, you also show painting and mixed media works.

– When I moved to Tucson, I didn't know much about the arts community here. Within a year, some of the better artists in town approached me because there wasn't a really good contemporary art gallery here. There were galleries that showed Western art and paintings of historical themes but not great contemporary work. I realised I had an opportunity. We started out showing works on paper and then painting. Within two or three years, about 40% of what we were showing was non-photographic. When we moved to a bigger space, we were finally able to show large contemporary work. It had been on my mind since the beginning, because the crossover was important to me. I didn't want to ghettoise photography or ignore everything else. If we have a painting show, the painting people come, and they will see photographs as well.

Flor Garduño. *La Mujer Que Sueña, Pinotepa Nacional, Mexico*, gelatin silver print, 1991. © Flor Garduño.

Manuel Alvarez Bravo. *Daughter of the Dancers*, toned gelatin silver print, 1933. © Manuel Alvarez Bravo.

There's one AIPAD presentation you made that many will remember. In 2018, you devoted the entire booth to the Takeshi Ishikawa Archive of W. Eugene Smith's Minamata photographs.

– It's an interesting story. I have friends in Denver, Tom Finke who is a photography teacher and his wife Mami, who is a printmaker, and is Japanese. They go to Japan two or three times a year to visit family. We were talking one day and they mentioned the photographer, Takeshi Ishikawa. I knew his name from the W. Eugene Smith books. It turned out Tom knew him really well. Takeshi had met Smith on the street and Smith said, "I'm going to do a project on Minamata. I need an assistant for a few months." Well, it turned out to be nearly three years. Takeshi lived with Smith and his soon-to-be wife, Aileen Mioko Smith. He was there every single day, assisted Smith in the printing and did all the scouting and translation. I was fascinated and asked Tom if Takeshi had any Smith prints. He didn't know and suggested I ask him myself. Takeshi and I first met over Zoom. I said, "It's very nice to meet you." We talked a lot about our mutual admiration for Smith, who incidentally passed away in Tucson. At any rate, we got to know each other, and I asked him if he had any W. Eugene Smith prints. He said, "As a matter of fact I do. I have about 140 - 150 Minamata prints that Smith gave me as a partial payment before he left Japan." He told me that the prints

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W. Eugene Smith's project Minamata is a milestone in photojournalism. It is named after the Japanese seaside city, where the Chisso Corporation for years and years, had released methylmercury through its wastewater into the Minamata Bay and the Shiranui Sea. The methylmercury accumulated, local marine life was affected and toxic fish led to thousands of cases of mercury poisoning in the local population. Despite this, the government was slow to react. It took until 1968 when it finally recognised Minamata disease as an illness caused by industrial pollution. The symptoms of the neurological disease were horrific, ranging from muscle weakness and damage to hearing and speech, to insanity, paralysis and coma. Following the government's recognition, the victims' long struggle for compensation began. Smith had intended to stay in Minamata for three months, which turned into three years. Smith is seen in the left image, middle row, aiding one of the afflicted inhabitants.

He and his partner lived in a small house, rented from the family of one of the victims, Toyoko Mizoguchi. Many of the victims had to wait a long time for compensation. By March 2001, over 10 000 victims had received compensation from Chisso Corporation. On 29 March 2010, the corporation made a final settlement, to compensate as-yet uncertified victims.

W. Eugene Smith. Untitled, from *Minimata*, circa 1971, vintage gelatin silver print.
© The Heirs of W. Eugene Smith.

Dan Budnik. *Selma to Montgomery March*, James Forman (left) and James Baldwin at the City of St. Jude staging area, Montgomery, Alabama, 25 March, 1965. Gelatin silver print.
© Dan Budnik.

had been stored in a box under his bed, untouched, since 1974. I asked him, "I don't want to get personal but haven't you been approached by dealers about this? And he said, "Well, yes, but have none of them approached me the right way."

What did you suggest to him?
– I said, "How about this. If you send me the collection, I will do a solo exhibition at AIPAD and we'll offer it all at once." And he said, "Okay!" Next thing I knew, a suitcase showed up and it was full of all these prints! There were about 150 vintage Minamata prints, plus other works, including *The Walk to Paradise Garden*. At AIPAD, we presented the Minamata prints sandwiched between pieces of Plexiglas. It was all set on rails and it resembled a giant contact sheet. It looked amazing but at the same time, pretty informal. I got such good feedback. The best feedback you can get is from your colleagues. We ended up selling the whole group. It was acquired by the Library of Congress and that was extremely satisfying. It's one of those things where you take a chance, put it all on one artist. If it goes bad, you feel like an idiot. If it goes well, you feel like a genius. The best part of it was that it helped fund Takeshi's own photography. I was very happy about that, because I became quite fond of him.

Last year, you did a show with Dan Budnik, including his images of the Civil Rights Movement.
– Dan died in 2020. I got to know him as soon as I got here. We didn't do a lot with Dan. We showed the Georgia O'Keeffe work and some of the civil rights work, but we never did a comprehensive show. Last year, I was hired to appraise the archive, as the estate needed to be settled. I spent almost a year on the archive and became very familiar with its contents. Because of that, I was able to curate and choose what I wanted. It wasn't a huge show but it represented some of the main areas that Dan worked in. It was really well received, particularly the Civil Rights work. We are trying now to place the archive, intact, and we have some real, serious interest.

Social documentary is another strand in the gallery roster.
– While part of our program is documentary, some of my photographic heroes are Harry Callahan, Frederick Sommer, and Emmet Gowin, and I have great admiration for the more conceptual work for Mark Klett. I have shown work by these photographers going back to when I first opened the gallery, and Mark and I are good friends. I also show more provocative work that might be controversial, like Joel-Peter Witkin. In one way or another, I admire all the people we've talked about or I wouldn't exhibit

their work. Maybe it's a little idealistic, but in this business, all you really have is your reputation. When I leave it, I want my reputation to be one of somebody who really didn't compromise much, that the most important thing for us was to show work that was really important, by very serious people. When I say "us", I'm talking about my great staff. I've been very lucky to work with talented people over the years. If it happens to be a little edgier, a little tough, then that's what it is. I'm in in 72nd year and people ask me, "When are you going to retire?" And I tell them that as long as I have a box of prints that aren't sold, I'm not retired.

You still have plenty of boxes left?
– I do! This is my 43rd year in business, so I'm one of the older guys. We're now trying to help younger dealers who come along, like Jennifer Schlesinger in Santa Fe, Michael Hulett in Tulsa, Doug Marshall in LA, and Jennifer de Carlo in San Diego, and give the kind of support that I got when I was a young dealer. Give advice and consign work. It's important for me to continue this legacy. There are so many good, young dealers in the business now, and I find that so encouraging for the future.

Frederick Sommer. *Venus, Jupiter and Mars,* gelatin silver print, 1949.

Zana Briski. *Nine Banded Armadillo*, unique archival pigment print on handmade Japanese Kozo paper, 2007. © Zana Briski.

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Lee Miller, *Hats, London, England* (detail), 1939, chromogenic print (printed 2023) © Lee Miller Archives, England 2024. All rights reserved

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BY MICHAEL DIEMAR

THE ARCHIVE OF MODERN CONFLICT

INTERVIEW WITH **TIMOTHY PRUS**

All images courtesy of the Archive of Modern Conflict.

TIMOTHY PRUS

There are various ways of organising photography archives: alphabetically, thematically, or date of capture. Not so at the Archive of Modern Conflict in Holland Park in London. The 8 million plus images (and there could be many more) are filed according to the date of acquisition, with the archive functioning almost as a diary, a library of the imagination in the Borgesian sense, or Situationist drifts.

Of all the institutions and archives in the photography sector, the Archive of Modern Conflict is probably the most mysterious. The name of the archive reveals its early focus but it quickly splintered, leading the team down numerous paths of the strange, the overlooked, the forgotten, as well as the mundane. While the archive does possess works by the recognised masters of photography, be it Charles Nègre, Josef Sudek, Eugène Atget, or Robert Frank, the vast portion of the images are by unknown photographers.

The archive isn't open to the public and few researchers are given access, and only if Timothy Prus feels that something interesting will come out of it. As when Adam Broomberg and Oliver Chanarin were looking for images of catastrophe and violence to illustrate their own version of the King James Bible.

Josef Sudek. *In the Workshop*, pigment print, 1947, Prague.

Communication with the world at large is through exhibitions, at institutions and fairs around the world, and the books it publishes. Among the latter are several monographs by Stephen Gill, including *Hackney Wick* and *Archaeology in Reverse*. Other titles include *The Corinthians – A Kodachrome Slide Show,* edited by Prus and Ed Jones, a visual commentary on the letters of St Paul, portraying the prosperity of a post-war United States, where TVs, cars and summer holidays take centre stage, *Nein, Onkel: Snapshots From Another Front 1938 - 1945*, edited by Prus and Jones, with 347 images of a rarely glimpsed side of life in Nazi Germany, portraying the fun-loving, sexually incongruous and work-shy elements of the German military machine, and *The Whale's Eyelash*, a play by Prus in five acts,

Photo Jeunesse. *Portrait of Three Women*, colour negative c. 1980, Yaoundé, Cameroon.

that unfolds through a series of 19th-century slides, with each slide containing a specific dramatic moment, together telling a story about what happens between the appearance of humankind and its passing away.

There are special editions as well, including Cristina de Middel's *This is What Hatred Did,* each copy placed in a unique, original silkscreen printed bag, and Kalev Erickson's *More Cooning with Cooners* which comes in a solander box and slipcase with a real racoon coat and tail.

The archive doesn't limit its acquisitions to photographs. When I arrive at the headquarters in Holland Park, I note other objects, African sculpture, Pacific Ocean clubs and spears, taxidermy, paintings and much else. And yet, what is kept at the headquarters is but the tip of an iceberg, and there are several storage facilities elsewhere.

I started out by asking Prus about his background, his work in British and Abstract art, and his initial interest in photography.
– I would probably describe it as a background in 20th-century painting more than anything else, but I always liked doing a variety of things. I have been buying photographs since I was a child, as well as books and just strange things I came across. Out of that, photography came to the fore but I always liked to balance it and make connections with other kinds of art and objects because they all interlink in different ways. One of my tutors at university in the 1970s was Professor David Mellor. We shared this fascination of how photography was the perfect medium for finding connections between disparate cultural activities. It would be really good if more people in the photography world were a little bit more integrated and diverse and looked at other kinds of relational objects. It seems to me that photography often becomes an end in itself and it leads to a tunnel vision where there isn't anything else but photography.

Do you remember very the first photograph you bought?
– Yes, I do, and very clearly. It was a stereo view. To see something in three dimensions almost made me fall on the floor, because back then, there wasn't much three-dimensionality in images. That 19th-century stereoscopic material was everywhere, at jumble sales, in junk shops, and you could buy a packet of stereos for less than a few bars of chocolate. Many years later, I had the same shock the first time I saw stereoscopic autochromes.

The Archive of Modern Conflict was founded in 1992. How did it come about?
– I was a bit fed up with the machinations of the art market. A colleague suggested we put together an aviation-related archive. As soon as we started to collate images, it started to grow exponentially, not just in terms of military related material, because you can't really separate that from the rest of life and photography. The whole thing just developed an internal logic. While others were chasing photographic masterpieces, and it's great to do that, there's a lot to be said for vernacular photography and accumulating images for comparison, research and just finding things that have been lost. More than anything, our aim is to put together an archive

of narratives faded from our collective consciousness. It has almost become an end in itself, to try and discover more things that have been forgotten, because the erasing of memory is a natural thing for human beings.

The name of the archive would indicate content consisting of conflicts, news that grabbed the headlines but increasingly, the focus seems to be everything else that went on around the headlines?
– Yes, not only around them, but we look at all different genres, still lives, aerial photography, whatever you can think of, because there are lots of threads between them all. Once you start to draw out those connections, they become ever more pronounced. It becomes like a habit to look at the continuity, morphology, style, subject, time and geography, within what apparently at first sight seemed very different.

I seem to recall that you also have images from estate agents, mundane images, produced to sell houses and flats?
– Not so many but we do have them. Whenever we find an area where photography has been used for something that is away from the general focus of collecting, we want to collect it. One example is a group of photographs of teeth, taken in the 1960s, that originally came from a New York dentist. We like all the unusual and strange uses of photography. Quite often, images that were produced without any aesthetic intent turn out to look fantastic and strange.

Your initial focus was on aviation and conflict but then it snowballed from there.
– When you're looking for something, you often find something different that is more interesting, and then you use that as a pathway into whatever

Graham Greene. *Castro's Crocodile Pond*, colour transparency, 1966, Cuba.

Anonymous. *Yeti Investigation*, gelatin silver print c. 1985, China.

Anonymous. *Photo Collage*, gelatin silver print, 1934, Uzbekistan.

Thomas Glendenning Hamilton. *Ectoplasm*, gelatin silver print, 1929, Winnipeg, Manitoba, Canada.

that is. We have always tried to set medium-term goals to give us freedom in the search. The pleasure is the process. There's a sort of temptation just to focus on what you've decided to do, but all the best outcomes are byproducts of searching. It's a kind of mining, fishing, and prospecting. That methodology gets refined over the years and your instincts are sharpened.

Can you give me an example?

– Well, we've been looking at police and prison photography for the last 30 years. Just yesterday, a wonderful group of 19th-century images turned up, from a Lincolnshire House of Correction. That led to some quick research into exactly what the institution consisted of. I like to engage with local history and within a few hours, with the internet, I could find out so much about what these photos were for and what they meant. Although we look all over the world for things, England and Europe are so rich in good material. Theoretically, we could stay in one place forever and just keep digging for more and more material and information.

You said "we" – are the acquisitions always joint decisions?

– It depends. There has always been a communal impulse through the whole thing. Someone might go off on a path of their own, and another in completely the opposite direction. I find it interesting how those individual and collective actions can complement each other. It's great when someone

Nein, Onkel. Frollicking German soldiers during the Nazi-era.

I work with finds some new unbelievable path to explore. If everybody's focus was the same, it would lead to boring and repetitious kinds of collecting. In addition to the team, we also work with numerous dealers. And dealers are really great because they'll discover new lines from intent or through happenstance. That can lead to all kinds of unlikely outcomes.

Some of the material you have, like the estate agent images, wouldn't get a second glance from an auction house specialist. Do the dealers now think, "This is completely random, best call the archive"?
– Well, it's never random because although it seems that way, we have our criteria. On the other hand, something might initially sound interesting and then it turns out that it isn't. It's not as if everything in this world is interesting. A lot of the time we have to cut out 95% of something we are offered, simply because it is truly useless.

Deciding to buy something is dependent on one's state of mind at a particular time. I think it's particularly true when it comes to vernacular photography. Have you ever been offered something, turned it down and then later thought, "I should have bought that!"?
– There have been many things like that! For example, 25 years ago, I was offered Autochromes that came from the basement of a London hospital but the images of skin diseases were so ghastly. I thought, "Do I really want to have to look at all these?" I decided that it wasn't the kind of visual self-abuse I wanted to expose myself to. And now of course, I wish I would have had a bit more backbone!

In terms of numbers, how many photographs are there in the collection?
– It's very difficult to put an exact number on it. The last time we did a photography census, which was a few years ago, there were about 8 million images. But trust me! 80 or 90%, you wouldn't want to look at again. It's just that great images sometimes come in groups. If they're in an album, you don't want to lose the context they have been placed in, even though you acquire the album for just a few of the images. Splitting albums is a bit monstrous I think, to sort of peel off images, even if it makes sense from a dealer's perspective.

Anonymous. *A Flying Saucer Near BT Tower, London*, chromogenic print, c.1970, United Kingdom.

Anonymous. *Hand Tinted Miniature*, gelatin silver print, late 19th century, India.

The archive has a lot of albums.
– We do, but they're not all stored here. Many are in our South London outpost. Some are in other countries so the number of albums is enormous. And it's not only albums. One thing we've worked on since the very beginning is press archives. We have found fantastic things and we are always on the lookout for more. It is, however, getting harder and harder to find truly interesting ones. I really do feel we're in the last few years where that's going to be possible. We haven't found a good pre-Second World War press archive for about four years. We have found sections of archives that have been really good but to find complete archives is so rare now.

Earlier today, your colleague showed some of the boxes with photographs from the Time-Life archive, with prints by Lee Miller, George Rodger and Robert Capa. When and how did you acquire it?
– It was a legendary lost archive! Rumours were flying about and people had been looking for it for about 25 years. We finally found it about 10 years ago. It was a long, long trail that finally led us to the East London suburbs and a loft in a house. I've often thought there's a kind of magic in wishing for something long and hard enough and then eventually, it comes to pass. Although we've had the archive for 10 years, we're still in restoration and research mode on all that material.

What other press archives have you come across?
– Well, years ago, Europe was the rich source. Subsequently, we have found very good ones in South America, and Africa, some in Asia but not quite as many as I'd like. We are still very active in vernacular Chinese material and we have been for nearly 20 years. The book we're working on at the moment is about Chinese Yetis, to be published next spring. Our colleague, Ruben Lundgren, who lives in Beijing is working on that. We had a Chinese Yeti session yesterday, which was excellent. What I love about the whole thing is that in the history of the Chinese Yeti, they appropriate photos from America, Bigfoot for instance, and make Chinese versions. I love the way that truth and fiction become allies. We were laughing yesterday when we were looking through Chinese articles about Yetis. One of them was about two soldiers, who claimed to have shot a Yeti in the 1960s but that they had been so hungry that they ate it!

When did the book publishing arm of the archive start?
– It started in the late '90s. Then there was a bit of a gap, and we started again about 2005. We have published fewer titles recently but it's such a pleasure. Many of our books aren't that well known as we haven't shone as distributors and promoters of our publishing.

Dr. Conrad Theodore Green. *Clavaria Kunzel* (Coral Mushroom), hand-coloured glass slide, 1910, United Kingdom.

Dmitri Ermakov. *Neck Massage*, albumen print, c.1890, Tiflis.

Among the many books is *Lodz Ghetto Album*, written by Thomas Weber. The images were taken by Henryk Ross, after German forces occupying Poland had driven the Jews of Lodz into the Holocaust's second largest and most hermetically ghetto. The ghetto functioned both as a sweatshop and a prison for Jews en route to the death camps of Chelmno and Auschwitz. Ross, a talented photographer, kept a secret diary of life in the ghetto. When the liquidation of the ghetto began, he buried them. He was one of the 5% who survived and dug them up after the war. He released relatively few of the images during his lifetime. He died in 1991 and you acquired his archive. How did you come across it? And why did you decide later on to donate the material to the Art Gallery of Ontario?

– The Lodz ghetto images came after researching what had happened to this legendary group. The Art Gallery of Ontario was a perfect home for them, as the volume of people interested in it was too much for us to manage. We had already exhibited them about 40 times before we gave them to the AGO.

Are you working on other books?

– I'm working on one at the moment. It grew out of an exhibition we did at the Contemporary Art Museum in Luxembourg, which is about how plants came from other planets. It's interesting because on one level it becomes a platform for some lost botanical photographers. We have discovered several great English plant photographers, often women, that have just disappeared from view and they're so good.

Keeping in mind the unusual nature of the archive, how do you deal with requests from researchers wanting to visit?

– We haven't really got the facilities to receive that many. If people write the right letter with a good idea, it's very difficult to say no, but we can't help everybody. If we opened up the archive too much, many would come just to have a look out of curiosity. For us, that would be a waste of time, and with all the research we need to do, we're very short of time.

Has opening some kind of space ever been up for discussion?

– We have talked about it but it would take away from our research. We do, however, work with lots of institutions and organisations and most of the time that has worked out well, but not invariably. I don't really like the idea of having a public space with exhibitions. An Indian friend of mine was about to build a museum, but now has an arts organisation that does fantastic pop-up exhibitions, not only of

Zubee Films. *Gulshan and his Mates Discovering a Monster in the Magic-Land of Evil Magician Sharjeel*, Film Still from *Lootera aur Jadoogar* (The Bandit and the Magician, gelatin silver print, 1968, India).

From *Lodz Ghetto Album*. Photographer Henryk Ross with his wife Stefania.

John G. Morris. *Robert Capa in Action*, gelatin silver print, 28 August 1944, France.

photography, but all kinds of things. The model works so well for him, and he's able to engage audiences that would never have had access to that kind of material if it was static and in one place.

You have curated numerous exhibitions, including one on clouds?
– Yes, that was at the Polygon Gallery in Vancouver. And there's a completely different version of it opening up in Italy soon. It was a great opportunity to exhibit a selection of material we have about cloud photography. Exhibitions are fun to do and you meet interesting people but they also take you away from the basic thing of finding more things for the archive. Another interesting exhibition that was really fun to construct was "A Guide for the Protection of the Public in Peacetime" at the Tate Modern in 2014. It verged on being a collage, an environment, and to a small extent a pacifist manifesto focussing on the futility and surreality of military culture. We also turned it into a book.

I get the impression that you travel a lot to find material.
– I used to do more than now. At the end of last year, I went to South America and found some great press archive material. I also went to Ethiopia but that was harder. I found a few things but nothing earth-shattering. I will be going back to Africa because we have been lucky there and have acquired some wonderful archives.

Such as?
– We acquired one about ten years ago, an archive from the first colour photo studio in Cameroon, Photo Jeunesse. I travelled around the Cameroons visiting photographers across the country. I was helped by an Oxford professor who has been specialising in the Cameroons for 30 years. The archive has proved to be super popular and we'll continue to work on getting it out there. The first time we showed it was at Lagos Photo. People loved it. The black and white African studio photography had become too well known in the West. To have a colour version that was also playful in a similar way worked really well.

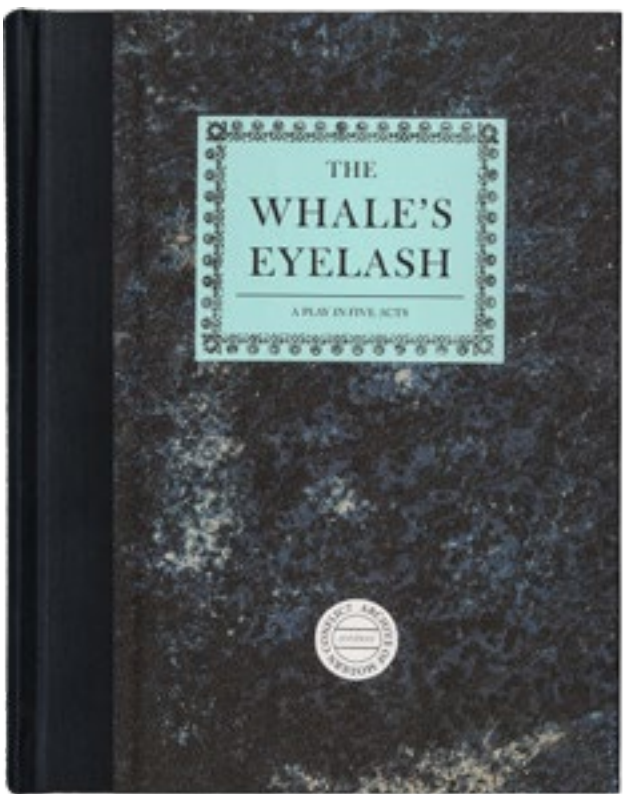
King Features Syndicate. *A Device Used to Measure the Energy Expended by a Subject While Walking*, gelatin silver print, 11 February 1934, New York City.

When you travel, do you manage to hire local agents as well?
– That has worked really well for us, to engage with both academic institutions and people who just want to work, or simply friends of friends. It has become an integral part of the finding process, and some of those people continue to work with us over decades. It's always difficult to maintain long-distance relationships but it's really worthwhile if you can have another set of eyes in Tashkent or Mumbai or wherever.

Do you ever end up in conflict with national or local institutions? That you're chasing the same material?
– Not normally, and they're usually really happy to help. Are they supportive? Not always but we are looking for vernacular material which is not what the museums focus on. If we can genuinely give something back, as well as bring information

From *The Corinthians – A Kodachrome Slide Show*

Graham Smith. *Scotswood Road, Newcastle Upon Tyne*, gelatin silver print, 1977, United Kingdom.



The Whale's Eyelash, a play by Timothy Prus in five acts, that unfolds through a series of 19th-century slides.

The Archive. Contents filed according to date of acquisition.

Stephen Gill. *Night Procession*, pigment print 2014-2017, Sweden.

The special edition of Kalev Erickson's *More Cooning with Cooners* comes in a solander box and slipcase with a real racoon coat and tail.

about another country over here, then it's a win for everybody. It's different in Europe, particularly in England. Sometimes we end up in intense competition with local museums or collectors of things that are of local interest. It's a complicated subject, because quite often that material then stays within the rather insular topography, and it would perhaps be better to reach a larger audience with it.

Despite the exhibitions and the books, most of the archive remains unseen. Is it ever frustrating that you're doing all that stuff and that the world at large doesn't know about it, or you're quite happy?
– I'm quite happy. In fact, it's sometimes just easier to have a relatively low profile.

I find it intriguing that the archive is organised in order of acquisition, acting pretty much like a diary.
– That's a function of the database. It's still an ongoing conversation about how it should be organised. Having the numbers running in order of acquisition has some quite good points but there is a great case to be made for organising thematically. We have done that with a couple of subjects, just for the simplicity of comparing like with like.

We have talked about photography but the archive collects in many other areas.
– Well, there's the tribal art, folk art and lots of drawings and paintings and manuscripts. The manuscript collection has some very interesting paths in it. Personally, I like all manner of manuals and instruction books, whether it's cookery, medicine, agriculture, boatbuilding, alchemy, witchcraft or whatever it might be. There are hundreds and hundreds of them. There are also memoirs by people from completely different walks of life, whether they're bicycle builders or metal workers.

Where do you see the archive being in 100 years?
– I try not to think of it quite that way. Hopefully, it will continue to be fluid, nimble and opportunistic. I don't want to set parameters in consideration of what the future options might be. It's premature to think of a definitive goal to work towards at the moment. In addition, there's the question of technology and how it will continue to change the nature of archives, what they mean, what they are and how they're accessed. And who knows? In 100 years, people might simply put on a pair of magic glasses and access images and sounds in archives that way.

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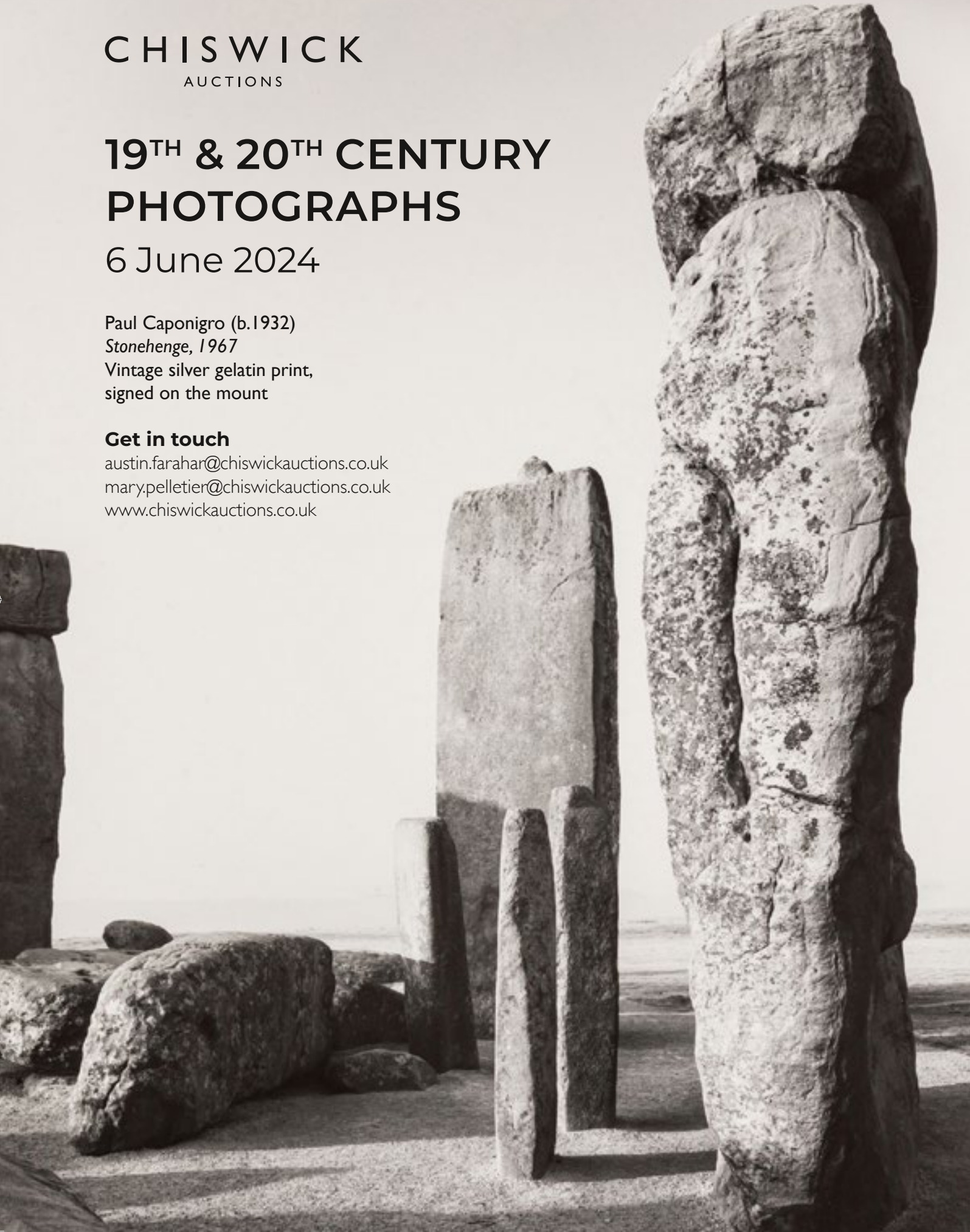
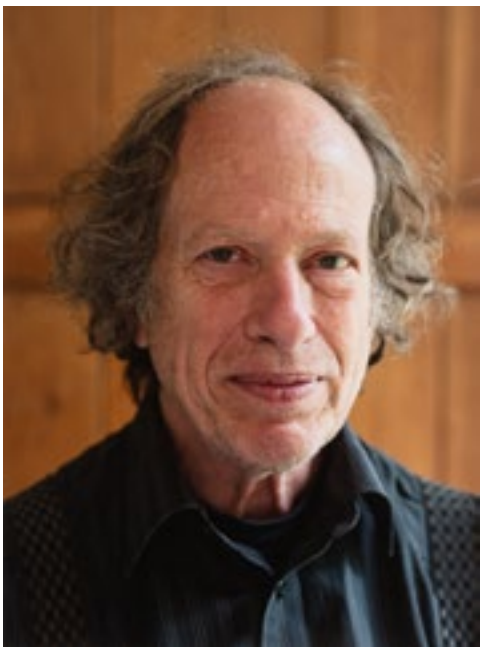


BY MARY PELLETIER

ROBERT HERSHKOWITZ

AN EXHIBITION OF FRENCH CALOTYPES AT PHOTO LONDON



ROBERT HERSHKOWITZ

Portrait by Michael Wilson

"Keep looking – you just started!" This was a directive that I would hear more than once during the day I spent looking at photographs with dealer and collector Robert Hershkowitz. The occasion? I had travelled down to West Sussex to see the selection of photographs chosen for his upcoming exhibition at Photo London: *The Magic Art of French Calotype. Paper Negative Photography 1846–1860*. On a blustery winter's day, I found myself in his barn in the countryside, surrounded by the greatest names in French photography history.

On one side of the room, a Charles Nègre photograph from 1851 was propped against a wall. The portrait of a street vendor bedecked with bells was paired with its original paper negative, the ghostly figure outshone by decidedly modern blocks of cream and brown. Another frame housed a print by Gustave Le Gray and Auguste Mestral, who would occasionally join forces while working on their *Missions Héliographiques* assignments. For this collaboration, their subject was the looming Saint-Front Cathedral at Périgueux, set against a crystal clear sky. (The negative, which is held by the Musée d'Orsay, shows the jet black tones used to achieve such a pristine positive atmosphere.) Directly in front of me, a print by André Adolphe-Eugène Disdéri. A general view of a French country estate revealed six, then seven, then nine, people within it. "Keep looking!" Hershkowitz urged. We landed on thirteen figures in the end.

Charles Nègre. *An Aisle of the Cloister of Saint-Trophime, Arles*, c.1852. "Nègre presents a world hovering between concrete reality and the stuff that dreams are made of."

Charles Nègre. *Licorice-Water Vendor at 21 Quai Bourdon, Paris*, salt print and waxed-paper negative, c. 1852, "Depicting street life just outside Nègre's residence."

"Early photography takes patience, time and commitment," he told me. "I love to share, and when I show people photographs, I always learn things that I haven't even seen." Below, he explains his motivation for bringing early French photography to a British audience at this year's edition of Photo London.

You featured in the very first issue of *The Classic*, speaking about the Roger Fenton exhibition you curated for Photo London 2018. Now, you're working on a new exhibition for the fair. What's the focus this time?

– For this edition of Photo London, I'm curating a show I've titled *The Magic Art of French Calotype: Paper Negative Photography 1846–1860*. The whole point of this exhibition is that early French photography is totally new to an English audience. French calotype photography is almost non-existent in British institutions, with perhaps a few dozen examples buried among many thousands of British ones. And these are never exhibited. How would the art-going public respond if there were zero awareness of Manet, Courbet, Delacroix, Ingres, Corot, Millet, etc., and then it suddenly experienced a major exhibition of mid-19th-century French painting? It would have a serious impact on the art-going public. This is what I'm hoping for – I'm proselytising! I want to introduce this material that I love to the British art-going public who may not have any awareness of it.

***The Magic Art of French Calotype* takes its name from a landmark publication in the history of photography – can you tell me about the influence of the work of André Jammes and Eugenia Parry Janis?**

– The title of the exhibition is an homage to André Jammes and Eugenia Parry Janis' 1983 book, *The Art of French Calotype*. When the pursuit and acquisition of fine photographs became the common passion of a very mixed group of the most art-savvy individuals and American and Canadian institutions in the late 1970s, early French paper negative photography was considered the most desirable. This feeling was solidified with *The Art of French Calotype*. Something I took away most from the book was Eugenia's feeling, her love of the material. She's a

historian, but you can feel the love of what she is writing about, and this is very rare for an art historian. For this exhibition, I've added another word to the title: *magic*.

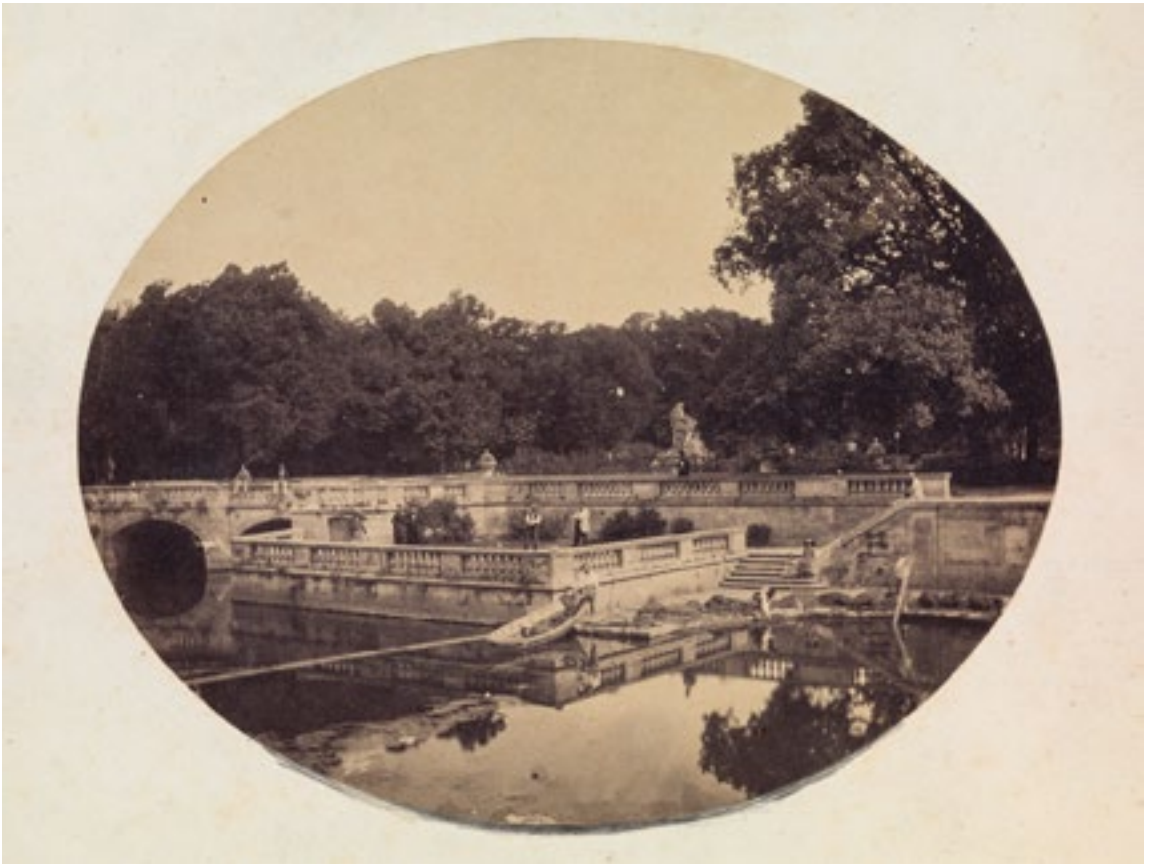
Where did the word magic come from?
– In 1851, Francis Wey said, "Photography has attained the magic feeling that neither painting or drawing could have reached." Photography hovers between concrete reality and the stuff dreams are made of. Magic. The concept that "Photography can teach the mind to see" was a commonly held conviction among the first generation of photographers. Magic. Photographic prints can be extraordinarily beautiful. Magic. There's a way that photography can dematerialise the thing it is looking at. And that's one of the underlying roots of the magic. But there are a lot of things that can be part of the magic – an image can be hard or soft, it can have a range of subject matter, the way things are framed – you can go on and on about the individual things that make a photograph special, but when you put it all together in one image, it's magic with capital letters.

When did you come up with the concept of doing this exhibition?
– It came to me slowly. I probably started seriously thinking about it six or seven years ago. I thought of one or two possible venues, but nothing worked out – and time is growing short at my age! So when we were able to put the Fenton show on with Photo London within a year of first thinking about it, and that was a success, it made another exhibition with Candlestar and Photo London an obvious choice. They've been fantastic to work with.

How did you go about planning for a large survey show, in terms of getting the material? How much of it is from your own collection?
– It comes primarily from French auctions, or from French dealers. Most of the photographs belong to me – some I've had for a long time, and others are more recent acquisitions. A few pictures I own with others, and I'm borrowing a few as well. Over the years, many of the French dealers and specialists have become great colleagues and friends, including Serge Kakou, Bruno Tartarin, and Serge Plantureux. Early on, the auction house Beaussant Lefèvre sold a lot of early material. Marc Pagneux was an incredible dealer and a great source, and he used to do the

Louis Alphonse de Brébisson. *Tower at Bayeux*, salt print, 1848. "The shadow shapes are key components of the geometry of the image."

V. Dijon. *Farmyard*, albumen print, 1854. "The two underlying themes are agrarian and constructivist. The photographer is delighting in the repetition of a sculptural motif seen in the bird cage, four wheels, ladders and fencing. My favourite photograph."



André Adolphe-Eugène Disdéri. *Park in Nîmes*, salt print, 1851. "A dozen men, some intentionally hard to find, are sprinkled throughout."

auctions at Galerie de Chartres. More recently, I've been sourcing from Christophe Goeury at Millon, Antoine Romand at Ader, and Austin Farahar at Chiswick Auctions.

Photo London tends to tilt towards the modern and contemporary, when it comes to the work on show; both you and Hans Kraus have brought 19th-century work to Somerset House in years past, both on the stands and in the public exhibition space. Why is it important to bring this material to the fore at a very contemporary-focused fair?

– Multiple visitors in years past said our booth was an oasis, so different, so interesting, so beautiful. Far and away best of show! This year in our booth, and in the French exhibition, we have perhaps our last opportunity to reach a British audience with great early European photography. Our booth, curated and organised by Paula, my wife and co-director, will feature early British photographs including images by Backhouse, Talbot, Hill & Adamson, Howlett, and Cameron.

I have been advised that the planned exhibition has too many pictures for purpose as an introduction – but I'm still adding pictures at the last minute! I am betting the absolute novice will discover at least ten meaningful moments, and the experienced eye a nuanced feast. But each novice will see a different ten. Careful, slow looking will reveal subtle differences in colour, varieties of fineness in registration of detail, and the kind of things that connoisseurs delight in. I have a motto for the show, and it is love of looking, joy of seeing.

What are some of the photographs that you knew you had to include?

– I had to have print-negative pairs. They are like pieces of the true cross, to use a weighty simile, and act as the backbone of the exhibition. Nothing explains or completes the early photographic experience more than seeing these pairs. This exhibition has nine pairs; there was a big show of French calotypes, *Primitifs de la photographie*, at the Bibliothèque Nationale de France in 2010 and they had 12 pairs. Negatives were also exhibited individually without the prints. Eugenia Janis noted, "great beauty was ascribed to the negative itself," with its independent aesthetic, darkly luminous and mysterious. Here we have negatives by Humbert de Molard, Robert, and de Beaucorps. The process by which a paper negative is transformed into a positive print is the fundamental magic of photography.

Auguste Mestral. *Sculpture of Virgin and Child at Notre Dame*, salt print, 1853. "The sculpture is by Victor Geoffroy-Dechaume. There is a barrel above her crown. Irony intended or unintended? The building work under her feet indicates the situation is in transit."

The negative itself can be beautiful; the print can also be beautiful. But how one becomes the other – that whole relationship is magic.

Can you tell me about why you've chosen some of these pictures?

– Now: look at the Dijon! The absolute star and one of the starting points of the exhibition. A gorgeous print of an entertaining, complex image. The motif of "wood-space-wood" objects – cart wheels, ladders, fencing, a large agricultural implement and fowl cage – is repeated in about twelve different instances. The image is a decidedly constructivist treatment of an agrarian situation. I have lived with it for more than forty years and never tire of revisiting it.

I love it when people tell me things about my photographs that I've never seen. For years, I thought this Baldus was from a glass negative. Then a collector

Frédéric Flachéron. *Forum, Rome,* salt print, 1850. "He was the earliest archaeological photographer, active between 1848 and 1852. His sole subject matter was classical Rome."

said to me, "Look at this edge." It's from a paper negative! Taken in 1855, it is a detail of the Chateau St Cloud, later destroyed in 1871. It feels like a giant Atget. The print is untrimmed; you can read the whole negative, which extends beyond the image itself. Amazingly rare.

You tend to read photographs as though the parts of them are passages. You might read just this area, and then move to another area, and see how the image changes between passages, how shapes and tones relate to each other, and how one passage is contained within another. Because photographs are

small, you can do it all in your hands, before you. You can't do that with big paintings; there's an intimacy with photography.

Who are some of the other key figures in the show?
– Humbert de Molard is certainly one of the key figures. I have two print negative combinations of his, he's very early. Henri Le Secq is another, and so is Gustave de Beaucorps. I've included on of the very first purely archaeological photographers, Eugene Piot, who intended his salt prints to look like lithographs. Reproduced in 2012 in the catalogue for the "Le Gray and Modernism" exhibition at the Petit Palais, this print of a Greek temple near Naples is minimalist, one rectangle atop another. His print of a temple on the Acropolis – clean hard lines, high contrast – suggests a Bauhaus print.

One of my favourites in the show is a view from Chartres by Charles Nègre. It's one of the sculptures of the saints. The rooftops in the low left-hand corner indicate just how high Negre was when he made this picture – he was at an incredibly high vantage point to make this image. All of the Nègres in the exhibition came from Jammes, greatest of the French collectors/dealers.

So there will be a lot to see!
– Some of these photographs are so rare that even people with photographic knowledge won't have heard of some of the photographers in the show. We have a picture signed "Pablo" of a ruined French basilica. This is the nickname of French photographer Paul Emile Mares. We have another photograph of his from Algeria, from 1855. It's the kind of image that would not be made by a painter; the situation would not attract a painter's attention.

As I said before, this show is for both the connoisseur and the beginner. That's absolutely important – that there is something everyone can learn from, no matter what their experience in photography history. I'm happy to have anonymous photographs in it, for that reason.

In addition to the print-negative pairs, what are some of the other elements that have gone into the selection?
– Many of the photographs chosen induce revery. They are dreamlike. There was a show of early photography at the Metropolitan Museum of Art called *The Waking Dream*, which I think about looking at these – their dreamlike quality. In this Giroux, for example, the control and the registration of detail

André Giroux. *Le Pont de Seychalles sur la Duralle, Thiers, Puy de Dôme*, salt print, c.1855. "This photograph has the finest registration of detail of the all photographs in this exhibition, capturing all the subtleties of light and shadow."

Colonel Jean-Charles Langlois. *Battery at Gervais*, albumen print, 1855. "The image is more romantic than Fenton's Crimean images from glass negatives, which are more matter-of-fact, journalistic."

can't get better than this. There is an incredible delicacy in the transitions between areas of light and shadow. Giroux has been one of my favourites for years.

I have also included prints where a subject is very decontextualised; pictures where the background of the subject is not indicated. There is a Le Secq of a plaster cast of a head of a sculpture; another one is a Salzmann print and negative pair – a sculpture of an angel that looks as though it is levitating; the third is an anonymous Romanesque capital, and you cannot see anything that might be supporting it.

Baron Louis Adolphe Humbert de Molard. *Two Men Seated under a Trellis*, calotype negative, c.1848.

"He was one of only few to learn Talbot's process, taught directly by Talbot in Paris. It is believed the figure on the left of this photograph to be a self-portrait. The trees and the trellis form a graphic background for the sitters. Implements like spades and hoes are common motifs in early French photography."

Having worked for many years with both British and French early work, what are some of the major differences you see in the motivations of those early photographers on both sides of the channel?

– I have trouble putting myself in the photographers' shoes, knowing exactly why they made the particular pictures they did. But there is a British sensibility and a French sensibility in the early years. You can find there is certain subject matter that appears in French photography that does not appear in British. You can find street scenes with people much more in French photography; Fenton is the only British photographer to place people in street scenes.

There are farmyard scenes in French photography, as you'll find with Le Secq, Dijon, and Giroux. Surprisingly, you don't find the same kind of images in British paper negative photography. You can sense a difference in the way they approached a subject. If a British photographer and a French photographer made an archaeological picture, the French photographer would be closer to the subject than the British photographer. This is a repeated phenomenon. They seemed to have different ways of seeing.

Do you have any thoughts on the state of connoisseurship in the field?

– A photograph is both a physical object and an image; it is on the interface between these two aspects that the sometimes cryptic heart of the photograph can be discovered. Seeing a French photograph for the first time, my initial response is to its physical properties: overall condition, size of print (is it trimmed or cropped?), colour in general, colour in highlights, negative type (paper or glass), print type (salt, albumen, carbon, ink), coating (albumen, wax, heavy or light varnish). I used to flatter myself thirty years ago that I could date a print within two years by simple visual inspection.

As for the image side of the equation, I consider motifs and their distribution, the (ostensible) subject, structure of light, compositional features, making special note of anything idiosyncratic. The most rewarding moments come from connecting the right name to a photograph, whose identity has eluded curators and scholars, based on intuition fed by experience. I think that the time of the connoisseur is over. The collective experience of sorting through piles at auctions and dozens of photographs with dealers, making judgments of value at every step will never be seen again. The uniformity of prints in uniform editions mitigates against connoisseurship, as do weightless, disembodied images on the screen.

Louis Robert. *Statue at Versailles*, waxed-paper negative, 1853. "Great beauty was ascribed to the negative itself, found so exquisite that by the mid-fifties they were exhibited without the positives."

Édouard Baldus. *Château St Cloud*, salt print, 1855.

Auguste Salzmann. *Antiquities at Kamiros*, salt print, c.1858. "From a series of unique salt prints of early terracotta figurines, later published as photolithographs using Poitevin's process."

Félix Teynard. *Sculpted Niche, Tafa*, salt print, 1851, "Égypte et Nubie", printed by Teynard. 1954. "This image expresses the timeless experience of ancient architecture and desert landscape."

How have you seen the collectors of 19th-century photography evolve during your time as a dealer? How have tastes changed?
– Collectors and institutions change. I think that, after that first rush in the late '70s and early '80s, American institutions bought a lot of early photography. And then something happened with the culture – things changed, and the internet took a bigger and bigger hold on people's lives. Early photography got a bit lost in the shuffle. It takes so much time to get everything out of a photograph, and people don't have that time today. People have less of a capacity to sit and think with something for a long time. But that's one of my favourite things to do.

In a few years, in 2039, it will be the 200th anniversary of the birth of photography. And I think that that might the point at which people begin seriously revisiting this early material.

Are you considering retirement after nearly 50 years of dealing?
– I'm getting on in years, and my daughter Kate is beginning to work with me. After working with charities for years, she wants to get involved and is starting her own business selling material. She's also creating a website for us, which we've never had. I'm probably the only dealer in the world without a website! In terms of retirement – I was going to retire when my first grandchild was born – she's now 11. I just can't let go! It's too important to me. It keeps me going. And I am still finding new things I love! It doesn't stop. I should show you a few other things that I bought in November in Paris...

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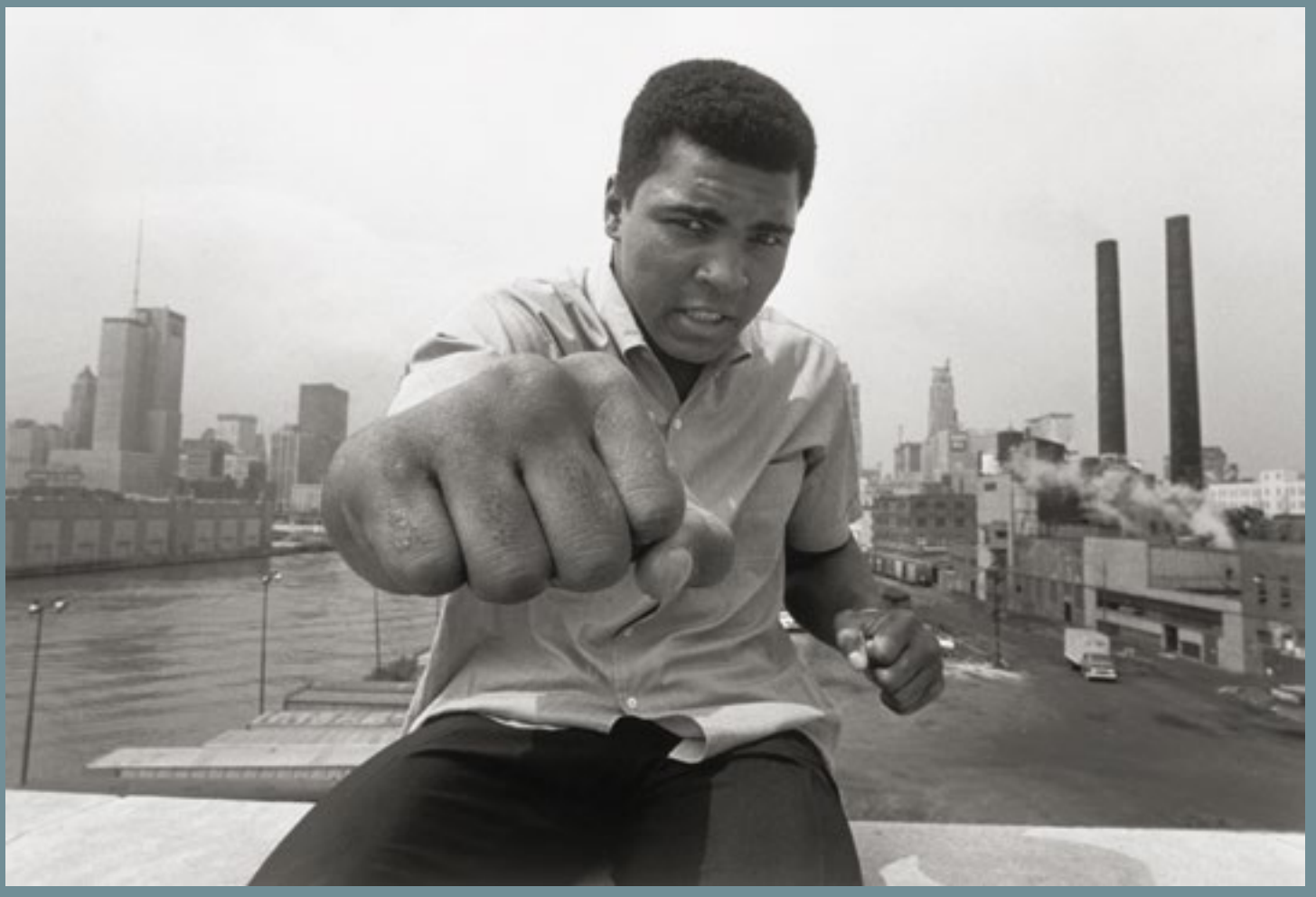

THOMAS HOEPKER. Muhammad Ali in front of the Skyline of Chicago.
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BY MICHAEL DIEMAR

FRAMES OF MIND

The Royal Photographic Society exhibition 1858. Wiki Commons.

In 1925, Albert Rudomine, whose Paris studio specialised in portraits and photographs of the human figure, was commissioned to take what turned out to be a historically important portrait, of Marie-Thérèse Nguyễn Hữu Thị Lan. Born in 1914 in Gò Công in Cochinchina, one of the five areas that composed the Union of French Indochina, she was sent to France at the age of eleven to continue her secondary studies in Neuilly. In 1932, she finished her studies in Paris. Two years later, she married Bảo Đại, the last emperor of Vietnam, whereupon she became empress and was given the title Nam Phương, which can be roughly translated as "Fragrance of the South". The portrait is placed in an exquisite, finely carved frame by an unknown French maker. In 2018, it turned up at an auction in Paris, and was bought by Terry Bennett who included it in his book *Early Photography in Vietnam* (2020). Bennett tells me, "The provenance wasn't mentioned but it's the earliest known photographic print of her. I'm not sure if she took it back to Vietnam". Following the Communist takeover in 1947, she returned to France with her children and died there in 1963.

Albert Rudomine. Portrait of Marie-Thérèse Nguyễn Hữu Thị Lan, Carbon print, 1925. Courtesy of Terry Bennett.

A commission for a private client. Which explains the exquisite frame, so very different from the frames that were used for photographs at the big exhibitions in Germany and elsewhere at the time, the standard being a simple frame and white mount, and sometimes simply a mount, a reaction against what many regarded as the excesses in mounting and framing during the Pictorialist era.

The history of mounting and framing photographs is fascinating. It's also more than a little frustrating. Over time, original frames have been lost, due to breakage, because they were deemed unfashionable, the materials having conservation issues, or simply because the frames were taking up too

Félix Jacques Antoine Moulin. *Genre Scene of Mother and Small Child with Spinning Wheel*, albumenised salt print, 197 x 140 mm, 1853.

It's rare to come across photographs by the early masters in original frames. Nevertheless, examples do exist. Alex Novak owns two framed works by Félix-Jacques Antoine Moulin.
Novak explains, "In the case of Moulin, the frames are of special significance. He put studio labels and information on the back of his sealed frames, never on the prints, so the original frames are the only way to determine with 100% certainty that he's the photographer. The two that I have are the only examples I have seen in original frames. He used the frames and thick mattes that he originally used for his Daguerreotypes. Still, his photographs are very easy to attribute even without labels. He had a very distinctive style and used the same studio props. The prints, mostly dilute albumen, have a certain look and are of a particular size. The models in the image are his wife and daughter."
Courtesy of the personal collection of Alex Novak.

much space. The exception being cased images – cases have usually survived. It's a science of its own, and has been explored in depth by Paul K. Berg in his book *Nineteenth Century Photographic Cases and Wall Frames* (Paul K. Berg, 1995).

Prints are another matter. Most of the existing evidence of early mounting and framing methods consists of installation views of exhibitions, such as the 1858 Photographic Society of London exhibition, held at the Victoria & Albert Museum, with altogether 1009 photographs, including 250 contributions from its French counterpart, the Société française de photographie.

Dr Michael Pritchard has a long and distinguished career in photography. After 20 years as a photographic specialist and Director at Christie's, London, he left to complete his PhD. He joined the Royal Photographic Society as Director in 2011, and as of 2024, is an independent consultant. He is the author of several books, including *Photographers* (2012) and *The History of Photography in 50 Cameras* (2014). In 2009, he started the highly recommended British Photo History blog.

I started by asking him if there were frames in original mounts and frames from the early history of photography in the Royal Photographic Society collection.
– A lot of the early material in the RPS collection arrived unframed or was de-framed. This happened at various points throughout the Society's long history, most likely to save space. If any of the frames were kept, they were separated and more recently this would have been done for conservation reasons. I can't think of any works in the collection that have been kept in their original frames.

Exhibition views do offer some insight into early mounting and methods.

– The way to frame photographs was consistent with the display of prints and engravings. Frames were regarded as being of no particular importance and were pretty utilitarian and this is evident in the 1858 exhibition view. They're simple, ebonised frames and there doesn't seem to be any of the ornate gilded frames that one would associate with painting and fine art watercolours. The 1858 photograph shows a typical dense salon hanging, and all the photographs have simple frames. It's a good indication of how photographs were mounted and framed at that point.

Was there much debate in the photographic journals about framing?

– There is very little about the aesthetics of framing photographs in the journals pre-1870s. Where framing is referenced, it's usually in the context of preserving photographs from poor atmospheric conditions that might lead to fading and staining, as the British Journal of Photography noted in July 1877. Three years earlier, in November, BJP quoted a gentleman named McElwain from the Western Photographic News, "There is not a part of the science of photography... that should have more attention than that of framing". He continues, "There is no question that the success of the photographer depends largely on his taste and judgment in displaying his work; and we therefore contend that the photographer should study the "art of framing" as an important branch of his business." He discusses frames in the context of studio work, rather than artistic or Pictorialist work. The debate about mounting and framing only really took off with Pictorialism from the 1890s.

Unknown Photographer. *The Demachy Group at the Salon*, 1897, halftone from *The Amateur Photographer*. Collection of Julien Faure-Conorton.

Julien Faure-Conorton is a French photography historian, specialising in international Pictorialism. His PhD dealt with the life and work of French Pictorialist Robert Demachy. He is in charge of research at the Albert-Kahn Museum in Boulogne-Billancourt, France, and teaches at the École du Louvre in Paris. He is the author of *Paris-Métro-Photo* (2016), *Robert Demachy. Impressions de Normandie* (2016) and *Visions d'Artistes : photographies pictorialistes, 1890-1960* (2018).

You have carried out extensive research on mounting and framing within the Pictorialist movement. What drew you to the subject in the first place?

– My first-year master's thesis dealt with the dissemination of Robert Demachy's works through photo engraving. I spent months and months going through hundreds of books and journals to create a census of his works, a task I continued for many years. Some of the journals reproduced exhibition views and I was made aware of the importance of mounting and framing in the Pictorialist movement. I noticed the great variety of mounts and frames at the exhibitions and became more and more interested. The fact that I worked on Demachy helped, as his works were sometimes reproduced in their frames in the journals. I realised that the frames were part of the works themselves and that the styles of frames he used changed over time, as they did in the Pictorialist movement as a whole.

Photography wasn't yet accepted as an art form, something the Pictorialists wanted to change. Was mounting and framing integral to that mission?

– Their aim was to create artistic photographs, to convince their contemporaries that photography could be artistic. Thus, everything had to be artistic and convey beauty at the highest level. Their philosophy informed how they created photographs, how they mounted and framed them, the design of books, journals, catalogues and exhibitions. They

Maurice Bucquet.
At the Water's Edge, Carbon print, 1903.
Collection of Julien Faure-Conorton.

embraced photogravure as it enabled them to disseminate their work in the best way possible, rather than poor reproductions. With all this in mind, I think that Pictorialism rightly can be considered in terms of the total work of art.

Pictorialism was a new direction in creative photography. What changes were made to mounting and framing in the early years of the movement?
– Everything changed, especially the way photographs looked. New printing processes were invented. The general public was amazed to discover photographs that looked nothing like what had gone before. People were used to seeing albumen prints, silver prints, and printing out paper prints. They now saw platinum prints, carbon prints and gum prints, and some had a lot of new colours. The photographic press reported that the public was genuinely astounded to see these new types of photographs. But there were other aspects that were new, mounting, framing and signatures, aimed at making the prints personal and unique artworks. They weren't additions to a print but were part of the work itself so it's a real pity that most original frames and sometimes mounts have disappeared.

Dr. Knyvett Gordon. *Cyril*, Carbon print, 1899.
Collection of Julien Faure-Conorton.

You mentioned signatures.
– The Pictorialists were not the first ones to sign their works of course. While some, including Henri Le Secq, signed their work in the negative, most signatures in 19th-century photography were either blind stamps or wet stamps rather than actual signatures, as it was easier to stamp than to sign multiple prints of the same image by hand. That was irrelevant for the Pictorialists as their prints were limited if not unique. They raised signatures to an art form and not only created decorative signatures but also monograms, to underline the fact that their works were artistic creations, not just common prints. Some Pictorialists, especially British and American, took inspiration from James Abbott McNeill Whistler, who signed his works with his famous butterfly monogram. He inspired the taste for monograms among Pictorialists, with very artistic, sometimes cryptic symbols.

And mounts and frames?
– Approaches varied and the trends were different in London, Paris, Brussels and New York. In France in the late 1890s, it was very common to have a narrow, gilded line around the print, combined with a coloured mount. This was reminiscent

Charles Philipp. *Banks of the Loir River, Châteaudun*, Carbon print, 1898. Collection of Julien Faure-Conorton.

of how important drawings had been mounted in France in the 18th century. Later on, the trend was to paste the print on large sheets of coloured paper. In the UK and the US, there was a taste for pasting a print on several layers of papers of different but similar colours, and use simple frames of narrow mouldings. With frames, there was a great variety, from very simple ones to others that were in essence, well, Baroque! In the 1890s, it was popular to have frames that went right to the edge of the print, with no matte or mount, just as paintings were framed. This was particularly the case for the prints made by Austrian, German, and Belgian photographers who specialised in producing large gum prints. They chose wooden frames with wide mouldings and as a result, the works looked like monochrome paintings.

Were there also frames that reflected the actual images?

– There were. One example is a frame created for a work Demachy exhibited in 1897, *A Fan*. It shows two children, photographed in his studio. Demachy shaped the print like a fan and the original frame, sadly now unlocated, was in the shape of a fan, a very 18th-century inspired frame. The print and the frame were created as a whole, a total work of art.

You said that Pictorialists took inspiration from the framing of paintings.

– Painters inspired different aspects of Pictorialism but this requires some clarification. There is a tendency to say, "Oh, Pictorialist photographers were just copying paintings!" That's a widespread misinterpretation and it's important to establish exactly how Pictorialism related to painting. Many believe that the Pictorialists emulated the Impressionists, which is in fact quite wrong, or at least not entirely true. Their real inspiration came from contemporary painters. Not the names that are famous today, but painters that are now considered academic, not well studied or appreciated. The Pictorialists didn't borrow from painters so that their photographs would be considered artistic. They borrowed aesthetic principles and technical means from the Fine Arts which necessarily made their photographs look like artworks, be it paintings, drawings or

F. Holland Day. *The Seven Words*, platinum print, 1898. Wiki Commons.

engravings. With frames, there was some inspiration, as the Pictorialists looked in the direction of contemporary painters but they also referenced the Renaissance, as well as the 17th and 18th centuries.

Just how elaborate did Pictorialist frames become? I'm thinking of German painter Franz von Stuck, some of his frames resembled entrances to temples. Are there similar examples in Pictorialism?

– Most Pictorialists were amateur photographers who created work for their own pleasure. They didn't sell their photographs, at least not to make a living, and therefore not all of them spent a lot of money on elaborate frames. But some did. The most striking example is F. Holland Day, who created extraordinary frames for his works. Sadly, most of those frames are known today only through photographic reproductions. The most impressive frame was for *The Seven Words* but at least there's a photograph of it. It was very unusual, with Corinthian columns between each print, self-portraits of Day as the Christ figure. On the top of the frame, there was a carving with the last seven words of Christ. Around the same time, Day also created an elaborate frame for his diptych *Beauty is Truth, Truth Beauty*. It consisted of two massive frames, with columns, entablature, and carvings of poetic verses. His *Armageddon*, combining three prints in one frame, was also very impressive. There were others besides Day who created elaborate frames but sadly, they have been lost over time and are only known through reproductions in the photographic press.

Robert Demachy. *A Fan*, 1897, halftone from *Photograms of the Year*. Collection of Julien Faure-Conorton.

Apart from the now-famous names of Pictorialism, there were many amateurs and lesser-known photographers and sometimes works by them emerge, in some very interesting frames.

– One example immediately comes to mind. A work by German photographer Erwin Raupp, shown by Kicken Berlin at Paris Photo in 2014. It's a beautiful work, an image of trees in a forest and it's echoed in a dark-wooden frame with beautifully carved branches.

Was there much debate about the aesthetic rights and wrongs of mounting and framing within Pictorialism? Even heated debate?

– There were always a lot of debates in Pictorialism. It was a huge movement with different trends in different countries. It's more a question of tastes evolving over time. During the period from the 1890s to the 1910s, there were quite a lot of changes. As I said, in the 1890s, many photographers would frame prints directly to the image. The really big change came with the exhibition of the New School of American Photography, curated by F. Holland Day and shown in London in 1900, and in Paris the following year.

What change did it bring about?

– The presentation was very different. The prints were mounted on large coloured sheets of paper with simple narrow frames. This started a new trend in Europe. Demachy was a great admirer of British and American Pictorialism, and he began mounting his photographs in a similar way, sometimes exhibiting them without frames, simply pinned on the wall. The ways to mount and frame prints were also connected to the prints themselves. For example, oil prints, a process that was invented in 1904 but really developed after 1906, had a very sensitive surface and had to be exhibited under glass to protect them. Gum prints on the other hand, were sometimes exhibited in frames without glass so that visitors could experience the texture of the prints. After the F. Holland Day exhibition, more and more Pictorialists tended to paste their prints on large mounts, with very simple black or white frames.

The same trajectory, from frames with wide mouldings, without mounts, to narrow mouldings, with large mounts, can be seen in the work of George F. Of, who made the frames for Alfred Stieglitz when he opened the Little Galleries in New York in 1905, and thereafter. Did Stieglitz strengthen the trend?

– Stieglitz, the Photo-Secession and the Little Galleries were very important in setting trends. Not everyone could see the exhibitions at the Littles Galleries of course but Stieglitz published exhibition views in *Camera Work*, which brought the aesthetic to wider attention. Increasingly, it became the norm to use the same kind of narrow frames for very different kinds of images. Also essential was Frederick H. Evans who, from 1902 to 1905, was in charge of the aesthetic and hanging of works at the London Photographic Salon. Through the years, instead of classic salon hangings, with works placed at different heights side by side, he aligned them next to each other, which is the norm today. Evans himself went off in his own direction and created really elaborate and exquisite mounts. He would add a fine line of watercolour around the image so it's easy to identify his prints through their mounts.

To what extent did the photographers themselves document their mounting and framing methods? Did they write much about it?

– Yes, and no. Some Pictorialists wrote a lot, but mainly to spread the word and get new photographers to embrace their aesthetic. Most Pictorialist writings were educational, giving practical advice. Some magazines published articles to help identify photographers through their monograms and inspire

Clarence White and Gertrude Käsebier exhibition at The Little Galleries of the Photo-Secession, frames by George F. Of, April 1906. Reproduced in N° 14 of Camera Work. Collection of the author.

F. Holland Day. *Armageddon*, 1901, halftone from *Photo-Gazette*, Nicéphore Niépce Museum, Chalon-sur-Saône.

Left: **F. Holland Day**. *Beauty is Truth*, 1901, halftone from *Bulletin du Photo-Club de Paris*, Nicéphore Niépce Museum, Chalon-sur-Saône.

their readers to create their own. There were also articles about mounts and frames but only rarely did the photographers write in detail about their own mounting and framing methods and the framers they worked with. Sometimes, on the back of prints, or in the corner of mounts, you find information regarding types of mounts, or a description of the frame the photographer had ordered. Valuable information, if the frames themselves have been lost which is the case most of the time.

Frames and mounts could of course later be changed by dealers, collectors auction houses and museums. I assume that this was often done without leaving a record. Has that been a problem in your research?

– Not really, for the simple reason that Pictorialism was neglected for such a long time. On the whole, the prints are either in their original frames, or the frames have disappeared, and no one cared enough to find vintage replacement frames for them. Pictorialism isn't popular among historians, or even that many collectors. When works

have been reframed, it's usually in a modern way, in museum-type frames. Lost frames have been the main difficulty with studying this question and why I had to work mostly from exhibition views.

Did previous generations of curators and historians not take on board that the mounts and frames were integral to the works?
– I suspect that they simply didn't care although it varied from country to country. For example, in 1936 Demachy donated about 160 of his works to the Societé française de photographie. My research showed that about 30 of them were framed. If he donated some framed, it was because the frames were integral to the works. I found out that these frames had been discarded in 1973. My guess is that the SFP needed more space, and felt that the frames were taking up too much room. But it should also be noted that Pictorialism was absolutely hated in France from the 1950s up until the early '80s and that hatred was expressed in the writings of photo historians, which would be another reason why the frames were discarded. But one framed work at the SFP miraculously survived, quite simply because it had been left, forgotten, in the corner of a storage room until it was rediscovered when I did my research there. The frame changes everything about the print and it becomes a completely different object, truly complete.

Pictorialism coincided with Art Nouveau. The style would take on different forms. Jugendstil in the German-speaking countries. In Norway, the so-called Dragon style emerged, with Norse motifs, such as dragons and serpents. Art Nouveau, and variants of it, can be seen in frames used for standard family portraits, but it had little impact on Pictorialist frames.
– Art Nouveau was completely absorbed in Pictorialism. The Pictorialists considered themselves as being part of it, part of what was modern. They adopted the aesthetic, in their books and magazines, as well as in the medals to commemorate their exhibitions. But they didn't go in that direction for frames. So yes, it is surprising that they didn't explore Art Nouveau in the frames of their prints.

The only exception I can think of is Edward S. Curtis, who had special frames made for his Goldtones, two in the Art Nouveau style, the so-called Batwing and Pie Crust frames.
– Yes, Curtis is an interesting example but although he worked in a kind of Pictorialist style, I wouldn't classify him as a Pictorialist. He never participated in Pictorialist exhibitions and was never published in their journals. My criteria for determining if somebody was a Pictorialist is if that somebody was part of the structure of the movement.

Erwin Raupp. *Landscape with Birch Trees*, gum bichromate print, 1901. Courtesy of Kicken Berlin.

To discuss the works of Edward S. Curtis, I spoke to Bruce Kapson, a leading authority on Curtis, whose gallery is based in Los Angeles.
– My interest in his work goes back to when I was 18. I was a photography and film major but Curtis never appeared in any history of photography course I ever took. I visited a poster gallery in Tucson, Arizona. They had a suite of his original photographs from *The North American Indian*. I started collecting his work there and then and simply continued. While unable to get a job in the film industry, I was hired as a news photographer by ABC News. As I was making a fair amount of money,

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Edward S. Curtis.

1. *The Piki Maker*, Goldtone, 1906, in Pie Crust style frame.

2. Untitled, unique, previously unknown Goldtone, 1914, in Batwing style frame.

3. *An Oasis in The Badlands*, Goldtone, 1905, in Ribbon style frame.

4. *The Three Chiefs – Piegan,* Goldtone, 1900, in Batwing style frame.

5. *Portrait of Theodore Roosevelt*, Goldtone, 1904, in Ranch style frame.

Courtesy of Bruce Kapson Gallery.

The entire Bruce Kapson Edward S. Curtis Goldtone collection, as well as examples of every other photographic medium Curtis worked in, will be exhibited at the Marshall Gallery, Santa Monica, California, 4 May – 15 June 2024.

I continued collecting examples of all of Curtis' photographic medium. My career as a cameraman ended when a drunk driver hit me head on. I was in hospital for four months, and could no longer work in my chosen profession. Instead, my hobby of collecting Curtis, and indigenous arts in the Americas, became my vocation.

What was it about his work that touched you?
– I firmly believe that Curtis was a genius. He focused all his immense talent on one subject, the North American Indian. His work had the duality of being tremendous artistic accomplishment, at the same time, it was the document of the people. I think his work was marginalised because of that. People are now beginning to see its value, because otherwise there would be no documentation of those rituals and those lives at all. He saved those traditional ways of life of the North American Indian for future generations. The images have become a touchstone for Native Americans as they can see what their ancestors looked like, and not only that. He left an archive of 10 000 wax cylinders of language and music, and in some instances, the last speaker of some of those languages has passed on so it's an incredible record.

At what point did Curtis become interested in framing?
– You can first see his interest in presentation when he did an East Coast exhibition tour in 1905-1906. He presented his platinum prints on a unique triple mount that he had never used before and never used again. A few years later, in 1909, at his studio in Seattle, he started to produce Goldtones, Orotones or Curtones, from his glass plate negatives. Instead of paper, they're prints on glass with a gold toned emulsion. He felt that the presentation of the works was not complete without commensurate frames and the Goldtones were only sold framed. He produced those frames, which were unique to the Curtis studio in Seattle, from 1909 to 1919. One is referred to as Batwing frame, the other as Pie Crust frame. They were simple wooden frames, to which were added a compound, which was then carved or pressed into moulds to create Art Nouveau style frames, and finally painted with highlights in gold and bronze.

Comparing different frames in the Batwing and Pie Crust styles, there are variations, which would indicate that they were not made by the same framer. Some are more finely carved, other less so.
– I think that's probably true and there are slight variations throughout. There's no data on the production of the frames from his studio. The only thing that is documented is that he would only sell the Orotones in the studio frames.

Later on, he introduced two new styles, Ranch and Ribbon.
– Things changed for Curtis. He went through a very contentious divorce. In 1919, he left Seattle and moved to Los Angeles. He opened a studio which was run by his daughter and son-in-law. Art Nouveau had gone out of fashion so the style of the frames changed. Some refer to the new styles as Ranch and Ribbon but stylistically they were both fairly inconsistent. I use the term Seattle Studio frames and Los Angeles Studio frames instead. The studio remained open after his death in 1952, until his daughter died in the early 1970s.

Did Curtis himself have a hand in the design of the frames for the Goldtones?
– Having been in the field for four decades, I would say that he was intimately involved in the design and production of the Curtis Seattle studio Goldtone frames, and that he had almost nothing to do with the design of the Los Angeles frames.

Did the studio produce frames for works in platinum, silver and gravure?
–There was a standard dark oak frame that appeared on the large format platinum and silver gelatin prints that came out of the studio in Seattle. After the move to Los Angeles there was no consistency to anything. But those frames were a service the studio provided, unlike the Goldtones which were only sold framed.

There's very impressive collection of Curtis Goldtones on your website.
– It was sourced from the descendants of a prominent surgeon in Seattle. The works had been acquired by him in the mid-1950s. The family does not know why he decided to collect only Edward S. Curtis Goldtones but over a period of four years, he amassed a collection of 18 original vintage Goldtones in original studio frames. He kept the collection when he retired and relocated to Arizona. After his death in the late '70s, the collection was passed on to his son and his daughter-in-law. They put the collection into art storage. It remained in their possession until February of 2023 when I was able to get the family to release it to me and make them available to the public. I believe it to be the single foremost collection of vintage Edward S. Curtis Goldtones currently available anywhere in the world.

How many images in total did Curtis produce Goldtones of?
– It's difficult to say. There is no studio record of the number of images he produced, nor the number of prints he produced of a specific image. It is thought that he made about 400 Goldtones of *The Vanishing Race*. With *The Potter Nampeyo*, it is believed he

Film und Foto, Stuttgart, 1929. Installation view of Room 1, curated by Moholy-Nagy. Gelatin silver press print. Private collection.

produced under 10. I once came across a catalogue which had 32 individual Goldtone images in it but I suspect there might have been more. For instance, in the collection I discussed, there was a hitherto completely unknown Goldtone of a Curtis family reunion. The image was taken in 1914, when Curtis was making his documentary film *In the Land of the Headhunters*. There aren't many photographs of Curtis with his family and this is one of the few. It's unsigned because it was meant as a family memento of the occasion and I believe it is the single most important photograph by Curtis ever to come to market.

By the 1920s, photography culture was changing, and so were mounting and framing methods. Pictorialism was superseded by Modernism, in the US referred to as straight photography or pure photography, practised by Alfred Stieglitz, Paul Strand and the artists of Group f/64 West Coast Photographic Movement, including Ansel Adams and Edward Weston, founded in 1932. In Germany, the break with the past would be heralded by three photographers, Karl Blossfeldt, August Sander, and Albert Renger-Patzsch, who would come to represent the photography side of a new art movement, Neue Sachlichkeit, New Objectivity, that had arisen, initially among German painters, as a reaction against Expressionism. Soon the moniker would be applied to the spirit of the Weimar Republic, a practical engagement with the world, as well as literature, music, architecture and photography.

Whereas Blossfeldt, Sander, and Renger-Patzsch regarded photography as a neutral way of documenting the world, Lázsló Moholy-Nagy, who had joined the Bauhaus in 1923, would develop a different approach in photography, Neue Sehen, New Vision, aiming not to capture what could be seen with the naked eye, but extending it, to close-ups, frozen movements, high and low angles. Furthermore, Moholy-Nagy wanted to break down the hierarchies between creative and commercial photography, documentary and scientific photography.

The theories Neue Sachlichkeit and Neue Sehen reached a wider audience through a series of large exhibitions in Germany but the fourth exhibition, Film und Foto (FiFo), which opened in Stuttgart in May 1929, would be the most important. It later toured to several cities, including Berlin and Tokyo.

The first section, devoted to the history of photography, was followed by Moholy-Nagy's display, an illustration of the principles of Neue Sehen. images from different sources, journalism, zoology, industry, medicine, aerial recognisance etc. were placed side by side in rows, on purpose-built racks that hung on the gallery walls.

Apart from a few enlargements, the photographs were small, mounted on card but unframed. Underlining that they were regarded as images, not valuable collectables, and that the images should speak for themselves.

In *Walker Evans – a Biography* (1995), Belinda Rathbone describes the frantic rush to get the photographer's 1938 exhibition at the Museum of Modern Art ready. "On September 26, the evening before the show was scheduled to open, it still had not been hung. At Evans' request, Beaumont Newhall provided a large worktable and a paper cutter in the gallery where Evans and (Lincoln) Kirstein planned to spend the evening; it was clear to Newhall that he was not invited to join them.

Margaret Bourke-White. *U.S.S. Navy Airship Akron leaving the Goodyear Zeppelin Dock, Akron, Ohio, 21 October 1931*, vintage gelatin silver print framed in Duralumin. Courtesy of Wach Gallery, Avon Lake, Ohio.

The next morning, when he returned to make sure everything was in order, he found on the floor a few empty Coca-Cola bottles and a litter of paper, slender silver-gray picture edges trimmed at the eleventh hour. Evans and Kirstein had arranged one hundred photographs around the walls in a continuous horizontal line, The smaller photographs were framed or simply overmatted; the larger prints were mounted on board and pasted flat on the wall with rubber cement."

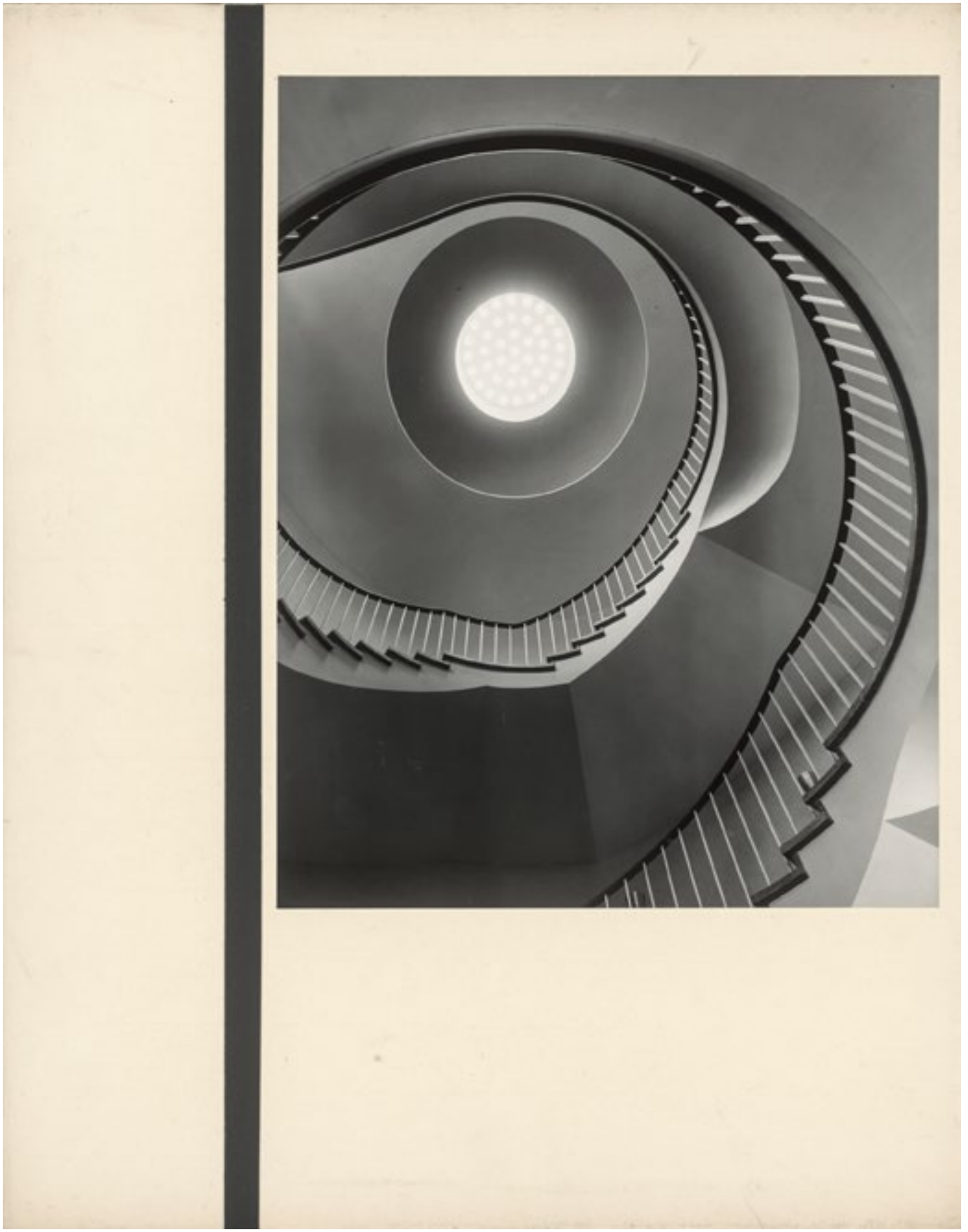
More often than not, the mounting and framing of photography was perfunctory. Still, there are some very interesting examples of mounting and framing from the interwar and immediate post-war years, such as the frames for the images Margaret Bourke-White took in 1931 of U.S.S. Akron, the world's largest airship. Peter M. Wach of Wach Gallery, Avon Lake, Ohio and Judy Wach has one in their collection. Peter Wach tells me.

– The picture in our collection shows the Akron as it emerges from the Goodyear Zeppelin Airdock in Akron, Ohio, where it had been built. The frame is spectacular. The information sheet affixed to the reverse states that it's made of Duralumin which in 1931 was comparably exotic as space capsule heat shield tile would be 30 years later. The corner pieces are identified as Duralumin taken from the Akron while it was built and the rivets are of the same type used in the manufacture of the dirigible's frame. Additional stats are provided for the Goodyear Zeppelin Airdock and the Akron in comparison with the German civil airship Graf Zeppelin.

Akron's history was short, Wach explains.

– On October 27, 1931, Akron flew to Lakehurst, New Jersey Naval Air Station where it was based throughout its career until it was lost in April 1933. Despite optimistic planning for transoceanic passenger airships, the only rigid airships built at the Airdock would be Akron and the sistership Macon. US political ineptitude and intrigue would limit transoceanic passenger service to the Graf Zeppelin and Hindenburg and helium intrigues would end this era of transport altogether.

Incised plaque at the bottom of the frame. Courtesy of Wach Gallery, Avon Lake, Ohio.



Hansi Müller-Schorp. *Ulm, Staircase in the Schubart Gymnasium*, gelatin silver print, 1953.
Courtesy of Kunstbibliothek, Staatliche Museen zu Berlin, Berlin.

Hansi Müller-Schorp. *Still Life with Thistles and Rock Pears*, gelatin silver print, 1947-1950.
Courtesy of Kunstbibliothek, Staatliche Museen zu Berlin, Berlin.

One trend that had a certain amount of traction during interwar and immediate post-war years was asymmetrical mounting, placing the photograph to the side or near the corner. Most likely, the approach took inspiration from abstract painting, graphic design and page layouts. There are surviving examples by several Modernists, including Alexander Rodchenko and László Moholy-Nagy. Christine Kühn, Curator at Museum für Fotografie in Berlin, alerted me to a number of very fine examples by Hansi Müller-Schorp (1927-2022) in Kunstbibliothek, Berlin. Her trademark was uncomplicated yet idiosyncratic pictorial solutions based on unadorned design.
– The works produced by Hansi Müller-Schorp were shown in 1954 for the examination for her Master Craftsman Certificate. Altogether, she showed around 40 works, beautifully mounted in an asymmetrical style.

Nevertheless, as the modern photography market started to form around 1970, the formula of white mount, simple frame would continue to dominate. But mounting and framing of photographs would change, one of the instigators being Robert Mapplethorpe. Having studied sculpture at the Pratt Institute, he turned his hand to photography, initially Polaroids, which he would create objects around or place in Polaroid cassettes, sometimes hand-painted. When Polaroid brought out positive-negative film, he acquired a 4 x 5 Graflex, attached a Polaroid back, and thus was able to make bigger prints. Larger frames were required, and in 1973 he began designing elaborate custom frames, geometric constructions, and enlisted carpenter Robert Fosdick to fabricate them. In *Mapplethorpe – A Biography* (1995), Fosdick told author Patricia Morrisroe, "It was a very exciting time for Robert because he finally had the resources to fully explore his ideas. Often, he would sketch out a design, then expect me to build it. Robert never picked up a tool himself. He was a firm believer in the division between art and craft."

Mapplethorpe would also spend hours at Bark Frameworks on Grand Street, examining swatches of coloured silks for matts. Owner Jared Bark recalled when interviewed by Morrisroe, "When you discuss frames, it's always the obvious questions about their relationship to architecture and to art. Are frames like furniture? Are they like architectural details? Robert's frames were really more theatrical than anything else, but the mats also functioned as a door – a door to his inner life more than a window on to the world."

The elaborate custom frames were central to his concurrent breakthrough exhibition in 1977, at New York galleries the Kitchen and Holly Solomon Gallery. Later on, Mapplethorpe designed a standard frame, with a sheet of Formica on top, fabricated by Knight Works Inc. The push for better presentation, mounting and framing also came from galleries. None more so, than Hamiltons in London, where I spoke to Director Tim Jefferies.

In the 1960s, '70s and a good part of the '80s, the standard way to frame a photograph was a white mount, in a simple black frame so as not to interfere with the image, if not simply because it was cheap.
– It was a question of "take it down to Frame Express. Because it's only a photograph." I really pride myself that if I've done anything for photography in the

Robert Mapplethorpe prints in white Formica frames. Hamiltons' stand at TEFAF 2014. Courtesy of Hamiltons.

40 years that I've been here, it is to present, mount, frame and light photographs in a way that celebrates their importance and their value. It's what I do at art fairs and here in the gallery. Some people are surprised that a photograph can cost $100 000, a million dollars and even more. If that's the case, I think you need to present it in such a way that it truly conveys its value, beauty and rarity. I think presentation is now more important than ever, as we are bombarded with images on a daily basis. You need to make a statement, create something different to seduce the viewer, really make him or her look at a photograph.

To get back to the '80s. It seems to me that the turning point was when Robert Mapplethorpe came along. He put much more emphasis on presentation.

– Robert was interested in creating an object. He played with framing, mounting, and presentation in general, and incorporated photographs into furniture screens, he made these beautiful by folding screens with his work. He also made platinum prints on linen. That wasn't a new or revolutionary thing but the way he did it, and presented those works, in exquisite frames, had the feel of paintings.

You did two shows with him during his lifetime, and the mounting and framing were an important part of them.

–I will always remember the profound effect it had on me when I visited the Robert Miller Gallery in New York in 1985. The gallery represented Robert Mapplethorpe and I went there to meet Howard Read, who ran the photography department. We went into their print room area and there were some beautifully framed Mapplethorpe works. Black and white prints, mounted with 8Ply mountboard, so a thicker mount board, in beautiful, white Formica frames. They were made from single sheets of Formica, that had been laid over the glass and the frame. What Robert attempted to do was to have the glass and the edge of the frame on the same plane. That was impossible to achieve of course but he overlapped the Formica just over the top of the glass and it was so thin that there was a very, very flat surface and the beautiful white sheen of the Formica. He worked with Keith Knight at Knight Works Inc. It was a very successful collaboration. I had never seen anything like it and I asked Howard Read, "If we are able to do a show, can we have frames like that?" And he said, "Well, actually, that's how they will come. Robert doesn't want other

Robert Mapplethorpe screen, wood with gelatin silver prints, mirror, and fabric, 1986. Shown by Hamiltons at PAD 2010.
Courtesy of Hamiltons.

galleries to frame his works". If you undertook to do a Mapplethorpe show, the works came to you ready out of the box.

Later on, Mapplethorpe made an exception for Hamiltons. There were the so-called London Robert Mapplethorpe frames. The moulding was designed by the gallery and a framer in London. As I recall, it took some half a dozen prototypes, sent to Mapplethorpe by FedEx, before he gave his approval.

– For the second show, we asked if they would allow us to have a stab at making a moulding, which we did. It was an endorsement, if you like, of the taste and ability here at Hamiltons, from someone whose style and taste was already recognised. It was a very simple moulding, but creating something simple that looks sophisticated is quite difficult. There were two versions of it, one with a bevelled back, the other a bevelled front. He particularly liked the one with a bevelled back, as it made the picture sort of look like it was floating off the wall.

It's worth pointing out that Mapplethorpe would insist that the framed works were sculptures. He didn't come from a background of photography but had studied sculpture at the Pratt Institute, made jewellery, objects, installations and so forth. He was represented by Robert Miller Gallery, a fine art gallery, and that was very much the world he saw himself as being part of.

– It was always his and Robert Miller's preference, to be shown in galleries that showed painters and sculptors. We were a photography gallery and what swung it for us was that we had this incredible space, right in the heart of Mayfair. Unheard of then, and now, for "just photography". Robert Mapplethorpe was simply thrilled with it. It was a beautiful space to present the work.

Nobuyoshi Araki. *Shino*, RP Pro-Crystal print mounted to aluminium, 2000. Tim Jefferies comments, "The frames were spot-welded aluminium frames that were painted in a car body shop. It was extremely expensive but absolutely worth it." Courtesy of Hamiltons.

Apart from the Formica frames, and the London frames, Mapplethorpe also issued works in unique frames, with panels of fabric.

– They were platinum prints on linen. There would, for instance, be an image of a nude male torso, and next to it a panel of fabric. He sometimes used purple silk, or a fabric with a leopard print, different coloured mount-boards. Sometimes, the image would be reproduced twice. I remember the first time I saw them at the Robert Miller Gallery. The single platinum images were $7 500 or $8 500, and the ones with the panel were $12 500, or $15 000. Today, depending on the image, those panel works can trade for hundreds and hundreds of thousands of dollars. Such as the Andy Warhol portrait that sold at auction for $650 000 a few years ago. You rarely see the great ones now as most of them are in important collections, and tend to stay there. Robert also produced some extraordinarily screens, of wood with gelatin silver prints, mirrors and fabric. They were simply beautiful.

Erwin Olaf. *Berlin, Portrait 05, 9 July, 2012*, Carbon print, in wooden frame with a brass corner fillet and two mount boards, one in an olive colour, the other in a creamy white. Courtesy of Hamiltons.

You have often gone to remarkable lengths in mounting and framing.
– I have never been shy of investing money in the presentation of photographs. I'm very passionate about framing, and I think a rarity, not only in the world of photography but probably in the art world, in that I have had a hand in the framing of every single exhibition I've done over my 40 years in this business.

At great cost at times. I remember a conversation we had immediately after the financial crisis. Just before it broke, you had ordered some extremely expensive frames for an upcoming Nobuyoshi Araki show, Bokuju Kitan.
– The frames were very expensive, 3 - 4 000 pounds each, and there were 20 works in the show. The frames made the works look really special. I also did a show of Araki's colour work in 2016, where I had each frame painted in a different colour. I looked at each photograph and found a colour within it that I wanted to draw out and paint the frame with. The frames were spot-welded aluminium frames that were painted in a car body shop. It was extremely expensive but absolutely worth it. Careful considerate framing can change the way you engage with the picture. It's not about putting a big, ornate gold carved frame around a work so that it shouts. It's about subtlety.

On the subject of subtlety, there are the small Erwin Olaf prints from his 2012 series *Berlin*. At a distance, the frames look minimalist but closeup, the materials began to speak.
– Erwin sadly passed away in September last year. He made 10 x 8 carbon prints of the images and talked to me about the process, and how laborious, challenging and lengthy it was. The prints are just sensational and I wanted to celebrate that. We made a very simple wooden frame but it had a brass corner fillet and two mount boards, one in an olive colour, the other in a creamy white. The whole thing came together and when you look at it, it's as if a wonderful Japanese Sensai framer had really taken his time to think about the presentation of that object.

Hamiltons showed the Erwin Olaf works at Paris Photo last year. I noted another interesting approach to framing at the fair, at the stand of 193 Gallery, Paris. It presented a solo show with Moroccan-born artist Hassan Hajjaj, large portraits where the frames also functioned as shelves, filled packages of tea, cans of tomatoes, olives, etc. Gallery Director César Levy explains.
– Hajjaj questions tradition and identity, focusing in particular on the wearing of the veil, as well as the daily life of the people he meets, friends or strangers, in the streets of Morocco or elsewhere. His work is a form of celebration of the popular visual culture of the souk, a social space, a symbol of interactions and exchanges. He borrows from Moroccan culture, using pictorial stereotypes such as odalisques or images of brands and their logos, as well as Pop Art. He assembles and opposes eastern and western elements to create a rich universe. The care he takes in the framing of his photos is reminiscent of the degree of finish in the repeating patterns in Islamic decorative art and I never get tired of looking at them.

Hassan Hajjaj. *Ayanna,* Metallic Lambda on 3 mm Dibond
Frame: Wood with Hassan Hajjaj Fat green tea boxes with butterfly logo.
140 x 101 x 10 cm, 2013 / 1434. Edition of 5 plus 2 artist's proofs.
© Hassan Hajjaj, courtesy 193 Gallery.

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