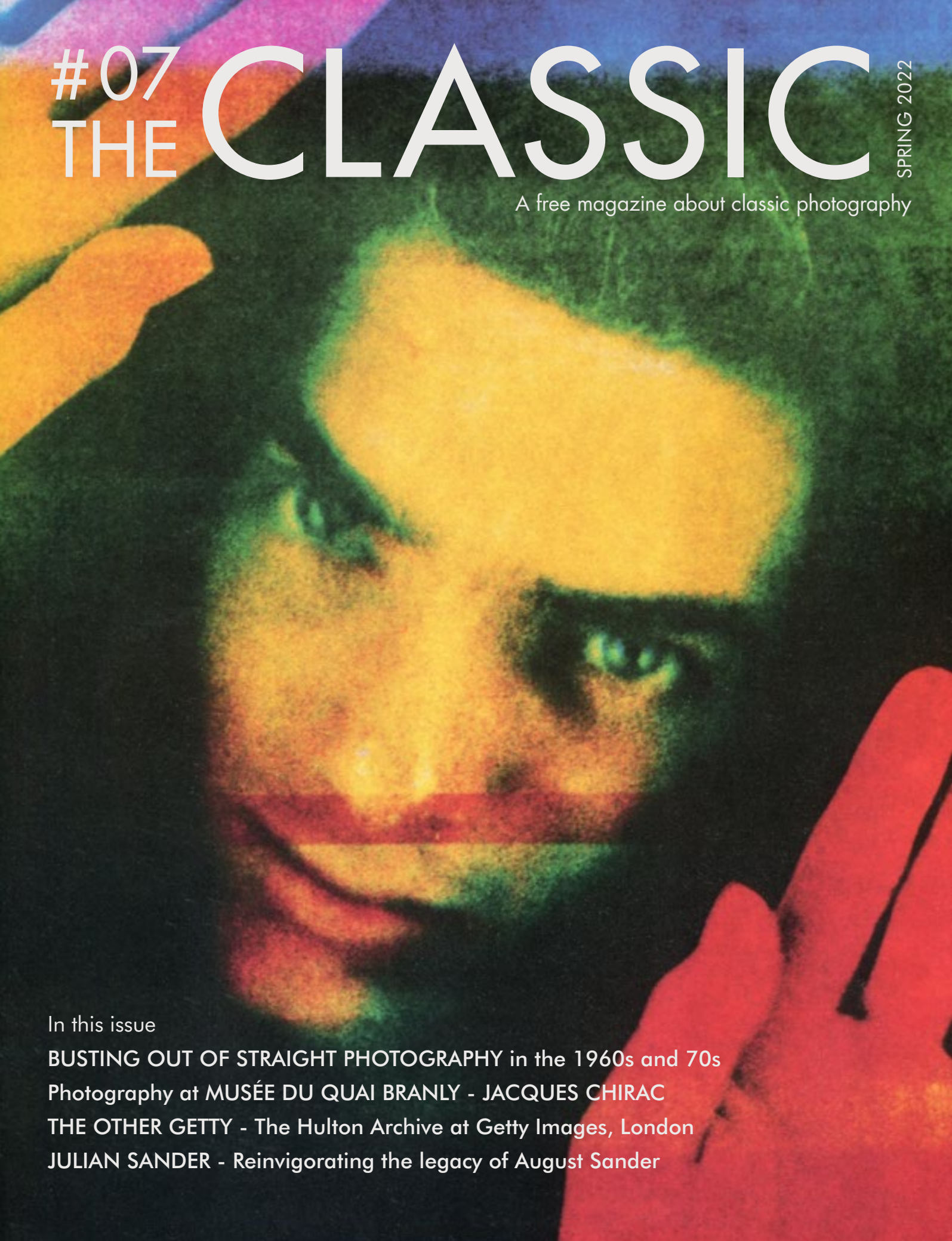


#07 THE CLASSIC

SPRING 2022

A free magazine about classic photography

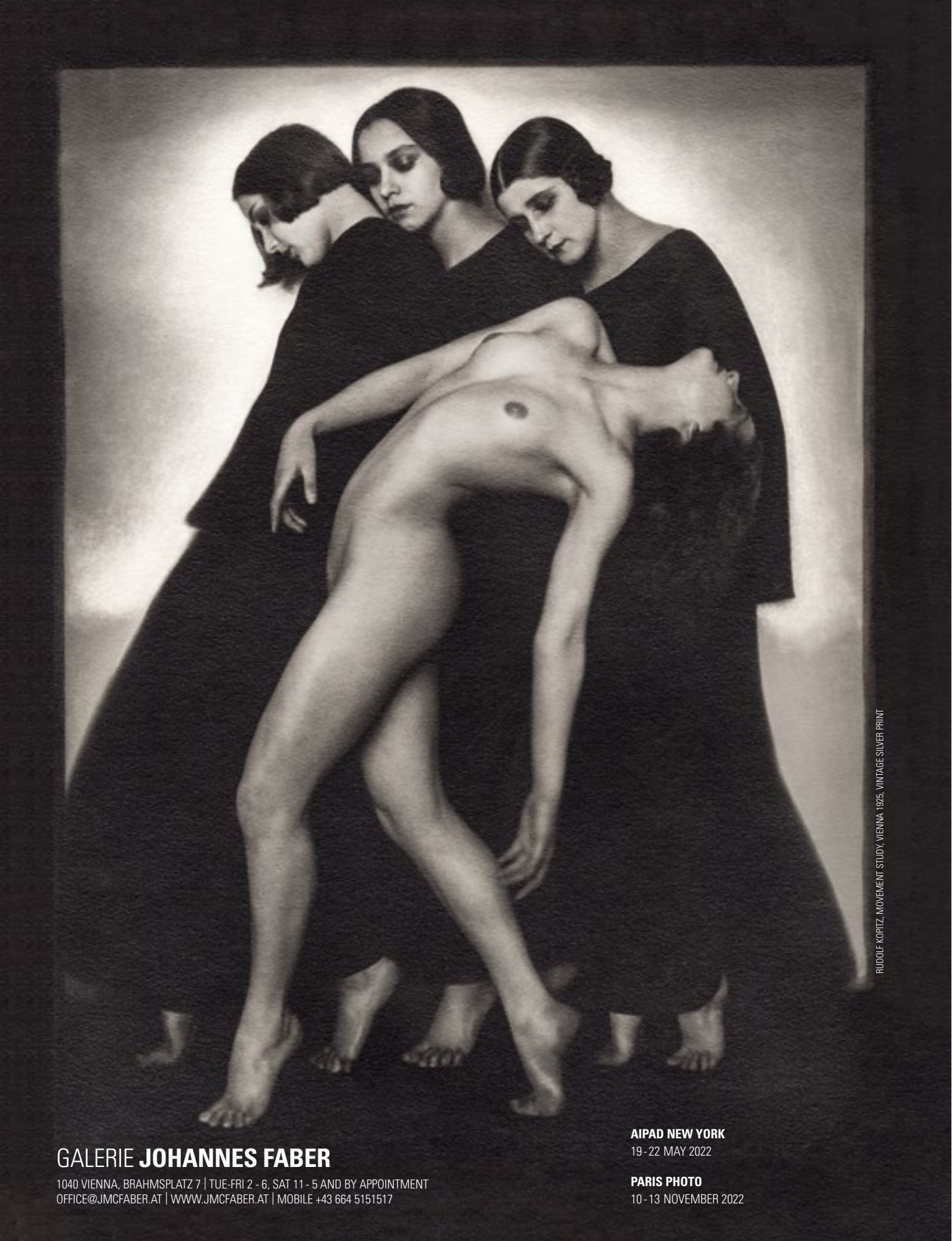
In this issue

BUSTING OUT OF STRAIGHT PHOTOGRAPHY in the 1960s and 70s

Photography at MUSÉE DU QUAI BRANLY - JACQUES CHIRAC

THE OTHER GETTY - The Hulton Archive at Getty Images, London

JULIAN SANDER - Reinvigorating the legacy of August Sander



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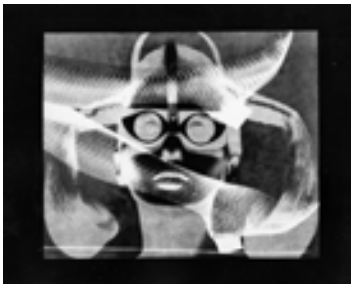

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Courtesy of William Gray Harris.

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19th & 20th Century Photographs

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Native Officers of the 1st Bengal Company better known as Skinners Irregular Horse. They are here taken in the Main Porch of Hindoo Rios House of Delhi.

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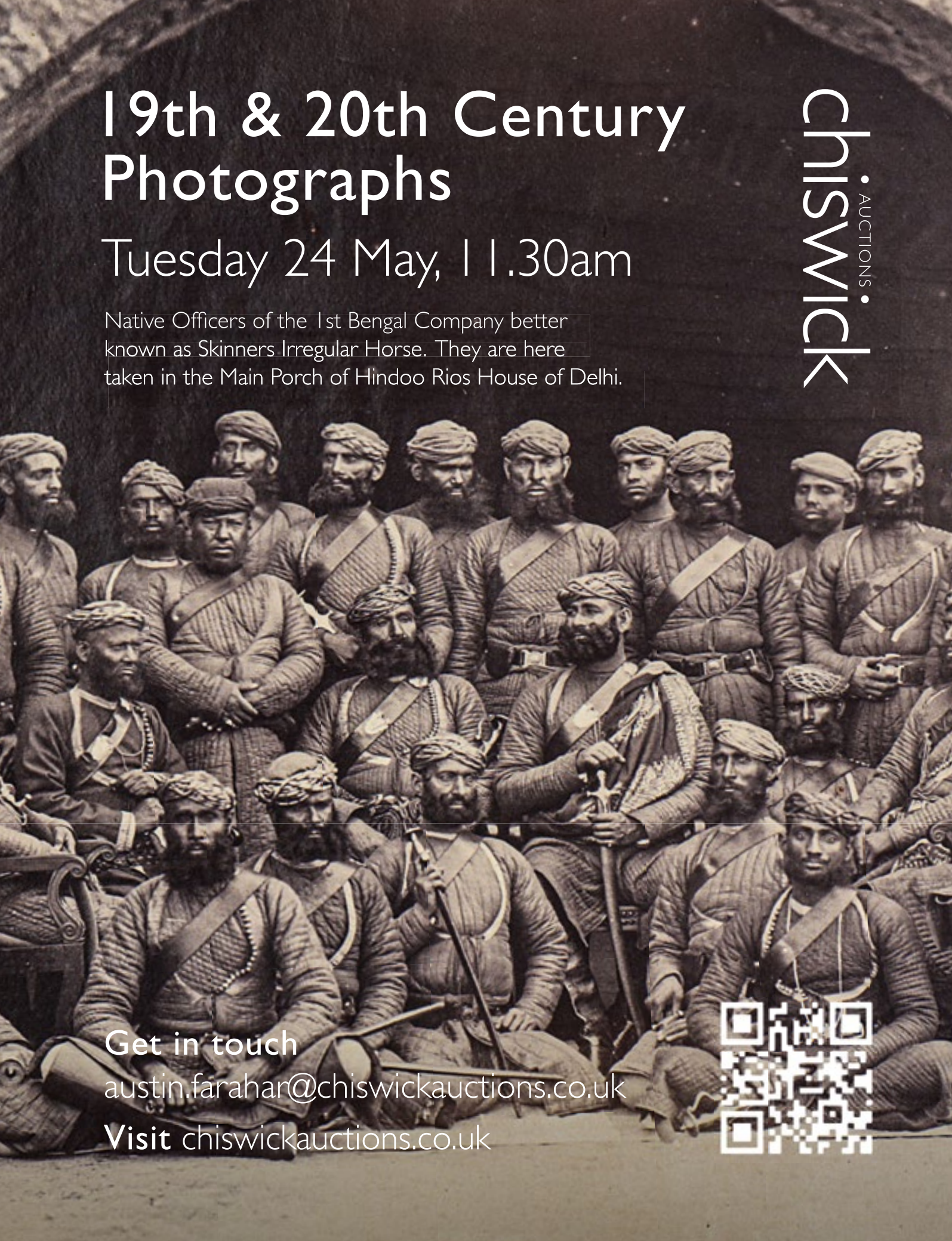

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"Good buddies". **Jerry McMillan**. *Joe Goode, Jerry McMillan (self-portrait) and Ed Ruscha with Ed's 39 Chevy*, gelatin silver print, 1970. Courtesy of Craig Krull Gallery, reproduction photography Larry Lytle.

From the editor

Every so often, somebody will ask me, "How do you choose the cover images?" The question always throws me a bit. It seems to imply a situation where having retired to a quiet room in the office, I sit myself down and then carefully look at around 12 images, comparing, pondering, weighing one against another, and then finally after long and careful consideration, choose an image that I feel is right for the issue.
But no, that's not the way it works. The cover images just suddenly jump out at me from somewhere, and BAM! hit me in the face. "Here I am! How obvious can I be?" And so it was with the image for this issue's cover, a 1973 self-portrait by William Gray Harris, made on a 3M Color-in-Color machine.

Harris left the West Coast in 2016, and now lives in a 1000-year old tower in Sutri, 37 miles north of Rome, and makes photographic views of Italy's rich architectural heritage. When I call him he tells me, "You know, I always had a feeling that somewhere down the line, somebody was going to take notice of that image, and some 50 years later, well, here you are! But I'm a pretty patient guy I guess."

There are several new articles on The Classic Platform, our online resource, and yes, Denis Pellerin strikes again. We also spill over onto it from the current issue, with more articles on The Hulton Archive and there's a further interview with Jerry McMillan, about his non-objective abstract photography and shooting the LA art scene in the 1960s and '70s. And I'll leave you with an image of the latter.

Michael Diemar
Editor-in-chief

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© Masahisa Fukase, *Untitled*, 1974. Vintage toned silver gelatin print.

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Mark Anthony. *Wild Flowers*, One of 38 albumen prints from the publication *The Photographic Album for the year 1857*. Roger Fenton, Oscar Gustave Rejlander and others. One of approximately 50 copies ever made. POR.

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and shooting the LA art scene in the 1960s and 70s
By Michael Diemar

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Alfred Hind Robinson's Panoramas
By Matthew Butson

The Vintage Room at the Hulton Archive, Getty Images
By Mary Pelletier

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Images courtesy of Phillips, Christie's, Paris Photo and Photo London.

Richard Meara Fine Photographs

Bertie, an Oxford undergraduate, c.1900: He should have collected photographs . . .

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Unidentified photographer. Yokohama, Japan. Ca. 1880. Albumen print

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FAIR PREMIÈRE IN LONDON

The pandemic put a stop to the inaugural edition of The Classic Photograph Fair in London. The fair, which is not affiliated to the magazine, is organised by Daniella Dangoor and sponsored by Chiswick Auctions, and will now take place in June, in the elegant, historical Conway Hall in Bloomsbury, a short walk from the British Museum. It brings together an impressive list of dealers from the UK and the European continent, including Robert Hershkowitz, James Hyman, Linus Carr, Jane England, Richard Meara, Serge Kakou and Bruno Tartarin, offering a wide range of images, from early paper negatives and daguerreotypes to travel and exploration, fashion, press photographs, and introducing contemporary art works inspired by pioneering historical processes.

Dangoor will herself be exhibiting a range of works, including a portrait of film director Abel Gance, in the role of St Just, in his epic masterpiece *Napoleon*.

The Classic Photograph Fair,
Sunday 12 June, Conway Hall, London
www.classicphotofair.co.uk

Lipnitzky. Abel Gance as St Just, gelatin silver print, 1927.
Courtesy of Daniella Dangoor.

EPHEMERAL SENSORY PERCEPTIONS AT THE GETTY

The next instalment in the Getty Center's exhibition series *In Focus* is an intriguing one.

By nature, photographs are silent images, yet photographers have long conjured sound through depictions of music-making, speaking, listening, and poetic insinuation. The photograph and the phonograph are both products of the 19th century that promised to record the otherwise ephemeral sensory perceptions of sight and sound. Drawn from the museum's collection, the exhibition includes works by known and unknown makers from the 19th century to the recent past that record the visual while also suggesting the audible. Artists include Will Connell, Florence Henri, Julia Margaret Cameron, Walker Evans, Man Ray, Alfred Stieglitz, Graciela Iturbide, and Carrie Mae Weems.

In Focus: Sound
Getty Center, Los Angeles
28 June – 22 October 2022

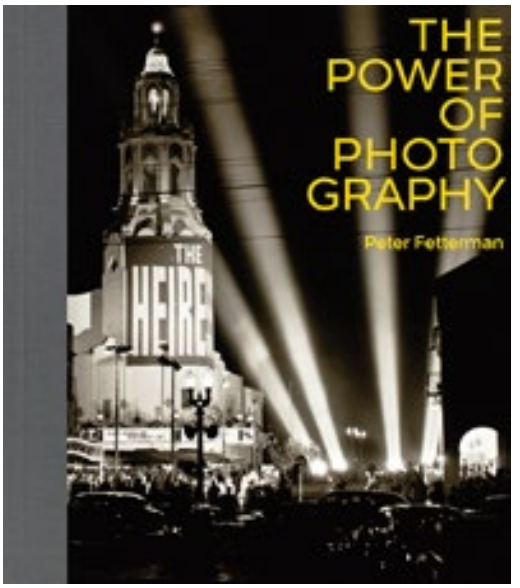
Will Connell. Sound, gelatin silver print, 1936.
© Will Connell. The J. Paul Getty Museum, Los Angeles, Gift of Trish and Jan de Bont.

Len Prince. *Ford Model VIII bathing cap, New York City, 1991*, gelatin silver print. © Len Prince Photography & Papers, Collection, Stuart A. Rose Library at Emory University. Ford Model VIII Bathing Cap, New York City, 1991/ Courtesy Peter Fetterman Gallery.

THE POWER OF PHOTOGRAPHY FROM BLOG TO BOOK

When the pandemic set in with full force in March 2020, Santa Monica gallerist Peter Fetterman was sitting at his kitchen table "anxious and in shock like everyone else in the world".

– My "normal" life was basically rushing from one art fair to the next. I now had time to self-reflect and I started thinking about my life and all the photographers and the great images I had encountered along the way. Then the words "The Power of Photography" started to reverberate in my mind. I decided to write seven daily blogs about a specific photographer and one of their images, with a quote from them and what the image meant to me. It was a form of self-therapy during a hopeless time. I didn't really expect for anyone to care but to my complete surprise, it took off. People were sending links to the blogs to family and friends and suddenly I was getting messages from folks all over the world, complete strangers, saying these images and words were helping them to get through the day. I was totally amazed and humbled so I continued.



Henri Cartier-Bresson. *Our Cat Ulysses and Martine's Shadow*, gelatin silver print, 1988. © 2021 Henri Cartier-Bresson/Magnum Photos, courtesy Foundation Henri Cartier-Bresson, Paris / Courtesy Peter Fetterman Gallery.

So how did he select the images?
– I chose from all the images I had collected over the years and now that I had accidentally created a little platform, it inspired me to go out and buy the images I had always wanted to possess. Did the image haunt me? Move me? Was it a great example of the photographer's work? Was the physical print beautiful? Did it evoke a common humanity and respect for others and nature? It took over my life. I became completely obsessed!

The blogs have now been turned into a book.
– As more and more people signed up for the mailout, they were asking if I was planning to do a book. It never occurred to me that people would want them preserved in physical form. Then I started to get interest from publishers and said to myself, why not? I'll do it as a gift for my daughters to help show them what I have done with my life. I connected with a wonderful UK publisher. The book is finished but I have no intention of stopping. And hopefully, there will be more books to come.

The Power of Photography
is published by ACC Art Editions.

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Francis Bedford, Guy's Mill, 1860s
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JUST SAY YES…

It's been more than a generation since William Klein's last institutional exhibition in the U.S. but this summer, his work will fill the entire museum space at ICP in New York. The exhibition, entitled *William Klein: YES; Photographs, Paintings, Films, 1948–2013*, spans Klein's career from a studio assistant to Fernand Léger in Paris in 1948 through photographing Brooklyn in 2013. Few have transformed as many fields of art and culture as William Klein. From his wildly inventive photographic studies of New York, Rome, Moscow, and Tokyo to bold and witty fashion photographs; from cameraless abstract photography to iconic celebrity portraits; from documentary films about Muhammad Ali, Little Richard, and the Pan-African Festival of Algiers to fiction films about the beauty industry, imperialism, and consumer culture, Klein has made every form and genre his own. Through it all runs his distinct graphic energy and deep affection for humanity's struggles through the chaos of modern life.

William Klein: YES, at ICP, New York
The exhibition runs from 3 June
to 12 September 2022

William Klein. *Moves and Pepsi, Harlem, New York*, gelatin silver print, 1955. © William Klein.

HERITAGE AUCTIONS INTERVIEW WITH NIGEL RUSSELL

By Mary Pelletier

NIGEL RUSSELL

When the pandemic put a stop to in-person photography auctions in the spring of 2020, Heritage Auctions was prepared. "We've always emphasized the internet, from the very start," Nigel Russell, Director of Photographs, told me from his office in New York. "And so when the pandemic hit, the other large houses were scrambling – there was quite a bit of chaos. But we basically didn't even hiccup."

That's because the auction house already ran a whopping 14 photography sales a year – 12 of them online, and two larger, in-person sales. For the past seven years, Russell has overseen the Photographs Department from his base in New York, working with colleagues some 1500 miles away at Heritage HQ in Dallas, Texas. Russell's auction experience extends back to his first job at Sotheby's London in 1979, where he catalogued antique cameras. Since then, he's worked as curator of the Spira Collection, as a specialist at Swann Auction Galleries, and consulted internationally on photography and collectible cameras. Prior to taking up his role in New York, Russell worked as Photography Curator for the Qatar Museums Authority, in Doha, for seven years.

Alfred Eisenstaedt. *Children at a Puppet Theatre, Paris, 1963*. Gelatin silver print, printed 1991. Auction 8041, Lot 73147, Apr 12, 2021. Sold for $32 500.

I spoke to him as he was putting together plans for this spring's Signature sale, and learned a bit more about Heritage's unique position in the photo collecting landscape of America.

You became the Director of Photographs at Heritage in New York in 2015, when the department was quite young. What was it like in your early days there?
– Sotheby's, Christie's, Bonhams and Phillips have been around for hundreds of years, and they evolved the ways of running an auction house. Almost everybody has been trained or gone through them, and so almost every American auction house runs things in a similar way. Heritage evolved as a separate species. Heritage was founded by coin dealers, and they made it up as they went along. So there are a lot of things that we do differently, and it took a little bit of adjusting to the workflows, and how things work on the back end.

Right, because you are based in New York, and the Heritage headquarters are in Texas?
– That was another thing that took me a while to get used to – most things are done by email. I'll get a list of photographs, images, dimensions, and I'll give estimates. And then, if the client agrees, oftentimes everything is sent directly to Dallas. So I usually go down twice a year before the big Signature auction to help with the cataloguing, but oftentimes, that's the first time I see these photographs in person.

Heritage has a broad range of departments, with over 40 auction categories. How does photography fit in the grand scheme of the operation?
– To be honest, photography is a minor department. Heritage did about $350 million in coins last year. They're doing $380 million plus in sports, comic books, comic art. I did $3.2 million last year, which was a big increase from 2020, a 26 % increase. We had a very good year last year. But a $3 million department is a drop in the bucket when they're doing $1.4 billion. Even though photography isn't as big a moneymaker as other categories, I think it punches above its weight. We do quite well, publicity-wise – people always like the photo sales, and the photography catalogues. The press often picks up on things as well, like when we sold a bunch of previously unknown Weegee photographs.

Over the course of the year, Heritage holds both "Signature" sales and "Depth of Field" sales, which occur every month. Can you tell me about the differences between these types of auctions?
– Before the pandemic, the Signature sales were held in New York, twice a year, and we're one of the few to still do a printed catalogue. We would have a live preview, so people could come in and see the photographs in person, and a live auction. We adjusted for the pandemic – since 90 % of the bidding was online or on a telephone anyway, we pared it down from being a preview of the entire sale to being more of a highlight

Dorothea Lange. *Mended Stockings, San Francisco, 1934*. Gelatin silver, printed c. 1960. Auction 5272, Lot 73358, Oct 27, 2016. Sold for $22 500.

Ansel Adams. *Moonrise Over Hernandez, New Mexico, 1941*. Gelatin silver print, printed 1963-1965. Auction 14177, Lot 39001, Dec 8, 2021. Sold for $42 500.

preview. It's continued on that way, but now that we're moving into a new space, the hope is that for the May sale, it will be more like a full preview again.
The monthly Depth of Field sales were designed so that we were able to offer as much of a selection as possible. Being completely online, we're able to offer photographs at a lower price point in the monthly sales.

Man Ray. *Gertrude Stein and Alice B. Toklas in their rue de Fleurus Drawing Room, 1922*. Gelatin silver. Auction 8002, Lot 73130, April 4, 2020. Sold for $35 000.

Generally, these are more modestly-priced photographs, though we do occasionally have higher end photographs, because for whatever reason, an estate or client sometimes has 'X' reasons that they need to sell within a certain time frame. When we feel it's important to have a live preview and a live auction for a photograph, we try to hold off that material for the Signature sale. But having said that, I'm constantly surprised. We had an 11x14 Ansel Adams Moonrise in the December Depth of Field sale, because the person just didn't want to wait until May. That sold for $42 500, which is what I would expect in a Signature. It gives people more options.
Heritage believes in transparency, so we publish the reserves. If we've got a $20-$30 000 photograph starting at $15 000, you know you'll be buying it if you bid $15 000. There's no smoke and mirrors about where the actual selling price is.

How have you seen your client base evolve in the past decade? Is it a primarily American collector/consignor base?
– As we like to say, we are America's auction house. We are the largest auction houses that was founded in the United States. And I would say our traditional base is very much American. While there are photography collectors on the East Coast and West Coast, I would say Heritage probably has most of the collectors that are in the middle of the country, and we do very well with those traditional markets. For things like Ansel Adams and Edward Curtis, we do have large clients for that. What has changed is we are getting more and more international clients. It's slowly, slowly increasing. But definitely every auction, we get people from Italy and Belgium, for example, and we're getting more international buyers.
One of my favourites is a client from Beijing. Pre-pandemic, he came to view an auction across the street at Philips. He walked by and saw that we were having a preview of our auction. And I would say since then, the last three years or so, he's become one of our best clients.

Where do you source your material?
– Most of our material comes from enquiries online. Especially since the pandemic, I'm not traveling as much as I used to. Hopefully, that will change. But we are in a unique position in that somebody will say, "I've been buying coins from Heritage for 20 years. I've always been interested in photographs, and I have this small photography collection that I've now decided to sell." We get enquiries from a lot of people in the middle of the country who have

Attributed to Felix Moissenet. *Canal Street, New Orleans, circa 1857-59.* Mammoth-plate Ambrotype. Auction 5220, Lot 74062, Nov 13, 2015. Sold for $55 000.

David Yarrow. *The Wolf of Main Street III, 2015*. Oversized digital pigment print. Auction 5409, Lot 73287, April 6, 2019. Sold for $68 750.

photographs, but are clients mainly from other categories. Heritage does so much in coins in sports memorabilia. I would say our clients are probably every pawn shop in the United States, and so whenever one of these pawn shops gets a photograph, they call me.

What are some of your most memorable sale moments? Any particular top lots?

– Once, I was telephone bidding, and I had a guy bidding on a photograph about 10 lots away. I phoned the number, and I got a hospital. I say, "This is a call for Dr. Clark," and then there's a hold, and of course, it's getting closer and closer to his lot. Finally, I get "Okay, we'll transfer you." And then I get a nurse, and said "I need to speak to Dr. Clark, his lot is coming up in two minutes." And she says "Okay, I'll get him", and I can hear in the background, "Okay. I have to take this call. Can you clamp that now?" Literally, this doctor was bidding on a photograph in the operating room!

But I think what I remember more are the lots where you think you made a difference – in other words, that you found something that perhaps would have been overlooked by another auction house. Very early on in Paul Strand's career, he took these photographs of college campuses, and they were platinum prints that he that he hand-coloured. They don't look anything like his later work. He was just starting off, and this was a way to make money. I think they're interesting, but in general, when they come up for sale, they don't sell for a lot, because it's usually just one. Well, I got a lot. This guy told me that his great, great grandfather got this when he was a student at the University of California, Berkeley. It was a portfolio of 10, mainly of the of the fraternities and some of the academic buildings. I did research and sure enough, Paul Strand visited San Francisco in 1915 and that's when this guy was in college. He bought them directly from Paul Strand in 1915 and they had been in the family since then. The portfolio of 10 went for $25 000.

Paul Strand. *University of California, Berkeley, Set of 10 Photographs, 1915.* Hand-colored platinum. Auction 8041, Lot 73078, Apr 12, 2021. Sold for $25 000.

ROCKETS AND RADIATION
THE STRANGELOVE COLLECTION

By Mary Pelletier

All images courtesy Peter Voigt, The Strangelove Collection.

Rocketmen. US Army photograph. Vintage gelatin silver print on fiber-based paper. 20.3 x 25.4 cm. Printed 1959.

It's a scene that could have been lifted straight from the set of Stanley Kubrick's 1964 cinematic classic *Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. Gleaming in gelatin silver, five US Army men, decorations hanging from the breast pockets, stare knowingly (longingly?) at a large model rocket, with the text 'UNITED STATES' printed vertically along its white shaft. How can a single image, taken for press purposes (we assume) hold so much innuendo? Peter Voigt dubs these subjects, charmingly, "Rocketmen".

Over the past 14 years, Voigt, a photographer, has amassed over 2 000 photographs related to the development of the atomic bomb, the space race, and the evolution of the Cold War. He has fittingly called this assemblage *The Strangelove Collection*. It is made up of original vintage prints, taken between the 1940s and 1970s, served with a side of wry humour in each of the captions he shares on the collection's Instagram feed. There are many Rocketmen – not only military players, but scientists and NASA researchers, to be found among its images

(Rocket*women*, it seems, were not so involved in the actual rockets, as they were in modelling bomb shelters). Below, he answers some questions about what drew him to this little corner of photo history, the "childish enthusiasm" we see present in so many of these images, and how the market of space race and atomic material has evolved through the years.

Tell me about your relationship to photography – how did you become a collector?
– I am actually a photographer. Before switching to digital, I worked with analogue view cameras and maintained my own lab. Spending nights in the darkroom helped me develop a keen eye for a well-printed photograph. Becoming a collector was a coincidence. While traveling in Trinidad and Tobago during Carnival, I couldn't find a place to stay. I ended up sleeping in a storage room, where I discovered an indescribably beautiful album with photos of male nudes in exotic sceneries. They were taken by a British gentleman in the 1930s. After a long conversation, including a fine bottle of brown rum, I was able to convince the owner to sell it to me. Now when I travel, I always like to snoop around for vintage photographs as souvenirs. If I am honest, I never took it too seriously, and never thought of myself as a collector.

Why did you begin collecting images of nuclear history?
– Around 2008, I worked on a personal project photographing decommissioned nuclear missiles at the White Sands Missile Base and in several military museums across the United States. These photographs ended up being exhibited at the Noorderlicht photo festival in Groningen. The festival included "Multivocal Histories" an exhibit curated by Bas Vroege, in which photographers not only used their work but also drew on other sources including texts and images by third parties. I liked that idea, and I began collecting historic photographs with the intention to combine them with my own images. Since then, the collection has grown into an independent project.

What kind of imagery can be found in the Strangelove Collection?
– The oldest photographs illustrate the use of radium for therapeutic and luminescent purposes. However, the focus of the collection is mostly on nuclear fission. I follow the historical events from the Manhattan Project and the destruction of Hiroshima to the nuclear testing in Nevada and the Pacific. Other themes are on the responses to the nuclear threat, in form of civil defense and propaganda in addition to the advancements of reactor technology. From the beginning, I included space and rocketry-related photographs. The early missiles were actually meant to go to Moscow, not to the moon. I understand the space race as a ritualized form of the Cold War. Therefore, I collect NASA missions up to the Apollo-Soyuz project in 1975. I don't acquire anything after this point.

The name 'Strangelove' obviously refers to Stanley Kubrick's 1964 satirical film about the Cold War. Aside from the obvious subject matter connection, why did you think this was a fitting name?
– A major step in building the collection was the acquisition of a group of official photographs of the classified Pluto project at the Nevada Test Site. Pluto was the idea of a nuclear-propelled doomsday machine. Theoretically, it could have carried many nuclear weapons to be dropped on multiple targets. Since nuclear power gave it almost unlimited range, the missile could then spend weeks flying over populated areas at low altitudes causing secondary damage from radiation. Livermore National Laboratory built two working prototypes of the reactor. The project was cancelled in 1964, as Kennedy found the idea too "provocative". Another step was the acquisition of a series of fantastic early NASA photos from a seller in Alabama. It turned out that

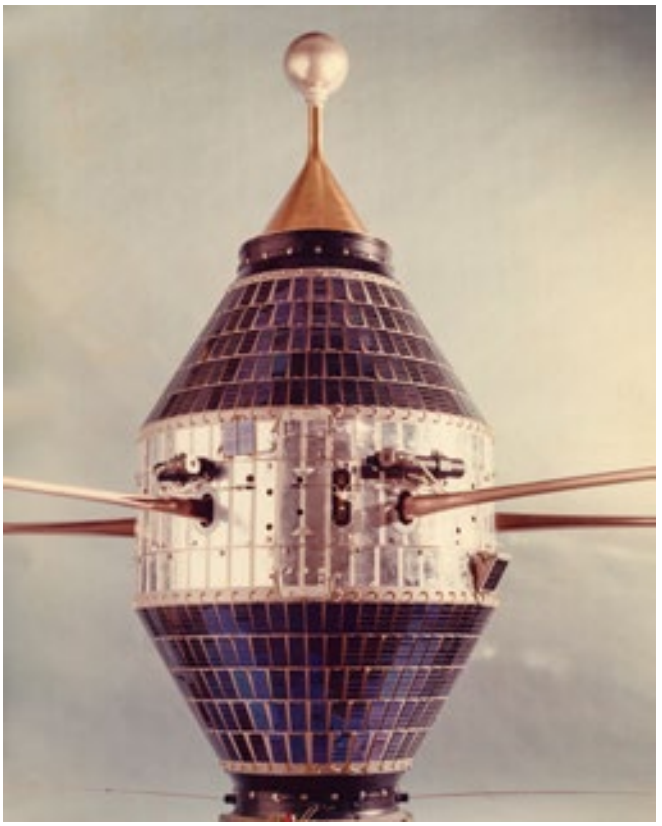
Satellite. Newspaper Enterprise Association. Vintage gelatin silver print on fibre-based paper. 20.3 x 25.4 cm. Printed 1964.

Fallout Shelter. Vintage gelatin silver print on fiber-based paper.
20.3 x 25.4 cm. Printed 1952.

he was the grandson of a German rocket scientist, one of the first who was taken to the US along with Werner von Braun during "Operation Paperclip". I asked him about his famous ancestor. He said that he had never met his grandfather. When his father fell in love with his mother, an American woman, the old Nazi cut ties with the family. I felt Strangelove was a fitting name for the collection. The collection is curated according to artistic criteria. I am inspired by artists like Peter Piller or Larry Sultan and Mike Mandel. I think in exhibition installations and book layouts. Over time, I have built up a cluster of thematic series. One is called "Rocket Men" a group of almost erotic photos of military men touching missile models, another group shows civil defense workers pointing at maps. Ironic humour comes almost naturally to these pictures. Others are rather dark. They all portray a dusty retro science fiction world in which men in suits are involved in obscure operations. It sure looks funny, but we should be careful. In the future, our own current scientific explorations and social conditions might also be considered as a curiosity.

Mister "Atomic Man".
General Electric,
vintage gelatin silver print,
captions and stamp on
verso, printed in 1954.

Equipment for protection of civilians against the danger of contamination. Keystone Press vintage gelatin silver print.
Stamped and glued on caption on verso. 13 x 18 cm. Printed 1959.



Satellite Explorer XX. Vintage chromogenic print on fibre-based paper, captions on verso. 20.3 x 25.4 cm. Printed 1964.

Operation Tumbler-Snapper, Test shot "Charlie", Nevada.
US Army Photograph. Dye Transfer,
37 cm x 47 cm, mounted on board. Printed 1951.

Photographing a rocket launch sequence. Air Force Missile Test Center Laboratory. Vintage gelatin silver print on fibre-based paper. 20.3 x 25.4 cm. Stamped caption on verso. Printed 1961.

How do you acquire photographs for the collection? Have you seen the market for nuclear and space material evolve since 2009?

– Smaller auction houses and eBay are great resources. It is a vast area, where one can dig deep and uncover all kinds of treasures. However, the most interesting objects I have gotten are from private sellers. They might be retirees, former collectors, or someone who inherited the material from a deceased relative. The sellers usually have a strong emotional connection to the pictures. When I approach them, I explain why I would like to purchase their memories. I make clear that I will be using the images for art projects and not for the purpose of reselling. Therefore, they prefer to sell to me instead of to a professional dealer. I have been fortunate to have met a couple of remarkable people this way. But that´s another story.

The market is developing splendidly. With the 50th anniversary of the Apollo mission, a real hype arose. Taschen published an opulent coffee table book and major auctions were held exclusively with vintage space photography. The results at Sotheby's and Christie's were spectacular. This had a profound impact on all the sales platforms. Photographs of nuclear tests, on the other hand, are extremely rare. Most of them were classified, and only a handful of people had access to them. Interest in these photographs in an art-related context has recently grown. In 2008 the SFMOMA added a group of nuclear test photos to its permanent collection, since then vintage prints were shown at the Paris Photo fair and at several gallery exhibitions. There have also been some interesting book publications which have emerged by e.g. Michael Light or Emmet Gowin.

Have price points for this material changed over that time? Do you collect based on any financial criteria?
– Nowadays, there is a lot of speculation. Strong images often end up directly in galleries or auction houses. Let me give you the example of the popular NASA glossies. These are 8x10 inch chromogenic photographs on fibre-based Kodak paper. They are printed with a white border and a red identification number showing the full, uncropped Hasselblad frame. These prints age nicely and have a charming vintage look. Originally, they were collected and swapped by space nerds hoping to get the astronaut's autograph on them. In 1972, Kodak introduced a new resin-coated colour paper which was less expensive and faster to process. However, the emulsion layer of the paper aged unevenly, the colours changed into the reddish spectrum, and the prints feel like plastic. This makes it very easy, to determine whether a particular photo is a vintage print or a later reprint. The market price for these photographs does not depend on the unknown number of copies in circulation, it seems to increase according to several attributes displayed in the image. Factors include whether the image was taken on the moon or during extravehicular activity, if it is a picture of a spacecraft or an astronaut, if it is iconic, or has been a frequently published image, etc. Prices range from about $300 to $5 000. Some go even way higher. Last year, a Buzz Aldrin Apollo 11 print was auctioned for the insane amount of $125 000. My financial resources are rather limited. I try to avoid popular and speculative subject matters. But if I find a valuable picture for an acceptable price, I will consider purchasing it.

Has the collection expanded to include material you weren't collecting at first?
– Absolutely. Every photo in my collection tells a unique story. As you dive in, you discover more and more details and connections which lead to new stories. The environmental philosopher Timothy Morton describes nuclear weapons as things that are within our understanding but beyond our immediate grasp. Maybe that describes best what my quest is really about.

Do you have any plans for exhibiting the collection in the near future?
– I'm currently working on a book. It's on the question of whether there are societal universal patterns of response to complex, global threats. The activities of the nuclear industry and the societal reaction to it will be investigated from a contemporary perspective. The project is supported by a grant from the Cultural Foundation of Hesse and there will eventually be an exhibition.

Satellite Dance. Vintage gelatin silver print on fibre-based paper. 20.3 x 25.4 cm. Printed 1963.

Experimental Lunar Vehicle, designed by Aeronutronic, a defense related division of Ford Aerospace. Official Aeronutronic Systems, Inc. photograph. Vintage gelatin silver print on fibre-based paper. 20.3 x 25.4 cm. Printed 1963.

PHOTOGRAPHS

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David Bailey (British, 1938)
John Lennon and Paul McCartney, 1965
Platinum palladium print, 1990
19-3/4 x 19-3/4 inches
Estimate: $25,000 - $35,000

Dorothea Lange (American, 1895-1965)
Migrant Mother, 1936
Gelatin silver print, printed 1939-1944
9-5/8 x 7-5/8 inches
Estimate: $30,000 - $50,000

One of 110 Edward Weston Project Prints

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Edward Weston (American, 1886-1958)
Pepper 34P, 1930
Gelatin silver print, printed by Brett Weston, 1953-1954
10 x 8 inches
Estimate: $3,000 - $5,000

Ruth Bernhard (American, 1905-2006)
In the Box - Horizontal, 1962
Gelatin silver print, printed later
7-3/8 x 13-1/8 inches
Estimate: $5,000 - $7,000

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THE PHOTOGRAPHY SHOW

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MAY 20 — 22, 2022
VIP PREVIEW:
MAY 19, 2022

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EXHIBITING GALLERIES 2022

Alan Klotz Gallery, New York
Arnika Dawkins Gallery, Atlanta
Atlas Gallery, London
Augusta Edwards Fine Art, London
Baudoin Lebon, Paris
Bruce Silverstein Gallery, New York
Catherine Couturier Gallery, Houston
Charles Isaacs Photographs, Inc., New York
ClampArt, New York
Danziger Gallery, New York
Deborah Bell Photographs, New York
Etherton Gallery, Tucson
Galerie Johannes Faber, Vienna
Gary Edwards Gallery, Southampton
Gitterman Gallery, New York
HackelBury Fine Art, London
Hans P. Kraus Jr. Inc., New York
Howard Greenberg Gallery, New York
Ibasho, Antwerp
Jackson Fine Art, Atlanta
Jenkins Johnson Gallery, San Francisco
Joseph Bellows Gallery, La Jolla
Keith de Lellis Gallery, New York
L. Parker Stephenson Photographs, New York
Laurence Miller Gallery, New York
Lee Gallery, Winchester
Michael Dawson Gallery, Los Angeles
Michael Hoppen Gallery, London
Michael Shapiro Photographs, Westport
Miyako Yoshinaga Gallery, New York
Monroe Gallery of Photography, Santa Fe
Nailya Alexander Gallery, New York
Obscura Gallery, Santa Fe
Paul M. Hertzmann, Inc., San Francisco
Peter Fetterman Gallery, Santa Monica
PGI, Tokyo
Richard Moore Photographs, Oakland
Robert Klein Gallery, Boston
Robert Koch Gallery, San Francisco
Robert Mann Gallery, New York
Scott Nichols Gallery, San Francisco
Staley-Wise Gallery, New York
Stephen Bulger Gallery, Toronto
Stephen Daiter Gallery, Chicago
The 19th Century Rare Book & Photograph Shop, Brooklyn
Throckmorton Fine Art, New York
Utópica, São Paulo
Vasari, Buenos Aires
Yancey Richardson Gallery, New York

THE PHOTOGRAPHY SHOW

Finally! After an absence of almost three years due to COVID-19, the 41st edition of The Photography Show presented by AIPAD will be held from 19 through 22 May, at a new Manhattan midtown location: Center 415, between 37th and 38th Streets. The premier fine art photography fair will bring together 45 of the world's leading galleries, who will present museum quality work including cutting-edge contemporary, modern, and exemplary 19th-century photographs, as well as photo-based art, video, and new media. *The Classic* is excited to be partnering with The Photography Show – make sure to pick up your copy at one of our several distribution points around the fair.

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MAY 20 — 22, 2022
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Etherton Gallery, Tucson, is bringing work by Joel-Peter Witkin, known for his painstakingly constructed photographs – elaborate tableaux that feature dwarves, hermaphrodites, and people with unusual physical capabilities or deformities. Simultaneously hauntingly beautiful and grotesque, the photographs challenge established notions of beauty and normality.

Joel-Peter Witkin. *Still Life, Marseilles,* 1992.
Courtesy of Etherton Gallery, Tucson.

Vasari, Buenos Aires, will dedicate a solo show to Annemarie Heinrich, showcasing examples of her experimentation, her use of chiaroscuro and multiple exposures, as well as her sensitivity to the face and the human body. Recognized for her portraits of film, theatre and dance stars since the mid-1930s, Heinrich was a pivotal figure in the development of modern photography in Argentina. Portraits, nudes, hands and feet, figures of dance and theatre are recurring iconographies in her imagery.

Annemarie Heinrich. *Untitled* (Blanca de Castejon, actress), vintage gelatin silver print, 1940. Courtesy of Vasari.

Deborah Bell Photographs, New York, will bring work by Marcia Resnick from the 1978 series *Re-visions*. One of the most innovative American photographers of the 1970s, Resnick is today most well-known for her portraits of the creative community in downtown New York City during that decade. Her first museum exhibition is traveling in 2022-23 from Bowdoin College Museum of Art to the Minneapolis Institute of Art and George Eastman Museum.

Marcia Resnick. *She would rendezvous in her bed with the sandman every night,* from *Re-visions,* vintage gelatin silver print, 1978.
Courtesy of Deborah Bell Photographs, New York.

Richard Moore Photographs, Oakland,

will present a selection of vintage contact prints by Dorothea Lange. In 1932, Lange, with her two young sons, accompanied her husband, the artist Maynard Dixon, on a sojourn to Taos, New Mexico. Though Lange primarily took care of the boys and tended to household chores while Dixon sketched and painted, she did find time to make a series of portraits of residents of the nearby Taos Pueblo. These vintage contact prints, probably unique, represent some of the best work she made during the seven-month period in Taos.

Dorothea Lange. *Taos Pueblo Indian girls,* group of 9 vintage gelatin silver prints, 1931. Courtesy of Richard Moore Photographs.

Hans P. Kraus Jr. Inc. New York,

will show the work of leading 19th-century photographers including William Henry Fox Talbot. A brilliant scientist, Talbot conceived of the art of photography during the 1830s, combining the use of a camera obscura with light-sensitive chemistry. Unlike the other early photographic processes, heliography and the daguerreotype, Talbot's negative-positive process on paper became the basis of all modern photography. *A Fruit Piece*, 1845 is an unusually fine print of the final plate in Talbot's *The Pencil of Nature*.

William Henry Fox Talbot. *A Fruit Piece,* salt print, 1846, from a calotype negative, 1845. Courtesy of Hans P. Kraus Jr. Inc.

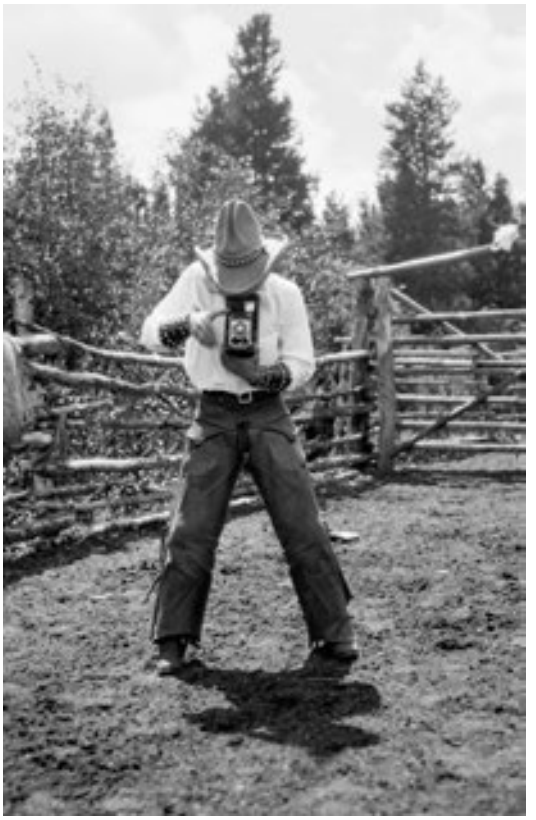
Galerie Johannes Faber, Vienna,

specializes in classic, modern, vintage photographs from the 20th century. For AIPAD, the gallery is featuring master works by Berenice Abbott, Robert Frank, Rudolf Koppitz, Heinrich Kühn, Robert Mapplethorpe, Irving Penn, Josef Sudek, Edward Weston, and others.

Heinrich Kühn. *Nude Study,* Gum pigment print, 1907.
Courtesy of Galerie Johannes Faber.

Howard Greenberg Gallery, New York, will feature works by Baldwin Lee, a first-generation Chinese American, who took a 2000-mile road trip through the American South in the 1980s photographing Black Americans at home, at work and at play, in the street and in nature. One of the most piercing and poignant bodies of work of its time, the portraits glow with beauty and trust.

Baldwin Lee. *DeFuniak Springs*, gelatin silver print, 1984.
Courtesy Hunters Point Press/Howard Greenberg Gallery, New York.



Danziger Gallery, New York, represents the archive of Lora Webb Nichols, a recent discovery, whose early 20th century work from the small frontier town of Encampment, Wyoming, has been met with acclaim. She received a camera at the age of 16, and photographed family, friends, and the landscape. Later, she became a photographer for hire during a copper mining boom, and subsequently opened a studio, and accumulated a distinctive and surprising body of work that comprises 24000 negatives.

Lora Webb Nichols. *Ted Higby at Skyline Rodeo,* gelatin silver print, 1928. Courtesy of Danziger Gallery, New York.

Laurence Miller Gallery, New York, will present recent work from Russian-American artist Anastasia Samoylova, who crafts an air of unreality from the everyday working with the tools and traditions of street photography. Her recent series *Image Cities* grew out of her *FloodZone* project from Miami – focusing on the way luxury property developers cloak construction sites in vastly scaled imagery and advertising.

Anastasia Samoylova. *New York City (Green Juice),* from the series *Image Cities*, archival pigment print, 2021. Courtesy of Laurence Miller Gallery.

Stephen Bulger Gallery, Toronto,

will present a two-person exhibition of work by Canadian artists Larry Towell and Rita Leistner. Towell's series *The Mennonites* explores the Protestant sect and their migration from Mexico to the vegetable fields of Canada for economic survival. Leistner's series *The Tree Planters* and *Enchanted Forests* pay homage to Canada's world leadership in sustainable forest management.

Larry Towell. *Manuel Colony, Tamaulipas, Mexico,* from the series *The Mennonites*, gelatin silver print, 1994. Courtesy of Stephen Bulger Gallery, Toronto.

Paul M. Hertzmann, San Francisco,

will exhibit a range of conceptual photography by Eastern European women. Work by Natalia LL challenges the masculine erotic stereotype of women, as well as the scarcity of consumer items as ordinary as bananas in Soviet-era Poland. Anna Kutera explores an extensive series of everyday and simulated situations with a feminist approach.

Anna Kutera. *It's in Squares,* diptych of two hand-worked vintage silver prints, 1980. Courtesy of Paul M. Hertzmann, Inc.

HackelBury Fine Art, London,

will show a range of works that represent a language of contrasts: colour and monochrome, light and darkness, order and chaos, circle and square, sky and sea, black and white, abstraction and reality. Garry Fabian Miller and Nadezda Nikolova-Kratzer create floating shapes and forms using camera-less photography. The fragility and strength of nature are explored in work by Doug and Mike Starn. William Klein reengages with some of his strongest images, translating his iconic painted contacts into over-sized enlargements rendering the artist's brush strokes immersive and larger-than-life.

William Klein. *Buicks, New York,* limited edition Lightjet c-print from unique painted contact, 1955-1995. Courtesy of HackelBury Fine Art.

19th & 20th Century Photography

Wednesday 18 May 2022

Cameron (Julia Margaret, 1815–1879). Julia Jackson (Mrs Herbert Duckworth), 1867, *albumen print on card, 310 x 256 mm*

Provenance: Gifted to the owner by the British artist and writer Angelica Vanessa Garnett (née Bell, 1918-2012), daughter of Duncan Grant and Vanessa Bell, and granddaughter of the subject by her second marriage to Leslie Stephen.

Cox & Ford, *Julia Margaret Cameron: The Complete Photographs,* (2003), no. 312.

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BY MICHAEL DIEMAR

JULIAN SANDER

REINVIGORATING THE LEGACY OF AUGUST SANDER

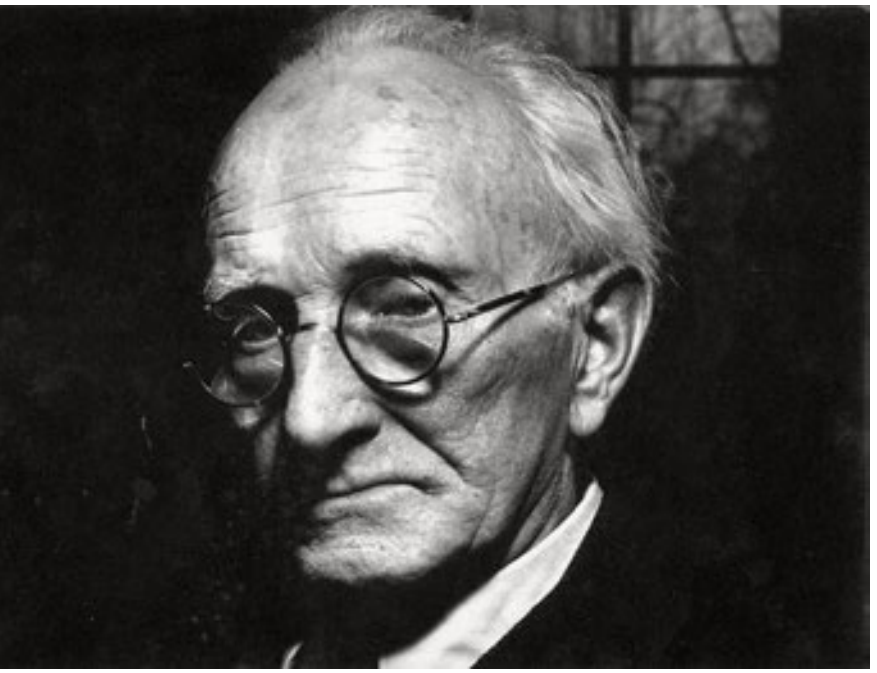
It has been a very busy year for Julian Sander. On 21 January, he opened his new gallery space in Cologne. "I decided to open with an August Sander exhibition, as a way of introducing myself to the neighbourhood," he says. And then, on 12 February, he made the international art world sit up and notice when he launched an NFT project, giving away NFTs of August Sander contact sheets for free. Julian Sander is a fourth-generation photographer, third-generation art dealer, and second-generation gallerist. He spoke to me about the legacy of his great-grandfather August Sander, how it was preserved by his grandfather Gunther, then by his father Gerd, and his hopes of enlarging and enriching the conversation about it through NFTs.

JULIAN SANDER

The gallery has moved within Cologne, from Cäcilienstrasse to Bonner Strasse. Why the move?
– My old gallery was divided over two floors. It had a nice but relatively small exhibition space on the ground floor, but the storage space was on the fifth floor. If I was showing people around an exhibition and wanted show a piece of work I had in stock, well, it was a bit impractical. The new space is located in the south of Cologne, in a neighbourhood that is much more interesting culturally, with start-up hipsters, coffee shops, artists and families and so on. It's lively both day and night. That's important for what I'm trying to do here. I see a gallery as a space for people to engage with the arts, telling people stories, giving them my opinion.

August Sander. *Bricklayer,* gelatin silver print, 1928.
© Die Photographische Sammlung / SK Stiftung Kultur – August Sander Archiv Köln / DACS. Courtesy of Galerie Julian Sander.

When we met at Paris Photo in November, you told me that you had things planned for the window as well?
– I plan to use the window as a virtual exhibition space, a bridge between digital art representation and the gallery space, to make it possible for people to engage with the arts from outside the gallery. As we move forward, I'm going to introduce interactivity to the windows, so that people can use the window like a computer and engage with the work in the gallery, be it video art we are showing or digital art that can be streamed in from anywhere in the world. Or like the video Alfredo Srur, a gallery artist, is working on, explaining his work, next to a number of his works. Those kinds of interfaces are now common at museums. Digital is the unifying format that everybody uses these days: phones, computers, tablets. The tech I'm building mimics



Chargesheimer. *August Sander, 1956*, gelatin silver print. Courtesy of Galerie Julian Sander.

that, except it's big. I will also introduce QR codes to the window so that people can enquire about the work, or even buy it. Which means that the gallery is open 24/7.

You were born in Germany but in 1975, your family moved to Washington D.C. where your father opened the Sander Gallery.
– Yes, I was 4 ½ at the time. My dad wanted to start a gallery after a friend of his, Helmut Dreiseitel, suggested it, and said the US would be the best place for it. I went to school in the US, and spent some time at college, but I also went to Brussels, to study art history at Vesalius College, but dropped out after a year. I went to Germany after that, and worked as an apprentice cabinet maker for a year. Then I worked for a year with an avant-garde furniture design group called Pentagon, then back to the US to study architecture but I quit that too. I should point out here that I was an insufferably arrogant young man who thought I knew everything. I decided to strike out on own as a furniture designer. I was very passionate. I designed a shelving system for which I had international patents. I still use it. But marketing and selling furniture is incredibly hard, with tiny profit margins. The last straw was when the company I was trying to sell to insisted I come down another 1.5%. That was my profit margin so I just decided I couldn't do it anymore. I was disenchanted, heartbroken actually.

In 2009, you opened FEROZ Galerie in Bonn.
– My dad, who had collected for decades said one day, "You can sell the stuff I have." He was coming to the end of his working life, and selling it himself was just too much work, So I said, "Why don't I open a gallery?" and he said, "Are you sure you want to do that?" "No, I'm not!" but I decided to take the opportunity and run with it. That's how I got into the business. The gallery was the front room of my house, 12 ½ square metres, with a desk, a flatfile, a wall and a bookcase. The first show I did was John Cohen's *Stories*. The name FEROZ was a kind of homage to Ferus Gallery, the legendary gallery in Los Angeles, run by Walter Hopps and Irwin Blum. I couldn't use the same name of course, but I looked up the root word ferus which is related to the word feroz, which in turn means "success" in Persian, which I thought was pretty cool. The reason I didn't use my own name was that I didn't want to blemish the Sander name. I also needed an exit strategy in case the gallery completely tanked. People who don't have this kind of shadow lingering over them don't quite realise the responsibilities associated with it.

But then you changed the name to Galerie Julian Sander when you moved to Cologne in 2016.
– I had a great conversation with Howard Greenberg who has been and is a friend. Howard said, "Julian, first you have to know that when you're talking, people want to hear what you have to say. If they're standing there, they want to hear about what you're telling them." And then he said, "Put your name on it, because it makes it your thing. Which means the quality of what you're doing has your name on it and if you're doing bad work, your name is on that too."

August Sander passed away in 1964. Did he leave behind a well-organised archive?
– In short, no! And that's what my family has been working on ever since! After 1945, August started to pick up his projects again. In 1946, after the war, 75% of his negatives were destroyed in a fire in Cologne. They were stored in a basement of a house that had been bombed. August told Gunther, "Every time you go there, just take two or three boxes of negatives and bring them to me so that I can continue my work." It's not known for certain, but it seems the fire was started on purpose. Maybe by someone who thought having been photographed as a Nazi would cause problems after the war, and so decided to destroy "the evidence" without understanding or knowing what it really was.

25% of the negatives survived, meaning how many?
– About 10 400 negatives. After the war August was working to expand *People of the 20th Century*, by adding subdivisions such as the National Socialists, the foreign labourers, the Jews. These were subgroupings that he first understood after the War and realized they needed to be included, as they were an integral part of German society and history. One challenge he ran into was that the identity of Germany and the Germans was going through

a drastic change. It was moving away from the traditional, conservative look that the Nazis had endorsed. He found that he couldn't capture the people the way he wanted to because they the way they wanted to present themselves changed, even though they were the same people. The shift was so deep that he started going through his negatives instead, to find replacements. As he got older, things got more chaotic. Unfortunately, he didn't finish *People of the 20th Century* in his lifetime.

Germany was going through drastic changes. The country was being rebuilt, turning into a model for consumer society. Couldn't he get his head around it?

– I don't think that was the issue. *People of the 20th Century* was a project bound in the aesthetics and culture of a time. It's a picture of German society, but incomplete, a faulty one, because it's impossible to make a complete one. I think August understood that fully well. There are human nuances that can't be captured. As individuals, we are not bindable to a single identity. We always have several faces. The contradictions become very clear when you spend time looking at his work. That makes his work very contemporary.

You once described August Sander as the very first conceptual artist.

– People generally understand Sander's work as a kind of formalist language of portraiture, and understandably so. What most people don't understand is that it was almost all commercial work. That ties into the idea of the conceptual. He was using pictures to tell the story of German society but he wasn't a documentarian in that sense because the pictures he was choosing…ah, it's such a fine difference I'm trying to define here. He was not taking pictures specifically for any given project. He used the pictures he took to formulate his projects. It's a minute difference. He understood that pictures didn't need necessarily contain in real life what he was using them to say. They needed to be understood as what he was saying. That's a highly conceptual understanding of how photography works. August understood how to select images from his body of work that very clearly showed archetypal characteristics of people, in a manner that people could look at the pictures and understand what that type was. But it's such a sleight of hand.

The new gallery space. Courtesy of Galerie Julian Sander.

The new gallery space on Bonner Strasse. "I see a gallery as a space for people to engage with the arts, telling people stories, giving them my opinion." Courtesy of Galerie Julian Sander.

August Sander has always been regarded as a master but he seems to have become more and more relevant.

– I have been watching this development and my personal theory is that, one of the things August did, and which was completely revolutionary, is that he removed social judgement from his portraiture. He not only allowed but actually required the viewer of the image to make those judgments. It's the brilliance of homogenising representation. It was very poignant in the exhibition *Persecution/Persecutors People of the 20th Century*, which was shown at the

August Sander. *Wife of the Cologne Painter Peter Abelen*, gelatin silver print, 1928. © Die Photographische Sammlung / SK Stiftung Kultur – August Sander Archiv Köln / DACS. Courtesy of Galerie Julian Sander.

Shoah Museum in Paris. The premise of the show was that August photographed the Jews but he also photographed the Nazis. In an oval room, pictures of Nazis and Jews hung, no separation between the groups, and hung without name tags. If you look at the pictures, and can imagine not knowing the history, you would have to judge the people purely based on the pictures. You won't be able to base it on the way August photographed them. It is a chilling reminder that we could all have been in one role or the other. It is also a witness to August's dedication to his ideals as an artist.

August Sander didn't just take portraits. He photographed landscapes and botanical studies as well?

– Landscapes were a kind of refuge for him. Particularly after 1936 and then throughout WWII but also later in his life. He had learnt about nature from his grandmother and he knew how to live off the land. Something which very few people know how to do today. The landscapes were for him a way to render emotionality without a human subject. He loved nature. But there haven't been many shows that have focused on his landscape work.

You said that your family had been working on his work ever since he passed away, starting with your grandfather, Gunther Sander (1907-1987).

– There's a letter Gunther wrote some time after August's death, that he was going to put his own photography aside, to work on his father's photography, because it was so important. That is an extraordinary sacrifice. Gunther was a great photographer and printer. He was the first to put together a full version of *People of the 20th Century*. It was a specific edit, but valid in its time. It was my dad who finally properly finished the project. That was one of the big things he brought to the family legacy. Going through the entire body of work over the decades, numbering and structuring it, with the understanding not only of a photographer but also an art dealer and a family member. Maybe the chaos in the archive was good, because it sparked an in-depth reconnection with August and his work.

August Sander. *Secretary at West German Radio in Cologne*, gelatin silver print, 1931. © Die Photographische Sammlung / SK Stiftung Kultur – August Sander Archiv Köln / DACS. Courtesy of Galerie Julian Sander.

As for the market, there are the rare and expensive vintage prints, the posthumous prints made by Gunther Sander and then by Gerd Sander. But you're not making prints?
– No. If I look at the prints that August made, that Gunther made, that my father made together with his friend Jean-Luc Differdange, all the prints are of extremely high quality. They all knew each other, stood in the darkroom together, making prints of the same negatives. That's unique. It's also the reason why I won't make prints. I didn't know August personally, never met him. One of the big issues in the photography world and that we will have consider soon is, what are we collecting? What is value? It's an inducement process. We may agree that something is more valuable because it's older. Like wine for instance, old wine is more expensive. Harry Lunn had a lot to do with introducing the concept of "vintage". He liked wine and maybe he got the idea from that. We may find ourselves questioning that idea.

Your father Gerd set up the August Sander Archive which was later sold to Stiftung City Treff, a cultural foundation set up by Stadtsparkasse Köln, was it in '92 or '93?
– My father's legacy is that he structured the body of work. To do that he borrowed large sums of money to set up the August Sander Archive. When he started looking for more funding, he met Gustav Adolf Schröder of the Stadtsparkasse. My father had asked for a loan and Schröder countered, "Why don't we buy it?" That led to conversations and finally an agreement. The deal was pretty much done when Schröder said, "Look we can't buy this as a bank but we have a cultural foundation, Stiftung City Treff, so we will fund it to buy it for the Stiftung." As for the date, there's been debate about it, so to clarify, the paperwork was completed in December '92 and the contract went into effect on 1 January '93. So whatever that means is what it is. The Stiftung City-Treff was later renamed SK Stiftung Kultur.

What was in the archive that was sold?
– My dad had put together the best possible representation of August Sander, some 3 500 vintage prints, all the negatives, a bunch of cameras, some furniture, and limited copyrights and books. It wasn't just material that my father had had in his basement or inherited. He had bought a lot on the open market. My late step-grandmother mistakenly thought she had inherited everything. She was nasty and vindictive. She buried my grandfather and only told the family about it afterwards. She tried to fight the will. Gunther had left her a house and a certain amount of money making sure she was looked after.

August Sander. *Pastry Cook*, gelatin silver print, 1928. © Die Photographische Sammlung / SK Stiftung Kultur – August Sander Archiv Köln / DACS. Courtesy of Galerie Julian Sander.

August Sander. *The Painter Heinrich Hörle*, gelatin silver print, 1928. © Die Photographische Sammlung / SK Stiftung Kultur – August Sander Archiv Köln / DACS. Courtesy of Galerie Julian Sander.

Everything else was left to my father. Despite that, she sold off photographs and books, including books that had been August's, with notes and annotations. She sold them for 100 DM a shelf. My father spent much time and money buying back what she had sold or simply given away.

And your father continued to work on the archive after it had been sold?
– Yes. That's how the biggest vintage August Sander collection in the world ended up in Cologne, to be seen, researched, discussed. Initially, he also had an office that had been provided. There was much work to do and my dad said he needed some help. Unfortunately, he didn't get along with the person that was assigned to work for him, so he withdrew himself as opposed to having her fired. That's how Suzanne Lange became director. I think Gabriele Conrath-Scholl, the current director, had started working there already, in part because Hilla Becher had asked her to do a project about August Sander's house in the Westerwald. When Suzanne got ill, Gabriele took over her position as director, partially because my father put his support behind her.

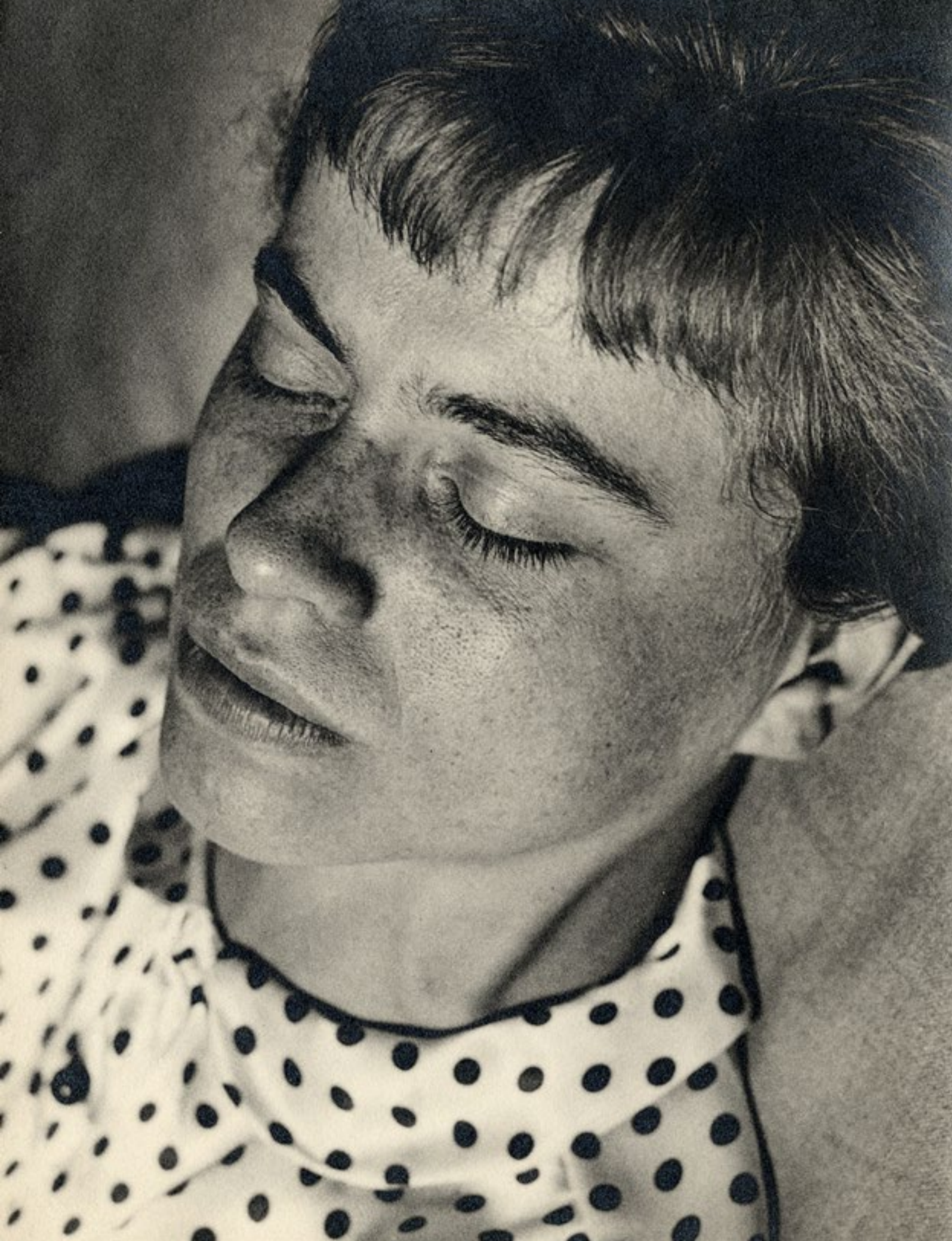
At Paris Photo, you told me about your work with regards to reinvigorating the market for August Sander's oeuvre.
– The process started with the Sao Paolo Biennale in 2012. In 2009, I started looking for a location where I could show the complete *People of the 20th Century*. It had never been done before so I wanted to be the first. I talked to Peter MacGill, Howard Greenberg and Edwynn Houk because they were dealers who were in contact with institutions that were big enough to show it. And then I spoke to Peter Galassi, whom I had known forever, as he used to come by my dad's gallery back when he was at LIGHT Gallery. I explained to him, "It's all or nothing, 619 pictures." He then put me in touch with Luis Pérez-Oramas, the then-curator of the Sao Paolo Biennale who agreed to do it! I called my dad and said "I need a complete set". And he said "Oh!" And he set to work. I worked with dad and my one employee, framing and packing everything in 4-5 weeks.

So how did it work out in Sao Paolo?
– I had told Luis that I needed 300 running metres of wall space. Originally, he said it would be no problem, but then one day he called me and said, "Look Julian, we can only give you 96". I had to find a new curation, and quickly. But it turned out to be very fortuitous. I created a new visual language, for how to show the pictures in the relationships of stories, which were all stories that I invented. "These could be two friends talking" or "these could be two lovers meeting up", like little vignettes. I based the whole show on those little vignettes. I used the spaces between the frames to delineate if the pictures were related to each other in a single vignette, or not. It looked more like words, to be read like a book, not a brutalist grid. The eye could wander, jump. It was very organic. That led to Sarah Meister seeing it, and to MoMA buying the complete set. So bad luck became good luck!

Your father sadly passed away last year.
– As heartbreaking as it was, we both understood that you regret what you don't do more than what you do. His attitude was "If we can do it, let's go!" Dad was a really loving, supportive person. We would have long debates, and depending on how much wine was consumed, they would extend indefinitely until one of us couldn't talk! About what photography was, why it was important, its impact, digging into the material on an almost metaphysical level, it was never about the technical side. He was a quiet giant. Howard said he was always a decade ahead of his time. Like when he did a show with work by the Rodchenko family, children and grandchildren in '96 at the uptown Sander Gallery in New York. That was the kind of thing he would do. A crazy show for its time. He showed me how to see, to read visually. He would give us, my brother and I, a box of pictures sometimes, "Look through it, and find your one favourite picture!" Imagine doing that as a kid, filtering, choosing, and to accept that my favourite among them would change a couple of days later. Very good training, for the eye, the head, and the soul. He had a major impact. In the US, he introduced museums and collectors to the landscape of European photography. Look through any collection there, and it has pictures that my father sold, like some in the Thomas Walther collection, which ended up at MoMA.

At Paris Photo last year, you showed a selection of works from his collection. How would you describe him as a collector?
– Endlessly curious. A number of years ago, he tried to sell his entire collection together with the dealer Priska Pasquer. They did a show in Monaco. It covered everything, street photography, war photography, Surrealism, abstraction, nudes, landscapes, political photography. Eileen Boxer did the catalogue. That is a work of art on its own. Anyways, he would find something and then really dig into it. At the end of his life, he started collecting paintings by a French 20th century painter called Champignon. He found a painting by him at a flea market, and then simply kept buying. I now have a sizeable collection of Champignon paintings that I need to figure out what to do with.

Elfride Stegemeyer. *Self-portrait*, gelatin silver print, 1933.
Courtesy of Galerie Julian Sander.



John Cohen. *Bob Dylan, 1962,* gelatin silver print. Courtesy of Galerie Julian Sander.

I take it you're also a collector?
– It comes with the territory! When I have money and my artists don't, I buy their pictures. I buy them at retail price and I only buy what I like. I also sometimes buy work I like. Like I said...

Your gallery stocks work from the end of 19th century to the present.
– Yes, because my dad was always fascinated by the medium itself. It's interesting to look at the older work. Some people have misunderstood what good is, and think that good is based on something being new. New is not good. Good is good. And good can be old just as new can be bad, and usually is. There's fantastic old work that people need to be introduced to, or rediscover. I engage with it because I think there are stories to be told. It has to do with how I see my job as a curator in general. I see pictures as words, as phrases, and I use them to tell stories. The larger my vocabulary, the more intricate my story can become.

On the 10th of February this year, you dropped something of a bomb, when you launched an NFT project, https://fellowship.photo/10k, where you gave away NFTs of August Sander contact sheets for free. And you stated that your reasons for the project was to secure his legacy.
– What I gave away was the contact sheet archive my dad used when he started doing research on the negatives that he had taken physical possession of after my grandfather Gunther passed away, but as NFT's. It's kind of the point of entry into August's work from

Alfredo Srur. *Carlito´s Brother Juan Manuel and his son*, gelatin silver print, 2016. Courtesy of Galerie Julian Sander.

John Cohen. *Muddy Waters, Rehearsal Room, Folksong 59, 1959*, gelatin silver print. Courtesy of Galerie Julian Sander.

a photographer's viewpoint. The reason I chose my father's birthday as the launch date is to honour my father's contribution to the legacy of August Sander. The first thing my father did when he got the negatives was to create these contact sheets. I have been working at the backend of this project for over a decade. Digitising the contact sheets, assembling the data, processing it all. Making sure I can formulate all the metadata, creating a system so I can formulate it not only once but will also be able to add information to the metadata over time. The fact that each time one of these NFTs is sold to somebody, I get a cut should not bother anyone. Some will say, "Oh, so it was a money grab!" But it's not, because doing this research costs money and getting to this point has cost a lot of money as well. These NFTs offer a way to support that work.

There are several aspects to the project, including authenticity and ownership.

– I have considered NFTs as a technology in-depth and what the tech is actually useful for. In and of itself, an NFT is not an artwork. Beyond the art world they are used in a number of other places, managing real estate ownership for example. NFT is short for non-fungible token and that means that the token can't be counterfeited. The history of the NFT is written into the NFT itself. Every transfer and every sale that's connected to it, is written into the NFT, including the creation of the NFT which is called minting. It becomes a record of the object defined to the NFT as value connected to it. The second thing that's interesting, for vintage material, which is 99.9 % of what I deal with, is that if I could find a way to connect an NFT as a certificate of authenticity and ownership with a physical object, such as a print, then that physical object can be sold to a collector and I transfer their NFT to their wallet, at no extra cost. They can then sell the NFT with the print, on Open Sea or another NFT platform. They would get the funds in crypto currency, transfer the NFT and send the print to the buyer. They could also sell the object for cash and transfer the NFT for free. So what happens if somebody buys a print, puts it in their collection, and decides to break the connection between the NFT and the physical object? Well, that can only be done once as the community would demand proof of authenticity and ownership. That is what the NFT would then represent. It's the same way it's done in the regular art world, when people call in experts or ask for a Certificate of Authenticity, but digital.

In 1989, Xu Yong photographed the Tiananmen Square protests in Beijing. For 25 years, the negatives were hidden in his archives in order to prevent censorship by the Chinese government. In 2014, Xu Yong finally published his photographs in a book and a selection from the series *Negatives* was shown by Julian Sander in October 2016.

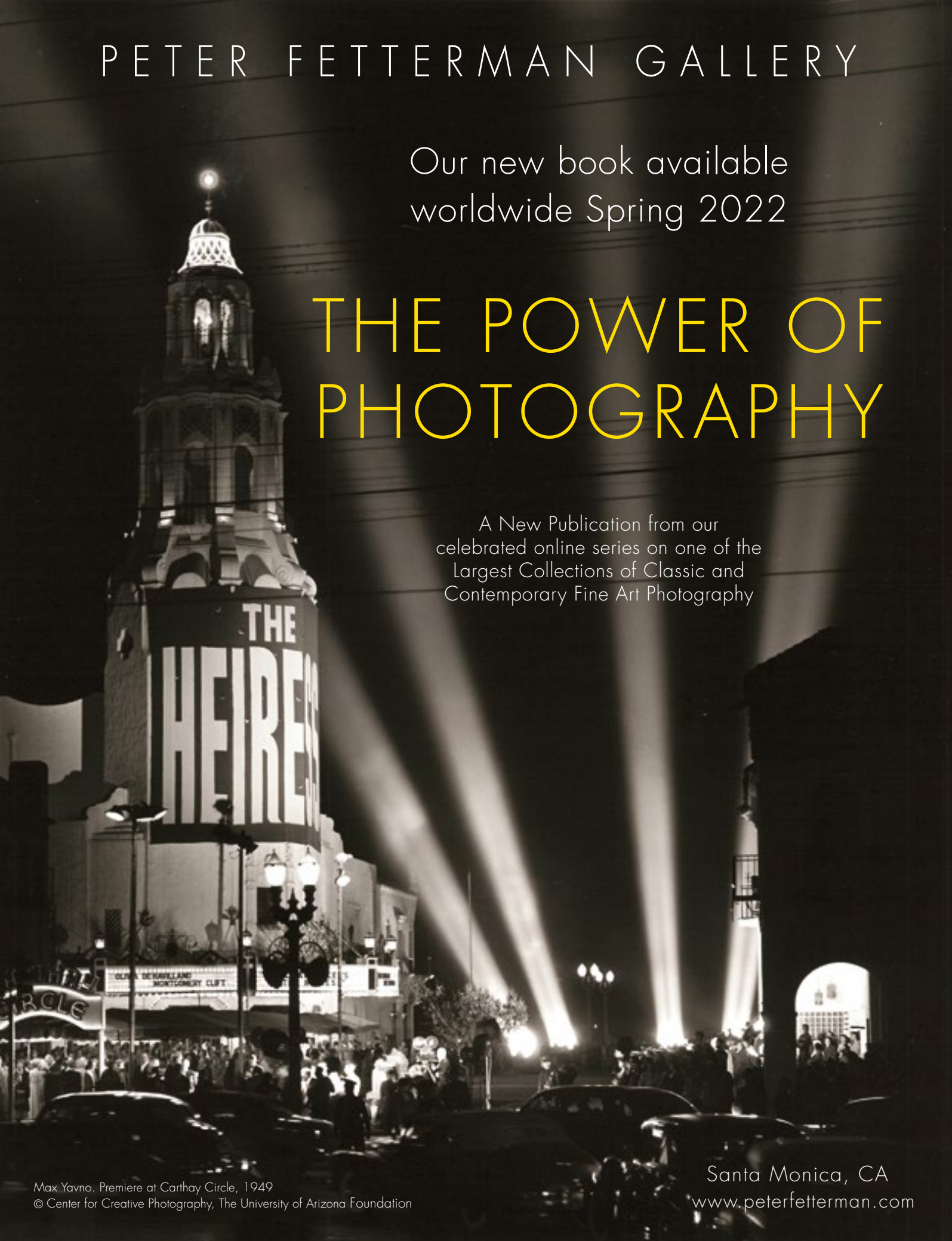
Xu Yong. *Negatives 14,* digital Pigment Print on Dibond, 2016.
Courtesy of Galerie Julian Sander.

Another aspect is August Sander's legacy. You are inviting potentially billions of people to share their knowledge and opinions about the August Sander contact sheets, information that is then stored in the NFTs.
– Putting history into this place means that it stays. The plan is to bring in all legacy aspects from all different points of view. That way, the metadata becomes the history of each individual image and the collective data becomes the interconnected data, the researchable data of August Sander. I don't know if the technology is going to burst because of this, but it's a way forward. We have to start walking if we want to get to Rome.

It's a break with the traditional way of doing things?
– A lot of the art world trades on very specific knowledge. I know dealers who share knowledge with a tea spoon, feeding little bits to collectors. The old school assumption is that this binds the collector to the dealer. It has worked for a long time but society today doesn't really accept that. Anyone can google anything and do their own research. If somebody sprouts garbage about something, and they're the only one doing it, that's what people will find. My take on it is, let's get in front of the conversation. If there's a place where the information is valid and verified, and people can talk about it, then we have put a resource out there. We can then have 1, 2, 3 or more opinions about it but ones that comes from people who are actually involved in it. And that makes it sensible for me. Currently, people see something at a fair, they look it up on Artnet or Art Price or they ask their advisor, who does the same thing. I'm proposing there's a better way to do this and NFT technology may offer that.

Xu Yong. *Negatives 31,* digital Pigment Print on Dibond, 2016. Courtesy of Galerie Julian Sander.

What kind of reactions have you had so far?
– The response has been just extraordinary. A number of people have said that I have changed photography forever. People are very grateful to even be able to look at all these pictures and learn from them. And connecting them to something in their own past. This is an "and proposition", an expansion of photography connoisseurship and ownership. It opens up the conversation to millions of people that the art world has never been able to reach. Because the art world is still not willing to go into that kind of space. But I'm hoping it can be done.



Max Yavno. Premiere at Carthay Circle, 1949
© Center for Creative Photography, The University of Arizona Foundation

BY MARY PELLETIER

PHOTOGRAPHY AT MUSÉE DU QUAI BRANLY JACQUES CHIRAC

INTERVIEW WITH CHRISTINE BARTHE

How to put together a photographic album of the world? That was precisely the task that Christine Barthe set herself when she put forward an idea for an exhibition, some eight years ago, for display at the soon-to-be-built Louvre outpost in Abu Dhabi. Barthe is the Curator and Head of the Photographic Collections Heritage Unit at the musée du quai Branly –Jacques Chirac in Paris – a job she has held since the museum opened in 2006, uniting the very different collections of the Musée national des Arts d'Afrique et d'Océanie and the Musée de L'Homme. Out of a number of applications from France's cultural institutions, (and much to her surprise!) *An Early Album of the World, 1842-1896* was selected, and opened in 2019 – a global history of photography, bringing together 19th-century imagery from 48 countries. It was so well-received that an expanded version of the exhibition will open at quai Branly in 2023.

In the years between 1842 and 1896, the question of who was doing the looking, and who was being looked at was one dictated by colonial structures. These questions of representation, and of contemporary interpretation, have been central to Barthe's 30-year career as a curator – in 1992, she began work at the Musée de L'Homme, and stayed with its photography collection when it was absorbed into quai Branly. Below, she spoke to me about the shifting identities of photographic objects, the lessons that can be learned from ethnographic imagery of the past, and working to acquire contemporary images from Africa, Asia, Oceania, and the Americas.

CHRISTINE BARTHE

© Photo Thibaut Chapotot

Jules Borelli (1852-1941). *Portrait of a Young Woman, Ethiopia,* September 1885 - November 1888. Albumen print. Paris, musée du quai Branly – Jacques Chirac. © musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

Before we begin talking about your curatorial career – how did you become interested in photography?

– I became a curator by accident. I didn't plan to be a curator – it all happened by chance. I started to study art and anthropology at university, but I was

View of the Museum building. November 2018. © quai Branly museum - Jacques Chirac, photo Thomas Garnier.

Le plateau des collections. Vue sur la zone Afrique. Janvier 2013. Showcase AF 120 © quai Branly museum - Jacques Chirac, photo Cyril Zannettacci

not completely convinced by these studies. At that moment, I began to learn photography. I decided to leave my studies, and to try the National School of Photography in Arles, which was very interesting – finally, I found that I was more at home in my environment with photography.

When I finished my diploma in Arles, I went to Paris and sent a letter to the Musée de l'Homme saying, "I'm a photographer, maybe you need me?" They did not need me – they already had two or three photographers. But they did say, "We need we need an expert to make a survey of the whole range of photography that we have." I was just out of school, and I said yes, I can do that! I worked for two weeks, doing this first survey and report. I discovered that they had an incredible collection, which was stored completely in the same way that it was organised in the 1930s. It was incredible, but it was also in very bad condition. I told them "You really have to do something about this!" And they said, "Do you have any ideas?" I actually wasn't supposed to stay at the Musee de L'Homme, because I didn't have an official job there.

Le plateau des collections. Vue sur la zone Afrique. Janvier 2013. Showcase AF 105N © quai Branly museum - Jacques Chirac, photo Cyril Zannettacci.

But it was a special moment, and they needed someone, so we started applying for funding. A few years later we received two major fundings from the Getty, and my job started like that. I didn't plan it – I really became a curator because of the collection.

What were the origins of the photography collection at the Musée de L'Homme?

– The collection is probably one of the earliest collections of its kind. I don't know any other collection which holds so many examples of the first uses of photography related to anthropology. The collection started early in the 19th century, a moment when the Museum for Natural History decided that they were very interested in photography. They asked for photographs, they paid for photographs, they talked about photography at the Academy de Sciences. All of this interest and action in the 1840s, '50s and '60s immediately generated a collection, which was very unique for the time. They also exchanged photographs with other museums and colleagues, and pictures travelled in Europe and to the USA.

In the 1930s, the Museum for Natural History decided to rebuild the old Museum de Ethnographie de Trocadero, and re-organise it. The new building opened in 1938 as the Musée de l'Homme – as it was a part of the National Museum of Natural History, they integrated all of the fields from the collection that were related to anthropology. Of course, the 1930s was a really important moment, when the first "professional" anthropologists started to organise and use photography. This generated a large amount of many, many pictures.

Musée du quai Branly was established in 2006, uniting multiple collections under a single roof. How was the photography collection organised in this move?

– At that time, there was a huge question of how to offer better conservation to these objects. As I said, the Musée de l'Homme was not very well organised, and it had a very old way of working. Many people knew that the collections were not completely safe, and there had been many renovation projects which didn't succeed. Finally, it became a presidential project, when Jacques Chirac decided to build a new museum. In a way it was a very authoritarian decision, but in the end, a good one. They decided to join the ethnographic collection from the Musée de l'Homme and the totality of the collection from the Musée national des Arts d'Afrique et d'Océanie. At that moment, the photography collection was not really considered a 'collection' – it was more like an agency used for selling the rights and copyrights of the photographs. I explained why it was important to keep the whole set of photographs together, and finally, they agreed. We moved more than 600 000 photographic objects from the Musée de l'Homme, and 60 000 Musée national des Arts d'Afrique et d'Océanie.

Can you tell me about the variety of images housed in the collection?

– It depends on the historical moment. In the 19th century, anthropology was a very medical science. The anthropologists at that time were very interested in trying to classify people, and so they made a lot of research, and visual research, around these ideas. Documenting the measurements of skulls and bones, for example, became a tool. It changed in the 20th century, because anthropologists became much more interested in the idea of cultural anthropology and not anthropological data. So the photographs evolve slowly, and change in really important ways. The move to quai Branly meant that my role completely changed. It was a whole new well-organised museum. I was no longer there to "save" the collection, as I had been before. The museum wanted to try new, exploratory ways to use photography and that focused on the contemporary. We transferred a huge historical collection of pictures that were mainly European views on the rest of the world. We had images from the four continents apart from Europe, but really only by European photographers. And so the question, especially at the opening of the museum, was the question of how to build something with contemporary photography. Today we have more than 710 000 photographs, because we still buy, and we still acquire. Right at the beginning, we decided not to focus on traveling photographers. We are very interested in trying to have better knowledge on how people *from* these continents use photography today, and to see people from these continents not as subjects, but as authors. We started like that, and that's one of the main points that makes it very interesting for me. I can work together on 19th-century projects, 20th-century projects, or contemporary projects, and there are so many possibilities to mix references and questions.

I imagine it was an interesting experience to 'build' the collection with the establishment of the new museum – but also very challenging uniting works that were previously in other collections!

– It is quite tricky, because you don't build a museum very often! When we started, I didn't know that it would take 10 years. Although it was interesting, it was also very difficult, because it was such a big change. Many people in the Musée de l'Homme were completely against this project, because it was a change which excluded them. I was not in charge of physically moving the collection – it was organized like an industrial move. I could start right on the ideas of the collection.

Le Louvre. Le Pavillon des Sessions, ambassade du musée du quai Branly in the heart of the Louvre, was inaugurated in April 2002. The interior architecture was designed by Jean-Michel Wilmotte © musée du quai Branly - Jacques Chirac, photo Arnaud Bauman.

Benjamin Franklin Pease (1822-1888). *Portrait of a couple. Lima.* 1852-1856. Daguerreotype. Paris, musée du quai Branly – Jacques Chirac.
© musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

I've read about the circular stickers on the photographs from the Musée de l'Homme. What did these signify?

– The majority of the collection at the Musée de l'Homme was organized in this way – probably about 400 000 photographs. The photographs were on cards that were organised as files in card catalogues, in the same kind of organisation you would find in old libraries. When you opened a drawer, you would see the coloured stickers which signified different things – one set where the colours distinguished the field in anthropology or history, and another which distinguished a geographical organisation. It was a very old, very racialised system, where the colours that were employed were black for Africa, red for America – completely connected with the '30s, and the idea of standardising information and having a very efficient visual record of the things. When I realized the meaning of the system, in the '90s, I said, "We have to change this!" Some people didn't understand – they had been working in the same place since 1964, and the systems hadn't changed at all. It was incredible to arrive in this place, because you could really understand how it was conceived. But also, we had to change it for so many reasons! Today, external people often want to use these objects, and borrow them for exhibitions – I am always telling them to note these stickers show the history of the object, and the racial use of photography which is a part of the history strongly connected to these objects.

It's always interesting for me to think about photographs that have been used as records, rather than museum objects, and how their status evolves over time.

– At the beginning, at the Musée de l'Homme, l I felt like I was a teacher, even though I was not. And I remember very well that there were three photographers working at the museum. They used to use the 19th-century negatives to make prints. And they would put the negatives into the enlargers. I told

them, "You have to stop that!" And sometimes they didn't understand. "Why do you want us to stop?" they would say, "this was made to be printed." I had to explain how, in a certain moment, an object which is supposed to be used becomes an object which cannot be used. It has become a kind of testimony. I really had to convince them – they had used these negatives for their whole career, so they didn't understand why I suddenly wanted to change that...

How is the Photography Department structured? How many colleagues work specifically with you on photography?

– For a very long time I worked alone on the scientific part of the collection, but the museum finally decided to create a second job, so now there are two of us in the department. Three other colleagues work on the database, the storage, and the appointments for scholars who want to view the collection. There are also two or three people, who move the pieces for these appointments. it is a very small team. The museum has a conservation team, but not for photography – we have a contract with a team who specialise in photography, and they come and work with the Conservation-Restoration department.

As you've been working with ethnographic and colonial photography for much of your career, I'm interested to hear how you have seen the conversation around this imagery evolve. Certainly, in recent years, the museum has grappled with conversations around restitution of objects, like the Benin Bronzes. But how do you think photographs can help shed light on history, while still acknowledging problematic areas of their production?

– In the main media, for the moment, we don't hear very much about photography related to this question. Of course, there are many scholars working in this area. I think it is a very interesting moment, because photography can allow us to find many solutions that we have for these object-related questions. As we see on the restitution question, it is about the symbolic role that is given to a special object, which is unique. The object is taken, it's kept, and in this case, it is going back to Benin. If there is only one object, you can't have a single object be in two places. Photography is a little bit different. Since the beginning, photography is made between two people. It is not an object which is created by a single person – it is created by the moment between at least two parties. It's a record of a moment, but it's also a picture, it's also an object, and it's a picture on an object. But a picture on an object can take different forms. It can be changed, and the possibilities are very, very great.

I think that the first thing is that we have to share the knowledge and the research on the knowledge about this collection. Depending on the culture or the country, people don't have the same way of viewing these pictures. One of my roles is to help people to understand that the

Jacques Philippe Potteau (1807-1876). *Emir Abd el-Kader (aged 57), born in Maskara (Province of Oran, Algeria),* Paris, 1865. Albumen print. Paris, musée du quai Branly – Jacques Chirac.
© musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais
image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

Pedro Picón (active 1860-1870)**.** *Portrait, Philippines,* c. 1865. Paris, musée du quai Branly – Jacques Chirac. © musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

pictures themselves are not either a good or bad thing. The "good" and the "bad" came from the uses of pictures. I think the most important thing is to talk about that. It's not a question about showing or not showing these pictures, it's about *how* to show or *how not to show* these pictures. We had a workshop at the beginning of the month with different university students, arts and anthropology students. The goal was to make them work together from different fields on the same object, and especially controversial photography, photographs made in colonial areas for propaganda. What do we do with these images today? How can we deal with them? Sometimes some people may say "this picture was made by the National Museum for Natural History in the 19th century, it is racist, so you can't show it." But of course we have to keep working on it, and ask how to show it if necessary.

Leading on from that – I think that a positive way to engage with historical imagery is to often put it in conversation with contemporary work. How does contemporary photography function within the collection? Is it acquired as well as exhibited?

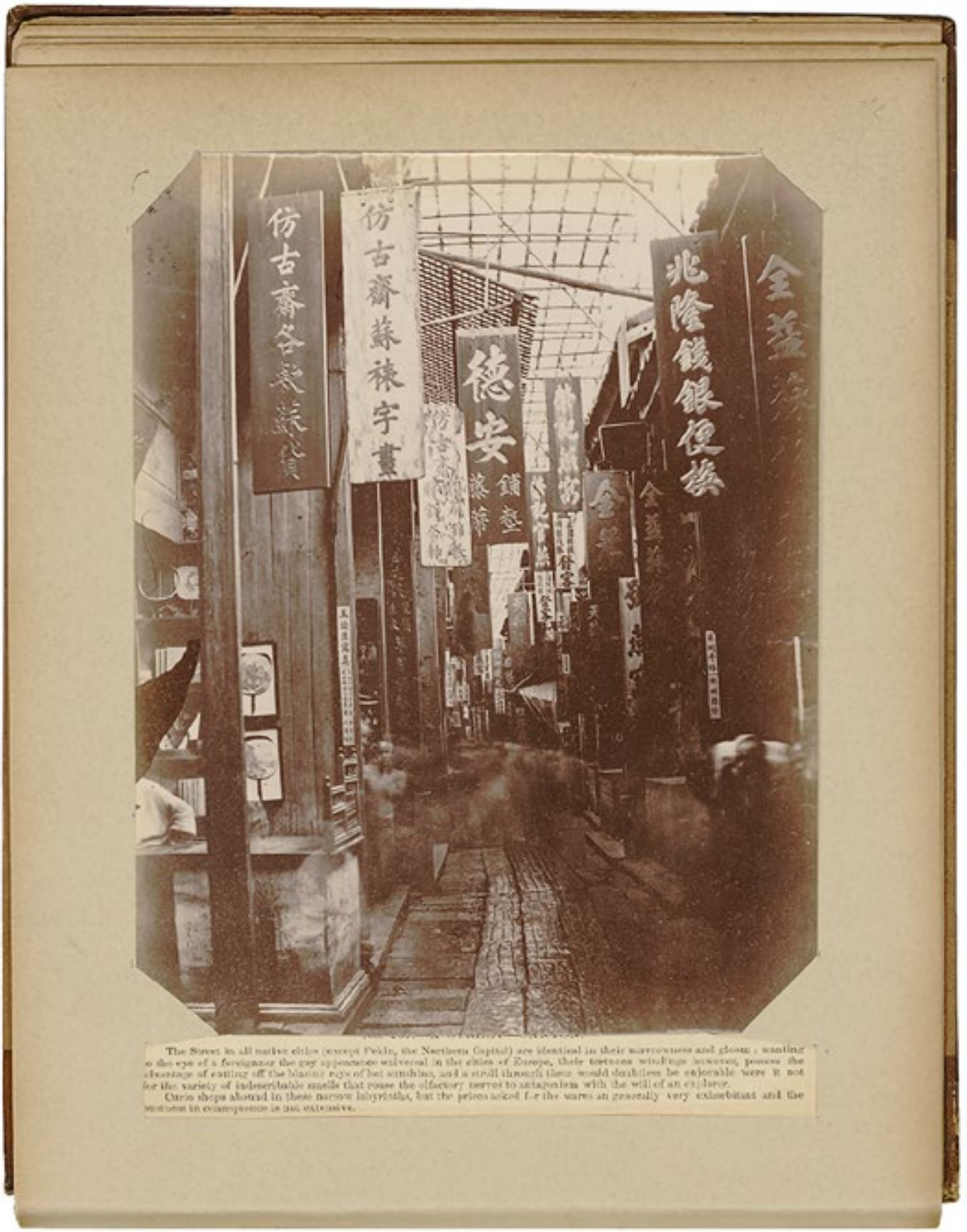
– We started to buy contemporary works in 2006. And two years, after that, in 2008, we launched a grant program, which was called the Residency Program. We are now changing the name which is the Prix, or Prize for Photography. Since 2008, it has been a very good way to support contemporary photography, but also to add these works to our collection. In the past, we would give 15 000 euros, and now we will give double that amount to three photographers each year. It's a way to really support the making of work – after the photographers complete their work, we select some pieces to be included in the collection. We invite the photographer to come to Paris, and have a budget to pay for their project and the production of the prints. It's been quite a successful program – we've had major photographers, and very young, very diverse photographers as laureates. We also buy contemporary works from galleries, and look for new work when we are traveling. And so we have quite a good collection of contemporary photography now, which is not so well known...

Pierre Trémaux (1818-1895). *View of the Amphitheatre of El Jem taken from the South,* Tunisia, 1847-1848. Salt paper print. Paris, musée du quai Branly – Jacques Chirac © musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

We also used to hold an event called Photoquai, that we organised between 2007, and 2015. It was a good way to build a large web of contact with photographers, but it was also represented with a huge budget. After we stopped organising it, I started work on a project focused on contemporary photography, and it meant that I was working on this project at the same moment that I was working on the exhibition at the Louvre Abu Dhabi. It was very interesting to have these two projects in the same moment, because there was a lot of cross referencing, and I felt I could create really interesting connections. The contemporary show, "A toi appartient le regard et (...) la liaison infinie entre les choses", was supposed to open in March 2020, just at the moment of the first lockdown. We finally opened two months later, in June 2020, until the second lockdown at the end of October. It was the first large exhibition dedicated to contemporary art,contemporary photography and video at the museum, in a very difficult moment, because of the lockdown. It was very difficult to organise the show and not have the artists there – it meant that we showed 26 different artists and only three of them were able to come. But we did it, and it was quite a success. People were very surprised to see these works in the museum, especially some ironic works and some works dealing with questions about post-colonial context. When we opened in June 2020, it was a moment when we had a new president of the Museum, Emmanuel Kasarhérou, and he opened the show. I think he saw that it was a very good way to engage the public and that it could be successful, so he decided to have more of this type of exhibition. So we can work more with the contemporary work, and have more visibility. We can also show this part of the collection which was acquired or which was made during the residency projects.

You mentioned that the Museum's Photoquai installation along the Seine ended in 2015. What was the initial motivation to bring the installation out into a public space? Why did it end?

– At the beginning of the museum, it was very interesting to organise it. We had to build a sort of web, with different connections to different parts of the world. It was a large machine to organise that, but it's was a good way to make contact with photographers, and to give more visibility to their works. I especially remember one edition, when we had a partnership with the Tour Eiffel, which was very impressive for the photographers included. At the same time, it was very, very expensive, and often times, people didn't even know that this outdoor exhibition was made by the museum. Many people thought that it must be organised by the city of Paris. For me, this was also a little bit frustrating – it was a way to make something but outside of the normal 'zone.' But I'm a curator, and I'm very attached to the idea of real objects. It was interesting, but not the same as doing an exhibition with real objects. When it became too expensive and we had to stop, I didn't have any regrets, because I saw that we had done a good job over the years, with the different editions. It was time to change, and to find a new way to put pictures up inside the museum.



Lai Fong (c. 1839-1890). *A Street, Canton, China,* 1870-1890. Aristotype print. Paris, musée du quai Branly – Jacques Chirac.
© musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

Johnston & Hoffmann (Active 1880-1950). *The Maharani of Nepal and her Ladies in Waiting. Nepal,* 1885-1894. Albumen print. Paris, musée du quai Branly – Jacques Chirac. © musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

In 2019, the exhibition 'An Early Album of the World', took place at the Louvre Abu Dhabi, drawn primarily from the Branly collection. What was your experience like working on that exhibition?

– It was a fascinating project. I learned a lot. At the beginning the plan was that the Louvre Abu Dhabi was supposed to be opening in 2017. So around 2014, my boss stopped by my office and asked "Do you have any ideas?" It wasn't just quai Branly that was working on this – all of the participants in the consortium, every major museum in France, like the Louvre, the National Library, proposed different exhibitions. It was a surprise for me that my project was chosen, actually, because in Paris the museum itself didn't really want to make this sort of exhibition. So I was surprised, but I started to work on it. My idea was to focus especially on this part of the collection of the early pictures taken in different parts of the world. It was quite strange to work on a project for a museum which didn't exist, in a place which doesn't exist – because the island that was built for the museum didn't even exist yet. And it was strange to work on a project for a public that you can't imagine.

It was very stimulating to try and think about the public who would be seeing this exhibition. I was working on this with my French colleagues in Paris and also in Abu Dhabi, and in one of the first meetings with Abu Dhabi, the question about having a lot of portraits in the show seemed a little be strange for some people.. But finally, when we opened the exhibition, the question of the portrait was completely forgotten. It was really an experience to be obliged to think about who the viewers will be. Just before the opening, suddenly, the people from the Communications Department came in and said, "We really have a very diverse public – how many different countries are represented in your exhibition?" So we counted – and finally we arrived at 48. The day after we installed, I saw a guard from the exhibition, who was really looking precisely at some of the pictures. And I thought – oh, this is my first visitor! I asked him if he was looking for something, and he said, "Yes, he said I'm from the Philippines, I'm looking for pictures of my home." I was very happy to show him. I noticed that the people who were installing, many of them were from India, and they were looking at the photographs, and speaking about them. I had their attention, which was a very good sign! Next year, we are bringing the exhibition to Paris, with more new names, and especially local photographers. We are able to do a bit more research on the question of showing not only European photographers, but also local practitioners.

Your remit for acquiring new photographs seems very large – how do you even know where to begin to add to the collection?

– We are looking for everything! We have a general budget for the whole museum, and three acquisition committees, and we propose different subjects. I can buy 19th century, 20th century, very contemporary things, it depends. I theoretically have a giant list, but it's also what opportunities that arrive. It's a very different process for the historical versus the contemporary works. For the historical, there are many dealers or collectors who know exactly

William Bell (1830-1910). *Grand Cañon. Colorado River, near Paria Creek. Looking West. Arizona, United States,* 1872. Albumen print. Paris, musée du quai Branly – Jacques Chirac. © musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac. Courtesy Louvre Abu Dhabi.

Augustine Dyer (1858-1931). *View from Dinner Island. China Strait. HM Ships "Nelson" and the French ship "Espiège" at Anchor. Papua New Guinea,* 1884. Albumen print. Paris, musée du quai Branly – Jacques Chirac. © musée du quai Branly – Jacques Chirac, Dist. RMN – Grand Palais / image musée du quai Branly – Jacques Chirac.

what we are looking for, and what we are able to buy, and they make proposals. So it's important to be in contact with these people. For the contemporary things, it's completely different – there are so many works, we cannot just wait for people to propose things to me, so I prefer to decide by myself what might be necessary to have, also in comparison to other French national collections.

What are some of the most memorable installations you have worked on at Branly?

– A special moment was an exhibition I organised in 2013, during the same moment as the Photoquai, which was dedicated to four major Columbian artists – *Nocturne de Colombie*. I had a chance to travel to Columbia to look for works, and organise this show, and it was quite complicated, because at the moment, the museum was a little bit afraid of the pieces I wanted to show. There were political works, and also works about very dark situations, and they were concerned about photographs dealing with dark subjects. But they finally realised that we can learn from these works, and I had so much incredible feedback from colleagues and visitors. It was a turning point for me. It allowed me to organise the show that I organised two years ago in 2020, because it gave me the freedom, and confidence from the museum to do it. A few years after that, we were able to buy a very important work by one of the artists, Oscar Muñoz.

Aside from the Paris exhibition of "An Early Album of the World", which you are working on for 2023, what is coming up?

– Right now, I've curated a smaller exhibition called *Dinh Q. Lê, le fil de la mémoire et autres photographies,* dedicated to one artist from Vietnam named Dinh Q. Lê. He was one of the artists exhibited in 2020 show, and he couldn't come from Vietnam. But this time, he's coming! He's an artist who makes new images from old pictures by weaving the pictures between one another. It's very beautiful. He's one of the most fascinating contemporary artists in Vietnam, and we are showing around 20 pieces, which will be on show until November. While he is here, I will show him parts of our historical collection – artists can be very good intermediaries for imagining new ways to use the collection. I remember that I was explaining to him that we had this very colonial collection and part of the collection produced for the propaganda of the colonial government. And he said, "Oh that's wonderful!" So, it is always interesting to see how the value of these objects may change over time, and especially depending on who is viewing them.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PICTURE POST
VOLS 21-22

BY MICHAEL DIEMAR

"THE OTHER GETTY"

THE HULTON ARCHIVE AT GETTY IMAGES, LONDON

A reference to "The Getty" in these pages will by most automatically be taken to mean the J. Paul Getty Museum in Los Angeles. But there is also "The other Getty", that is, Getty Images' purpose-built facility in Canning Town, East London. Opened in 2016, it houses the legendary Hulton Archive, with a staggering 80 million assets on site – not just photographs but also film, video, engravings, illustrations, maps, and related ephemera. The 28 000 square-foot preservation facility, with over 12 kilometres of linear shelving and racking, is custom designed to incorporate state-of-the-art temperature and humidity controls, security and fire prevention systems and an on-site cold storage facility for di-acetate negatives and other vulnerable material.

The Hulton Archive not only runs a traditional black-and-white darkroom, but also employs a hand re-toucher, a curator and a conservator to look after the vast collection, working effectively as "a living photo museum". When I meet up with Vice President Matthew Butson, Production Manager Brian Doherty, Curator Melanie Llewellyn and Conservator Emma Lowe, they all stress that the collection is a working picture library and that balancing the business side with the conservation side presents its own set of challenges.

A line of South Korean prisoners crouching on the ground, 1950. They are political prisoners, arrested for their alleged sympathies with the communist North.
Photo by Bert Hardy/Picture Post/Hulton Archive/Getty Images.

Photography and montage by Mary Pelletier

Dressing Up. A woman wearing a crinoline being dressed with the aid of long poles to lift her dress over the hoops, 1 January 1860. Photo by London Stereoscopic Company/Hulton Archive/Getty Images.

Pavilion Blur. A blur of participants in the Holiday Girl Beauty Competition at the Royal Pavilion in Brighton, East Sussex, 8th August 1953. Photo by Thurston Hopkins/Picture Post/Hulton Archive/Getty Images.

The Hulton Archive grew out of the British picture magazine *Picture Post,* though the archive can trace its roots back to 1854 with the founding of the London Stereoscopic Company, as Butson explains.
– It's named after the British publishing magnate Sir Edward Hulton, and consists of some 1 500 individual collections. In 1937, Hulton appointed editor Stefan Lorant, a Hungarian Jewish émigré, to create a new weekly picture magazine. Lorant had settled in Germany in 1919, where he worked as a filmmaker and photojournalist, followed by a post as editor at *Münchner Illustrierte Presse.* Having made his way to England in 1933 following the Nazi takeover, he went on to edit *Weekly Illustrated* and in 1937, founded the magazine *Liliput.* Hulton was very impressed by *Liliput* and realised that Lorant would be just the right man for a picture magazine. *Picture Post* was a roaring success from the start, and the first issue, launched 1 October 1938, sold more than a million copies.

Picture Post commissioned a magnificent list of photographers, including Bert Hardy, Bill Brandt, Thurston Hopkins, Grace Robertson, Karl Hutton, Felix H. Man, Leonard McCombe, to name just a few. Butson continues.
– Hulton became more and more interested in his growing photographic archive, and began acquiring more material, such as the archives of the London Stereoscopic Company, one of the world's first picture agencies, Augustin Rischgitz' collection of early photography, prints and engravings, as well as the Henry Guttmann archive and the Sasha Collection. As the archive grew, Hulton realised that there was an urgent need for a proper cataloguing system, and so in 1945, he commissioned Charles Gibbs-Smith of the Victoria & Albert Museum to create what was, in effect, the world's first indexing system for pictures. Three years later, Gibbs-Smith presented the system in three printed volumes, with a breakdown of keywording and classifications necessary to catalogue, as he put it, "every possible picturable image".

Circulation for *Picture Post* reached its peak during the war years, with 1 950 000 copies. By 1957, it had fallen to 600 000, at which point Hulton decided to fold the magazine. But it had been a slow death. In 1950, Bert Hardy and journalist James Cameron went to Korea to cover the war, and brought back three stories, of which one became the most famous/infamous in the magazine's history.

– They discovered the brutal treatment of not only North Korean prisoners of war but also political prisoners, opponents of the South Korean president, Syngman Rhee.
And that the UN had as much blood on its hands as everyone else. Hardy took his pictures, Cameron wrote the story, and Tom Hopkinson, who had taken over as editor of *Picture Post* after Stefan Lorant left in 1940, was as appalled as they were and thought, "We must tell the truth about what's going on in Korea." And put it on the press. But every issue had to be approved by the publisher, Edward Hulton. He was an establishment figure, and was at that point after his knighthood, and said, "No, we're not going to run this!", and pulled it off the press. Hopkinson had a major row with him and put it back on the press. I think it was pulled off and put back on three times. It's still very vague as to whether Hopkinson resigned in anger or if he was fired by Hulton. I suspect it was a bit of both. The story that ran was quite different from how it had started out, not so much the pictures but the text. The criticism in Cameron's text had been removed and it became more of a picture essay. Beginning with that, *Picture Post* lost its way. Having been quite a hard-hitting magazine, with some lighter moments, the hard news stories almost disappeared, to give space to film stars and such. After Hopkinson, they had about seven different editors, like passing on a hot potato, and combined with losing masses of advertising to commercial television, Hulton ceased publication in 1957.

A year later, the Hulton Picture Library was sold to the BBC, prompting a name change to the BBC Hulton Library. The BBC acquired the library primarily for its own in-house publishing needs but despite a certain stagnation, it made some important acquisitions over the years, including the archives of *Daily Express* and *Evening Standard*.

In 1988, the library was sold again, this time to cable TV entrepreneur Brian Deutsch. He quickly doubled the size of the archive by acquiring the Keystone archives, made up of three major Fleet Street press collections. And so it became the Hulton Deutsch Collection, as Butson explains.
– Deutsch made other changes as well. The collections under the BBC were held at different

Hermann Goering consulting his lawyer Dr Otto Stahmer during the Nuremberg War Crimes Trial in 1946. Photo AFP via Getty Images.

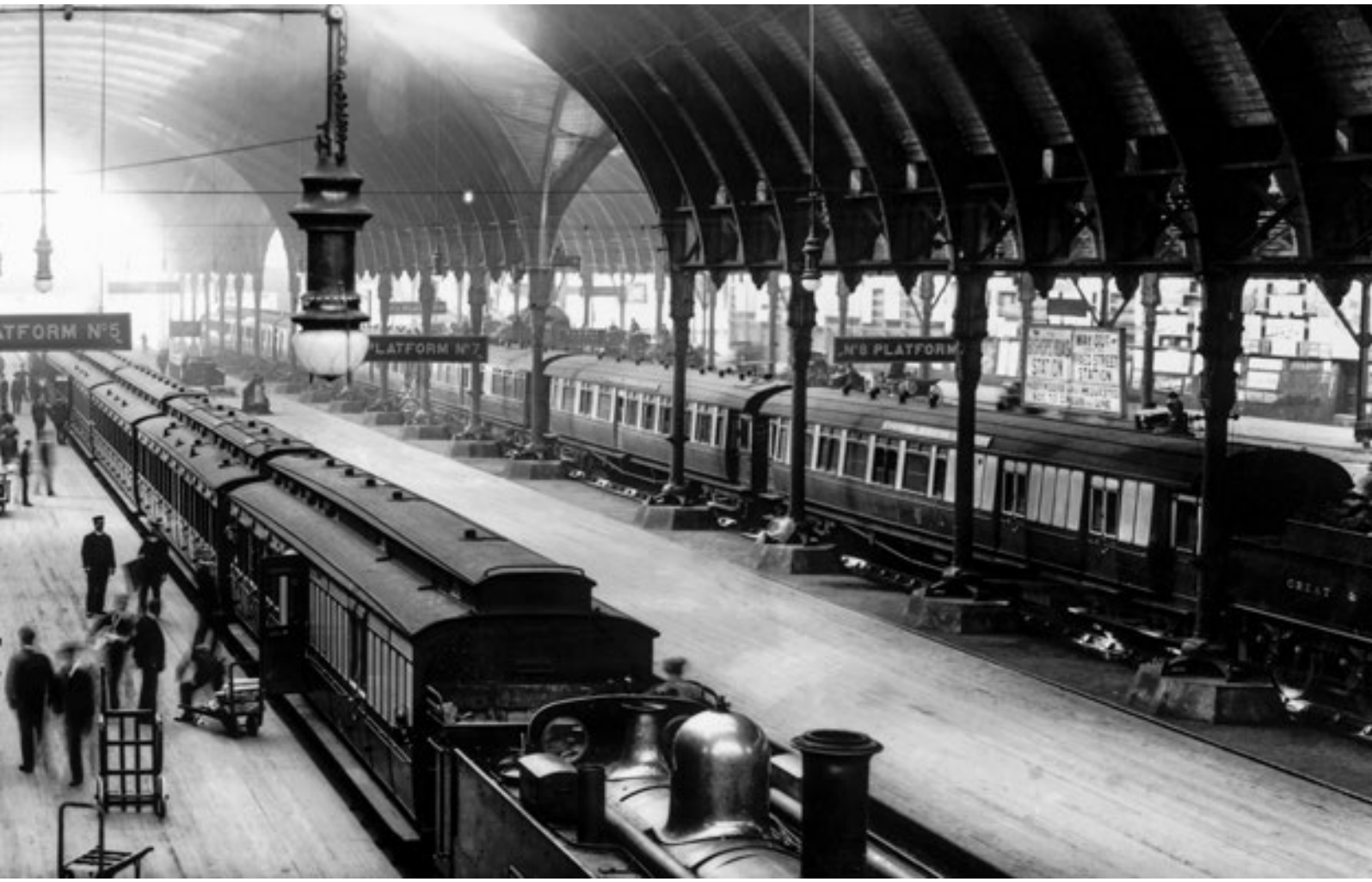

Dinner For Two. A woman who is *Esquire* magazine's choice of the typical English beauty having dinner with *Picture Post* photographer Ronald Startup at the Cafe de Paris, London, 1950.
Photo by Kurt Hutton/Getty Images.

Platforms number 4 and 5 of Paddington Station in London, circa 1910. Photo by Alfred Hind Robinson/Hulton Archive/Getty Images.

sites in London and he gathered them under one roof in a more conducive facility in Westbourne Park, in West London. He also decided to digitise the archive. This required a huge investment. Apple were willing to lend the funds but insisted on a guarantee for the loan, and so the archive had to be valued. It was known that it contained some very valuable photographs by the masters of the medium but they had never been separated from the rest of the collection. What followed was in effect an archaeological dig, with all hands on deck, to find works by the likes of Man Ray, Henri Cartier-Bresson, Julia Margaret Cameron and Lewis Carroll. Those works were then kept separately, as "an archive within an archive", called "The Vintage Room", and to which we have added works over the years, largely through other valuable vintage material being regularly discovered in the print files. The whole archive is valued every four years for insurance purposes. I'm not at liberty to give you a figure but it is a significant chunk of change!

In 1996, the archive was sold to Getty Images. The company has made numerous acquisitions since then, including Archive Photos of New York, the Michael Ochs Archives and FPG, as well as individual photographers' archives, among them Slim Aarons, and has added over 30 image partners to its roster, including Gamma-Rapho, Paris Match, The Bettman Archive and Sygma, giving direct access to over 130 million images, making Getty Images the biggest picture archive in the world.

Entering the archive is... well, simply overwhelming. And yet, there are many more stories here than the figure of 80 million assets would suggest. Those of the individual photographers, the editors, the publishers, the previous owners of the various collections. And there are the more complex stories, concerning classification and representation, stories of what wasn't photographed, of connections and disconnections across the collections.



© Dave Hogan/Getty Images

MATTHEW BUTSON
Vice President

"We never dispose of anything and like a hoarder, we have retained much of the of the old marketing and advertising material that has been produced over the decades. I began working at the archive in 1985 when it was owned by the BBC. And the BBC had a wonderful mantra in one of its earlier marketing pieces, *We think pictures are fun. We think pictures can inform. We know pictures sell and we think we can help you*! Priceless, and very BBC!"

Getty Images has the biggest picture archive in the world. How is it structured internationally?
– We have about 80 million assets here in London, of which about 75 % are wholly owned. There's an archive in Los Angeles, The Michael Ochs Archive, with several million images, primarily music but it does hold other material as well. We also oversee and manage other archives but don't necessarily own them, such as the Bettman Archive in Boyers near Slippery Rock in Philadelphia, with about 15 million images, and the Sygma Archive in Garnay outside Paris, with about 30 million. But there are only about 10 million images online, and from our own collections, that's less than 1 % of our holdings and that's why we have an ongoing digitisation programme, editing, scanning and adding meta data. But to give some context, we currently digitise around 30 000 - 40 000 images from the archive a year, and that's the same amount of new images that the news division uploads every day.

How are choices made as to what to digitise and put online from the archive?
– The process has become more scientific over the years. We have fantastic digital tools that tell us what sells and where, to what type of

THE BLACK HISTORY AND CULTURE PROJECT

A Black woman walks past a group of protestors outside the Palace of Westminster, London, 24th April 1968. The protestors are Smithfield meat porters, who have gone on strike and marched to Westminster to present MP Enoch Powell with a petition supporting him after his sacking from the Shadow Cabinet. Powell was dismissed by Conservative Party leader Edward Heath over his "Rivers of Blood" speech, criticising UK immigration and race-relations policy. The speech was widely condemned as both racist and inflammatory.
Photo by Jimmy Wilds/Keystone/Hulton Archive/Getty Images.

Community Prince. Prince Charles, the Prince of Wales, talks to pupils from local schools at a South London community centre, 1st May 1979.
Photo by David Levenson/Fox Photos/Hulton Archive/Getty Images.

Caribbean-born bare-knuckle boxer Peter Jackson, 2nd December 1889. The descendant of a freed slave, he was born on the island of Saint Croix in the then Danish West Indies, now the U.S. Virgin Islands. He later emigrated as a deckhand to Australia and became an Australian citizen. Variously nicknamed "Peter the Great" and "The Black Prince", Jackson had a long career in Australia, America and England.
Photo by London Stereoscopic Company/Hulton Archive/Getty Images.

South African singer Eleanor Xiniwe, a member of The African Choir, 1891. The choir, drawn from seven different South African tribes, toured Britain from 1891 to 1893 to raise funds for a technical college in their home country. Photo by London Stereoscopic Company/Hulton Archive/Getty Images.

A child sleeping in a slum dwelling in the backstreets of Liverpool, where 88 000 of the houses are deemed unfit for human habitation, 10th November 1956. Unpublished image for *Picture Post*. Photo by Thurston Hopkins/Picture Post/Hulton Archive/Getty Images.

clients, how often, and the demographics in terms of regional performance, as well as other useful data. We also have a Creative Insights team and they look at trends going forward. Going back five years, some trends were more obvious, such as climate change and gender equality, but more recently other subject areas have become increasingly key such as mental health, the Black Lives Matter movement as well as diversity and inclusion in general. There are other aspects of looking forward, such as anniversaries, and you try to be prepared for obituaries, much the same as the media do. In addition, there are always topical news stories where you can work in an archival angle e.g. major sports and entertainment events - in fact anything could conceivably have some kind of historic aspect to it – whether directly or thinking more laterally.

The Hulton Archive started out more as a press and feature archive. Choices have always been made by the media as to what was deemed important enough to photograph and what wasn't. And there were events that simply weren't covered, such as the famine under Mao.

– There are certainly gaps here and there in our archive. If we take a subject like "disability" and go back in time, there is little imagery available, apart from soldiers coming back from war and the odd feature here and there. There was simply no demand for such images. There are other gaps as well. Images that simply disappeared. During WWII, press agencies had to send their images to the Ministry of Information to be approved by the censor. Many images were never returned or approved. A couple of years ago, I spoke to Bert Hardy's widow Sheila. Bert was one of the first photographers to enter the Belsen concentration camp. He was completely shocked by what he witnessed. He shot several rolls of film but then realised, "they're never going to use this, it's too disturbing". He kept a number of these rolls, but the less graphic images were submitted to *Picture Post*. Sheila sadly passed away recently but the rolls are certainly in existence somewhere and I doubt this is a unique case. There are still images to be discovered out there. Another area where imagery is lacking is more to do with perspective. We have a wonderful group shot of the 50 or more *Daily Express* staff photographers from 1960, but

then you realise they are all men, and they're all white. That's a charge, not just against us but most of the picture agencies at that time - historically, the majority of what was shot was by white males – so coverage is certainly biased and the 'gap' is more from a perspective of race and gender.

You are about to launch *The Black History and Culture Project*.
– It will have about 25 000 images online to launch with, and anyone can apply to use the images free of charge for not for profit or non-commercial uses. The editing has involved looking through our entire on-line archive for images that cover the Black diaspora. They must be the best 25 000 captioned images we have anywhere in our on-line collection because we have not only ensured that the imagery selected is totally relevant to the project but spent a great deal of time ensuring the language applied is appropriate, i.e. captions, titles, keywords etc., and have sought feedback and input from a number of Black history experts and academics in both the UK and US to ensure we get it right. This is where archives can fall into a deep hole if they don't edit and update the metadata on a continual basis. Yes, you need to preserve the integrity of the original caption but it can be very problematic at times – language changes as does the nuance associated with language, so needs careful monitoring and appraisal.

You have worked with the archive for a long time, there must have been a lot of surprises along the way.
– It's always exciting to uncover vintage material by a pioneering photographer, or simply an anonymous image that takes your breath away. Given that the original Hulton archive was largely borne out of British press agencies, we didn't have a great deal of vintage American material until the acquisition of Archive Photos and FPG, but I recently came across a story by Garry Winogrand in the *Picture Post* collection, eight packets of 35mm negs, about a CBS television studio, and then I made it my business to locate the prints, made by Winogrand himself. We have quite a lot of Bill Brandt vintage prints but the interesting thing is, when he began shooting for *Picture Post*, he pretty much 'uninvented' himself to become a *Picture Post* photographer. He wasn't the only one. There's certainly material yet to be discovered by named photographers later to find future fame and glory, who started out at run of the mill press agencies - though I'm sure some wouldn't have wanted to be reminded of such humble beginnings!


© Mary Pelletier

BRIAN DOHERTY
Production Manager

"I first ventured into the archive in the early '90s to undertake some work in the darkroom before leaving for a spell living and working overseas. I returned in early '96, and a series of short-term freelance contracts quickly led to a staff contract."

You returned to the archive just after it was acquired by Getty Images.
– It was a very exciting time. Mark Getty and Michael Hoppen had agreed to open the Hulton Getty Picture Gallery, underneath Michael's gallery in Jubilee Place in Chelsea. The idea was to produce hand-printed archival prints from original negatives in the archive. Exquisite prints of fantastic images, with prices starting at £65.


Noel Coward and Gertrude Lawrence in the play *Private Lives*, 1930. Photo by GAB Archive/Redferns.

Protestors at a demonstration against the Poll Tax, which later became known as the "Battle of Trafalgar," London, 31st March 1990.
Photo by Steve Eason/Hulton Archive/Getty Images.

It was a way of democratising photography collecting. The darkroom needed to be rebuilt and I was asked if I would oversee print production. Absolutely! Later on, I moved into digital production as well, and about 12 years ago, the print and digital teams were merged and I took it all on.

"He pretty much 'uninvented' himself to become a *Picture Post* photographer." Fashion photo by Bill Brandt, taken somewhere on the south coast, United Kingdom, July 1948.
Picture Post/Hulton Archive/Getty Images.

Digitisation of the archive was already on its way at that stage.

– Yes, and there was a further push to get tens of thousands of images scanned, captioned, and made available on the Hulton Getty website. Being *early adopters*, though, much of this work wasn't done to what would now be considered a high-enough standard. If we take the Fox Photos collection, for example, most images were scanned to what we then called an *editorial standard*: adequate for book or magazine reproduction, but not to our current online or curatorial standards in terms of resolution and retouching. Many collections have since been subject to a further series of edits - with revised workflows/standards - and we also see ongoing 're-scans' generated by feedback from our editors and customers. We may see a more concerted effort with some collections, such as Fox Photos and Topical Press, to see how feasible it would be to go back and identify the originals, which can be tricky as the images were sometimes scanned from prints instead of negs. To go over those collections would not only mean re-scanning but also re-editing, and fresh eyes would no doubt find interesting images that have so far been overlooked. It would be very time-consuming but it would make sense while the collections are reasonably stable. Even in an environmentally controlled conditions, you can only slow down the degradation so much, so the clock is ticking.

Most older picture libraries have problems with misfiling. Is that a big issue?
– No, not misfiling as such – most prints and negatives have quite clear classifications or numbers – but identifying, or cross-referencing to a particular collection or negative sequence does require some knowledge. Sometimes we find a print in the *Picture Post* files, for example, with a *Picture Post* stamp from the Hulton "M", or Modern files, but if we look at the back, we may see a Fox Photos, or "A" for "agency" stamp. Now that we also hold the Fox Photos collection, we can then go back to the card index or daybooks for the Fox, Keystone and Central Press collections and by subject, date and location, track down a reference to that image, which hopefully will lead to the original negative. And 7 times out of 10, we find it. It's a huge task but very satisfactory, to improve image quality and caption information.

It's detective work?
– Yes, and it's based on knowledge we have built up over the years. The Fox Photos, Keystone and Central Press collections were acquired in the '80s and there was a guy called Bill, who had worked with Fox Photos since the war. He knew exactly where everything was, even without negative numbers on the back. But when we got the collections, we didn't get Bill! Bill had retired! That's the issue with passing on manual systems. The team and I all know how to navigate the print systems, even if all we have to go on is a tiny part of a stamp, and we have started the process of writing those methodologies down so we can pass them on. We have also discussed digitisation of all the daybooks, using optical character recognition. It would be an enormous undertaking. But it would be a fantastic resource for researchers, as would all the *Picture Post* contact sheets if they were digitised.

About 9 000 stories were generated for *Picture Post*, of which only some 2 000 were published.
– One of the *Picture Post* daybooks is just a simple list of the 9 000 stories, written in fountain pen, noting if a story was published or 'killed'. The *Pub Packet* – containing all images/negatives actually published – would contain the negs, sometimes from more than photographer, which later caused some confusion as to who had taken what. On average, some 12 images were chosen for a story and what was left behind was often tremendous, as well as the stories that were killed. With a few exceptions, we don't know why a story – often self-assigned - was killed. But not every story was that serious. Some have titles, like "Should Women Wear Trousers?" and "Are Poets Necessary?". They often seem more like an excuse for the photographer to take a stroll through Soho and nip into The French House for a drink!

A memorial statue of arctic explorer Sir Ernest Henry Shackleton, by Charles Jagger, arrives at the Royal Geographical Society headquarters in Kensington, London, covered in preparation for the unveiling, January 7, 1932. Photo by Fox Photos/Getty Images.

Gargoyle Clubbers. People dancing at the Gargoyle Club in Soho, London, 1956.
Photo by Thurston Hopkins/Getty Images.

German-born English painter Lucian Freud smoking in a street in Dublin, August 1952. Photo by Daniel Farson/Picture Post/Hulton Archive/Getty Images.

In 1994, the Barbican Art Gallery showed *All Human Life*, an exhibition curated by picture editor and writer Bruce Bernard, with images from the archive.

– I don't remember where the idea came from. Bruce was a hard worker and spent six months going through the collection, ending up with a final selection of 400 images for the walls. On show were 200 vintage prints and 200 modern prints, printed in-house on Ilford paper as they sponsored the production. It was a fantastic show, of vernacular images. As you would expect from a picture editor with magazine background, he had that ability to move pictures around and make them play so well together. But there's been nothing of that scale since. I would love to see a show that featured *Picture Post* contact sheets and file prints, to engage people with the actual objects. Today, Getty Images would probably wait for somebody to approach us but it would be great to see a show, put together by an outside curator or several, to interpret the collection. As we have seen with *The Black History and Culture Project*, it brings out work that hadn't been seen before.

Getty Images' print sales operation later moved from Jubilee Place to a bigger gallery on Eastcastle Street, but now it's all online?

– Michael Hoppen was the founding director of the gallery and then Louise Garczewska took over in 1999. At Jubilee Place, the gallery had a black and white, archival direction but it was then decided that the gallery should be more of a promotional showcase for all the content Getty Images represented, old and new, and moved to Eastcastle Street. It closed three years ago and the business went online. The print sales operation is extremely successful, with Slim Aarons prints being among the bestsellers.

There was also talk of Getty Images opening a photography centre?

– The idea was to combine print sales, exhibitions, promotional and educational activities under one roof. Maybe the time just wasn't right when we moved here. That's not to say it couldn't happen in the future but Getty Images is a business so it would have to be a commercial proposition. And where would you put it? London, Paris or New York? Would you have more than one? In terms of outreach, at this stage there might be more effective ways to operate, using the web and have a diverse range of curators and researchers coming in from outside and engage with the archive.

28th February 1953. Backstage, a British model makes some running repairs to her make-up during a fashion show by John Cavanagh. Photo by Kurt Hutton/Picture Post/Hulton Archive/Getty Images.

Bridget Riley, a leading figure in the Op Art movement, in front of one of her paintings, 1979.
Photo by Hulton Archive /Getty Images.

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MELANIE LLEWELYN
Curator

"I took up my post as curator at the archive in 2017, after a spell at Photo London. Before that, I worked for the Getty Images Gallery team for eight years, having joined in 2007 after graduating from Goldsmiths."

How does your work differ from that of a museum curator?

– There is a commonality with the traditional museum curator role in that I'm the conduit for outsiders into the collection. There's the management of the physical materials, facilitating their navigation and accessibility, locating areas of interest and connecting works with ideas. There is also a huge amount of cataloguing and research to be done, untangling the biography of a collection or a single object. The main difference is that the archive functions as a living museum; its collections are rarely dormant. The challenge is to balance its continual utility with conservation. While the methods and speeds with which our images are presented and shared has changed, they are being surfaced and applied in much the same way they always have done – when the Hulton was a library, rather than an archive. Forty to fifty years ago there wasn't the same value attributed to the physical objects, nor the same focus on posterity. There is also a responsibility to maintain the original indexes where they exist. When you amalgamate as many collections as we have, around 1500,

The Queen of the May by Julia Margaret Cameron, taken to illustrate *Idylls of the King and Other Poems* by her friend Alfred, Lord Tennyson.
Photo by © Hulton-Deutsch Collection/CORBIS/Corbis via Getty Images.

"Toffs And Toughs." A group of local boys look on with curiosity and amusement at Harrow schoolboys Peter Wagner and Thomas Dyson in their formal uniform at the Eton vs Harrow cricket match on 9 July 1937 at the Lord's cricket ground, London.
Photo by Jimmy Sime/Central Press/Hulton Archive/Getty Images.

and you're applying new systems in the process of digitisation, any earlier sequencing provides vital information and context.

With regards to conservation, how do you decide what to focus on?
– I work closely with Emma Lowe to identify targets, looking at what we can achieve both short and long term. We have to think strategically as to where we can apply budget and resources, and balance that against vulnerability. What works need immediate attention or will remain relatively stable? What's interesting commercially? And historically? Those things don't always meet in the middle.

What targets have you identified recently?
– We'll be rehousing the London Stereoscopic Company collection over the next few years. There are 15 000 stereo glass plates, in addition to 40 000 whole, half and larger plates, collodion through to dry, filed in bundles, wrapped in century-old brown paper and string. While there's a certain magic in them having been sealed for so long, what a sorry life for a picture if it remains hidden away. Are the plates healthy in there or did some hurried processing in the 1800s, or blast of humidity in a 1930s summer, begin an irreversible process of deterioration? The collection has, it is said, already escaped being recycled into greenhouse glass, best give it all the help we can to survive many generations yet.

During an earlier conversation you told me that while museums catalogue their works, as a commercial entity, Getty Images carries out continuous edits?
– While a collection can certainly evolve within a museum, there is something of a static nature to it. Here, the catalogue is more fluid, with editing a priority - and you can never fully complete an edit. There's an ongoing process of re-evaluation, because of changing historical perspectives, visual taste, commercial demand and taxonomies. With the *Picture Post* collection, you can see how the assigned photographer felt their way around a story, then the picture editor's marked-up contact sheets, crops and retouching, the layout on the printed page, and compare that to what's being scanned and uploaded now. Each step of the way, you can see how those images were viewed and employed, valued and categorized according to different ends.

The highly priced works are kept in the Vintage Room. How has that collection grown over the years?

– There's a wonderful memo in the files, from the BBC years, that while aware there were valuable photographs in the collection, it would be too much trouble to dig them out! After Brian Deutsch bought the archive from the BBC in 1988, the dig began in earnest, with the Vintage Room now housing around 30 000 prints, from early processes to 20th century masters. We are adding to it continuously, either with "new" finds previously buried in the files, a recent positive attribution, or responding to market trends – say a signed Slim Aarons or a press print annotated by Humphrey Spender. We are also carrying out work to reassemble books and albums. Within the Rischgitz collection, acquired by Hulton in 1947, it was common practice to dismantle albums so that the plates could be used individually. In the past, we have reunited a rare complete copy of Julia Margaret Cameron's *Idylls of the King* while Peter Spain, our regular book conservator, recently rebound a copy of John Thompson's *Street Life of London*.

Museum curators know the contents of the collections at other museums. But are they as aware of the collections at Getty Images as they should be?

– During a pre-pandemic Photo London, we hosted a tour which introduced us to a number of curators who were surprised by the scale and breadth of what we look after. We have a loan programme, and I'm never happier than when we have our prints out there in the world, telling a wider story. We try to make the loan process as smooth and quick as possible; we have that commercial way of working, more nimble and less bureaucratic than you might experience elsewhere. There's still work to be done though. I would like to see increased digital access to the collections – partnering with institutions to host some of our less commercial but nevertheless significant documents, as an educational resource. We've recently starting work on the *Picture Post* "join-ups" for example; montages essentially, completely unique works that reveal so much in terms of press history and the authenticity of the image.

Still, we have the Getty Images website, which is a brilliant mine of information, there are simply so many threads to be followed. We always welcome external researchers or curators to explore pockets of the collection with a more nuanced expertise.

On the subject of exhibitions, there is a growing debate that there is too much focus on the masters of photography at the leading institutions, that the story of the medium has become too narrow and that it needs to be widened.

– We have certainly seen a demand for fresh perspective away from historical and visual tropes, and more interest in lesser-known photographers. Before the pandemic, we were set to launch an artist residency and the creation of new work in response to the archive – to animate the gaps we've inherited in terms of representation. *The Black History and Culture Project*, which we launch in April, is part of a wider reassessment of which voices were privileged over others in the past, what made it into print, where an image was filed, what version survived. I'm currently looking at the female photographers of *Picture Post* to increase the volume of their published content and get some insights into the commissions they were given, their treatment of a subject, their experience of access and rapport. One recent find is Grace Robertson's 1956 story, *Analgesia,* which examined childbirth and pain relief. The images were deemed too graphic for the readership and so the story remained unpublished. A few frames have been seen before, but a comprehensive edit of the essay is only now being brought to light.

Vanessa Redgrave, playing the role of Jane, kisses a man (Ronan O'Casey) as David Hemmings, playing the photographer Thomas, takes pictures, all under the direction of Michelangelo Antonioni, during the filming of *Blow up* in Maryon Park, London in June 1966.
Photo by Terence Spencer/Popperfoto via Getty Images.

© Mary Pelletier

EMMA LOWE
Conservator

"I studied conservation at the University of Lincoln, and also did numerous courses on photographic materials, including several with Ian and Angela Moor. This my second career. I used to be a criminal lawyer. The archive is an extraordinary place to work. I get to do it all, the work is complex, varied, intellectually challenging, and endless."

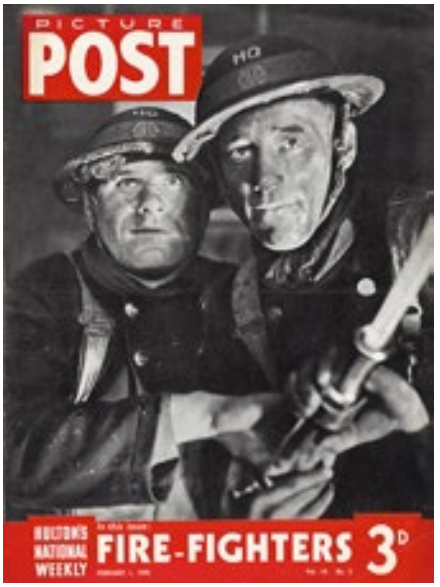
The Archive is working picture library, that's different from working as a conservator at a museum.
– Yes, because nothing is out of reach, protected behind glass. My role is to support the business by conserving and stabilising its physical archival assets; the photographs and negatives, as material objects physically held in the Archive. The older they get, the more valuable they become, and simultaneously, more vulnerable. If we don't look after them, they will quite literally disappear. It would be a disaster for future generations, all that original history gone, and a disaster for the company's investment. Deterioration is inevitable with photography, it is a piece of reactive chemistry, arrested by the photographer at a point in time, so it's all about mitigation, slowing it and removing the catalysts to deterioration. I'm lucky in that I have team of experts around me, be it in the darkroom or production, the editors, curators, all with encyclopaedic knowledge of photographs and the collections. Most conservators don't. In addition, I have my conservation community, national and international.

There are two forms of conservation; preventative and interventive. Can you tell me about your work in each?
– The better you are at the first, the less you need of the second. Starting with preventative, the only way to slow down deterioration of photographic materials is to control the environment they are stored in, meaning light, temperature, relative humidity and remove pollutants, both airborne and within housing, that is, packaging and storage materials. We have a controlled warehouse environment and HEPA air filters and the collections are rehoused in materials that are designed to be used with photographic chemistry; PAT (Photographic Activity Tested) materials. But such materials are expensive so we must be creative as we have some 80 million objects.
One problem I often come across is fingerprints on emulsions and they are for the most part impossible to remove. We all wear gloves when handling materials in the Archive and it makes a huge difference.

And interventive conservation?
– The environment has to be appropriate but then you have the instability of the photographic materials themselves, their individual chemistry and stratigraphy, and they are composite objects, inherently unstable, necessarily light sensitive because that's how they are made and each one is unique. The common materials are image silver metal, pigments or dyes, and to that, add toning, retouching, placing within colloids / binders of gelatin, albumen, collodion, on supports of paper, glass, metal, film, leather etc. All these materials are chemically different, react to the environment differently, and degrade differently in different combinations with each other. It's very complicated to accommodate the needs of all and safely store them in one place. I carry out physical stabilisation of deteriorated materials, identify and remove damaging materials from the prints, negs, ephemera, and where possible, remove and replace degrading materials with conservation grade. I try to ensure that the original object retains its integrity in the process, no retouching, that's done digitally, or hiding conservation repair treatments. It's about minimal intervention, everything documented, every repair, every process and type of material and chemistry used, using compatible materials that respect and preserve the integrity of the object. And to perform conservation treatments that are reversible so should a better technique be developed, any work I may have done, can be removed and replaced without further damage to the original object. That's not always possible though, for instance with consolidation or film stripping.

What are the challenges you face dealing with such a large collection?
– It's not just the size of it but the content. The archive contains every conceivable process and the mix of so many different materials in the collections makes it very complicated to deal with. Controlling the archive environment is key. It has two levels and a system designed on air flow. But getting the balance

The same photograph was used for the first and last issue of *Picture Post*.
Photo by IPC Magazines/Picture Post/Hulton Archive/Getty Images.



1st February 1941: Two firemen prepare to aim a hose at a blaze during the London Blitz. Original Publication: *Picture Post* Cover - Vol 10 - No 5 - Fire-Fighters - published 1st February 1941.
Photo by Bert Hardy/Picture Post/Getty Images.

24th March 1945: A man wearing a tattered jacket runs down the road towards two soldiers in a car. The headline beneath reads' Into Germany'. Original Publication: *Picture Post* Cover - published 1945.
Photo by IPC Magazines/Picture Post/Hulton Archive/Getty Images.

11th August 1945: Two girls and their sailor friends are thrown together when their fairground ride spins round and round. The public have just been allowed access to the seaside at Southend, after a wartime ban. The headline beneath refers to 'Labour's Victory'. Original Publication: *Picture Post* Cover - 2064 - Back To Southend - published 1945.
Photo by Kurt Hutton/Picture Post/IPC Magazines/Getty Images.

of temperature and relative humidity right for every type of object in the Archive, every hour, and every day of the year, with the fluctuations of seasons and so forth, is very difficult and very expensive. It requires an enormous amount of tinkering, updating, and refitting, but it makes all the difference to the stability of the collections. Light causes fading, yellowing, embrittlement and the damage is cumulative and irreversible. Heat accelerates chemical reactions and therefore deterioration processes so photographic materials must be kept cold, some need to be frozen. Too much humidity in the air and the emulsions and supports literally swell and distort, or they stick together, or mould grows and eats the images. Too little and they become brittle, curl up, delaminate, desiccate, and flake away. Stability is key and nigh impossible to achieve, but we try to maintain a temperature tolerance of +/- 2°C and fluctuations of +/- 5% relative humidity in each controlled area. The time, effort, and investment it takes really shows how vested Getty Images is in the preservation of the collections.

Your department has become an educational resource for photo conservation in UK.

– Yes, and we have the space, a fully-equipped conservation lab and we can provide work experience for young people coming into the field. I participate in forums and associations for conservation science research, collaborate on techniques and development of conservation treatments.

What have you been working on recently?

– During lockdown, I was working from home, and without the controlled environment and lab facilities and because of fragility and value, many projects couldn't be couriered to me. But I was able to work on a wonderful project which would otherwise have been at the back of the conservation queue; the *Picture Post* "join-ups". They were created by the picture editors by compiling different prints. They're are both wonderful and strange; gelatin silver prints, that have been hastily cut up, stuck together to form new images. They have all sorts of old labels, captions and sticky tape on them, crop marks and retouching, and you can sometimes see the version the editors chose to cover below. It's sort of pre-Photoshop, mad and quirky! Next up is the London Stereoscopic Company project, and we have designed new PAT- tested housing for the glass plates that will more or less mirror the old style but will protect them in a better way. After that, there's the Frederick Lewis collection of film and film stills but there are always exhibition loans and individual works that the team bring to me that require immediate attention.

Picture Post Join-up, 1946. "Screening" of the British film *The Root of All Evil*.
Picture Post, Getty Images.

Joan Lyons. *Bedspread*, silkscreen on pierced fabric, 1969. Courtesy of Joan Lyons.

BY MICHAEL DIEMAR

BUSTING OUT OF STRAIGHT PHOTOGRAPHY

IN THE 1960s AND 70s

There were no grandiose manifestoes and it wasn't a cohesive movement. But in the 1960s and '70s, a significant number of photographers and artists across North America began to feel that contemporary photography was just too narrow in its outlook. They referred to it as "straight photography", but not in the sense that Alfred Stieglitz and Paul Strand had used the term in the 1910s, as they moved away from Pictorialism and exchanged soft lenses for sharp lenses. By "straight photography" they meant camera and film, gelatin silver prints, created as "windows onto the world". Each would find his or her own way to break out of the constraints, and pretty much anything was up for grabs: photocopiers, paints, silkscreen printing, printing on textiles, vacuum packing, plastic embedding, using sculptural shapes.

There were precursors of course, in the form of collage, sculpture and object making within Cubism, Dadaism and Surrealism. Some found inspiration in abstract painting or Pop Art, while others would combine print and brushwork, a common practice in Pictorialism. And there was activity elsewhere. The Italian artist and designer Bruno Munari was the first to use photocopiers to create artworks, with his series *Xerografia*, started in 1963 (though the book on the work wouldn't be published until 1977).

Many worked on their own, unaware that others were thinking along similar lines, but others were part of local scenes and networks. Los Angeles was one hotspot and a circle formed around Robert Heinecken (1931-2006), founder of the photography programme at UCLA, who described himself as a "paraphotographer" and often worked without a camera, instead reprocessing images from magazines, commercials or television.

Rochester in upstate New York was another hotspot, home to the Rochester Institute of Technology, Kodak and George Eastman House, where photographer, curator and educator Nathan Lyons held various positions. At George Eastman House,

he started up a graduate programme, which he took with him when he founded the Visual Studies Workshop in 1969. Two years later, his wife, artist Joan Lyons, started the VSW Press. Rochester was an exciting place, she says. "Everybody seemed to be on the move at that time. People would pile into cars and buses and simply show up! There was just beginning to be a photographic community forming and it wasn't that large so people really got to know each other."

While some of those who busted out would find a place in the commercial gallery world, most wouldn't, and there was perhaps a feeling among gallery owners, as they tried to establish photography as an art form, that the people involved were confusing the issue with their fluid approach.

But there would be a high-profile manifestation of the break with straight photography, with the exhibition *Photography into Sculpture*, presented at the Museum of Modern Art, New York, 8 April - 5 July 1970. The exhibition was described in the press release as "the first comprehensive survey of photographically formed images used in a sculptural or fully dimensional manner" and included "more than 50 recent works created by 23 American and Canadian artists." It was curated by Peter C. Bunnell (1937-2021), whom having studied at R.I.T., Ohio University and Yale, as well having worked with Minor White at Aperture, joined MoMA in 1966, and four years later was made Curator of the Department of Photography. He held that position until 1972, when he left for a position as professor at Princeton University.

A survey of a different kind came in 1979, when George Eastman House organised *Electroworks*, with works by artists and photographers using photocopiers. Among them was **Thomas Barrow**, who has fought the notion of photographs being "windows onto the world" since the mid-1960s, his most direct statement being his 1974-80 series *Cancellations*.

– I took a series of really banal images, scratched the negatives with an X and printed them. *Cancellations* really, really upset a lot of people. It was shown at LIGHT Gallery and Andy Grundberg absolutely hated it, though he would later change his mind. A friend of mine who worked at Ilford got really angry, "Do you know how hard people work to make all that high quality material? And you do this?" Did I think "I must be doing something right?" Yeah, I guess I did!

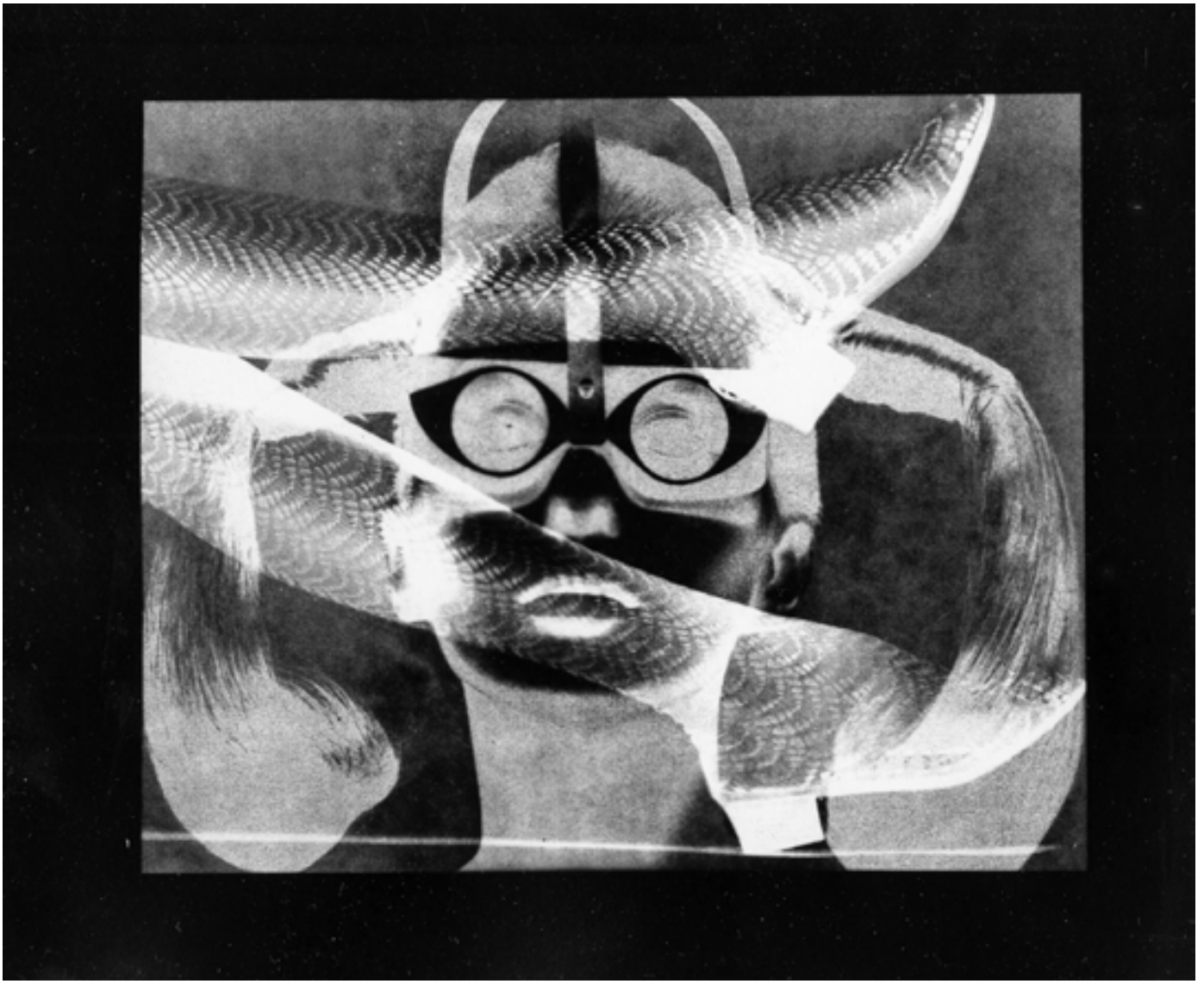
When did you break with straight photography? Earlier on, in 1964-65, you had done a big project about cars, *The Automobile*.

– I studied with Aaron Siskind at the Institute of Design in Chicago. I was obsessed with cars and had done some drag racing. I built engines and sold them to friends. Photographing cars seemed obvious and Aaron thought it was wonderful. But then he showed me how to make prints from magazine pages. It was actually Arthur Siegel who had figured out how to do it out originally. Aaron called them *Accidental Juxtapositions*. I became completely obsessed with it and thought it was more interesting than doing pseudo-social documentary.

Thomas Barrow. *DART*, from the series *Cancellations*, gelatin silver print, 1974. Courtesy of Joseph Bellows Gallery.

Then you got a job as Curator of Exhibitions at George Eastman House?

– Nathan Lyons was there. He was an interesting guy and he hired people like Robert Fichter and Roger Mertin. We used to talk about how Ansel Adams ruled the roost. In photography, he was the Picasso of the day. And I couldn't see why we needed



Thomas Barrow. *Defender*, gelatin silver print, 1968. Courtesy of Joseph Bellows Gallery.

yet another Ansel, Walker Evans, or Robert Frank. Nobody was really looking at the photograph as a physical object unto itself.

You used the Kodak Verifax to make the series *Fashion* (1965-70).
– As an undergraduate student, I thought I was going to be a painter and I made a lot of collages. The Verifax allowed you to create a collage directly on the copy stage, and 60 seconds later see the print. The problem was, eventually, the wet negative would turn black. Nobody had ever thought about fixing the negative but I knew there was silver in it as it was light sensitive so there had to be a way. I spent hours on the phone talking to people at Kodak, but despite me being curator at the Eastman House Research Center, they wouldn't divulge the process. "It's proprietary information" and I said, "But I'm not going to manufacture copying machines!" I got nowhere. But then I told a chemist friend, Betty Hanh's then-husband, and he said, "Look, there's an abstract of all inventions like this and it's probably in the library at Eastman House." And I found it almost straight away, with the exact information about how it was compounded. From that I figured out how to fix the plate like a normal negative to make prints from.

Were you aware of what was going on elsewhere, like the circle around Robert Heinecken?
– We didn't know Heinecken all that well. Nathan Lyons put together an exhibition of his work in '67 or '68, and he came to Rochester to oversee the installation. I met him and he got the impression that I was copying him even though I hadn't seen his work before. But he liked using words in his work, I was always looking for pages that would have a more formal approach. But sure, he and his students were breaking the mould too.

Thomas Barrow. *Akimbo*, gelatin silver print, 1968.
Courtesy of Joseph Bellows Gallery.

Thomas Barrow. *Nail*, gelatin silver print, 1968.
Courtesy of Joseph Bellows Gallery.

Thomas Barrow. *Top Hat*, gelatin silver print, 1968.
Courtesy of Joseph Bellows Gallery.

Thomas Barrow. *Strange Room*, gelatin silver print, 1968.
Courtesy of Joseph Bellows Gallery.

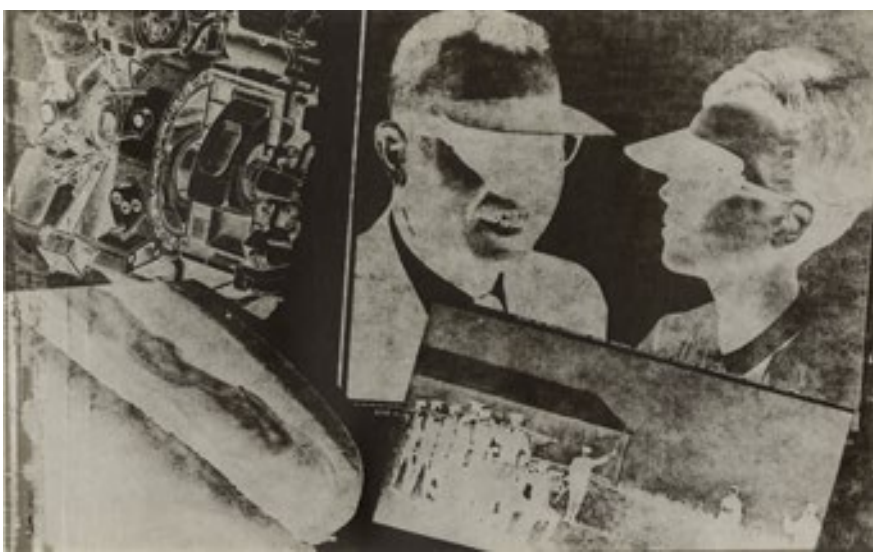
Thomas Barrow. Untitled, from the series *Trivia 2*, Verifax matrix print, 1973. Courtesy of Joseph Bellows Gallery.

Many artists who ventured outside of straight photography found that their work didn't fit into the gallery scene, but you showed with LIGHT Gallery.

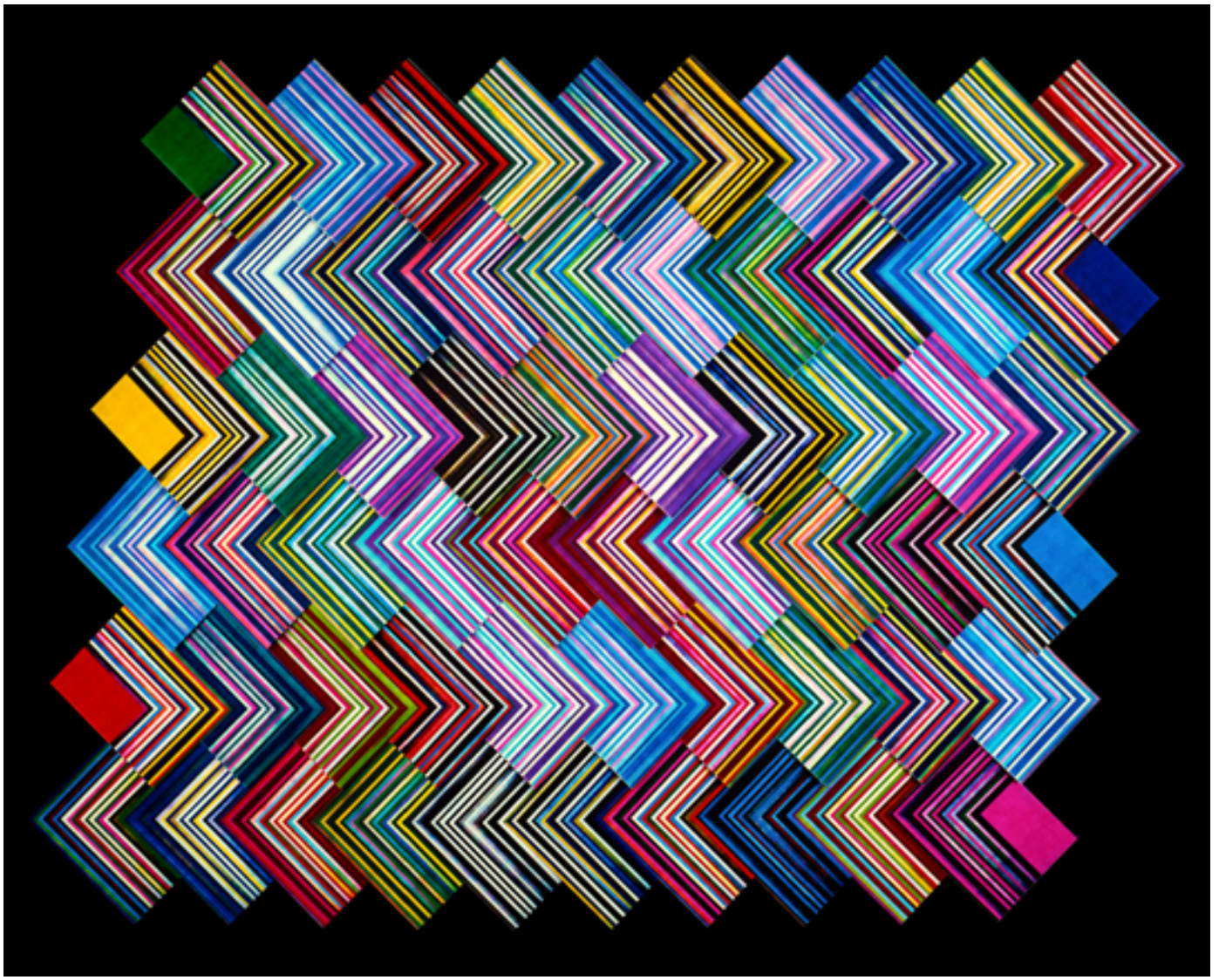
– LIGHT Gallery came about when Harold Jones, the other associate curator at Eastman, got an offer from Tennyson Schaad, an investor and attorney in New York City. He had a dream of starting a photography gallery and Harold jumped at the opportunity. It opened in 1971 on Madison Avenue. It was the first gallery since Levy Gallery in the '30s to show contemporary American photography. It showed Minor White, Aaron Siskind but also a whole range of work, mine included, that wasn't considered real photography. That was a confirmation for all of us, though of course Harold could not exhibit everyone who was breaking barriers.

Did you have any interest in your work from museums at that stage?

– Only from Peter Bunnell. He was the first curator at an institution to buy my work, a couple of *Pink Dualities*. But Peter left MoMA in '72 and it didn't really go anywhere after that. John Szarkowski couldn't stand what I was doing. Still, we were good friends. MoMA and Eastman House did some trading with duplicate material. John was such a purist. He did a show with Heinecken but he really didn't believe in it at all but felt he had to, as Heinecken had become a real figure on the West Coast. It took some time for people to grasp the Verifax works but they're pretty much all sold now and these days I'm more focused on making objects.



Thomas Barrow. Untitled, from the series *Trivia 2*, Verifax matrix print, 1973.
Courtesy of Joseph Bellows Gallery.



William Gray Harris. *Crossing Pyramids*, assemblage of 60 3M Color-in-Color prints, 1975. Courtesy of William Gray Harris.

William Gray Harris

Also included in *Electroworks* was **William Gray Harris**' self-portrait, seen on the front cover of this issue. Born and raised in San Francisco, Harris created a series of experimental works in the 1970s, using video and the 3M Color-in-Color machine, before embarking on a commercial career, shooting portraits of film stars, album and CD covers and architecture.

– During a visit to Los Angeles in the late '60s, I met the art dealer Nicholas Wilder through a friend. He showed some ground-breaking exhibitions at his gallery that I found very inspirational. I had studied art history at school and college and decided to continue my studies, at University of Southern California. After my graduation in 71, I was working with Jordan Belson, a filmmaker in San Francisco. There's a chapter on him in the book *Expanded Cinema* (1970) which had a huge impact on the art world at the time. My other great mentor was Liam O' Gallagher, the avant-garde sound artist, painter and teacher, and he turned me onto Marshall McLuhan.

When did you take up photography?

– My route into photography went via video. I was one of the first on the West Coast to buy a Sony Portapak AV-3400. It was a cumbersome system, half-inch reel-to-reel tapes, black and white. Later on, I switched to a U-Matic cassette system. Initially, I used the camera as a psychological tool. A yogi could spend 30 years in meditation to have an out-of-body experience and look back at himself. With video, you could do it instantly. To see myself, and have other people see themselves as they were forming thoughts was quite revealing. It doesn't have the same impact today because everyone has video on their phones. Back then it was quite a shock. Then I

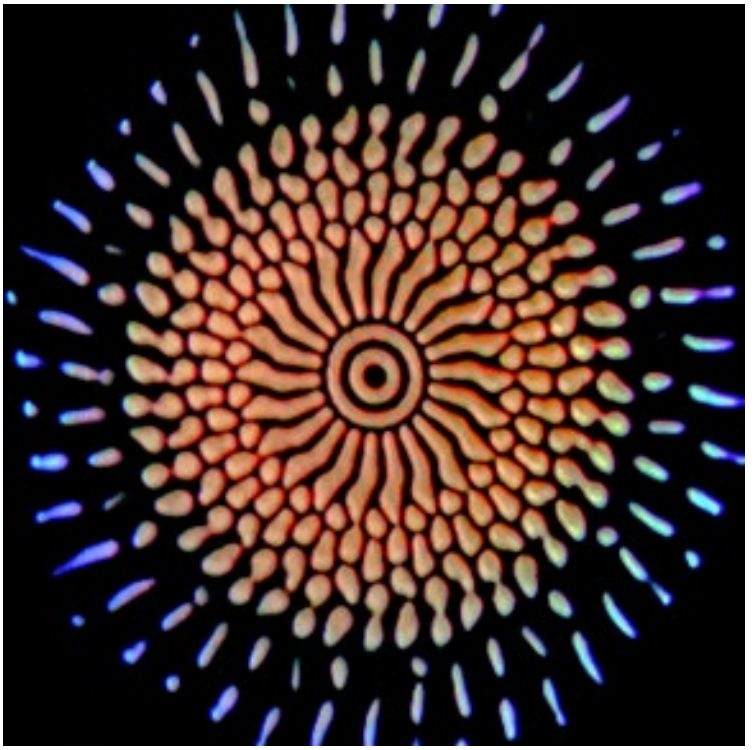
started making abstract films. Two of the films I made during those years are on Youtube, *Video Yantra* and *Chariots of the Pleadians*. I took up still photography to shoot stills of the videos and make prints.

When did you start using the 3M Color-in-Color machine?
– That was in 1973. It was Liam O'Gallagher who got me into copying machines. He Xeroxed a collage of a Greek amphora, and in between two classical figures, he had placed an astronaut. A visual play that indicated we weren't the first space explorers. That got me interested. The 3M Color-in-Color machine had just come out and its capabilities just blew me away. It was beyond anything before or since.

What was it that made it so special?
– It was an electromechanical machine based on a three-colour process where coloured powder was transferred to the print by a thermal process using an infrared lamp. The powder created an almost glittery, velvety surface. It had a panel with nine buttons so you could exchange one colour for another as well as knobs on a side panel where you could dial in contrast and saturation. One could think of it as a colour synthesiser. I did a whole series, influenced by Andy Warhol, taking, for instance, an image, and making a number of variations of colour. A little later, the company brought out a version that would also do 35 mm slides. I used it to copy stills from my videos, did colour variations and made constructions of them. But the machines were very finicky and it was difficult to get them working properly. They were only available on the West Coast for about two years, from '73 to '75. There was one in San Francisco and one in Los Angeles, and then they were gone. Xerox brought out a colour machine and I tried it but it just didn't have that artistic quality.

In the self-portrait, you're doing exactly what you're not supposed to do, look with open eyes into the machine.
– That was a one-off! The machine worked like scanner, with a light bar that moved across the glass plate three times, so I had to keep my eyes open and be absolutely still. It was blinding but I took a chance because I knew what that it could be something really special. I got what I wanted, plus a bit more, because of the colour effects that were the result of not being able to close the cover on the machine.

How did the art world react to the works?
– Basically, nobody saw them! The prints were so delicate. It was a novel process and the colour was possibly fugitive and might fade in sunlight, plus you couldn't



William Gray Harris. *Overtones*, video capture, 1978. Courtesy of William Gray Harris.

William Gray Harris. *Coloured Snow*, large construction of 3M Color-in-Color prints of a video pattern on canvas, 1974-2010. Courtesy of William Gray Harris.

see the velvety surface behind glass. I never even showed that work to Nicholas Wilder. I archived everything straight away to preserve it. The only thing that was shown was the self-portrait, and a couple of the inner-outer space collages with colour variations that were also in *Electroworks*. So there's a body of work that has never been seen but I'm going to try to find a way to get them out there somehow.

Joan Lyons had several works in *Electroworks*. Her work reached a wider audience in 2018 when it was shown by Steven Kasher at Paris Photo and in his gallery.

– It was very nice to get the recognition. I have been working for a long time but I haven't been very good at getting my work out there. I was happy to be able to just make the work, and, in the early days, that work didn't have a place. I did shows at university galleries, smaller museums and so forth but the major art world was very siloed. There were photography galleries and print galleries and neither were interested. I didn't really try very hard to break into it. I was very much connected with the artists' spaces movement and alternative kinds of venues. Plus, I was involved in the artists' book movement and ran an artists' press for 35 years. I produced over 400 books and a lot of those were the result of artist residencies, when artists came and worked on projects. And, I had a family, so I was busy.

Joan Lyons. *Pillowcase*, silkscreen on pierced fabric, 1969. Courtesy of Joan Lyons.

In 2018, it seemed that every curator and collector was chasing "women artists". What did you make of it all?

– Well, we have been here all along but it has resulted in some very interesting shows. In the '70s and '80s, I mostly avoided shows of women artists. I don't mind so much now because it's a catch-up process but at that time, I felt it was putting people in a little room, with a categorisation that was wrong. It somehow implied that the real art was made by men and "here are the women".

When did you start using photocopiers?

– It was around 1970. I used an old Haloid-Xerox machine, consisting of a graphic arts camera and a separate processor. It became my main camera for about 10 years. I used it for the *Women's Portrait* series and *Symmetrical drawings*. My background was in painting, ceramics, drawing and print, not photography. it just seemed natural to use the materials that I had around me. One of my main passions was to try and make a photograph on plain paper, engage with it as if it was a drawing. That wasn't such an easy thing to do in those days.

You graduated from Alfred University in 1957 with a degree in ceramic art. In all your work, the hands-on aspect seems to be very important for you?

– Absolutely. If you're using a graphic arts camera in your work, making half-tone negatives, and if you have a particular turn of mind that's a little peculiar like mine, at some point, you're going to say, "What else can this thing do?" And it was a time that was very open to experimentation. And while the exhibition world wasn't too interested, there were people elsewhere who were. The same thing with the feminist content of the work, it was something I started exploring out of some kind of need to figure it out.

You moved to Rochester in 1958. What was the scene there like?

– Rochester was an amazing place. There was a lot going on. RIT had a lot of photo students and the Eastman House was very, very active. Nathan did a series of comprehensive shows there, issuing calls for all kinds of different photography from all over the world. In the '60s, he was showing work that involved painting and printmaking, and objects so when he started VSW, it was lot more inclusive than straight photography, creating a larger context that included video, print, curatorial studies, history, community activities.

How did the idea for *Bed Spread* emerge?

– I have worked with fabric most of my life. I had made a quilt earlier, which was not photographic but roughly that size. The processes I used at that time were for the most part difficult to source and weren't generally available. I had just figured out how to do photo screen printing. I actually learned the process from a guy who screened license plates. Technically,

Joan Lyons. Untitled (from the Women's Portrait series, Haloid Xerox transfer to plate and lithograph. 1974. MoMA Collection. Courtesy of Joan Lyons.

it was crude. I was processing the screens in my bath tub and had done a screen print portfolio. *Bed Spread* was partly an angry feminist gesture, partly funny. I did an installation of it for a local gallery here in Rochester. I brought in a bed, and there were other elements that went with it, pillows, a sheet, paper towels, all printed with the same images.

Peter Bunnel had started at RIT and later went on to do the *Photography into Sculpture* exhibition at MoMA in 1970. Did he show any interest in bringing your work to MoMA?

Joan Lyons. Untitled (from the Women's Portrait series, Haloid Xerox transfer and drawing. 1974. Collection Harry Ransom Center. Courtesy of Joan Lyons.

– Well, Peter was perfectly aware of what was going on in Rochester but I wasn't really doing any work in the '60s that included photography but mostly painting, drawing, print making. I kept my work pretty much separate from the photo community. It was an awkward kind of thing. Nathan was very influential in the photo community. He and John Szarkowski were the two curators in the '60s who were doing anything interesting with photography. When I started doing some photographic work, I stayed away from that community because I didn't want to confuse things, have anyone think I was using Nathan's influence. I guess I overreacted and stayed clear of that. I had a house full of photographers all the time, and they were all men, all making straight photography. I think they were aware of my work, I had exhibitions around town, but I never discussed it much with them.

Was it a Boys Club?

– Oh, yeah, it was absolutely a Boys Club! I guess there was as much male chauvinism there as everywhere else, just something you came across as you moved through life. And I know that the women who were doing work at that time felt pretty much the same way, feeling excluded from the club. I wasn't particularly interested in joining it because I didn't really think of myself as a photographer. Still, some of my work did find its way into MoMA. In the early '70s, I did a portfolio that was very photographic, *Artifacts*, though they were lithographs. That was the one time in my life I ever took work to New York and showed it around. John Szarkowski bought it, which surprised me, because it certainly wasn't the kind of work he was particularly interested in. But I think he was already working on his 1978 exhibition *Mirrors and Windows*.

You ran the VSW Press – still going, and it's the longest running artists' press in the US. How did it start?

– Print and books seemed a natural extension to what we were doing. We got an old offset press from someone's garage. I had some experience in graphic design, typography, had worked some for printers, so the press became my responsibility. Soon a video group appeared and wanted to make a book, and others followed. The press seemed inevitable. In 1972 we received a little grant and built a proper press shop. By the time I retired from Visual Studies Workshop in 2004, the Press had produced over 400, mostly artists' books and it continues to do so.

Placed in a corridor at MoMA, with no catalogue, *Photography into Sculpture*, curated by Peter Bunnell, wasn't a major show for the museum but it has been the focus of increasing interest in more recent years. In 2011, the show was revived, or rather reinterpreted, at Cherry Martin Gallery in Los Angeles. The gallery showed a selection of the works at Paris Photo the following year. Hauser & Wirth picked up the show in 2014, coinciding with the publication of Mary Statzer's book *The Photographic Object 1970.*

Philip Martin, who now has his own gallery, explains why he decided to revisit the exhibition.
– There were several factors that came into play. I worked with Richard Shiff, an art historian at the University of Texas in Austin where I got an MFA in painting. He was very interested in materials, the idea that brush stroke could be both image and material. When I came out here to Los Angeles, I was lucky to work with people like Amanda Ross-Ho and Elad Lassry, who were very interested in photography and film but who also in a conversation around photographic material as image. I had discovered Robert Heinecken's work and my father-in-law had been a student of his in the late '50s. It just seemed like the show had immediate application to everything I was thinking about. It was super fascinating and the more I learnt about the show, the more interested I got.

What did Peter Bunnell think of you revisiting a show he had done 40 years before?
– He was really, really excited that there was this guy, coming out of nowhere, and wanted to do it. The show had been very important to him. It had united so many things he was interested in. He told me about him travelling to San Francisco and LA, meeting Heinecken, his students, going to studios. I think the show had been a disappointment to him, that it hadn't had more impact. Sure, it was very well received but back then, it was about pictures the wall. But its time had come. Hauser & Wirth called our little gallery and suggested they'd take the show to New York. We showed it at Paris Photo. As a result, I pitched the idea for a book but I'm not an academic. Mary Statzer did a fantastic job on the book so Peter was absolutely thrilled.

While there wasn't a catalogue for *Photography into Sculpture*, there was a substitute, the June 1970 issue of the Canadian magazine *artscanada*,

Joan Lyons. *Prom*, six sheet offset lithograph. Courtesy of Joan Lyons.

with an essay by Peter Bunnell. On the cover were **Michael de Courcy**'s photo sculptures, boxes with silk screened photographs on the sides, stacked in various ways, photographed in 12 different locations. But de Courcy had started out in straight photography.

– I went to École des beaux-arts de Montréal. Like most other art schools, it didn't teach photography. The focus was on classical studies, sculpture and design and it just didn't feel real for me. I dropped out, travelled around Canada, the US, Mexico and then spent about 8 months in Jamaica, drawing and thinking. I returned to Montreal with the intention of getting into photography. It was much more connected to the world I was interested in. I self-educated in libraries and learnt the technical stuff. Edward Weston was my main influence at that point.

Cover of the June 1970 issue of artscanada. Courtesy of Michael de Courcy.

I didn't want to do the same thing but I responded to his commitment, and I got spiritual and emotional support from his work. Then in '68, I got involved with Intermedia, a group of painters, film makers and performance artists in Vancouver. That was where things began to make sense to me. They were all doing really interesting things and I had the tool to document it. Photography was a way to witness, participate, learn and importantly, to give something back.

How did you go from documenting Intermedia to making the boxes?

– My first photo-based sculpture piece was an enormous two-sided jigsaw puzzle for an off-site project the Vancouver Art Gallery were doing at an amusement park. The boxes were next. I had a young family and we would go travelling and hiking. The idea with the boxes was to find a way to share that experience with others, interactive sculptures with simple images of the five elements. The project really pulled me out of myself, made me to think about photography in a different way. Vancouver was the centre of the pulp and paper industry. I forged a connection with a forest product company and they donated the boxes. There was the idea at the time, that art and industry would be a good match, that art could up the ante for the image of industry and that industry could help the arts and make things possible. I was very excited by that. I knew how to silkscreen the boxes as I had worked as a sign maker at a big department store for 18 months.

The boxes are imbued with a sense of freedom, to be stacked in endless ways.

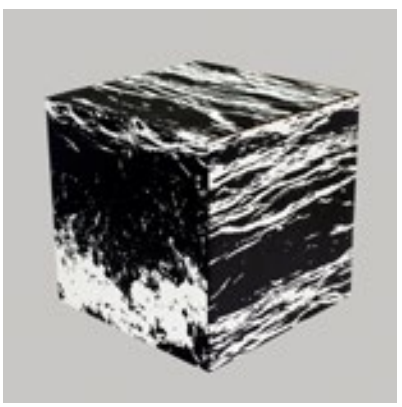
– That was a big part of it. My friends and I would stack boxes on the backs of trucks, drive through the city, install them in public spaces, like a guerrilla art project. For the *artscanada* cover, I collaborated with a photographer in Toronto where the magazine was based. I sent him a hundred boxes and he packed them into a Volkswagen, and shot them in 12 different locations. At MoMA, the custodians were given the freedom to actually create a sculpture within the exhibition and they found that really exciting. And I was very excited to be part of the show. It was MoMA! I went to the opening and various parties. It was quite challenging for me. All very cosmopolitan, cocktails, people in elegant clothes. I didn't really bond with any of the other artists in the show. I didn't have a conceptual, political, or intellectual approach to photography. It was about what I could do with it. My attitude was more about community.

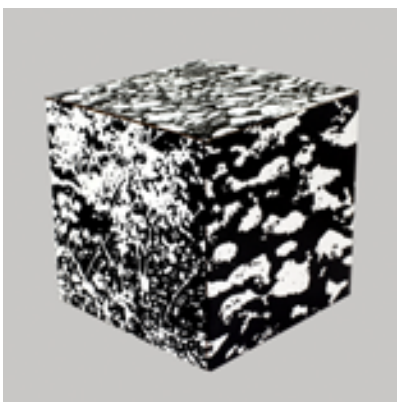
MoMA didn't buy the boxes. What happened to them?

– Mostly I gave them away to friends. People packed their stuff in them, made constructions with them in their rooms and studios. I never thought of them as being high art objects. That was just something that was being projected on them by the art world. Canada Council, the government sponsored art agency, were putting together a collection, and they came to Vancouver and pleaded with me, to buy boxes and so they could put them in plexiglass. I couldn't make sense of it at all. I saw the boxes as being ephemeral, they were made of corrugated cardboard. Then of course, years later, Philip Martin came along and the boxes were reproduced for the 2011 exhibition at Cherry and Martin in LA.

After the boxes, you headed off in a completely different direction, with the B.C. Almanac (h) CB, an anthology of booklets by 15 West Coast Canadian artists, and it was also a touring exhibition.

– Peter implanted questions in me, like how can photography reach out in a different way? Claim a different kind of space? The project was about media and how individual artists could make visual statements photography based, similar to comic books, smaller magazine. The idea was, "If you don't like what you see on magazines shelves, make something yourself!" Peter opened the show as a speaker. I saw the almanac as sculpture as well, just different. I have always moved onto different things. Photography is a way of sorting myself out, a way of connecting with a community that I find really satisfying. For me, it has always been about the *work* of art as opposed the artwork.

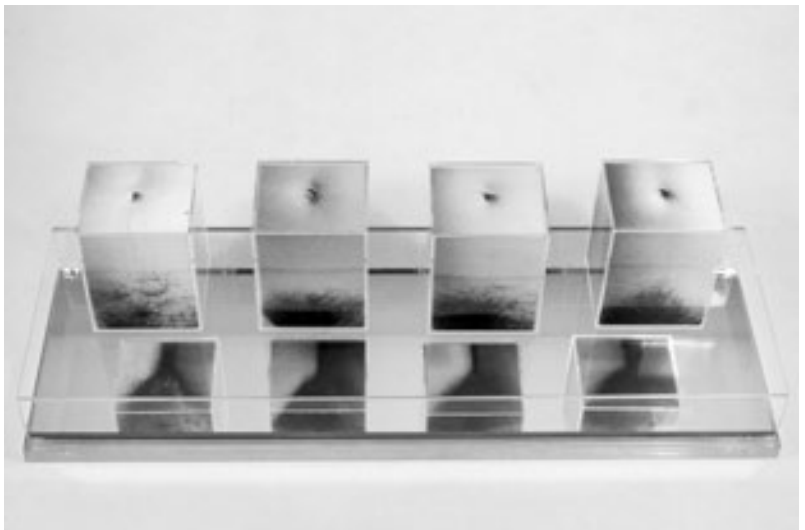




Michael de Courcy. Untitled (Silkscreened Boxes, installed at Cherry and Martin, 2012. Silkscreened Boxes Detail: Clouds, Water, Birds, Land. Courtesy of Michael de Courcy.

Jerry McMillan had several works in the exhibition, including *Patty as a Container*, photographs of his pregnant wife turned into a box: "I thought of it as serious but it was humorous too." McMillan made the work in 1963. Five years earlier, he had moved in with four friends in a house in Hollywood; Ed Ruscha, Patrick Blackwell, Don Moore and Jo Goode.

Jerry McMillan. Untitled (Tree Bag), three colour photo-offset lithographic bag construction, 1971. Courtesy of Craig Krull Gallery, reproduction photography Larry Lytle.



Jerry McMillan. Untitled (Female, Male, Child), gelatin silver prints and plexiglass, 1966-67. Courtesy of Craig Krull Gallery, reproduction photography Larry Lytle.

– We were all from Oklahoma City. In high school, we used to talk about leaving Oklahoma and going to art school. Ed left first and the rest of us followed. We were all studying at the Chouinard Institute. Patrick had learnt photography in the army and he got the rest of us interested in it. He taught me all the technical stuff and we set up a darkroom in the house. I wasn't that great a painter and I loved that photography was so much faster than doing painting. In 1961, I took a group portrait for the invite to *War Babies*, the inaugural show at Huysman Gallery in LA. The four artists were all of different ethnic backgrounds and the idea was to have them sit at a table and eat food reflecting that, with the Stars and Stripes as a table cloth. Henry Hopkins, the gallery owner loved it, and asked me to take individual portraits of the artists. He put the portraits on the landing, and so included me in the show. It all got a lot of attention and that was my introduction to the art and photography scene.

You reused the flag in two series, *Flag* (1962) and *Jan* (1963). You were still doing photography on flat, gelatin silver prints. What prompted the break?

– After *The Family of Man* show, which opened at MoMA in 1955 and then toured museums around the world, there were a lot of photographers who were upset that there hadn't been a follow-up. But in 1964, there was a travelling show called *Photography in the Fine Arts*. I submitted two images, but they got there too late. Anyway, I was really looking forward to that show, because there was so much exciting stuff going on in the art world. I was terribly disappointed. It was just like *The Family of Man*. I wanted to see something different, new directions, new thinking. I thought there to be another way of doing things and not judge photographs by technical print quality. So I started experimenting and because I had gone to art school, not photography school, I didn't think of the photographic print as being precious like photographers did. It didn't bother me to rip it, turn it, bend it whatever. And then I made *Patty as a Container*.

What followed?

– I asked myself if I could a make a work of art that was both a painting and a photograph. I did two series, *Door #1* and *Window #2*, where I had a very flat, painted space in combination with the illusionistic space of photography. Robert Irwin was a big influence on me when I was in art school. He dealt a lot with spatial ideas and we would talk about Abstract Expressionist painters and applied spatial ideas in painting. I then got the idea that I could wrinkle a piece of brown paper, photograph it and make a paper bag of the print. A bag that was perfect, straight as whistle, but looked completely mutilated. I liked the surrealist aspect, that it looked

Jerry McMillan. *Patty as a Container,* silver gelatin print box construction.
Courtesy of Craig Krull Gallery, reproduction photography Larry Lytle.

like one thing but was something entirely different. It wasn't mounted on a board, it was dimensional. And I thought, "That's the way I'm going!" Having worked on the outside, I continued with the insides of the bags, so you had to tear the bags to see what was in there.

You also made plexiglass boxes, with images of a male, a female and child.
– They were humorous but serious at the same time. A serial of different images that all showed the same thing, the human body. Back then, I was doing a lot of catalogues for museums and galleries. I showed the boxes to John Coplans who was working on his book *Serial Imagery: Definition* (1968). They were exactly what he was writing about, but he just didn't get them at all!

What did you think of the MoMA show?
– I thought it was just terrific! I got to meet a lot of artists I was totally unaware of and see their work, including artists based in Los Angeles, and to realise that there were other people who had the same attitude that I had. The main one was Robert Heinecken and he asked me if I would be interested in teaching at UCLA. That started my teaching career. And Peter [Bunnel] was just great, a very sharp guy. I always thought he should been head of photography at MoMA instead of John Szarkowski.

Michael Stone. *Untitled*, photosensitised glass, plexiglass and wood, 1968. Courtesy of Michael Stone.

Michael Stone. *Untitled*, photographs and wood, 1968. Courtesy of Michael Stone.

Michael Stone's *Channel 5 News KTLA Los Angeles, California, USA* was the most overtly political work in the MoMA show. Three stands with vacuum packed images, each on a theme, *Tom Reddin, War* and *California Highway Patrol*.
– I grew up in Los Angeles. My father worked as a draughtsman at Douglas Aircraft. He would bring home renderings and models for me to play with. I first got interested in collage and photo objects when I was about six, I would cut pictures out of magazines and glue them on to matt boards so they would stand up.

When did you take up photography?
– As a young adult, my original intention was to be an architect. I went to community college, then got accepted at the University of California Berkeley to study architecture, but once there, I got homesick and went back to LA. I enrolled at UCLA. This was before UCLA had an architecture programme so I opted for closest field I could find, industrial design. As a senior design student, I was required to take a photography class. My first photography teacher was Patrick O'Neil, a filmmaker and visual artist. He was replacing Robert Heinecken who was on a sabbatical. O'Neil shared a studio with Carl Cheng, who would also be in the MoMA show. Carl had

just finished his MA and I was greatly influenced by his work. Carl would come back to campus to use some of the tools available to him and we became friends. When Heinecken returned from his year off, I was in my first year of Industrial Design graduate program. I took an independent study course with Heinecken in photography. After a year of independent study, I got accepted to the graduate photography programme under Heinecken and left Industrial Design. The first photo sculptures I made were the little black boxes with layers of Kodalith film in them. I also became a teaching assistant when Robert Fichter got hired to teach alongside Heinecken. Fichter and his wife, Marjorie rented a house in Culver City and had room for another person so I moved in. That was when things really started to fall into place for me.

Heinecken has become a mythical figure. What was he like as a teacher?
– He would do very simple lectures, how to use a camera and shoot, develop film and make prints. And that was it! He wasn't like Ansel Adams or most of the other photographers at the time. He took a fine arts approach to photography and was always looking for something new from students. He challenged us to use the camera to try different things, do something more than capture reality.

How did the work that you and others who studied with Heinecken sit with people doing straight photography?
– Well, Lee Friedlander, whom I really respect, came to UCLA to teach a semester while Heinecken was away. He didn't like any of work we were doing at all! But he was a such a nice person and down to earth. I am glad I had this time with him.

Michael Stone. *Channel 5 News KTLA Los Angeles, California, USA : Tom Reddin*, hand coloured photographs, vacuum formed vinyl. Masonite and aluminium, 1970-2011. Courtesy of Michael Stone.

How did you get the idea for Channel 5 News?
– I grew up in LA where TV was king! I used to watch Robert Fichter take images of TV, and I started doing it as well, printing little pictures, double exposing them in the darkroom, tone and hand-colour them. The sculpture shop had a vacuum former and a heat sealer. The photographs are sandwiched and sealed between two pieces of vacuum formed plastic bubble-like shapes that

Michael Stone. *Channel 5 News KTLA Los Angeles, California, USA : War*, hand coloured photographs, vacuum formed vinyl. Masonite and aluminium, 1970-2011.
Courtesy of Michael Stone.

mimicked a TV screen. Next the plastic bubble is placed in soft vinyl plastic bag, sealed together, with a valve for inflation. Then a "Label" was placed on the bag and hung on a rack I made. The TV Racks are meant to mimic commercialism. My art tended to be social/political. Tom Reddin was a right-wing Chief of Police turned TV newscaster in Los Angeles. I also did political pieces on President Richard Nixon and Ronald Reagan at the time. My sister and brother-in-law were twelve years older than me and very progressive politically. Their influence is still with me today. I wasn't happy about all the political doings then, particularly the Vietnam War and now, the threat to democracy.

What are your memories of Peter Bunnell?
– When Peter Bunnel came to the Culver City house, he wore a black suit, white shirt and a tie. Very formal. A curator from the Museum of Modern Art in my little studio! The interview was the first time I had ever really opened up to anyone about my work. I was so nervous that I just talked and talked! He could barely get a word in! But he liked my work and wanted it for MoMA. Recently when I heard Peter had passed away, I decided to donate a work to Princeton in his honour. It was a time of much growth for me. My work was at MoMA at the same time as I was having my Masters show at UCLA. A woman from New York came up to me and accused me of copying the artist she had seen at MoMA, and I couldn't convince her that it was my work as well. And neither could Heinecken!

Did you continue making photo sculptures?
– Yes, until 1978 and I have many pieces that few have seen. In more recent years, I have focused on making digital collages. But the interest in my early work has meant a lot to me. Los Angeles County Museum of Art purchased the "War" bag piece and when I heard that three of the box pieces had been bought by the National Gallery of Art, well, to be honest, the tears just flowed out of me.

Michael Stone. *Channel 5 News KTLA Los Angeles, California, USA : California Highway Patrol*, hand coloured photographs, vacuum formed vinyl. Masonite and aluminium, 1970-2011.
Courtesy of Michael Stone.

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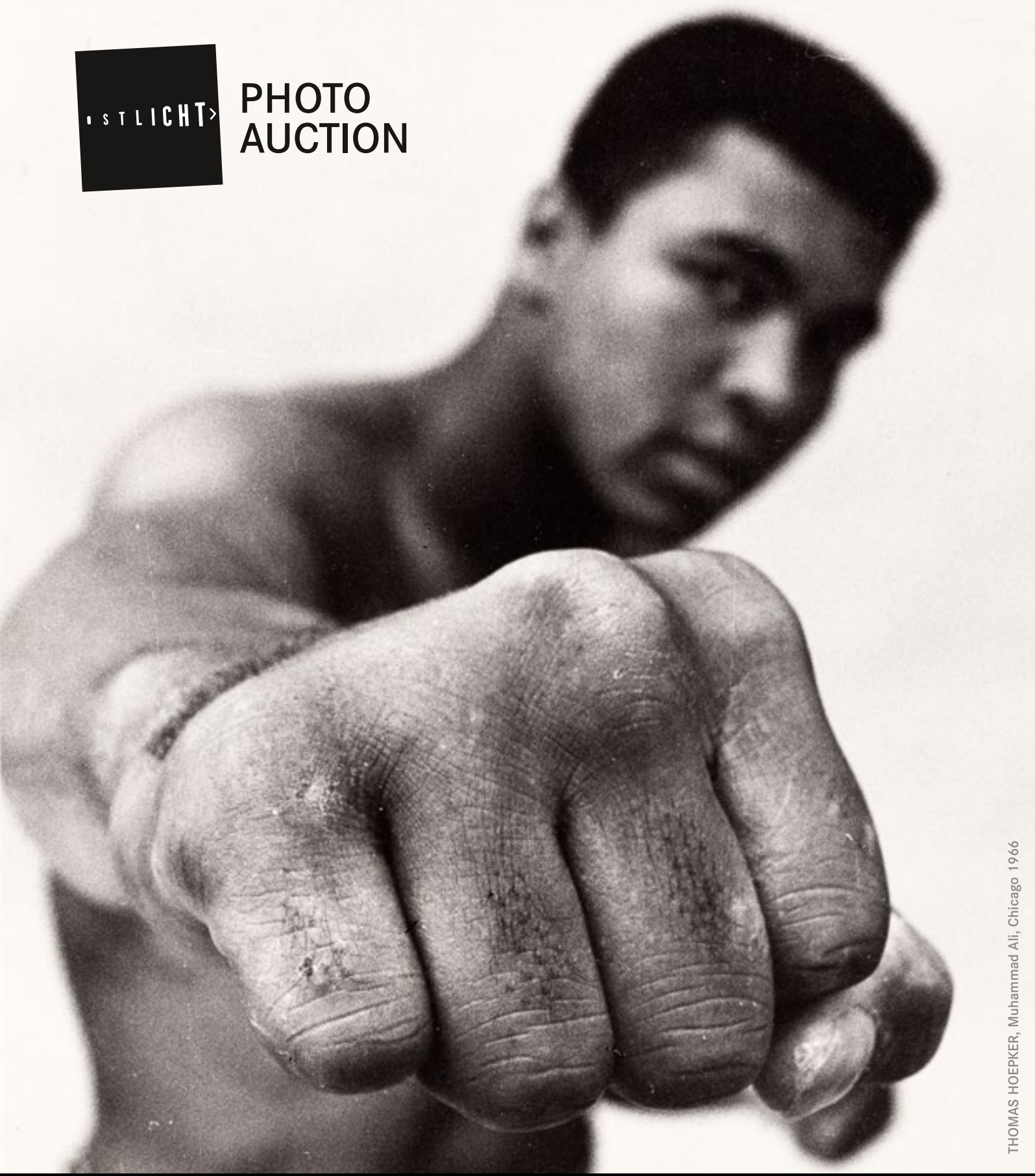

THOMAS HOEPKER, Muhammad Ali, Chicago 1966

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