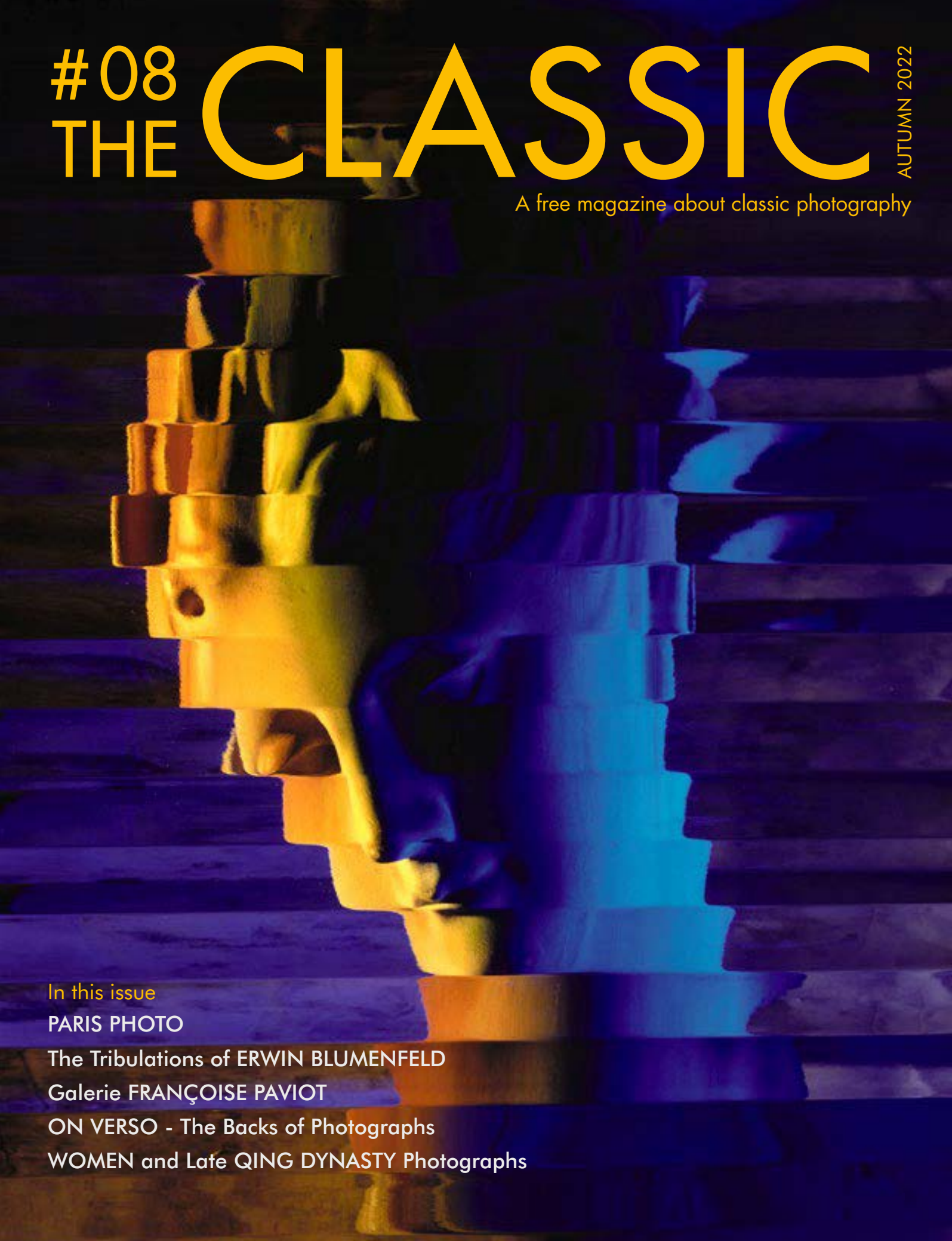
#08 THE CLASSIC

AUTUMN 2022

A free magazine about classic photography



In this issue

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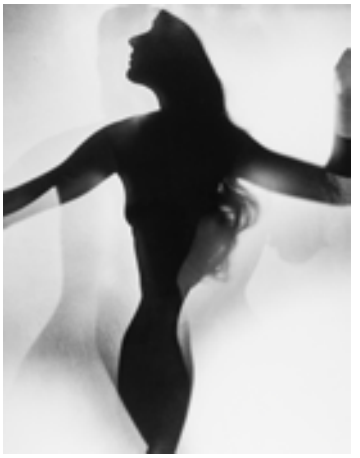

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© Kametaro Kawasaki, *Sacred Flame (Praying for the Olympics)*, 1935. Vintage silver gelatin print, signed and titled with exhibition label verso.

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ADOLPHE BRAUN & CIE. Photographic reproduction of Rembrandt's "Bathsheba at her Bath", circa 1890, carbon print.
FRANK HORVAT (1928-2020). "Marie Paule", from the series "Vraies semblances" 1984, dye transfer print.

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From the editor

"It's so good to back!" I heard those words a lot at Paris Photo last year, as the 24th edition, after two cancellations due to the pandemic, finally got underway in Grand Palais Éphémère. Paris Photo is the one event in the calendar that truly brings together the international photography world, not just for the purpose of buying and selling but to connect and reconnect with friends and colleagues.

There was therefore both shock and disbelief when it was announced just a few weeks after the fair, that Paris Photo, alongside the art fair FIAC, would have to compete for their dates at Grand Palais Éphémère. Soon there were rumours flying about that there had been hostile takeover bids from Art Basel, put forward with the intention of starting an art fair and a photography fair at the venue. But exactly what kind of photography fair was not clear. If ousted, Paris Photo would have had to look for a different venue and two big photography fairs, one a decidedly unknown quantity, in the same city, seemed unrealistic. And down the line, would one or both have imploded? In a wider perspective it also seemed more than strange, that the powers that be would be willing to risk Paris' role as host to the world's number one photography event. As it turned out, Paris Photo remained, while FIAC did not. When I brought up the subject with Françoise Paviot in my interview with her in this issue, she commented, "Paris Photo received spontaneous support from the entire profession, one could even say from a community, which was not the case for the FIAC fair."

Some, it would seem, take the photography community for granted. Most realised just how important the community was to them during the pandemic, and the work it requires, not just to keep it alive but make it flourish.

The Classic has sprung out of that community and while the inhouse team is small, it relies on numerous people to make each issue happen, the interviewees of course, as well as Denis Pellerin, Richard Meara, Matthew Butson, Stephen White, Robert Flynn Johnson and the other authors who contribute to *The Classic Platform*, the many who lend material, and all those who provide all manner of practical information. We couldn't make *The Classic* without them.

Michael Diemar
Editor-in-chief

THE CLASSIC Platform

An online resource

Recent uploads include

On Verso – About race and language

By Mary Pelletier

A Tall Tale and a Mystery Wrapped in a Conundrum

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

19TH & 20TH CENTURY PHOTOGRAPHY
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Thursday 24 November

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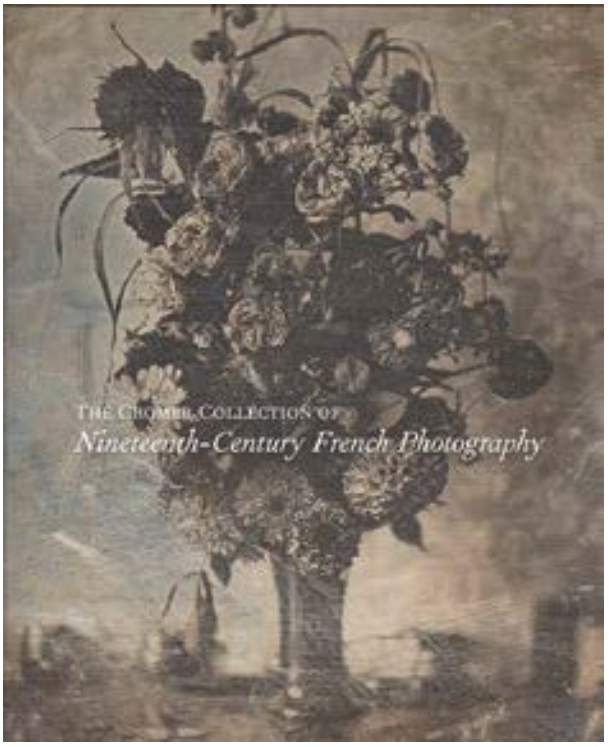

THE CROMER COLLECTION
of Nineteenth-Century French Photography

On 26 December 1924, Gabriel Cromer stood in front of the Société française de photographie and made an impassioned proposal: *We must create a Photography Museum*. A collector par excellence, as Bruce Barnes notes in the foreword to a new book dedicated to Cromer's collection of nineteenth-century French photography, his collection failed to find a national home before his death in 1931. Enter the Eastman Kodak Company, who knew quality when they saw it – the collection would go on to become a foundational part of today's George Eastman Museum.

The Cromer Collection of Nineteenth-Century French Photography is a sumptuously illustrated hard-cover tome of such import that it seems long overdue. It illuminates the ways in which Cromer's personal vision has shaped our studies of 19th-century photography in both France and the United States, with contributions from six scholars from both sides of the Atlantic.

The Cromer Collection of Nineteenth-Century French Photography,
published May 2022 by Yale University Press.
Contributions by Sylvie Aubenas, Eleonore Challine, Ellen Handy, Jacob Lewis, Anne de Mondenard and Heather A. Shannon.

CALLED TO THE CAMERA

From photography's beginnings in the United States, Black studio photographers operated on the developing edge of photographic media to produce beautiful portraits for their clients, while also making a variety of other photographic work in keeping with important movements like pictorialism, modernism, and abstraction. *Called to the Camera*, on show at New Orleans Museum of Art, illustrates the artistic virtuosity, social significance, and political impact of African American photographers working in commercial portrait studios during photography's first century. The exhibition is among the first to focus exclusively on this national cohort of artists and entrepreneurs, while situating that group within a broader inclusive history of picture-making. Among the photographers are James Presley Ball, James Van Der Zee, Hooks Brothers Studio, Addison Scurlock, Arthur P. Bedou and Florestine Perrault Collins.

Called to the Camera
New Orleans Museum of Art
Runs until 8 January 2023

Hooks Brothers Studio, *Untitled (Hooks' School of Photography Students Reviewing Photographs)*, c. 1950. Gelatin silver print. Collection of Andrea and Rodney Herenton.
The Hooks Brothers Photograph Collection, consisting of original photographs, negatives, equipment, and ephemera was acquired by the RWS Company, LLC in 2018.

THE HULETT COLLECTION
Putting Tulsa on the Map

There's a new gallery in town! The town of Tulsa, Oklahoma, that is. This past July, Michael Hulett opened his new gallery space, The Hulett Collection, with *A Century of Photography: 1920-2020*, showcasing more than 40 photographs from early classical works by Dassonville and André Kertész to a selection of mid-century masters like Ansel Adams and Henri Cartier-Bresson, with a number of contemporary practitioners in the mix as well. Hulett is a familiar face in the classic and contemporary photography world. Native to Tulsa, Oklahoma, he started in the fine arts world more than 10 years ago in Los Angeles as the Director of the world-renowned Peter Fetterman Gallery in Santa Monica. Michael brings more than 20 years of knowledge of the medium's history and its foremost photographers to The Hulett Collection. Coming up next? *Hammer of the Gods: The Art of Music Photography,* from 8 October-3 December.

The Hulett Collection, Tulsa
thehulettcollection.com

Louis Stettner. *On the Dutch Ferry,* 1959. © Estate of Louis Stettner/Courtesy The Hulett Collection

PATHS TO IMPRESSIONISM… IN MAYFAIR

John Stewart. *Le Vieux Pont a Laruns (Basses Pyrenées)*, salt print, 1852.
Courtesy of James Hyman Gallery.

James Hyman returned to the London gallery scene this spring, opening two spaces on Maddox Street, one devoted to photography, the other to British art. Currently on show in the former is *Paths to Impressionism: Photography and the French Landscape 1850-1870*. The exhibition focuses on several of the most important photographers of the 19th century, Baldus, Gustave Le Gray, Charles Marville among others, but places at its centre the paintings, drawings and photographs of the painter and photographer André Giroux. Through the work of Giroux and his contemporaries, the exhibition explores the dialogue between the different media and demonstrates the way photography forged its own aesthetic. Using a range of media – with photography at the forefront – it explores how mid-19th Century French photographers anticipated the Impressionism of the final quarter of the century.

Paths to Impressionism : Photography and the French Landscape 1850-1870.
James Hyman Gallery, London
Runs until 18 November 2022

Elsewhere during Paris Photo

JOHANNES FABER IN LE MARAIS

Viennese gallerist Johannes Faber has been a stalwart at Paris Photo for close to 25 years but when he was put on the waiting list, he asked to be removed from it. "I will be showing at Galerie David Guiraud in the Marais district of Paris instead. The exhibition is called *Masterpieces – Photographs 1900-2000*." The exhibition reflects Faber's long and distinguished career as a dealer. "I started out in 1973 as a photography collector and self-taught photographer. In 1983, I opened my gallery. At the beginning I exhibited contemporary photography, and then in 1990, I mixed it with classic modern. Since 1995, my focus has been on classic modern photography. The emphasis is on Austrian and Czech photographers such as Heinrich Kühn, Rudolf Koppitz, Trude Fleischmann, Madame d'Ora, Josef Sudek and Frantisek Drtikol, as well as European and American masters including Imogen Cunningham, Edward Weston, Irving Penn, Man Ray, August Sander, and Man Ray."

Masterpieces – Photographs 1900-2000
8-15 November
Galerie David Guiraud, 5 Rue du Perche, 75003 Paris

Rudolf Koppitz. *Movement Study, Vienna, 1925*, gelatin silver print.
Courtesy of Johannes Faber

SATELLITE FAIR AT PULLMAN TOUR EIFFEL

Edouard Baldus. *Toulon*, albumen silver print, 1861. Courtesy of Bruno Tartarin.

Photo Discovery, the fair organised by Bruno Tartarin, publisher of *The Classic*, has become as much of a magnet for connoisseurs of classic photography as Paris Photo. And Tartarin has made some changes this year, "While Le Pavilion Wagram has served us well over the years, I felt it would be wise to find a location closer to Paris Photo. Pullman Tour Eiffel is a perfect venue, an elegant luxury hotel, conveniently located within a five-minute walk from Grand Palais Éphemère. In addition, I have changed the date from Saturday to Friday, as I felt this would serve the exhibitors better." And it's an impressive line-up, bringing together dealers from both sides of the Atlantic, including Tartarin himself, Adnan Sezer, Roland Belgrave, Gary Edwards, Dr. Jens Mattow, Denis Canguilhem, James Kerr, Paul Cordes and many others.

Photo Discovery, 11 November 2022
Pullman Tour Eiffel, 18 Avenue de Suffren,
75015 Paris. fair.photo-discovery.com

26th November 2022
Vienna

LEITZ AUCTION
PHOTOGRAPHS

Otto Steinert, *Lieselotte Flick*, Germany 1960, Opening bid: 4.000 EUR

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William Klein, Vivian Maier, Irving Penn, August Sander,
Hiroshi Sugimoto, and many others.

www.leitz-auction.com

Heinrich Kühn. *Nude Study,* Tyrol 1907, Gum Pigment Print

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PHOTOGRAPHY

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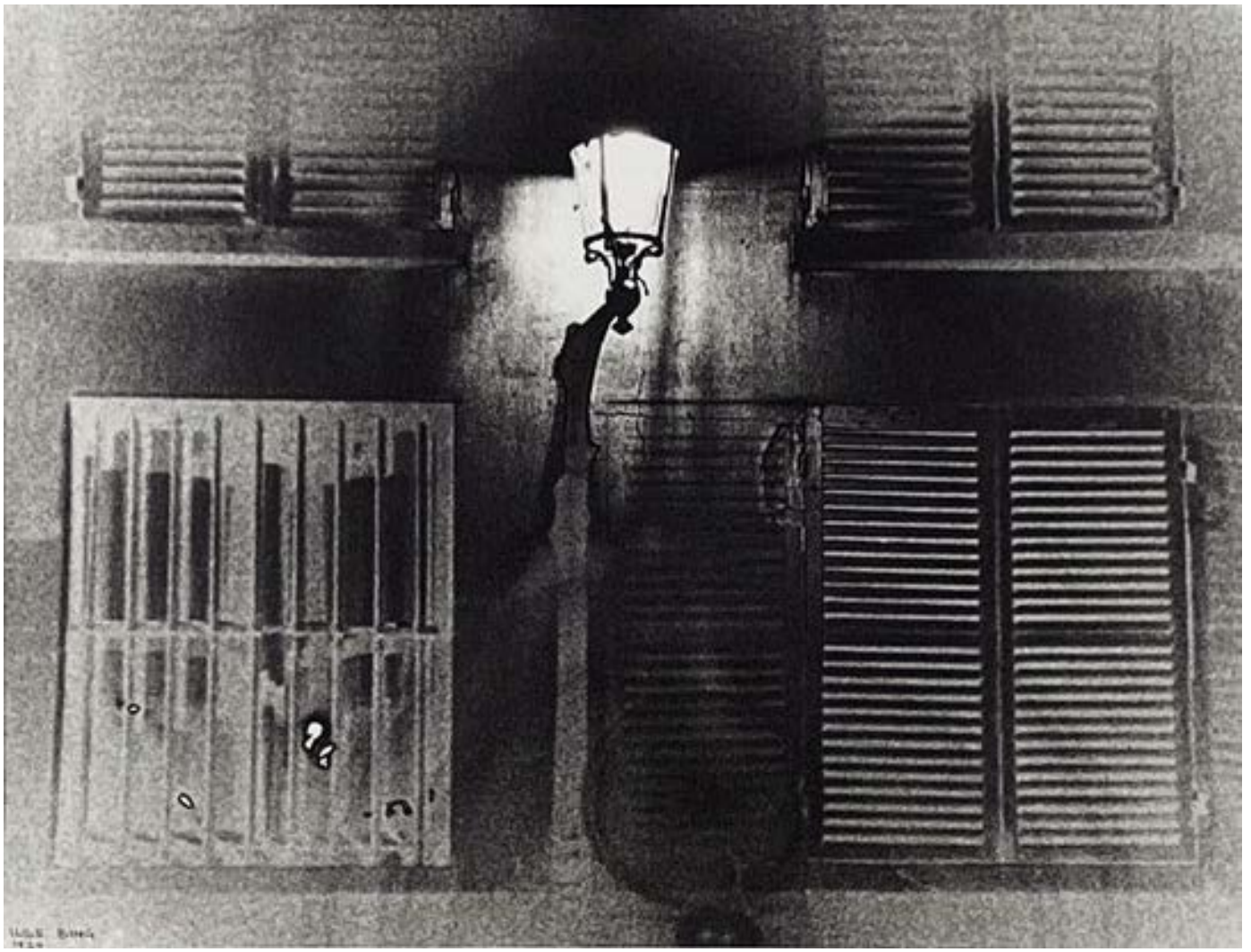
By Mary Pelletier



Ilse Bing. *5 Rue de la Chaise, Bec de Gaz, Paris*, solarised gelatin silver print, 1934. Estimate 5.000-8.000 euros, sold for 6.000 euros, Yann Le Mouël, Drouot, 4 June 2021.

This past July, hidden away in a tiny street off Arles' Place du Forum, Charlotte Barthélemy sat surrounded by photographs. Not unusual for Arles in the first week of July – the crowds, and the heat, had descended for the opening week of Les Rencontres de la photographie d'Arles. But the visitors searching out Barthélemy on Rue de la Liberté knew that there was a difference between these prints and others on display in Arles – they were up for grabs, and they could be taken home at the end of the week.

Barthélemy was overseeing the only photography auction in Arles, celebrating the tenth year that Galerie Lumière de Roses has hosted the sale. In 2019, after years of working in the photography sales in France, Barthélemy created her own firm, setting out as an independent expert – many of the sales she manages take place in collaboration with Maître Yann Le Mouël.

How did you become interested in photography?
– I discovered photography in 1991, at the age of 17, when I began my studies at the École du Louvre. This was the second year that the History of Photography specialism was offered in the course. The course was given by the historian Michel Frizot. At the time, there was a real excitement around photography. Indeed, in France, a new attention was given to this medium which until then had been little studied and was considered more of a technique than an art. Michel Frizot worked towards the recognition of all photographic practices. In 1990, at the request of the Centre national du livre, he undertook to produce *La Nouvelle Histoire de la Photographie*, published in 1994. My years of study at the École du Louvre were therefore rich in all this research that our teacher enthusiastically shared with his students. I remember his very particular approach to the work of André Kertész, where he detected such a specifically photographic expression, a particular gaze. Then I continued my studies on the history of photography at the Sorbonne and wrote a thesis on Pierre de Fenoÿl (1945-1987). My research on this photographer, archivist for Henri Cartier-Bresson and the Magnum agency, exhibition curator, first director of the National Photography Foundation and project manager for photography at the Centre Pompidou has been rich in lessons. It enabled me to understand all the difficulties that historians and actors in the world of photography had encountered in making this medium known as an expression in its own right.

Can you tell me about how your career developed in the auction world and the experience you gained working at Viviane Esders?
– During my studies, I did many internships in galleries, private and public institutions, such as the Centre Pompidou. I particularly enjoyed researching photographers and their works. I was able to study the Brassaï collection under the direction of Alain Sayag and Annick Lionel-Marie, curators at the Cabinet de la Photographie. Following my studies, I had the opportunity to meet the expert Viviane Esders and I then discovered the world of auctions. For twenty years my work as an assistant to the expert enabled me to actively participate in the organisation of specialised auctions. I was able to study the works entrusted by collectors, learn to rigorously write notices for sales catalogues under the control of the expert. Each time, it is necessary to be precise about the description, the technique and the origin of the prints offered. During all these years, the sales organised by the firm have been an opportunity to present quality photographs, selected by the expert for their aesthetics and their importance in the history of photography. Photography has taken a major place in the art market in France.

What motivated you to set out and begin your own business as a specialist?
– During my years as an assistant, I realised that I liked being in contact with collectors. I also understood the importance of the trust that collectors place in the expert – because the collector is the one who buys or sells. A story most often accompanies the sale of photographs. And the job of an expert is to transmit it. In 2019, I decided to create my own firm so that I was able to develop a certain particularity in the role of the expert, which is to be a go-between between the collector who entrusts the work and the collector who will acquire it. I am always very touched by the emotion that I perceive in the eyes of the collector when I give him the print he has acquired. It's not just an image he receives, it's a print. Whether vintage or later, signed or stamped, small or large format, the photographic print is a collector's item with a quality all its own.

David Armstrong. *Flatiron Building, New York City, 1999*.
Unique colour print. Estimate 10.000-15.000 euros, sold for 10.000 euros, Yann Le Mouël, Drouot, 30 November 2021.

Sarah Moon. *Untitled (Sans titre)*, 1999, gelatin silver print, 1 from an edition of 20 tampon. Estimate 3.500-5.000 euros, sold for 10.200 euros, Yann Le Mouël, Drouot, 9 February 2021.

You often work with Yann Le Mouël auction house, but also work to organise sales for other auction houses. Can you describe how the French model of independent specialists differs from auction departments in the US or UK?

– Indeed, the expert in France has a very different specificity from that in the USA or the UK. First of all, 'the expert' is not an employee of an auction house. He has his own business and is independent. This allows him to carry out expert missions for different auction houses. When a collector entrusts a photograph to an auctioneer, the latter calls on a specialised expert with whom he has established a relationship of trust. When the work is sold at auction, the expert is paid a fee which generally corresponds to a percentage of the sale. The independent expert is responsible for his expertise on the authenticity of the photograph for five years. Sometimes the expert can collect collections of photographs and offer them to an auction house. They are then involved in the promotion and organisation of the sale alongside the auctioneer. The special link that the expert maintains with collectors makes it possible to create this type of event.

How would you describe your approach to preparing an auction?

– Preparing for an auction requires long and patient work. A sale comprising 300 lots can be entrusted by a single collector. But most often it is composed of photographs from numerous collections. There can be up to 70 vendors. Each time, it is an encounter with a personality who, for personal reasons, must separate from his photographs. Some wish to refocus their collection on a theme. Other collectors have heirs who do not share their interest in the photographs they have acquired and therefore prefer to entrust them to us so that they can be included in another collection and thus be preserved with respect. They can also be the children of a photographer who decide to create an event around their work by offering quality photographic prints. The catalogue of the sale serves as a reference on his work.

To prepare a catalogue, I first select the photographs that I think I can offer for sale and that are likely to interest collectors. After the authentication, the study of the state of conservation, the expertise and the estimate, I distribute the works according to their theme. Indeed, with Maître Yann Le Mouël, we offer several specific auctions over the course of a year. Some of these sales are dedicated to artist portraits, travel photography, industrial photography, fashion photography, or modern photography. For sales devoted to the 20th century, such as the one we are preparing with Maître Le Mouël on November 22, 2022, the photographs have been selected for their singularity and are an aesthetic proposal that evokes a certain gaze. Indeed, the photographs are not presented in chronological order in the catalogue. Rather, we try to create a dialogue between the images, and thus a visual dynamic. A pictorialist photograph can rub shoulders on the same page with an image by Mario Giacomelli, Willy Ronis or Claude Nori. A print by William Klein is paired with a photograph by Ralph Eugene Meatyard. Japanese photography is placed close to African photography. Sometimes an anonymous photograph is selected for sale because it bears witness to an era or a history and its aesthetic quality can be compared to the photograph of a great master. When he discovers the catalogue, the collector must be surprised, discover works he does not know or perceive the modernity of a 19th century photograph because it is presented alongside a contemporary photograph.

Arno Rafael Minkkinen. *Fosters Pond*, gelatin silver print, 1989, 14 from an edition of 25. Estimate 1.800-2.200 euros, sold for 3.200 euros, Yann Le Mouël, Drouot, 4 June 2021.

Manuel Alvarez Bravo. *Fruta Prohibida*, gelatin silver print, 1976. Estimate 2.000-3.000 euros, sold for 5.300 euros at Arles Enchères photographiques, Yann Le Mouël, Arles, 7 July 2022.

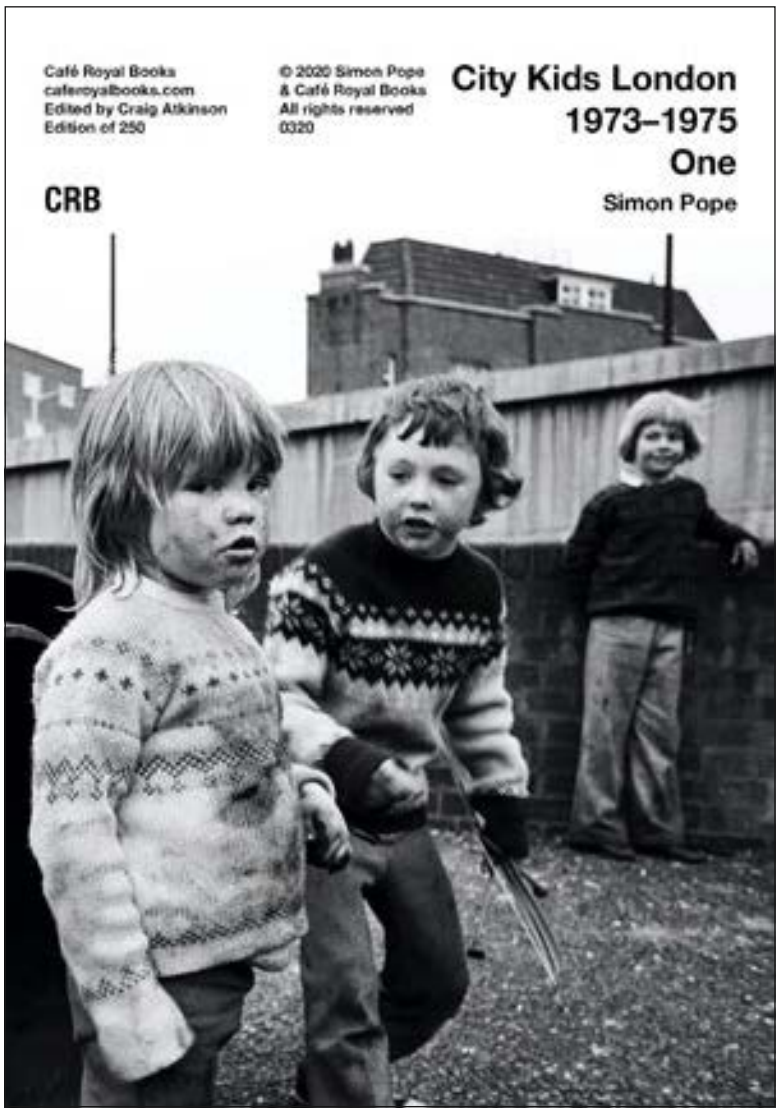
Has the auction landscape in France changed over the past two years? Has it become easier or harder to find consignments, or has the competition become greater since the pandemic?

– The photography market has changed a lot over the past two years. Auction houses have had to reorganise and set up online-only sales. With Maître Le Mouël, we had already offered online sales before the pandemic. My first sale organised as an expert on November 13, 2019 was an online sale presented on the Drouot platform. We therefore had experience in this field and we had already noticed that, thanks to this digital sales proposal, we could reach a wider, often younger audience. Some are barely 22 years old but are already very knowledgeable – they are looking for quality vintage silver prints. The interest of these new collectors is often focused on photography from the '70s and '80s. When we meet, I present them with other photographs so that they can expand their knowledge and I invite them to come and attend the sales taking place in person in the rooms of the Hôtel Drouot. They can assess the quality of the prints offered before the sale. They then become aware that photography is an object, not just an image. I explain to them the importance of seeing a print before buying it or of asking the expert for a condition report if they cannot come. Trust in the expert is established at this point. Indeed, the expert must be impartial in their description of the work.

And it is this trust that Maître le Mouël and I seek to establish with collectors who wish to offer photographs for sale. Some have followed my journey for three years and then decide to entrust part of their collection. And we are lucky in France to have many important collections. In addition, some European collectors also travel to Paris to sell their photographs. Indeed, the European market has refocused a lot on Paris in recent years since Brexit. The Hôtel Drouot, located in the heart of Paris, has been the largest public auction house in the world since 1852. And the development of its Drouot.com platform, which ranks first in continental Europe for auctions of Objects d'Art and Collections, intensifies attraction – collectors see it as a major tool for selling their photographs. With 13 sales organised in 2021 and already 7 sales in the first half of 2022, we were able to respond to significant demand by offering monographic, thematic, online sales, at Drouot or in Arles with the Galerie Lumière des Roses at the invitation International Meetings of Photography.

CAFÉ ROYAL BOOKS

By Michael Diemar



What was once a flood of photography books has over the last 15 - 20 years turned into a veritable tsunami. The self-publishing phenomenon and the web have encouraged small independent publishers to enter the market, publishing everything from hand-crafted books to books consisting of stapled photocopies. Most of the independents focus on a few titles a year. That is not the case with English publishers Café Royal Books, based in Southport, Merseyside. Founded by photographer Craig Atkinson in 2005, it has by now published well over 800 books. "Not too sure about the exact number, I haven't counted", Atkinson explains. "I publish five books every month, sometimes a bit more so it works out at about 70 a year."

What's the concept behind Café Royal Books and where did the name come from?

– There were many reasons why I started it but a major one was to be able to make art, in multiple, in an affordable way that was easy to disseminate and which didn't rely on "the gallery". As for the name, Café Royal is the name of the pub I almost proposed to my now-wife in.

You have published books with projects by famous names such as Martin Parr, Tom Stoddart and Homer Sykes but also little-known photographers.

– I focus on British photographers, including British photographers working overseas and international photographers in the British Isles, mostly from the period 1960-2000. In the beginning, my focus was on experimental photography but it gradually changed to documentary photography, chronicling the changes in society, social, economic and architectural. There are a great many important projects by lesser-known photographers that have somehow been forgotten or overlooked and I have made it something of a mission to make them visible. If there's somebody out there with an interesting project, they can submit it through the website.

You also publish books with your own work.

– Well, I have in the past, but not so much recently. Most of them have been focused on Brutalist architectural estates in the UK.

The look and feel of the books is very distinct.

– I aim to make the books affordable, democratic, utilitarian and useful, without fuss or decoration. I don't use fine art printers. The books are printed by local printers, including one who prints for the local council. The main thing is the initial set-up and building a relationship with the printer. You need to allow them time, and vice-versa, in order to get what you need. If you can't, or they can't give that time, then don't. The books cost between £6 and £6.99 depending on the number of pages, 28 or 36. The first edition is 250 copies. If a book is popular, I print a second edition. I also produce a small edition "archive box" every 100th title.

The boxes are aimed at major collections, libraries and museums and have found their way into MoMA, Harvard University, The British Library, The Hyman Collection, Tate, the V&A, to name a few.

Where can the books be bought?

– I sell mainly through the website but I have many stockists around the world, including The Photographers' Gallery and Donlon Books in London who have special sections for the books.

www.caferoyalbooks.com

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BOOKS

ISSN 2752-5619

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first printed 2021
edited by Craig Atkinson
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Bob Heliton, [Angela Davis],1969, gelatin silver print.
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A DAY IN THE LIFE OF…

Adrienne Lundgren

SENIOR PHOTOGRAPH CONSERVATOR, LIBRARY OF CONGRESS

ADRIENNE LUNDGREN

By Mary Pelletier

John Wood. *Inauguration of President Lincoln*, March 4, 1861, salted paper print from a collodion negative, Benjamin B. French Album. LOT 12251, Library of Congress.

Adrienne Lundgren is a Senior Photograph Conservator at the Library of Congress in Washington, D.C. She lives in a small farmhouse outside of Baltimore, Maryland, with her husband and son.

How do you start your day?

– Normally, I'm an early riser, especially when I'm commuting, because I have about an hour-long commute. On the train I'm often going through the photographs on my phone, and my screenshots. Kim Beil wrote a really interesting article about screenshots recently, about how those are more of a document of her life than even the photographs on her phone. And that is me. I'm constantly photographing things, in the stacks or in a collection, researching or taking screenshots. I'm a mom, so I don't have a lot of free time! The train is my time to go through all of those and make sense of them.

What images are occupying you during the commute these days?

– Right now, I'm writing a book, which I've never done before. It's on the photographer John Wood, the first federal government photographer. He worked in paper photography, starting in May of 1856, doing architectural photography on a massive scale (both in numbers and in size of the plate), and doing it using the very obscure dry collodion process. He had his studio in the U.S. Capitol and they still have 150 of his negatives, hundreds of prints, all of his correspondence from his studio, and the receipts from everything he ordered. I'll go over there and just photograph, photograph, photograph. Then on the train, I'll load the images into my database, and I'll make matches between all the prints I've seen from the same negative, and all the information that relates.

How long have you been working at the Library of Congress?
– I will celebrate my 20-year anniversary this October. When I started in the field, I was mainly a treatment conservator. But in 2012, I got an internal fellowship to do a project on F. Holland Day, to create a material-based catalogue raisonnée, which marked a real departure for me. I was inspired by Paul Messier, who is a really good friend and colleague – I've always admired the way he thinks about photography. I still do treatments, of course, but now I do so much writing and research that my job now has a kind of social studies and a technical art history focus.

What's your daily schedule like?
– I do a ton of research these days. A lot of people ask me: Do you have a schedule? Do you a list of things you're going to do for the day? Not really! Right now, I'm writing an article on F. Holland Day, and how data reflects his artistic motivation; one on Duoshade cartoon papers from the 20th century, which are not photographic but use an image-forming developer; one on the Civil War partnership of Philip Haas and Washington Peale and one on the early use of photography in the field of cartography.

On top of that, the library has between 16 and 18 million photographs. It's overwhelming to be the people charged with caring for a collection of that size! But you bring your expertise, do the best you can and address things as they come up. And besides treatment, we have so many preservation-based activities. There is no way you can put your hands on 16 million photographs, so the best that you can do is to make sure that the environment and the storage are really good. It's about making wise choices that buy you, and the next person coming in, some time. So I am pulled in a lot of directions, and as a result my schedule is kind of organic but somehow it all gets done.

Frances Benjamin Johnston. *Full-length portrait, seated in front of fireplace, facing left, holding cigarette in one hand and a beer stein in the other, in her Washington, D.C. studio*, 1896, gelatin silver print. Library of Congress Control Number 98502934.

One of **Adrienne Lundgren**'s original cyanotype textiles.

How has the pandemic changed the way you work as a conservator?
– Covid changed so much. Everyone is still on a largely telework schedule, so all these little things that you valued about going into work, and the people you would see, aren't there. I only go in about two times every two weeks, so I'm doing fewer treatments, and a lot more research at home. But the thing I miss about conservation treatments were the times when I was just mending things, simple interventions. They are repetitive but it's almost like you have muscle memory – you can do it in your sleep, and it's actually relaxing. You're very focused in the moment and really present. I miss that type of work, because I find with research, you're constantly filtering thousands of facts, and my brain needs to have moments to just focus on something very simple. I think that's why I've started sewing!

F. Holland Day. *Christ With Crown of Thorns, Looking up*, 1898, platinum print. Library of Congress Control Number 91784659.

When you do go in – what is it like working right next door to the US Capitol building?
– It's amazing – I don't even know how lucky I was to get a job at the Library of Congress, right out of school. I graduated with my degree in conservation, and went to Eastman House for a year, then I started working at the Library of Congress. Before Covid, I walked past the Capitol every day to get to work. Since working on Wood, I have a new appreciation and connection to the building, having learned so much about it. Now when I go into the office, I don't even turn on my computer because I do so much computer work at home – I'm just able to focus on treatment. Currently I'm working on an amazing album of about 160 prints, assembled by the Commissioner of Public Buildings under Abraham Lincoln. Almost all of the photographs in the album are by John Wood, including six images Lincoln's first inauguration. The album had been in the stacks since the 1930s, and it didn't have a binding when it came in. Part of the treatment was trying to figure out the collation of the pages, because over the years it had been mixed up – knowing the subjects so intimately, I could tell it was all over the map. So I am working with the book conservator to coordinate, thematically, what should go together, and using the evidence from the binding edge and the adhesive and sewing structure, so that we can re-collate the album before it is rebound. I feel like the research in the end contributed substantially to the treatment, even though it wasn't really motivated by treatment questions.

What's the best part of your day?
– Collaboration. And also, sometimes I think that I've seen something 1000 times, and that I'm not going to find anything new. Then I'll start down some rabbit hole of 19th-century newspapers, and find some really exciting new tidbit. I love that feeling.

What's the worst part of your day?
– Footnotes!

We enjoy following your Instagram account (@missions_heliographiques).
– I started it in January 2021, before I was giving a big talk on John Wood. I had never really advertised anything before, and I thought I would try it. It's evolved into something really great – I've collaborated with people I've never even met in person, like Kim Beil. We worked on a project together all summer, and we met through Instagram! Almost all of my projects are collaborative in some way, and for me, that's the most inspiring part of my work – making these networks, learning new things and contributing what I know.

How do you unwind outside of work?
– I hang out with my family and we do a lot of outdoor activities. My sewing cyanotype project really happened during Covid. I love making cyanotypes and got my colleague Rachel Wetzel into it too – it was just a nice way it's that we could get together and be outside in the sunshine during Covid. It just felt so great to be doing something creative. They've really developed into cyanotype collages, but on fabric. I find it very calming and methodical to deconstruct and reassemble them. I can't quite wrap my head around how I'd like to formally present them yet – but the process relaxes me!

John Wood. *Inauguration of James Buchanan, President of the United States, at the east front of the U. S. Capitol,* March 4, 1857, salted paper print from a collodion negative, Montgomery C. Meigs Papers. Library of Congress.

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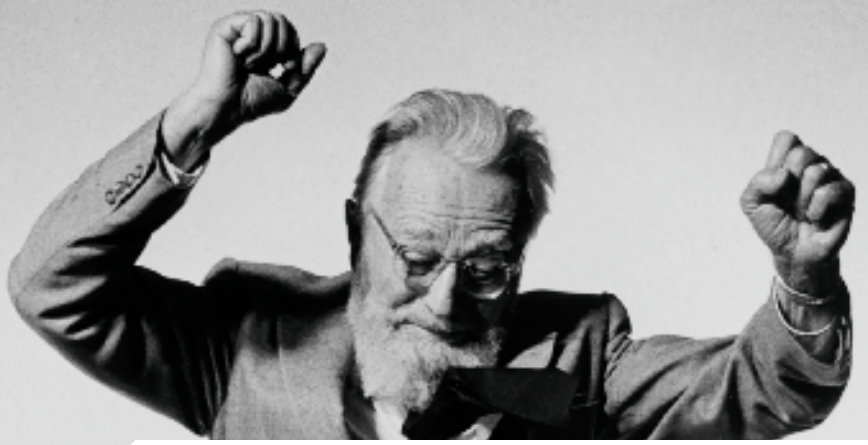

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PARIS PHOTO

PARIS PHOTO

PARIS PHOTO, the world's leading art fair dedicated to photography, this year marks its 25th edition, and like last year, the fair is held in Grand Palais Éphémère, an elegant temporary structure, while Grand Palais is undergoing refurbishment.

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

The fair programme is impressive as always, with altogether 183 exhibitors from 31 countries, divided into three sectors.

The **main sector** gathers 134 galleries from 29 countries, including 18 new galleries compared to 2021. The **Curiosa sector**, dedicated to emerging art, brings together 16 galleries (including 11 new) from 9 countries under the direction of guest curator Holly Roussell.

The book sector gathers 34 publishers (including 4 new) from 9 countries, offering unique editions and avant-premiere book releases with a signature program bringing together the greatest names in photography from all over the world.

The Elles x Paris Photo fair path, orchestrated this year by Federica Chiocchetti, promotes the visibility of women artists and their contribution to the history of photography.

As usual, there is much going on outside the fair. Photo Discovery, the satellite fair for classic photography, is held at Pullman Tour Eiffel, a five-minute walk from Paris; the festival PhotoSaintGermain, returns for its 11th edition and brings together museums, galleries and bookshops of the "Rive Gauche," and there are plenty of interesting exhibitions, including *Reversing the Eye. Arte Povera and Beyond 1960-75 : Photography, Film, Video* at Jeu de Paume and *Boris Mikhaïlov – Ukrainian Diary* at Maison Européenne de la Photographie.

The photography auction calendar is busy as always and you can keep yourself updated with our auction calendar, theclassicphotomag.com/the-classic-auction-calendar

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Fahey/Klein, Los Angeles is presenting images of women, ranging from anthropological images by Ruven Afanador to portraits of the '80s supermodels by Herb Ritts, Peter Lindbergh and Bruce Weber.

Herb Ritts. *Stephanie, Cindy, Christy, Tatjana, Naomi,* Hollywood, 1989, gelatin silver print.

Peter Fetterman Gallery, Santa Monica, is showing a wide range of works, examples of what Fetterman describes as "The Power of Photography," the name of the blog that he turned into a book earlier this year. Among the photographers are Henri Cartier-Bresson, Sabine Weiss, Sarah Moon and Kurt Markus, who wrote in his book *Buckaroo*, "I was not born to ranching. I was born a daydreamer, and I know of no slot for one of those on any ranch."

Kurt Markus *Y's for Living*, gelatin silver print, 1987.

London-based England & Co is this year focusing on works from the 1970s and '80s. Rose Boyt documented her friends and family during London's Punk era of the 1970s: in the street, or naked in the bath. British artist Sue Barnes had feminist concerns and explored ideas of self-identity. Anne Bean uses photography to bring a material presence to her ephemeral, elemental live performances and actions; and to explore her own personal life and family history. Northern Irish artist Roberta Graham has long been involved in exploring the violent relationship between the human body and the world. Some of her rare early hand-painted prints at Paris Photo show the structures beneath her skin; others relate to the writings of Georges Bataille. Conceptual artists such as Jeffrey Bligh, Howard Selina and John Francis Brown photographed their own transient actions or precarious temporary sculptures in the 1970s.

Roberta M Graham. *L'Amour / La Mort*, hand-painted silver bromide print, 1983. Unique work from a series using the same image.

Parisian dealer Grégory Leroy and Charles Isaacs, New York, are showing works made in Mexico from the '20s to the '80s. Isaacs explains, "During the twentieth century, a thriving artistic community produced native-born masters and attracted foreigners, all of whom depicted the extraordinary conditions of Mexican life. We have chosen images by Rafael Doniz of the Cora indigenous people and their rituals, Yolanda Andrade, who since 1977, has captured the vital street life of the Mexican people, including the LGBTQ community. We also will present Armando Salas Portugal's experimental "thought" images (fotografia del pensamiento), as well as important works by Lola Alvarez Bravo, Antonio Reynoso, Kati Horna, Lazaro Blanco and Bernice Kolko.

Rafael Doniz: *Borrado* (Erased), from the series *Nayari-Cora*, vintage gelatin silver print, 1984.

The booth of Parisian gallery Baudoin Lebon is focused on portraits. Lebon says, "We will confront two ideals: the instantaneous and the *mise-en-scène*, Lisette Model and Joel-Peter Witkin. The photography serves the stage, the artifice, the illusion; even when Model took pictures in the streets, the light, the subject, the framing were not mere coincidences. Our booth will change 3 times; the display of Lisette Model's and JP Witkin's photographs will evolve three times during the Paris Photo fair. As in a 3-act show, celebrities, anonymous persons, acquaintances and figures will follow and face each other's. Finally, the last wall of our stand: portraits of famous persons belonging to the art world and the photography world will surround a mirror - a reference to Baudelaire's quote "From that moment our squalid society rushed, Narcissus to a man, to gaze at its trivial image on a scrap of metal".

Teresa Engle. *Robert Mapplethorpe & Sam Wagstaff, Arles, 1981*, gelatin silver print.

The Music Photo Gallery, New York, features *Vain Victory. Women In Revolt: Six inches of throbbing femininity* a rare never-before-seen selection of videos and photographs, as well as ephemeral documentation of the underground hit written by Jackie Curtis, with Candy Darling and Holly Woodlawn, captured through the lens of photographer Bob Gruen. Gallery director Sebastian Alderete comments, "Revisiting this work is to gain insight into the radical transformation that marked our modern culture with the beginning of the feminist and transgender movement in the United States, in the early '70s. Max's Kansas City, CBGB, Studio 54, were the main scenarios of the artistic events where rock and punk idols starred together with the enthusiastic youth bohemian that avant-garde aesthetic and musical revolution. Patti Smith, Debbie Harry, Andy Warhol, David Bowie, Bob Dylan, John Lennon, are some of the most remarkable referents."

Bob Gruen. *Holly Woodlawn*, gelatin silver print, 1971.
Courtesy of The Music Photo Gallery.

Budapest gallery **Einspach** is presenting a solo exhibition of works by Orshi Drozdik from the '70s and '80s, focusing on the series *Blink and Sigh* (1977 - 1978), *Pornography* (1978 - 1979), and *Individual Mythology* (1976 - 1977). Gábor Einspach comments, "Despite being arguably the first Hungarian artist to advance a specifically feminist agenda in the early 1970s and her inclusion in revisionist survey exhibitions such as The Medea Insurrection: Radical Women Artists Behind the Iron Curtain (Wende Museum, LA, 2019-20), Drozdik's work remains little known, rarely shown and critically explored. It is clear, however, that she is one of the most significant Eastern European women artists working in experimental performance, photography and installation to emerge before the fall of the Berlin Wall."

Orshi Drozdik. *Blink and Sigh,* gelatin silver print, 1977.

Robert Mann Gallery, New York, is presenting *Les femmes de la galerie Mann,* a selection of the gallery's celebrated female artists. New works by Cig Harvey will showcase her ability to tap into the viewer's senses through her magical images, evoking awe and emotion. Julie Blackmon's recent works tell the stories of her characters through their renowned dreamlike and theatrical qualities. Alongside contemporary artists, will be a selection of classical works spanning over a century. Displaying the old next to the new allows the viewer to experience the similarities and differences, not only in techniques, but in the issues that female photographers have chosen to address throughout time.

Margaret Watkins. *Untitled (Barn and Shadow),* 1915. Vintage platinum/palladium print attached to original presentation mat, 1915. Courtesy of Robert Mann Gallery.

Toronto-based **Stephen Bulger Gallery** is presenting an exhibition of historical and contemporary photographs by Canadian and international female artists. Featured artists include works from the Estates of Minna Keene, Violet Keene Perinchief, Irene Fay, and Jill Freedman, in addition to Canadian artists Meryl McMaster, Sanaz Mazinani, Rita Leistner, Deanna Pizzitelli, and Sara Angelucci. Works by American artists Alison Rossiter, Wendy Ewald, and German artist Claudia Fährenkemper are also featured.

Wendy Ewald. *The devil is spying on the girls - Sebastián Gómez Hernández,* gelatin silver print, 1991. © Wendy Ewald / courtesy Stephen Bulger Gallery.

Galerie Julian Sander, Cologne, is restaging Rosalind Fox Solomon's *Portraits in the Time of AIDS 1987 - 1988*. As Solomon has written about the project, "The constant in these photographs in the drama of AIDS, a reality which changes the lives of people with AIDS, and people whose lives touch theirs. We live in a culture where youth should be perpetual. Illness and death are taboo. Some of the isolation of people with AIDS comes from this general taboo. Because all life inevitably leads to death, these pictures are about all of us."

Rosalind Fox Solomon. *New York 1987,* gelatin silver print.

Michael Hoppen Gallery, London, is bringing a very different mix of works to the fair. Hoppen says, "I have long been interested in the work of Krass Clement, a Danish photographer who has dedicated the past 50 years to making brilliant photographs. His projects, such as *Drum* and *Lisbon*, show an ability to make exceptional pictures and his prints are peerless. We will also feature a selection of unique photographs and collages to illustrate the use of photography in wider spectrums. In addition, we are showing work by Ukrainian artist, Boris Savelev, and we are delighted that he was able, with the help of his many friends, to escape the ravages of what his country is going through."

Krass Clement. *Drum*, gelatin silver print, 1996. Courtesy of Michael Hoppen Gallery.

Antwerp-based Gallery Fifty One is showing a wide selection of their artists, but is also highlighting two photographers, Jacques Sonck and Mark van den Brink. Sonck's oeuvre reads like an eccentric cross-section of Flemish society from the 1970s onwards. His work can be seen as a catalogue of all the different types of people that are part of a community, linking his images to the work of other portrait photographers like August Sander, Irving Penn, Richard Avedon and Diane Arbus - the latter with whom Sonck shares a fascination for people on the margins of society. The clothing may give away the era in which the images were taken, but the rest of the story is left to the imagination of the viewer.

Jacques Sonck. *Untitled,* Ghent, gelatin silver print, 1977.

Vintage Works, based in Chalfont, Pennsylvania, is once again sharing a booth with Galerie Françoise Paviot. Alex Novak explains, "I'm showing a series of masterpieces this year, salt prints by André Giroux, Man Ray's *Portrait of a Half-Hidden Man With Expressive Hands*, Imogen Cunningham's famous *Unmade Bed* and Jacques Henri-Lartigue's *Courses de Bob*, one of his earliest and most iconic images.

Jacques-Henri Lartigue *Courses de Bob*, gelatin silver print, 1910. Courtesy of Vintage Works.

Hans P. Kraus Jr. of New York, is presenting *From Experiments to Masterworks*, featuring works by the pioneers William Henry Fox Talbot, Calvert Jones, Charles Nègre, Gustave Le Gray and others. Talbot's fully resolved technical achievement *Nelson's Column under construction, Trafalgar Square, London*, a salt print from a calotype negative, will be shown alongside an early experimental paper negative made by him of Lacock Abbey. In 1853, Charles Nègre was still perfecting his use of the glass negative for creating circular photographs. A rectangular albumen print of *The children of actress Rachel with a young girl and dog, Auteuil* depicts the full negative, a working proof with the collodion peeling at its extremities. Juxtaposed with the working proof will be Nègre's diminutive masterpiece, a salt print of the same image hand-coloured by the artist and trimmed to a tondo.

William Henry Fox Talbot. *Nelson's Column under construction, Trafalgar Square, London*, first week of April 1844, salt print from a calotype negative.

Stephen Daiter Gallery, Chicago, is showing a selection of works by significant contemporary and 20th century photographers. This will include a portfolio of Dawoud Bey's most recent series *In This Here Place*, a selection of Gary Schneider photographs, as well as group of Lynne Cohen images to celebrate her upcoming exhibition at the Pompidou Centre in Spring 2023. Classic vintage pieces by Robert Frank, William Eggleston, Sabine Weiss, and others will also be exhibited.

Sabine Weiss, *Suburban Teenagers, Paris, France*, gelatin silver print, 1949. Artist's estate. Courtesy of Stephen Daiter Gallery.

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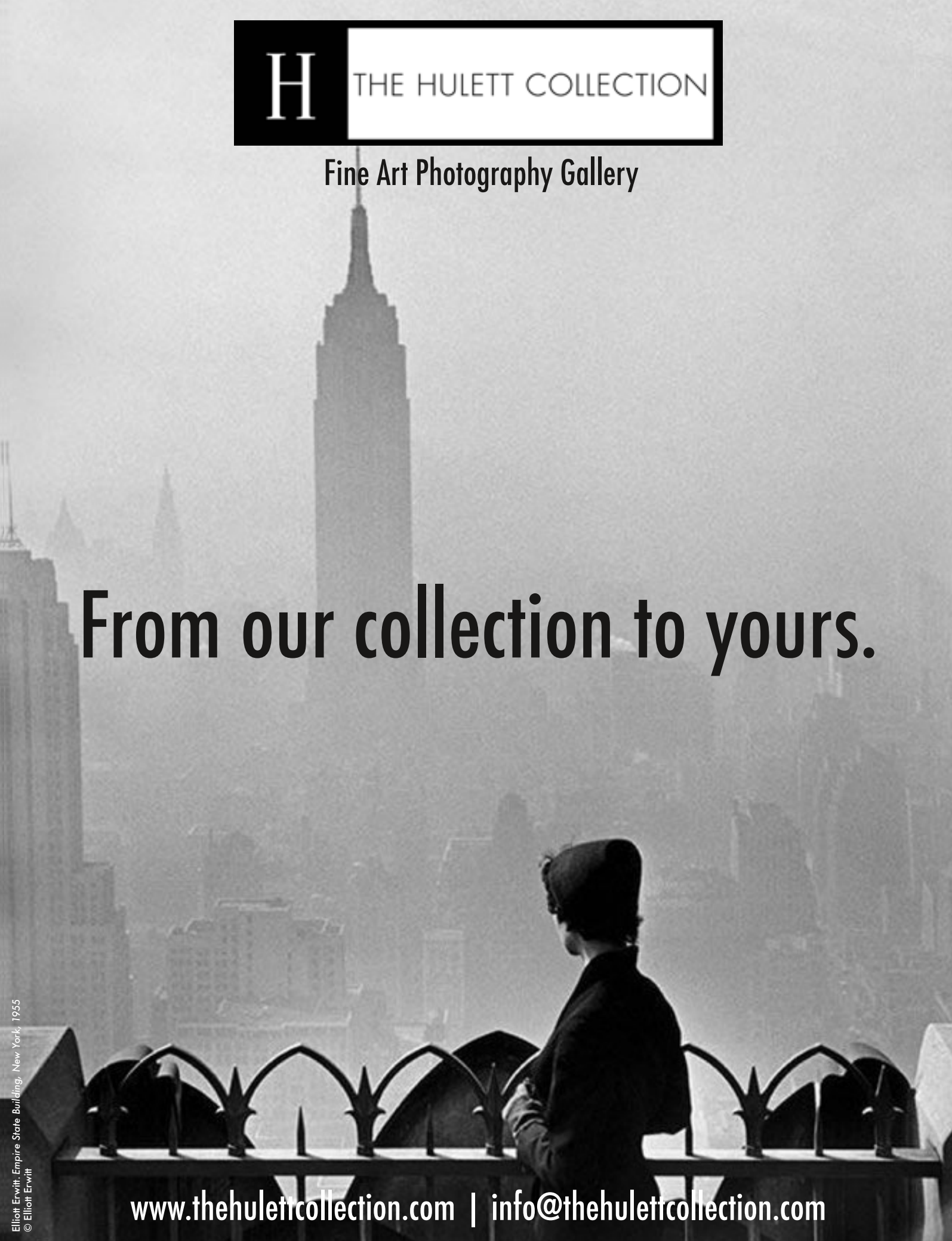

Elliott Erwitt. *Empire State Building, New York, 1955*
© Elliott Erwitt

BY MICHAEL DIEMAR

THE TRIBULATIONS OF ERWIN BLUMENFELD

INTERVIEW WITH **NADIA BLUMENFELD CHARBIT**

Les tribulations d'Erwin Blumenfeld 1930-1950, on show at musée d'art et d'historie du Judaïsme in Paris until 5 March, offers new insights into the life and work of Erwin Blumenfeld (1897-1969), one of true masters of 20th century photography. As for "tribulations," Blumenfeld had more than a few of them; crisis, catastrophes, close-calls. But there were also lucky breaks, chance discoveries and opportunities. He related much of it in his autobiography, *Eye to I*, dark, hilarious and highly recommended. He recounts his childhood in Berlin, his first camera, given to him in 1911 by his uncle Carl, which he used to make his first self-portrait, dressed up as Pierrot, holding up a mirror to show his profile, the first of many double self-portraits.

During my conversation with his granddaughter Nadia Blumenfeld Charbit, she remembers him as "a very active and energetic person." As for myself, whenever I think of him, it's as a series of images flashing by, his famous images of course, the fashion images, the surrealist and experimental nudes and portraits, interspersed with scenes described in *Eye to I*, as well as statements by his contemporaries.

In 1915, he frequented artistic circles in Berlin, and one night came across a monocled dandy in a urinal on Potzdamerplatz, who "pissed my profile on the wall so masterfully that I could not but cry out in admiration." The dandy was none than George Grosz, who became a life-long friend. Around the same time, Blumenfeld started a correspondence with his friend Paul Citroen's cousin, Lena Citroen, who lived in Amsterdam. In 1917, he was conscripted

Erwin Blumenfeld. *Self-portrait with Linhoff Camera,* 1938, Paris, gelatin silver print. Copyright The Estate of Erwin Blumenfeld.

Erwin Blumenfeld. *Comme une statue,* 1937, Paris, gelatin silver print. Copyright The Estate of Erwin Blumenfeld.

Erwin Blumenfeld. *Hitler with bleeding eyes*, 1933, Amsterdam, photomontage.

Erwin Blumenfeld. *Grauenfresse*, January 1933, Amsterdam, Hitler photomontage.

to the German Army, sent to the Western front as an ambulance driver, but essentially collected corpses, alongside his duties as army brothel keeper. His brother Heinz war killed near Verdun in 1918.

After the war, he went into self-exile in the Netherlands to join Lena Citroen. The couple were married in 1921. Their daughter Lisette was born in 1922, followed by Henry in 1925 and Yorick in 1932. Blumenfeld made Dadaist collages and drawings, wrote poetry, and made a failed attempt to become an art dealer. He continued to photograph, mainly snap shots of his family and friends. In 1923, he opened Fox Leather Company, a luxury leather store in Amsterdam. When he moved to new shop premises in 1932, he discovered a fully operational darkroom, with a Voigtlander bellows camera, behind a barricaded door, and started making portraits of his customers, as well as some nudes. Beautiful women became an obsession for him. As he wrote in *Eye to I*, "I started life as a sexless sex maniac. I took refuge in the Eternal Feminine".

In 1935, Fox Leather Company went bankrupt, but that same year he met Georges Rouault's daughter, Geneviève Rouault, who encouraged him to move to Paris with his family, and helped by securing portrait sittings for him. He was soon commissioned to do advertising and editorial work. In 1938, he met Cecil Beaton, who introduced him to Michel de Brunhoff, editor-in-chief of French *Vogue*, which led to a one-year contract with the magazine. In May 1939, he shot one of his most famous images, of Lisa Fonssagrives balancing on the Eiffel Tower. But Dr. M F Agha, Condé Nast's art director, wasn't impressed. Blumenfeld wrote to Beaton that Agha had told him that he hadn't "a clue about photography," making his feelings about Agha clear by adding, "I could vomit." When his contract wasn't renewed, he went to New York, where on 29 August he met *Harper's Bazaar*'s editor Carmel Snow. She contracted him to shoot Paris fashion for the magazine. She also told him that "according to her latest top secret information, all dangers of war had disappeared." He returned to Paris on the eve of war. The exhibition relates the ordeal that followed, with him and his family being interned in a succession of camps, before finally escaping to New York.
In *Eye to I*, he describes how he arrived penniless in New York. His first port of call was *Harper's Bazaar* and Carmel Snow, who, "Without getting up, without looking up, she delightedly gave me orders as if we had never been separated by two years of world war." Blumenfeld would soon defect to *Vogue*, where he would create some of the era's most memorable fashion images, including the famous Doe Eye cover for the 1 January 1950 issue. And with lucrative advertising assignments, he became, it was said, the highest paid photographer in the world.

But there were complications. While his bond to his wife Lena would remain strong, he began a relationship with Kathleen Levy Barnett, a model agent at *Vogue* who would become his agent, and herself a gifted photographer. To complicate things further, she would later go on to marry his son Henry, something his daughter Lisette found difficult to accept. Blumenfeld later entered into a relationship with Marina Schinz, who had started working as his assistant in 1964.

Erwin Blumenfeld died in Rome on 4 June 1969. In *The Man Who Shot Beautiful Women* (2013), a documentary made by his grandson Remy Blumenfeld, Yorick Blumenfeld relates how his father effectively committed suicide by neglecting to take his heart tablets, and in scorching heat, proceeded to run up and down the Spanish Steps, forcing a heart attack on himself. Marina Schinz who was with him that day would tell Nadia Blumenfeld Charbit quite a different story, leaving his death shrouded in mystery.

Nadia Blumenfeld Charbit is the daughter of his son Henry and his wife Kathleen Levy Barnett. I started out by asking her how the current exhibition came about.

– I like the Jewish Museum in Paris very much because they do a lot of shows that are outside the realm of Jewish religiousness, like shows on Sigmund Freud and Marcel Proust for example. As we are a completely non-religious Jewish family, it seemed like a very nice place to show. The museum didn't want to do something that resembled the 2013 – 2014 exhibition at Jeu de Paume, and have people think, "Oh, they're just repeating it" so it's quite different. I co-curated the show with Nicolas Feuillie, Curator of Photography at the museum.

As you said, it's quite different from previous Blumenfeld exhibitions, including the one at Jeu de Paume.

– The show at Jeu de Paume was curated by Ute Eskildsen and she focused very much on his early years, his work in the Dada movement, his collages and graphic work, but those are not included in this show. Originally, the idea was to have the exhibition start around 1935-1936, when Blumenfeld came to Paris, but we were obliged to start it in 1930 in order to provide more historical context, with Hitler coming to power and Blumenfeld's reaction to it, such as his Hitler montages, which will be a prominent part of the show. It's essentially about his photographic work, and the story of his life with his family during the Second World War.

Where does the material come from?

– It comes from mainly from the family, the sons, Yorick and Henry, and there are some loans from Centre Pompidou, some from Musée Carnavalet and Palais Galliera, and loans from five private collectors.

Erwin Blumenfeld. *Gypsy boy in Saintes-Maries-de-la-Mer,* 1928, gelatin silver print.

You mentioned the Hitler montages. You are showing the whole series, as well as many other series, the *Wet Silk* and the calf's head among others, images that haven't been seen before, giving real insight into his working methods.

– I always felt that with the previous exhibitions, there would be one iconic image chosen from each series but Blumenfeld often worked around a theme, as he did with the Hitler images, the Cecil Beaton portraits, and the torso of *Venus de Capua*, sometimes placing his model Manina Jouffroy-Tischler's head on the torso, sometimes the calf's head on top, sometimes he himself embracing it. With regards to the calf's head series, we even have a photograph he took of it while on display in the window of the local butcher's shop where he bought it, plus the painting that Picabia later made, based on one of the photographs, titled, *Worshipping the Gold Calf*, with hands upstretched towards the head. Blumenfeld used the calf's head for numerous setups. My father told me

Erwin Blumenfeld. *Gypsy mother and infant*, negative damaged during the war and printed in New York. Photograph taken in Saintes-Maries-de-la-Mer, circa 1928-1931, or in Amsterdam and printed in New York circa 1950, gelatin silver print.

that he remembered seeing it at the studio. Towards the end of the series, it was really stinking out the place before it was finally thrown out.

There is also a series he made in 1928, of the Gitane Pilgrimage, a yearly gathering of French and Catalan Gypsies in the seaside town of Saintes-Maries-de-la-Mer in the Camargue.

– He went to Saintes-Maries-de-la-Mer with my grandmother and she had her hand read by one of the women there. There's a historian of gypsies who has studied this series very carefully, Ilsen About, he told me that some of the images we thought were taken in Saintes-Maries-de-la-Mer were probably taken in his studio in Amsterdam, as there are backdrops in them. So we date those 1928-1931. One of the negatives was severely damaged during the war but Blumenfeld nevertheless decided to make a print of it later on. And the print from the damaged negative reflects the fate of the gypsies, who just like the Jews were put in camps and exterminated by the Nazis.

In 1932, Blumenfeld discovered a darkroom and camera on the new premises of his leather goods store in Amsterdam, Fox Leather Company. Things happened very quickly after that. He learnt to master technique and pushed it further through experimentation. In 1935, his business went bankrupt and the following year, the family moved to Paris.

– He had done some work as a photographer earlier in Paris. I have a portrait my parents bought at an action in Paris, of Françoise Rosay, a well-known French film actress. Blumenfeld worked as a still photographer on the set of *Pension Mimosas*, a film she did with her husband, the director Jacques Feyder, in 1934. On the back, somebody has a written a whole letter, "Poor Blumenfeld, he was so mistreated on that film, everybody was pushing him around." After that, he decided never to work on a film again.

Also included, are portraits he took of Cecil Beaton in 1938, and Beaton helped him, by introducing him to Michel de Brunhoff, editor-in-chief of French *Vogue*.

– The group of Beaton portraits is another example of how Blumenfeld worked, each is made with a different technique. Beaton was very quick to realise his talents, and helped pave his way into fashion photography. His fashion work has been the focus of previous exhibitions so there's no so much of it in this one. There's more of his portraiture and experimental work.

Following the outbreak of WWII, he was arrested by the French authorities, and interned as "an undesirable alien" in a succession of camps, Montbard-Mermagne, Loriol, LeVernet d'Ariège and Catus. His daughter Lisette was interned at a different camp, Gurs, in the Pyrenees. Eventually, the family was gathered again. In Marseille, he managed to get visas for the US, fleeing on the Mont-Viso steamship. But their ordeal wasn't over. They were detained in Morocco.

– The exhibition deals with what happened to the family during the war through documents, letters, tickets and photographs. How they barely escaped from a French internment camp, only to fall into an internment camp in Morocco, controlled by the Vichy regime. We have some very interesting documents in the show, including some letters my grandmother wrote to the commandant of the camp, asking him to free her husband. We even have their tickets from Marseille. We keep a lot of documents in the family. There was a book about the North African camps published recently by an American historian, Susan Gilson Miller, *Years of Glory: Nelly Benatar and the Pursuit of Justice in Wartime North Africa*. She wrote about a lawyer in Morocco who helped the refugees out of these camps. She told me that

Blumenfeld's photos are the only ones in existence of that particular camp. The family was in very poor condition at that point. Lisette had been interned in Gurs, and was suffering from scurvy, he had been interned in several camps, and my grandmother had an abscess to her breast. They only had two months on their visas to gain entry to the United States so it was crucial that they would get out of that camp before the visas expired. Blumenfeld wrote about it in his autobiography *Eye to I*. It's interesting to compare it with Germaine Krull's diaries. She left Marseille almost at the same time, but the ship she travelled with ended up in Martinique, where she was interned. She eventually managed to get to Brazil. The Blumenfeld family went to New York.

Having arrived in New York, he initially worked for *Harper's Bazaar*. In 1943, he secured the duplex studio at 222 Central Park South, and a year later, he started shooting for *Vogue*, as well as getting lucrative advertising assignments, from Elisabeth Arden and Helena Rubinstein among others. He became known for creating extraordinary images, graphically but also technically. It has been an ongoing discussion over the years, how exactly did he achieve the effects in his images? It's known that he sometimes placed prints and negatives in ovens and freezers. Did he leave behind more detailed descriptions of his methods?

– Not very much, but sometimes he gave indications in captions when he published images in small, more specialised magazines, how he threw chemicals on the prints for instance. My mother was a photographer. She did a lot of solarisations but she did them on the prints whereas he did them on the negative. He developed his negatives one by one, using a different method each time. He did partial solarisations, a lot of experimentation with chemicals, freezing the negatives, changing temperatures to get the reticulation you see in some images. When I worked on his colour images, we scanned all the transparencies and some were real sandwiches of transparencies, stapled together, and some were made out of cut out pieces that were put together. He worked with an incredible variety of techniques. Later on, in the 60s, images that won't be on show, he used Kodalith, the film that only has black and white tones. He had periods of using different techniques.

Erwin Blumenfeld. *Portrait of Geneviève Rouault*, Paris, 1937, gelatin silver print.

Erwin Blumenfeld. *Portrait of Leonor Fini*, Paris, 1938, gelatin silver print.

There's another interesting series in the exhibition, of Native Americans in New Mexico, made in 1947. These have never been exhibited before.

– We knew very little about the series on the Native Americans but I consulted an anthropologist, Bruce Bernstein, and he printed the images, went to the San Ildefonso Pueblo, and some of the people he knows there recognized their grandparents. It was

Erwin Blumenfeld. *Nude under wet silk*, (Model: Margarethe van Sievers), Paris, 1937, gelatin silver prints.

exceptional that photographers were allowed to photograph their ceremonies. It also helped us pinpoint the dates because the photographs are of a ceremony that is always held on 23 January, in this case 1947. Which means he went there for his 50th birthday. The images are very different from his studio photographs of course. He did a lot of photography outdoors but that's not what he is known for, which is his studio photographs and his love of manipulation during printing. Almost every studio photograph in the show was transformed in some way during printing.

Are there other series that are yet to be published and/or exhibited?
– Yes, there are. I have done a lot work on creating a database of all the photographs we know of his, updating scans and sourcing images in museums. I have already presented some previously unseen work in the exhibition of colour work at Somerset House in London. Actes Sud is publishing a Photo Poche this autumn and Thames & Hudson will publish a corresponding Photofile. It would be great if the family could work together on a catalogue raisonné of his works.

In 2008, I interviewed the Norwegian-born fashion photographer Sølve Sundsbø. He talked about the photographers who had influenced him, Edward Steichen, Irving Penn and others, but he regarded Blumenfeld as being in a class of his own, and said to me, "You know, Blumenfeld was shooting in '30s, '40s, and '50s, what the rest of us will be shooting next week."
– Sølve Sundsbø took inspiration from the famous "Doe Eye" cover for the 1 January 1950 edition of *Vogue* for a commercial he did for Chanel in 2012, and he acknowledged the source. Most don't. I once met an art director in Paris who told me, "When photographers aren't too inspired, I tell them to look in a Blumenfeld book and copy!"

He is indeed often copied these days but the results are, in the main, quite superficial, I think. Blumenfeld's images are beautiful but there is also often a darkness, a psychological complexity, including his self-portraits, where the self is often divided.
– Yes, and there's a quote from him, "I am convinced that there is another life behind the mirror. We are all double" My grandmother was a psychologist, very into Sigmund Freud, and very interested in the unconscious. I'm a medical doctor, a haematologist, so I received all her books, by Sigmund Freud, Anna Freud, Marie Bonaparte and others, and that thinking influenced him a great deal, I think.

Keeping in mind how highly he is regarded today, it seems strange that he couldn't find publishers for his two books, *Blumenfeld – My One Hundred Best Photographs* and the autobiography *Eye To I*. They were only published after his death.
– I met René Burri at a photography fair once and he said, "Oh, I took a photograph of your grandfather showing the maquette for *Blumenfeld – My One Hundred Best Photographs* to Robert Delpire!". The image is in the book Phaidon did with Burri. But Delpire didn't want to publish the book. It was first published in Switzerland in 1979, coinciding with a show at Musée Rath. His autobiography was first published in France by Robert Laffont in 1975. He tried hard to get them published but there was no interest at all.

Blumenfeld died in 1969, just before the modern photography market was beginning to be established. Did he have any inkling that further down the line, people would be very interested in his images? Did he leave instructions for what could or should be exhibited?
– No, he had no inkling of that. Because the colour work was all for magazines. He did make colour prints himself towards the end of his life. He had a system custom-made for him by Kodak so he did C-prints in his studio in New York but those were mainly photographs of family and friends, but also a little bit of fashion. But his attitude to the fashion work was that once the images had been published, they were in the past. Nobody thought of collecting fashion images at that time. To him, fashion photography was business. The images in the book *Blumenfeld – My One Hundred Best Photographs* were all black and white but even with those he probably never thought there would be a market one day. The only thing in his will concerning his photography was a single line about the disposal rights going to Marina Schinz. He was much, much more eloquent in his will about his autobiography *Eye to I*, that the rights to it should be held, so that it could be made into a feature film. He thought it would make a really great film. Towards the end of his life, he was very much focused on film. He thought he would make movies and he did make some short, but very innovative

Erwin Blumenfeld. *Self-portrait in the studio*, 9 rue Delambre, Paris, 1939, gelatin silver print.

Erwin Blumenfeld. *Cecil Beaton*, Paris, 1938, gelatin silver print.

films about fashion, thinking he would make films for the fashion industry. He hardly mentioned his photographs in his will, and not at all his drawings or collages. But I guess you always focus on your next project.

In terms of photography, how much material did he leave behind?
– It's a difficult question to answer. Some prints were kept by my grandmother and were passed to Yorick directly. The Blumenfeld estate was split after his death, each of the three children received roughly one fourth and Marina Schinz kept one fourth. She had full disposal rights but if she made sales, she was obliged to share the proceeds with the three children. After some years, she decided it was too much of a burden to keep all the material so she gave each of the children one fourth of the black and white vintage prints. As for the colour work, she later gave much of what had been kept to me, that is, Ektachromes and Kodachromes, 8 x 10 transparencies. I did a show with that work in 2013, at Somerset House in London. The three children received about 1 000 prints, and multiplied by four, it would make 4 000 and there are another 1 000 in the family. There are of course many negatives. Marina still holds all the glass plates from Paris but I'm not sure exactly where they are or how many. As for Kodachromes and Ektachromes, there were around 650. There are many, many slides from his travels, and many, many negatives of photographs of his family. There were many black and white fashion negatives that were donated to the Fashion Institute of Technology in New York, that were later bought back by Lisette and they are now with my cousin. Marina also gave some photographs to the George Eastman House in Rochester, mainly portraits of actors and actresses.

Some photographers' estates are managed with almost military precision. This has not been the case with Blumenfeld, where for a long time, there seemed to be no coordination at all. I asked Yorick about it some twenty years ago and he smiled and told me that dealing with the various parties was like "entering a nest of vipers". Why did that situation emerge?
– There were three children, Yorick, Henry and Lisette. And they always got along by pairs. If two agreed, the third would oppose. And it changed during the years, sometimes the brothers agreed, sometimes one brother and the sister. So there was never any agreement about what should be done with the legacy. And then there was the whole story with Marina. But I understand her. When my grandfather died, when she was 27 years old. She wanted to move on with her life, get married and she didn't

Erwin Blumenfeld. *Cecil Beaton*, Paris, 1938, gelatin silver print.

Erwin Blumenfeld. *The Minotaur or the Dictator*, Paris, 1937, gelatin silver print.

Erwin Blumenfeld. *Self-portrait with calf's head*, Paris, 1937, gelatin silver print.

want to deal with all those photographs. Marina bought Blumenfeld's studio from my grandmother when she left the United States so for her, it was like she was living there with his ghost. So she decided to give the children a fourth each. We still don't know exactly what she kept. The story was that she kept the best prints for herself. That was also a contributing factor to the disagreements. She's still holding on to some parts of the material, such as the glass plates. I have asked her if I could see and scan the glass plates but the answer was no. So I decided to work with what I have, which is already amazing. All three children had two children, where one is more involved in the photographs. The only problem is, there are disparities in what we have and each has a right to sell. The issue with selling vintage prints is that once they're sold you no longer have them, so I try keep track and keep scans of everything and quite frankly, it's not always easy.

The previous lack of coordination, has that had an impact on museum shows for instance?
– Sadly, when I speak to people in the US, it's clear that many have forgotten Blumenfeld. He was in a group show at MoMA in 1947, *In and Out of Focus: A Survey of Today's Photography*, curated by Edward Steichen. Photography has a much higher standing today but while I have managed to get museum shows in Europe, Brazil and Japan, there have been none in the US, despite him living there from 1941 to 1969. My aim is to have a show at a major museum in the US, and I would consider a fairly substantial donation, or maybe a combined sale and donation, if that would make it happen.

What are your own memories of him?
– I was only nine years old when he died but I have vivid memories of him, and of visiting him at his studio. I remember his nails, or rather he didn't have any nails, just bloodied fingers, as he was a severe nailbiter. He collected stamps and he started me on collecting stamps as well. I still have his album of French stamps that he gave me. He loved to tell my brother and I dark stories, very, very dark, in the German tradition of Brothers Grimm and *Struwwelpeter*, and he had a very pronounced German accent. I remember him as being a very active and energetic person. Always playful but also a bit scary. There are three photographs that my mother, who was a great portrait photographer, took of me and my grandfather. She captured exactly how I remember feeling when I was with him. I don't look reassured at all! Scared rather! At the same time, it was a thrill to be with him. But you would never know which way he would be going.

Erwin Blumenfeld. *Yorick, Lena, Henry, Lisette and Erwin*, Vézelay, 1940, gelatin silver print. Copyright The Estate of Erwin Blumenfeld.

Anonymous photograph of Erwin Blumenfeld in Azzemour, Morocco, 1941, gelatin silver print. Copyright The Estate of Erwin Blumenfeld.

He was difficult to pin down?
– Yes, he was. With regards to his work, he was sure of what he wanted to achieve but at the same time, he was shy. Not too confident, socially or physically. He didn't think he was good looking at all. He was self-taught, not at all self-confident in his profession at first, but then little by little in the US, he became confident, and would put his foot down with magazine editors and art directors.

He had a very strong independent streak, and he never tried to ingratiate himself with the Surrealists after his move to Paris.
– No, he was very independent and wanted to remain so. After his first contract with French *Vogue* and then with *Harper's Bazaar*, he never signed a contract again. He was freelance, working in his studio, in his darkroom, doing the things he wanted. Of course, in fashion, he couldn't always do what he wanted. He had art directors to contend with. When you go through all the fashion work he did in the US, at some point, you see how he started copying himself, such as doing profiles on faces.

He routinely referred to art directors as "arse directors." He also did it in *Eye to I*. Yorick once told me that his father felt that Alexander Liberman, who alongside his work as art director at Condé Nast also worked as an artist, had been jealous of his creativity, and that this had been the reason why Liberman stopped giving him assignments for *Vogue* in 1955.
– Well, Blumenfeld did think "cover" when he shot for Vogue but ultimately the design of the covers was Liberman's domain. Many of those now famous covers were collaborations between the two of them, like the "Doe Eye" cover. Liberman once said that Blumenfeld was the most graphic of all the photographers and the one who was most rooted in the fine arts, but as the '50s progressed, Liberman found it easier to work with the new generation coming up, including Irving Penn and Richard Avedon. My mother, who worked as model editor at *Vogue*, told me that they did a reshoot of some images that Blumenfeld had shot with somebody else. That was probably what led to the break. Blumenfeld and Liberman were both strong personalities. Blumenfeld's personality certainly comes across in *Eye to I*, and I'm pleased that it's being republished in French to coincide with the exhibition.

Les tribulations d'Erwin Blumenfeld 1930-1950 is on at musée d'art et d'historie du Judaïsme, Paris, until 5 March 2023.

The exhibition catalogue is published by Editions mahJ-RMN. *Jadis et Daguerre*, the French edition of the photographer's autobiography, is published by Actes Sud.

Galerie Sophie Scheidecker will show a selection of works by Erwin Blumenfeld at Paris Photo.

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2.

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1. Erwin Blumenfeld. *Untitled*, (Model: Marua Motherwell), New York, 1942, partial solarization.

2. Erwin Blumenfeld. *Deer Dance*, San Ildefonso Pueblo, New Mexico, January 23, 1947, gelatin silver print.

3. Erwin Blumenfeld. *Untitled* (Model: Natalia Pascov), New York, 1942, gelatin silver print.

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Anne Bean *Dust* (1978)
Collage of two silver gelatin prints
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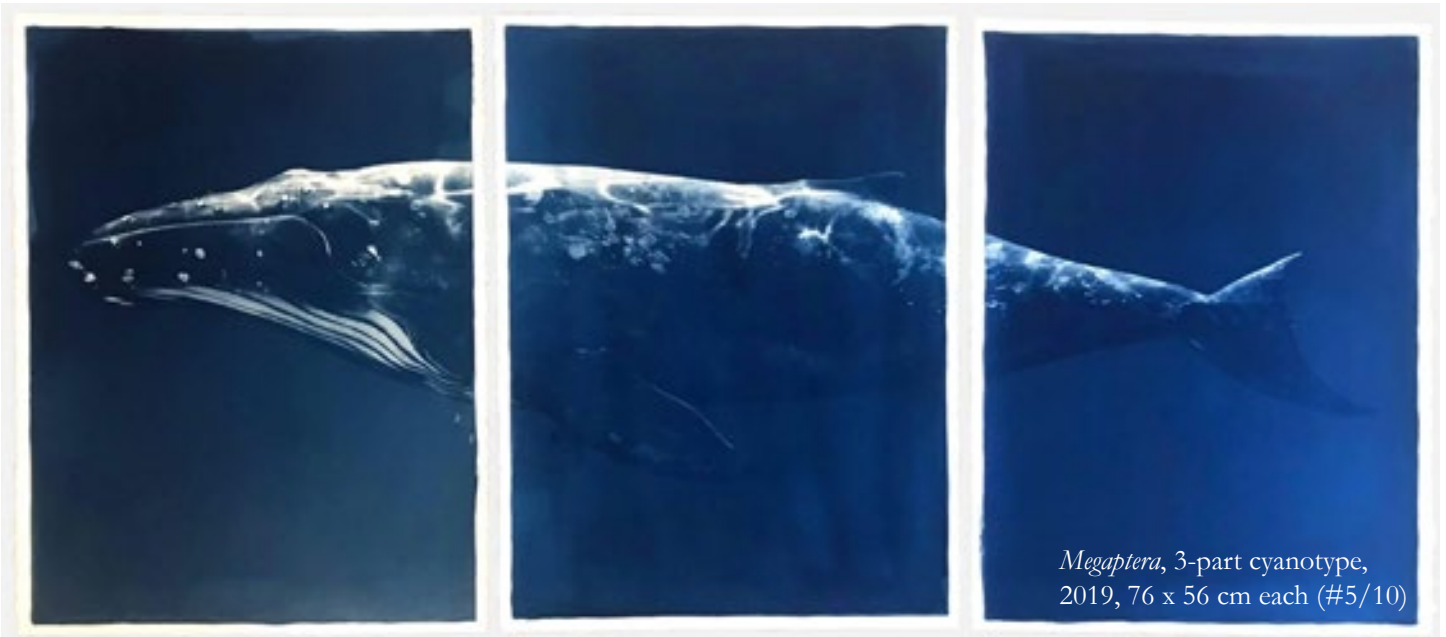

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BY MICHAEL DIEMAR

GALERIE FRANÇOISE PAVIOT

FRANÇOISE AND ALAIN PAVIOT

Credit Philippe Vermès.

57 rue Saint-Anne, located in the 2nd arrondisement of Paris, has long been a destination for connoisseurs of photography. But behind the name Galerie Françoise Paviot there are two people; Françoise, and her husband Alain Paviot. Alain opened his gallery in 1974 and last year, was awarded the Légion d'Honneur for his services to photography. Françoise opened her gallery in 1995. A year later, they joined the two entities under her name. But Françoise was no newcomer to photography. Before the gallery, she had a long and distinguished career in the public sector. During our conversation, she talks about her passion for Eugène Atget, why photographers were at one stage classified as "chemists" and "veterinarians" in the public sector, an encounter with Henri Cartier-Bresson and her work on the Paris Photo selection committee.

I began by asking Françoise what sparked her interest in photography in the first place.
– I started working in photography in the early 1970s, but not in a gallery but in the context of public service, in one of the departments of the Prime Minister. I was still a student and was asked to carry out surveys of the photographic collections in museums and institutions in order to update the fourth edition of *Répertoire des Collections photographiques à Paris*. I soon became aware of certain issues. I met the curator of the Marmottan museum who lamented that advertisers had used images from his collection without any prior request, with inappropriate captions, without paying royalties, except a sum equivalent to one dollar. The notion of copyright, moral and patrimonial, in photography was far from resolved. I also met the director of the Inventaire général des monuments et des richesses artistiques de la France Mr. Delarozière, who told me: "Mademoiselle, as long as I'm in charge of photography, there will only be

Lászlo Moholy-Nagy and Arthur Siegel. *Photogram*, gelatin silver print, 1945. Courtesy of Galerie Françoise Paviot.

black and white in my department and no colour." He added, "I'm going to show you what good photography is." He took out a print and told me it was by Eugène Atget. I had never seen an Atget print before but was immediately fascinated by this photograph, which, compared to contemporary prints, was very small in size but just had such presence. Looking at reality with such definition in detail, even in the distance, without the help of my glasses for my myopic eyes, it seemed magical. The real became totally unreal and I understood later on why the surrealists were so passionate about a photographer who for me remains one of the greatest.

What else did your work entail?
– Around the same time, I was asked to pick up photographs for Paul Montel, who was publishing a new book on photography, *Toute la photographie : Pratique, esthétique, applications* (1974). This is how I went to see, without realizing the importance of these meetings, Man Ray on rue Férou, Brassaï, and his wife Gilberte who had brought down a cardboard box with prints for me to see, Izis who presented photographs on an oilcloth placed on his dining room table, and Sarah Moon in the studio where she worked with models. There were no USB keys in those days so I generally came back with silver prints, very often originals, or 24 x 36 mm slides. I also imposed for this book, a photographer who was not on the list: Jean-François-Bauret. I had discovered photographs of his on an advertising poster in the corridors of the Metro. I have been teaching the history and market of photography for almost 20 years, and as I often tell students, the corridors of the Metro are very interesting places to follow the metamorphosis of images. In particular, we can now see how paper posters are gradually giving way to large screens with moving images.

Publications produced by La Documentation Française.
Courtesy of La Documentation Française.

How did you progress from there?
– Having obtained my diplomas in literature and linguistics, I continued to work full time in the department I talked about. I did not study photographic technique but I read books on photographic history, visited exhibitions and above all, I met photographers. On Saturday mornings, I would go with a friend, a professional photographer, to interview those who belonged to the generation of the so-called humanist photographers and record them on our little tape recorder. We spent many fascinating hours with Pierre Jahan, Edouard Boubat and René-Jacques who became a very good friend and whose images I managed for many years. This led me a few years later to host the evenings of the photographic club *Les 30 x 40*, created in 1952 by Roger Doloy. I also organised conferences, with among others, Pierre Gassman, the famous printer who founded Laboratoire Pictorial, within the framework of the Forum de l'image à Toulouse. It required considerable preparation to fully understand the meaning of their respective work and to situate it within a dialogue where the questions made sense and the answers were valuable for everyone. Much later, in the gallery, I kept this practice of dialogue with the photographers going. Those I meet or work with, have always taught me a lot and they continue to teach me as I continue, with the "classics", to learn their history through books but also my colleagues. As Marcel Duchamp, who was in charge of selling sculptures by Brancusi, said, "even if it means selling, let's sell intelligently".

There is also the work you carried out for Interphotothèque.
– Interphotothèque was a liaison committee between the managers of public service photographic collections and was attached to the department of the Prime Minister. These funds, very numerous, were little known and in some cases not even recognized. Their management posed difficult problems. The organisation of photographic collections is a fascinating job for those who take it to heart, but little appreciated for its true value. The work is essential because the extremely numerous and incredibly rich public collections constitute both the memory and the future of our culture. The past, without us always

Eugène Atget. *La Marne à Bry-sur-Marne*, contact printed albumen print with glass negative, 1903. Courtesy of Galerie Françoise Paviot.

realising it, lasts much longer than the present. As I said, my first job was to take part in the inventory of photographic collections in Paris. Next for me was a national inventory of public collections and agencies. It continued with the *Le repertoire Iconos* and the creation of a database that has now been put on hold. The *Arago* project was meant to take over from it but was itself put on hold, to make way for another one being developed. Is this not a sign that these thankless tasks, inglorious but so essential, are struggling to see the light of day? Photographers, like galleries, are just as concerned by this management, which takes a lot of time and personnel and requires precision and method. How to classify your images, how to find them easily etc. And should you keep everything? Or eliminate some? What are the rules? For photographers who worry about the future of their archives, and there are many of them, these questions are of utmost importance. Carefully captioned and classified collections have a much better chance of finding a home and of surviving. The arrival of digital technology and the incredible quantity of images produced make these problems even more pressing. For many years we implemented, in coordination with their managers, the management policy for these funds. At the very beginning of the 1980s, there was very little concrete information so we developed a whole series of tools that since have been widely shared and put into practice. We organised regular work commissions, meeting days that resulted in publications. It was a lot of work but very important.

This was a time when photography had a very different status from today.

– Well, to give you an example, in the 1970s, the status of photographer was not recognized in the salary scales of the public service. The term “photographer”

did not appear as a profession anywhere, which shows the lack of recognition of the medium. The photographers at the Centre Pompidou, for example, were attached to the salary agreements for "chemists", those at the Ministry of Agriculture were assimilated with "veterinarians", and elsewhere one could find "photographer-drivers". All these "pirouettes" were intended to give them a living wage. Here again, Interphotothèque was a pioneer and the "status of photographers commission" worked for many years to gain recognition for them. It also worked to secure the right of public service photographers to have their images properly credited with their names.

We also tackled the considerable problem of conservation in our working committees, and published the first book of recommendations and advice, in collaboration with, in particular, Anne-Cartier-Bresson who was doing her thesis on the subject. Discussions about terminology, with Jean-Claude Lemagny among others, led to the publication of *Termes usuels de la photographie*. We worked with lawyers on the question of copyright, and developed standard contracts for commissioning reports that were been taken up and used by photographers' unions. In the 1980s, computer tools for processing images were still in their infancy and we asked ourselves how to solve the problem of image analysis: how to describe an image with words, how to analyse its content? New technologies appeared on the market, including digital optical discs which made it possible to record one or two dozen images. Progress was very fast with the production of a first institutional videodisc with the World Computer Center, followed by Bibliothèque nationale de France with *Images de la révolution française*, produced in 1989. The road was open for the reproduction, multiplication and consultation of images, with extremely powerful tools but the work of documentalists and analysts, although invisible, was of course still essential.

René-Jacques. *Paris,* gelatin silver print, circa 1947.
Courtesy of Galerie Françoise Paviot.

Brassaï. *Près du Pont-Neuf*, gelatin silver print, 1932.
Courtesy of Galerie Françoise Paviot.

You were also responsible for Interphotothèque's magazine?
– Yes, it was called *Interphotothèque Actualités* and provided information on advances in the management of photographic collections. I left Interphotothèque but what we had initiated took shape according to the progress and needs of each institution. For all the curators and photo library managers with whom we worked, these efforts remained essential and decisive for the future, as good practices had been installed. During this same period in the 80s, we also organised aerial photography reports on France, with particular focus on Paris and its regions, in order to meet the image needs of several public departments. These missions were carried out with helicopter, their flight plans determined in agreement with those responsible for the photographic funds. We pooled requests and resources: EDF (Electricité de France) provided us with its photographer who worked in 4x5 inch format, Civil Aviation provided a helicopter. Then everyone received copies of the documents produced according to their needs. A form of cooperative in a way. It would be interesting to know what has become of these images which, in their own way, wrote another chapter in the history of the city.

And in 1990 you started working at Centre Pompidou?
– At the Centre Pompidou, I changed my profession so to speak but I also put into practice a line of work that I hold dear: communication and coordination between the people with different skills. I created the internal communication department and the *Coursives* newspaper, with which I had been entrusted as editor-in-chief. This was no small feat. Each department jealously defended its independence, even going so far as to ignore what its neighbour was doing. Then I was offered to return to my initial concerns and take care of the team of photographers at the Centre, I think there were six or eight at the time, each more independent than the other. It was then that Alain suggested that I "set up a gallery".

From public sector to private gallery, that was quite a big step?
– Without Alain, I would never have created a gallery. I only knew the "mould " of public service and on my own, I would have been incapable of embarking on a private enterprise. It takes a certain courage and a strong spirit of decision to take your freedom, not to depend on a salary which arrives regularly each month, to rely only on yourself. This is why I also admire all my colleagues who manage to live, and bring to life, their passion for the image by working "without a net".

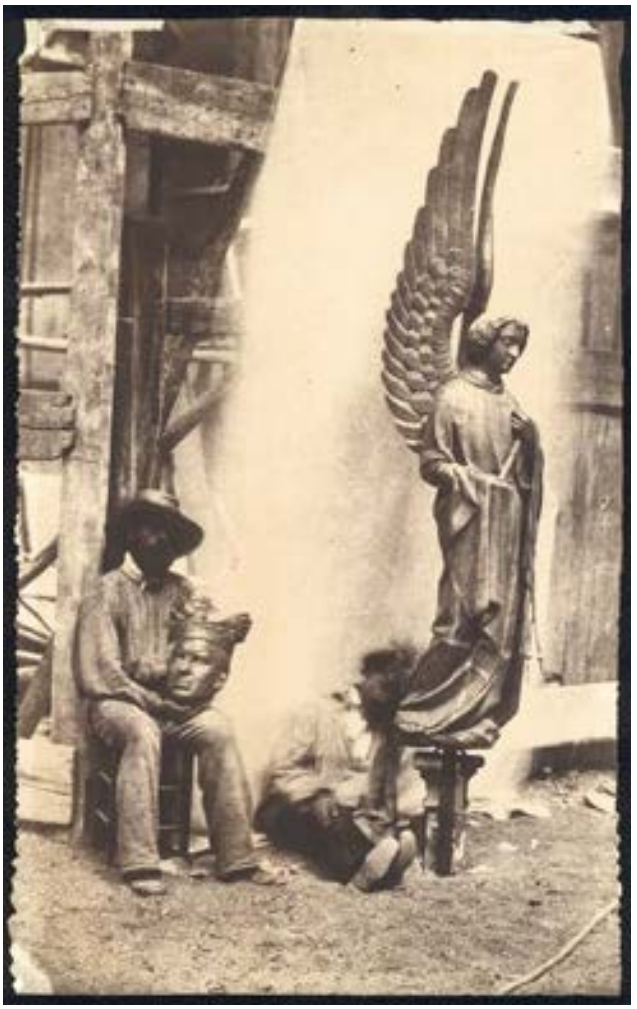
But your gallery was in a sense a continuation and augmentation of Alain's gallery?
– At the very beginning we had two separate places. Alain continued on rue du Marché Saint-Honoré and I was installed on rue Sainte-Anne. Finally, after a year, as I did not do too badly! but also to reduce unnecessary costs, we decided to join the two galleries.

Alain was one of the pioneers in the modern photography market. How did he start his gallery?
– Alain went from the marine instruments trade to photography to create his gallery in 1974. He is self-made, and, apart from a small bank loan, he set out on his own. The first of his qualities is knowing how to make a decision and act without delay. The second is knowing how to choose what will be meaningful. His first photographic exhibition was devoted to Alphonse Le Blondel. Margaret Weston's gallery bought most of the prints. Alain has just been awarded the Légion d'Honneur for his services to photography. If museums and private collectors have him to thank for some of their most beautiful pieces, it is because he knew and always knows how to find what is sometimes under everyone's eye. I have to admit that sometimes I do not understand why he decides to buy a certain image, only to realize after a while that he was right. Besides, returning to this

"Documenting Paris by helicopter", gelatin silver print, 1971.
Courtesy of Interphotothèque-Sodel M.Brigaud

notion of learning, it also takes time for good work to gain the visibility it deserves. In 1996, we organised an exhibition of vintage prints by Frederick Sommer. I was immediately enthusiastic! Sommer had never been shown in France. We had 20 x 25 cm contact prints which were fascinating. We sold absolutely nothing. One wonders sometimes about what causes a work to achieve visibility.

How do you work and complement each other?
– Alain is not a communicator and I am the opposite. He likes people to come to him, I am outgoing. I refined my eye by his side, and as a result, became more demanding in my choices. In our present time, when everything goes faster and faster, there too, a "thank you" to Marcel Duchamp, so pioneering and clairvoyant, who understood that the notion of learning and duration would gradually lose its value. And yet, rubbing shoulders with the images every day, visiting the rooms of Drouot every morning, carefully reviewing all the sales catalogues, doing



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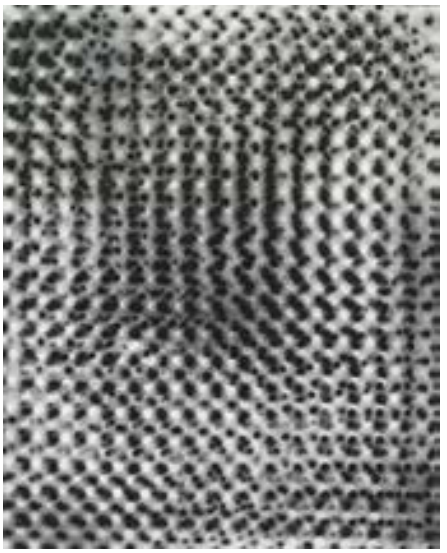

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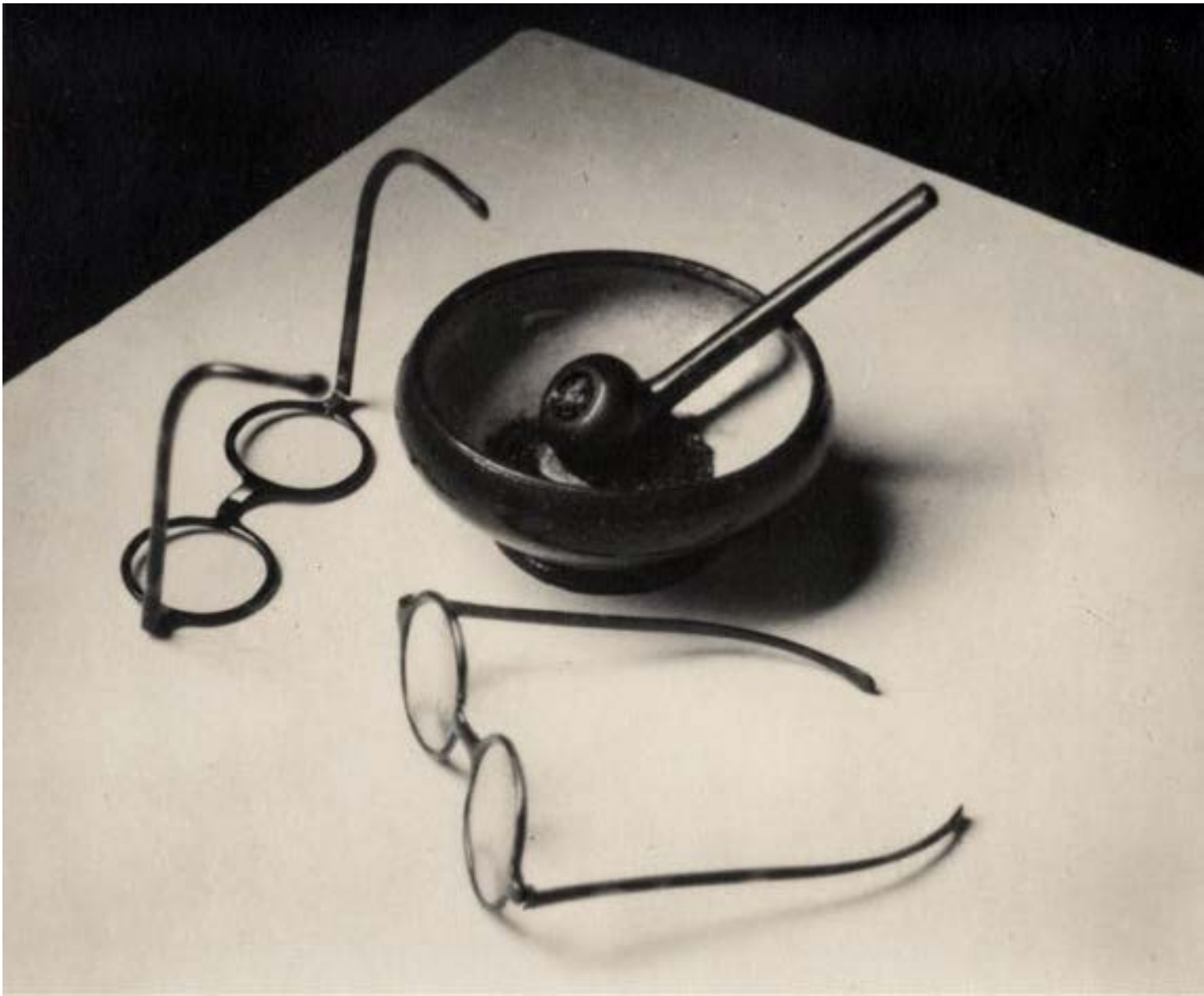
1. Auguste Mestral. *L'Ange de la Passion*, salt print, 1852.
Courtesy of Galerie Françoise Paviot.

2. Dora Maar. *Etude Surrealist*, gelatin silver, circa 1935.
Courtesy of Galerie Françoise Paviot.

3. Arthur Siegel. *Lucidagram*, gelatin silver print, circa 1965.
Courtesy of Galerie Françoise Paviot.

all this with rigour and discernment, that is the pathway to becoming a true expert. Alain sometimes has reservations about contemporary photography but he has become used to the artists we show who in turn appreciate him as they also appreciate the importance of the primitive photographers.

You exhibit a wide range of work, from the French primitives to contemporary. Are there certain qualities you look for? Something a photography must have? – What strikes me first of all as interesting and fascinating is man's need and ability to make images, to "reproduce" reality, either with photographs or with canvas and brushes and I am currently working on the subject of images and their relationship to literature. Some 2400 years ago, Plato was already addressing the role of images, and to warn and be wary of them. Obviously the "images" he evoked are not of the same nature as those of our time, nor their materials and their intention, but the need to create images is there. I'm most interested to follow it through different eras. I give lessons at the IESA to students who are very proud to be in the painting department and look at photography with a rather distant eye. So I try to broaden their thinking, to see how the different tools



André Kertész. *Glasses and pipe*, gelation silver print. Courtesy of Galerie Françoise Paviot.

modify the vision and the creation but also how points of view can respond to each other, enrich each other, and feed research. Our first exhibition at the Galerie in rue Sainte-Anne, was called *Inaugurer* and we built a small trail of forty photographs which began with Henry Fox Talbot and ended with Dieter Appelt.

Your question also makes me think of Charles Nègre who in his early years, studied like many others, in the studio of Paul Delaroche to become a painter. Some of his works, whether painting or photography, are of classical conception and specific to the time, but others are surprisingly contemporary in their approach. We do not know Nègre's intentions, but the image of the desolate and empty landscape in the middle of winter, in the hinterland of Grasse, for me has echoes of photographs by Lewis Baltz. Why did he make this image when primitive photography was more devoted to highlighting obviously striking places? What makes a good picture? Perhaps, it is its ability to make us talk, to open up a dialogue with the viewer, its ability not to "wear out" over time, to always give us the same astonishment, as in a beautiful love story. And this, regardless of the author or the period in which it was taken.

Charles Nègre. *Olive Trees in Winter*, salt print from paper negative, 1852. Courtesy of Galerie Françoise Paviot.

On the subject of Charles Nègre, the gallery has shown some very important works by him over the years.

– Alain established professional and friendly relations with Joseph, Charles Nègre's great-nephew, quite early on, and he now continues to work with his "great" great-nephew. Working on an archive over the long term is fascinating work and shows that the dealer or the gallery owner is not only "avid for money" but is also capable of thinking! Proof of this are the numerous catalogues published by Alain, as well as those published by our colleagues, Hans Kraus and Jacques and Tessa Hérold. In conjunction with his work as a dealer, Alain produced a portfolio of Charles Nègre's images of the South of France, then one of the first videodiscs, followed by a USB key, returning to paper with two works in his Paviotfoto collection. We also proposed to our neighbours, the Galerie de Bayser, to exhibit Nègre's paintings. Here too, while some are conventional, others are surprisingly daring.

You and Alain experienced the early years of the modern photography market. Do you have memories of hunting for photographs in the 70s and '80s, at the market in Clignancourt for example?

– There I am very badly placed to answer you, it is Alain who should do it. I'm not sure he found many photographs in Clignancourt, but "word of mouth" has always been important. Now there are new outlets which have changed the market completely, for good and bad. We can "know" almost everything, but that does not always replace the know-how of a good dealer. I remember a flea market seller at Porte de Vanves handing over a batch of images to Alain, saying to him: "I know it's worth more than the price I'm asking you, but I wouldn't know how or who to sell them." Everyone has their own job, and as Alain also says, "everyone must gain" in turn.

The classifications vintage, printed later and posthumous were established in the early years of the modern photography market. But quite a few of the older, well-known photographers simply couldn't understand the appeal of vintage.

– Henri Cartier-Bresson came to see me one afternoon at the gallery, to ask me why we were selling

his “old prints” when there were such beautiful ones, brand new, printed in a very good laboratory! I replied: “Sir, I worked at the Centre Pompidou and the museum’s design department bought an LC4 armchair by Le Corbusier, dating from the 1920s. The leather was cracked, the burlap frayed and the armrests in stainless steel. pitted with rust. But it was the original armchair as Le Corbusier had wanted it and he oversaw the production.” This armchair was bought at an auction by the Centre Pompidou for a fairly tidy sum. I continued, “On the other hand, we can now buy the same chair from Cassina, brand new, produced in a large number and about ten times less expensive. The shape is still just as beautiful, the pencil stroke has been respected, but it is no longer the same object.” Monsieur Cartier-Bresson said nothing. He left, only to return ten minutes later and told me: “I have some vintages, but they are in a suitcase under my bed”. I often say to collectors: “You buy what you want but know what you are buying.” On the other hand, it is up to galleries and dealers to be precise about the nature of what they are selling, particularly at fairs where the labels are not always exemplary in precision.

Learning the three terms is one of the first lessons for new collectors.

– We defend vintages and I regularly work to explain to collectors the difference between an old print and a modern print. I have boxes with prints that people can handle, take the time to look at. But even contemporary photographers qualify some of their prints as vintage because they were made with papers which they had chosen with great care but are no longer produced. There’s a video on the web of the destruction of the Kodak factory in Chalons-sur-Saône where the papers were manufactured. From 2005 to 2009, Michel Campeau, a Canadian photographer, inventoried and photographed, like an anthropologist, these places that are set to disappear. He thus documented the end of a technology, of an era that partly built photography. Photographic paper is not just paper, the print is not just a mechanical act, the negative is a score, and like in music, is interpreted by the photographer.

You have sold some very important works over the years, by Charles Nègre, Felice Beato, Eugène Atget, Man Ray, and others. Was it difficult to let them go?

– Alain very quickly gave me a rule: “Everything is for sale. Don’t keep anything for yourself. A dealer or a gallery owner who has his own collection can give the impression that he keeps for himself what is better, that he puts aside the good prints.” Alain has been known to refuse to sell a photograph to someone by saying, “You are not ready to buy it yet”, a comment which sometimes causes him trouble but it shows his seriousness and his professionalism. Once, we were in a wing of the Metropolitan Museum of Art in New York, which had an exhibit of classic photographs, two of which had been sold by Alain. He showed them to me and said “they were mine”. And I understood then and there that a good dealer is a “virtual collector”. He is the one who can say: “I found it, I had it, I sold it and it found its place”. This is the definition of a good dealer. Everything can pass from hand to hand, but at the same time, this is how the story is built.

Charles Nègre. *Pifferari*, salt print from paper negative, 1851. Courtesy of Galerie Françoise Paviot.

György Kepes. *Abstraction*, gelatin silver print, circa 1960. Courtesy of Galerie Françoise Paviot.

Constantin Brancusi. *La Colonne sans Fin*, gelatin silver print, 1926-1927. Courtesy of Galerie Françoise Paviot.

Alongside private collectors, museums and institutions have increasingly become important as buyers of classic photography but many have also had their budgets cut. How do you experience the market at this time?

– We have always had clients with large budgets as well as those with much smaller budgets. You have to earn a living but we know how to adapt to the possibilities of buyers but above all it is the quality of the relationship that we build with them through photography that is important. It is true that museums, as Alain puts it, "have filled up", but the good works always end up finding a buyer even if the prices charged must sometimes be revised downwards.

Do you sense that there are new collectors of classic photography coming onto the market? In some cases, switching from contemporary photography?

– Some of our collectors are increasingly interested in classic photography and understand how it can enrich the meaning of their collections, but this new openness is also a responsibility for us. Some of them resell their contemporary works, realising that what they had bought for a very high price was part of a fad and no longer has the value expected at the start, neither in their eyes nor the market's.

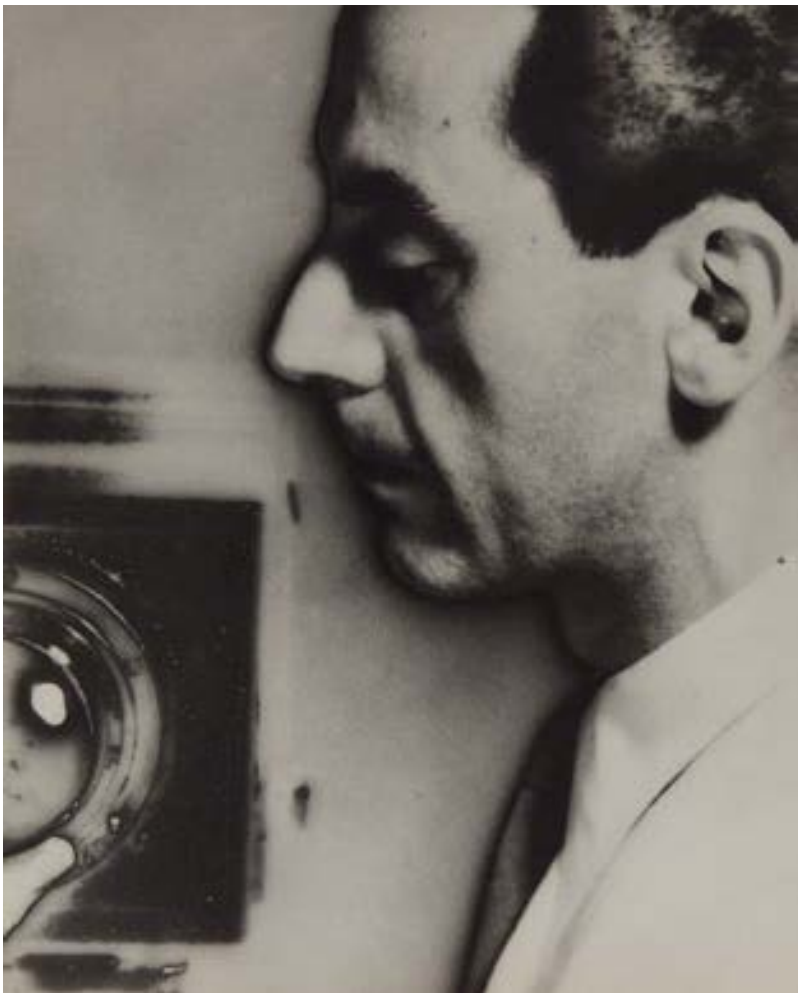
You exhibit at Paris Photo and you are also on the Paris Photo committee.

– To give some background, we were kicked out of Paris Photo in 2006. When I asked why, I was told, "Alain has said appalling things about Paris Photo in the press". So I tried to find out what he could have said and in particular what was written in an article in *Le Monde* but I never managed to find it. The person I asked answered "I don't know what he said, I did not read the article myself but I was told about it". Eventually I found out that Alain had described the Carrousel du Louvre, where Paris Photo was located at the time, as a "dirty hole". The following year, Alain, with his good character, took the Paris Photo registration file and, without opening it, framed it and placed it on the wall. There was a bit of a stir in the press about it and everyone wondered about our absence. So the third year, the managers of Paris photo came to see us to ask us to come back, and very elegantly offered me to be part of the Committee. We do not refuse an outstretched hand and we have forgotten this affair. And a few years later Paris Photo went to the Grand-Palais to have more space! But I have always made it a principle not to settle personal problems in a selection committee.

Can you tell me about the work on the Paris Photo selection committee?

– Being part of it is a big responsibility. Judging the work of one's colleagues and making choices is difficult and requires rigour. It means working over a

Man Ray. *Magnolia*, gelatin silver print, 1926.
Courtesy of Galerie Françoise Paviot.



Man Ray. Self-portrait, gelatin silver print, circa 1935. Courtesy of Galerie Françoise Paviot.

whole year, studying the portfolios and dossiers. We work as a team, with a lot of seriousness and attention to each of our colleagues. The current director, Florence Bourgeois, manages to combine effectively the financial obligations of the fair with the needs or the particular situations of each of the galleries, with firmness but also understanding. Still, the world of photography fairs does perhaps have a friendlier and more benevolent dimension than other fairs. With a few exceptions, the prices of photographic works are far below those of the contemporary art market, which perhaps brings less unnecessary rivalries.

I think everybody in the photo world was shocked at the end of last year when it was announced that Paris Photo and FIAC would have to compete for their dates at Grand Palais Ephémère. FIAC was ousted, Paris Photo remained. Could you comment on this?
– Paris Photo received spontaneous support from the entire profession, one could even say from a community, which was not the case for the FIAC fair. Furthermore, I think that Art Basel is not particularly interested in photography or at least does not master its history and subtleties. Finally, two shows, almost at the same time, would perhaps have been difficult to manage. But I am not aware of everything that took place.

You are sharing a stand with Alex Novak's Vintage Works at Paris Photo. What will you be showing?
– Alex Novak is a friend but also "a friend in photography, and a "dinosaur" like us. We share the love of good and beautiful prints, of the history of photography just as we share this with Stephen Daiter, Howard Greenberg, Charles Isaacs, and many others. As for the photographs on display, I can mention André Kertész, Dora Maar, Eugène Atget, Man Ray but there will also be a few surprises. Alain is currently preparing a virtual catalogue which will be put online in October. As Serge Kakou told me recently, "a beautiful image always has a visual signature". We do not always make the same choices, but it is the same state of mind and the same reasoned passion that brings us together and drives us forward.

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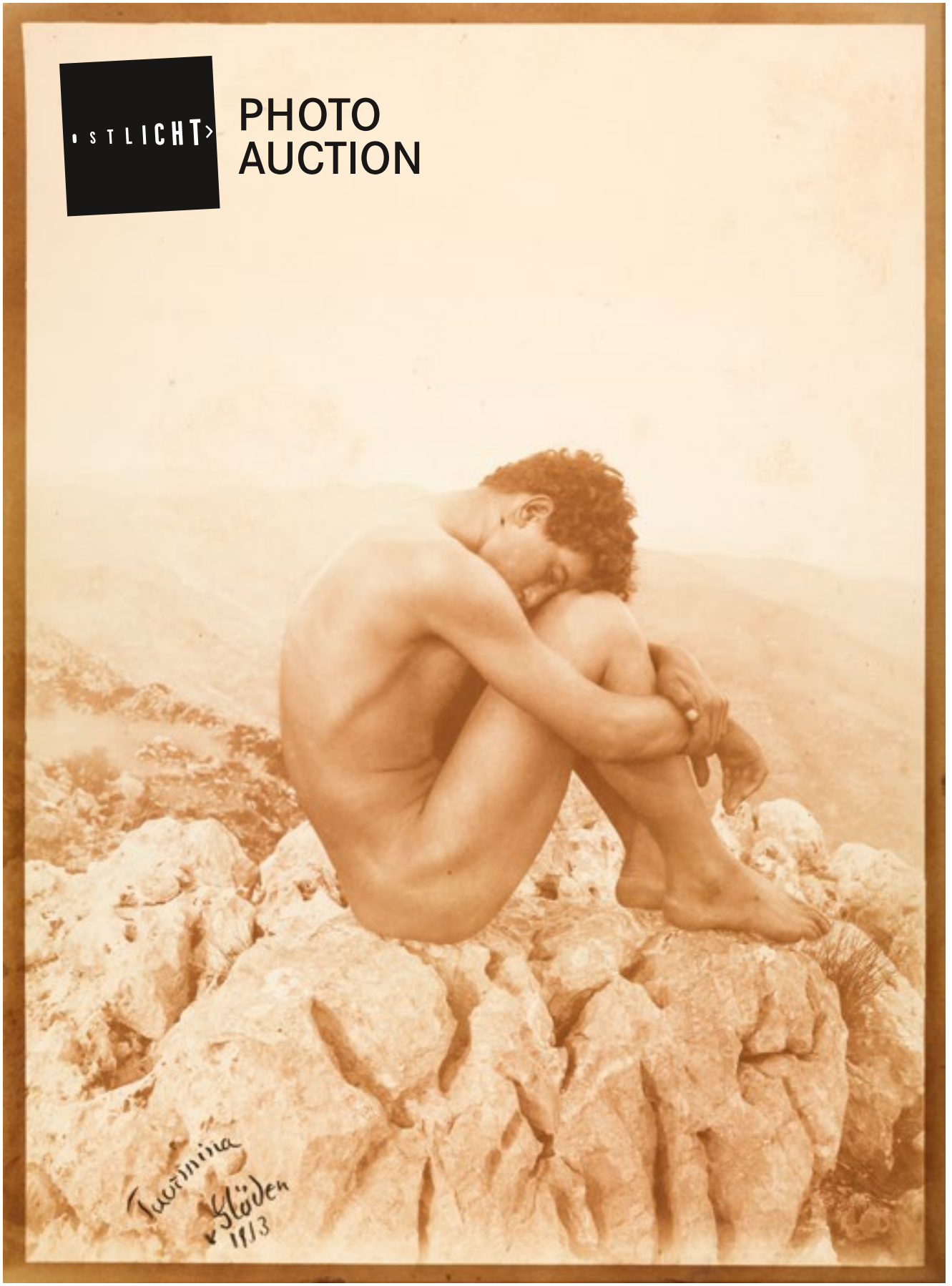

WILHELM VON GLOEDEN (1856–1931), 'Cain', Italy, Taormina, c.1902

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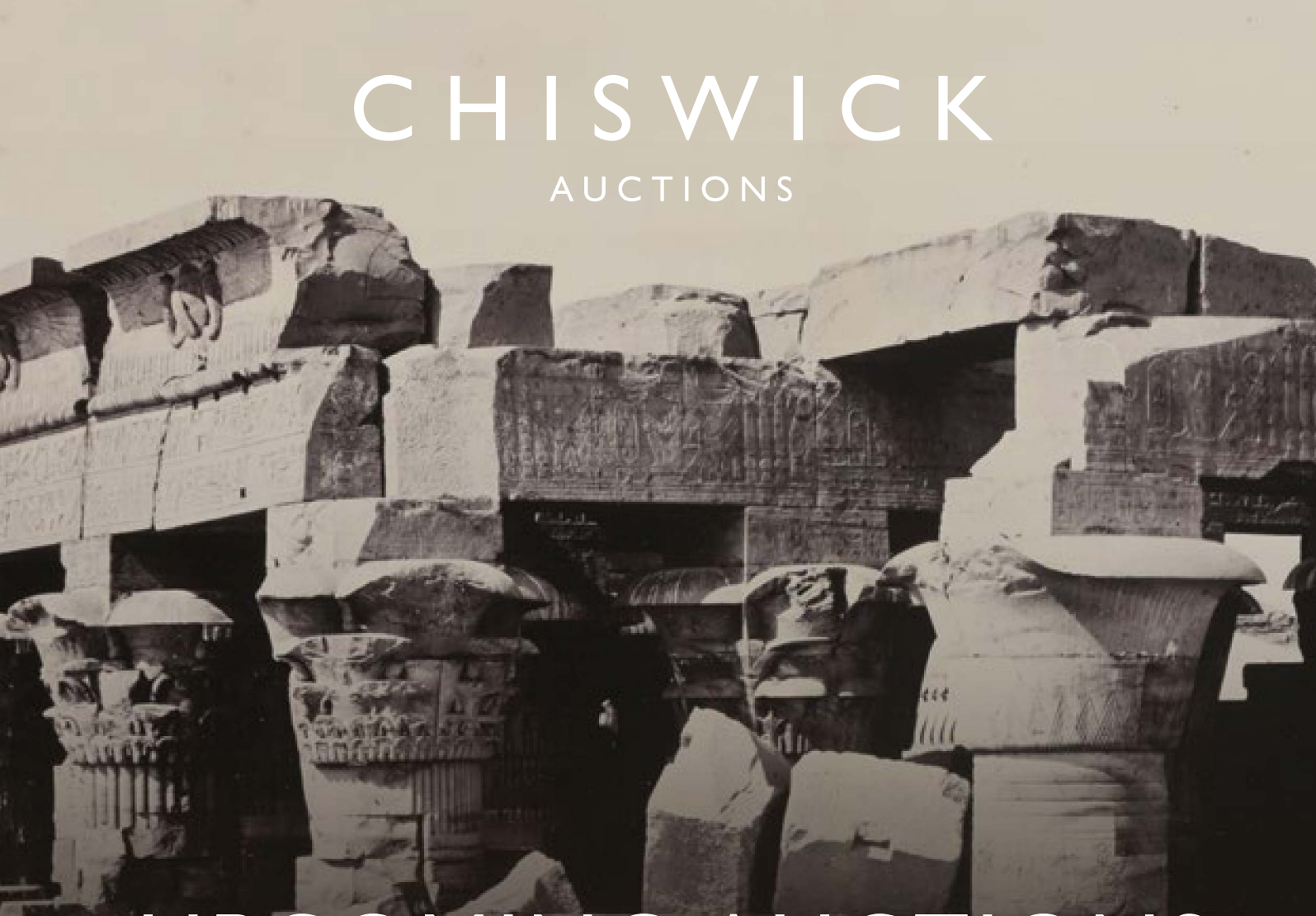

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Francis Frith (1822–1898)

THE TEMPLE OF KOMUMBOO, c.1858. Mammoth plate albumen print, image size, 480 x 395mm, mounted onto original album leave, mount size, 735 x 535mm with letterpress title lower margin

IN FRONT OF AND BEHIND THE CURTAIN

Women and Late Qing Dynasty Photographs

By Stacey Lambrow

All images Courtesy of The Loewentheil Photography of China Collection

Mae Linda Talbot (attributed). *Group Portrait of Women and Children*, albumen silver print, circa 1899.

On 21 November 1844, the French daguerreotypist Jules Itier recorded in his journal that the mother of Paw-ssé-tchen, a high-ranking Chinese official involved in treaty negotiations, eagerly volunteered as the first of his family to be photographed. After Paw-ssé-tchen's mother was photographed, his wife declined the opportunity, and so his sister was the next to sit in front of Itier's camera. She was followed by the Chinese official's nurses, children, and babies. Unfortunately, these daguerreotype portraits did not survive. Itier is the earliest documented photographer of China, and his journal entry reveals that Chinese women participated as subjects of photographs during the medium's earliest introduction in China.

Isabella Bird. *Gala Headdress*, gelatin silver print, 1890s.

As the art of photography developed in China over the following decades, women were not only consumers but also makers of photographs. Isabella Bird was one of the earliest identified female photographers of China, and took photographs as she travelled though the country in the 1890s. At around the same time, Yaohua studio offered Mae Linda Talbot's photographic services to a female clientele in Shanghai through published advertisements. These are the earliest documented female photographers of China in the late Qing dynasty.

Most late Qing dynasty photographs of Chinese women depict unnamed sitters and many were created by photographers who remain unidentified. As research into the history of photography of China advances, more names of the Chinese women appearing in nineteenth-century photographs will be discovered and more of China's pioneering photographers will be identified. Certainly, more of the early photographers working in China will prove to be women.

In photography's most formative years, Chinese women were involved in it in a myriad of ways. They worked alongside men in photography studios, sometimes as the wives and daughters of studio owners, or as printers, finishers, retouchers, colourists, camera operators, or studio managers. In addition, women participated as subjects of early photographs, images that rank among the greatest nineteenth-century photographs.

A lack of archival records and a scarcity of original photographs have previously contributed to dismissive speculation regarding the status of the women appearing in late Qing dynasty photographs. It was simply assumed that most of them were courtesans. In fact, women of all social classes were photographed, including poor and working-class women, as well as one of the most powerful women in Chinese history; Empress Dowager Cixi. The most accomplished late Qing dynasty photographs of women "transmit the spirit" of the sitter, which was the ultimate goal of Chinese portraiture, through the portrayal of domestic life, sisterhood, motherhood, and the work women engaged in during the nineteenth century.

The largest number of late Qing dynasty photographs of women were created by photography studios in China's cosmopolitan port cities. Appreciation for these studio portraits of women requires an understanding of the strong influence of traditional Chinese visual culture on the pioneering photographers and their patrons. The portraits are often rich with Chinese symbolism for beauty, longevity, joy, longing, and love, and

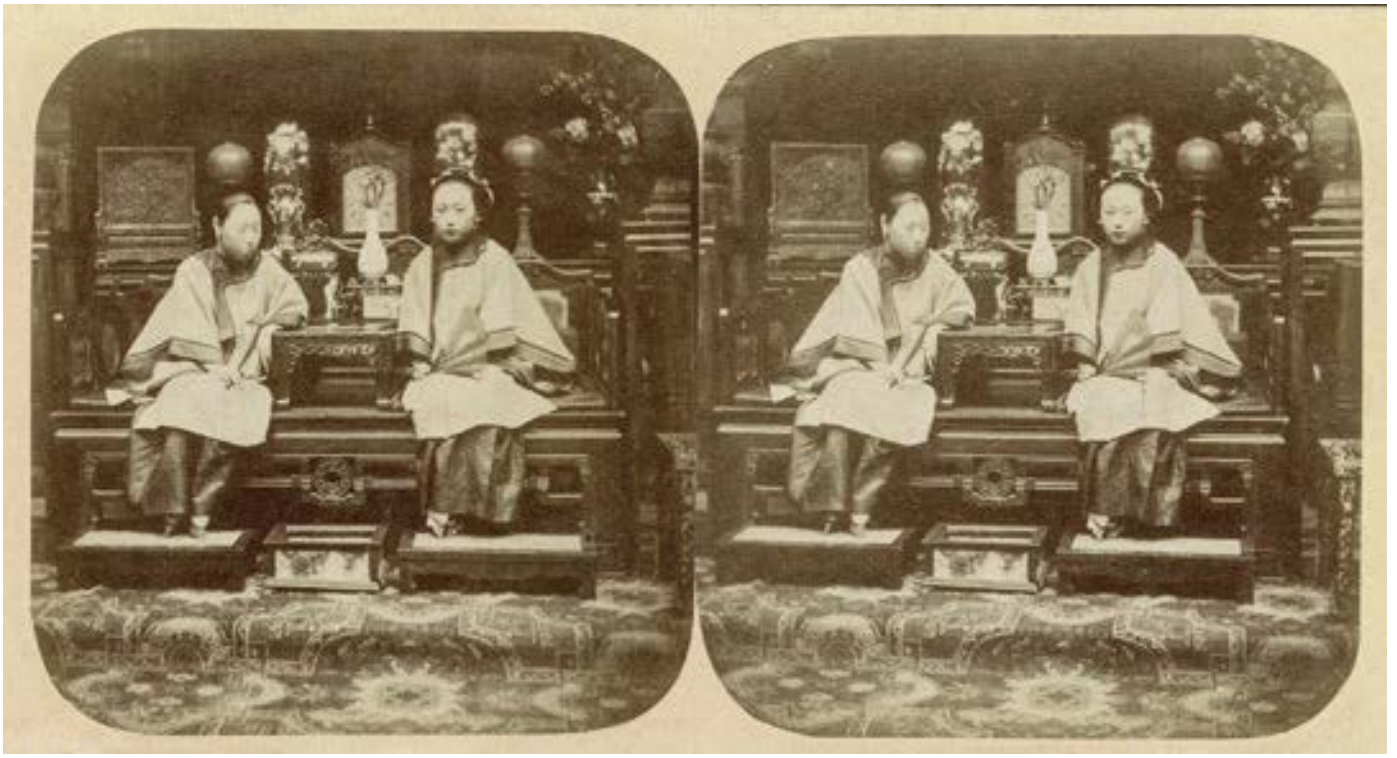
Unidentified photographer. *Women of Amoy*, albumen silver print, circa 1860.

they are expressed through props such as chrysanthemums and peonies, and folding and round fans. Chinese photographers refashioned compositions, motifs, and tropes from traditional Chinese paintings as they created studio portraits. The art historian Yi Gu observes that all twelve Chinese words for photography in the first decades after its invention were preexisting terms for portrait painting. The camera's ability to create an accurate depiction of a human being along with its power to reveal and touch human emotions enchanted the Chinese imagination. Despite the demands of the highly technical wet-plate collodion process, Chinese photographers created portraits of women that are haunting and intimate, direct and visceral.

In a number of early portraits women hold hands, gently demonstrating their support and affection for one another as they confront the camera and photographer. These photographs subtly convey the strong bonds that existed between women living in late Qing dynasty China, at a time when women were restricted from participating in various realms of social life and were confined within their domestic circles. And this would also directly affect how many of these photographs were made, and in some cases, just who were allowed to look at them once they were printed.

An unidentified photographer achieved a powerful group portrait of three women and three children, taken in the 1860s. It is inscribed on the verso "Women of Amoy (Xiamen)." The chaotic composition depicts a lavishly dressed seated woman gazing directly at the camera. She holds an open fan in one hand, a teacup in the other, and an elaborately dressed child is perched on her knee. Around her are servants including a young wet nurse cradling a feeding baby. The nurse stares ahead seemingly stunned as she bears her breast for the infant and the camera, a living emblem of the seated mother's wealth. The image contradicts itself. It is a boastful public display of the privileges of the informal private life of a wealthy mother. The mother demonstrates the posture and dress of a woman of an elevated social position. It is unlikely that she was in a room interacting with a male photographer, therefore the photograph was likely choreographed by a woman assisting in the studio, perhaps a wife or daughter of the photographer. Social stipulations in late imperial China restricted women from contact with men outside of their families. Domestic seclusion was considered a virtue, and women often requested privacy from men while being photographed.

In 1858, the pioneering Swiss photographer Pierre Joseph Rossier photographed the wives of a high-ranking imperial official in Guangzhou. There is an elegance to the composition created by the physical postures of the women. They lean in towards each other forming a glowing triangle, the light bouncing around the opulent scene. The women appear stately, confident, and relaxed. A caption on the verso of the stereograph explains that the photograph was taken from behind a curtain. Captions of other views in this series of photographs of "ladies of distinction" reveal that it was "stipulated that the artist should not look at them." Before agreeing to sit for their portraits, the women insisted that Rossier "should



Pierre Joseph Rossier. *Views of China. 105 Canton. Two Chinese Ladies of Rank sitting for their Portraits*, albumen silver print stereograph, 1858.

not see them." The camera lens peeked through a long curtain separating the photographer from the women. An "interpreter (a lady)... placed the Ladies in the proper position and cautioned them to keep still." Presumably this same woman removed the lens cap to expose the glass plate. This is not her photograph, but the portrait could not have been achieved without her.

It is likely that well-known male photographers working in China during the late nineteenth century engaged women from their domestic circles to assist them in gaining the trust and therefore business of some of their female clientele. The strict division of the sexes in imperial China partitioned women off from men. Existing photographs of women from this period prove that photographers devised ways for women to appear before the lens. Lai Fong, Pun Lun Studios, Liang Shitai, and others accomplished intimate early portraits of women that continue to resonate with contemporary viewers in profound ways. By the 1880s, Baoji studio, Yaohua studio and Yuelairong studio in Shanghai appealed to a female market through advertisements, some offering studio portraits in chambers created especially for women. Advertisements also encouraged female clients to receive photographers in their homes or gardens. Photography studios under the management of women promised discretion and guaranteed that images made of female sitters would not be resold. It was, however, common for private nineteenth-century portraits of women to later be sold by photography studios as "beauties" or "types" without the permission of the sitters. Photography exploited some Chinese women, and yet some Chinese women exploited photography.

Unidentified photographer. *Portrait of a Woman*, albumen silver print, circa 1865.

Lai Fong. *Portrait of Three Women from Amoy*, albumen silver print, 1870.

During the late Qing dynasty, one of the most powerful women in Chinese history recognized and took advantage of the power of photography, Empress Dowager Cixi (1835-1908). The empress, who as a woman ruled China from behind a curtain for over four decades, became infatuated with photography and used it as a forceful means of asserting a new national identity and as a form of self-expression. Her image became the first photographic image of an imperial Chinese ruler to be circulated publicly in China and around the world. The display or publication of royal portraits had been prohibited in traditional Chinese culture. Imperial portraits, whether formal or informal, were forbidden from being privately collected or publicly exhibited for more than one thousand years. Breaking from tradition, Cixi exploited photography both as confirmation of her power as the leader of imperial China and an outlet for her own artistic expression.

In 1903, the empress collaborated with Yu Xunling (ca. 1880-1943), her court photographer, to develop an unprecedented series of photographs, the first portraits of a Chinese empress. Cixi meticulously calculated photographic representation in relation to the rendering of authority in traditional Chinese court portraiture. She directed Yu Xunling to create photographs for her to present to diplomats and leaders in China and around the world. She conceived of and orchestrated the composition of each photograph. In addition to her official portraits, Cixi developed a series of elaborate group tableaux, in which she posed as the compassionate bodhisattva Avalokitesvara or in famous roles from Peking Opera, often in the company of her favorite eunuchs and female assistants. The empress exercised absolute authority over her photographic portraits down to the smallest details. Yu Xunling served as master technician operating the camera

to assist Cixi in achieving her artistic and political goals. It was Cixi's artistic vision that created the spectacular series of photographs.

Mae Linda Talbot was the daughter of Yaohua studio's owner Shi Dezi, and is one of the first documented female photographers to operate a camera in Shanghai. The firm's advertisements offered photographic services to women in the 1880s, with one of their two premises exclusively designed for women. Then at the turn of the century Yaohua studio advertised that Shi Dezi's daughter was well-trained and skilled in the art of photography. It is likely she worked in Yaohua's studio for years preceding the advertisement. It remains difficult to attribute photographs to Mae Linda Talbot, but it is highly likely that she made the studio's images of women and children in the late nineteenth and early twentieth century. These portraits are different in character than the most ostentatious photographs produced by the glamorous studios at that time. The modest portraits of women and children offer a more intimate glimpse into the lives and relationships of late Qing dynasty women.

Yu Xuling. *Portrait of Empress Dowager Cixi*, gelatin silver print, 1903.

Yu Xuling. *Portrait of Empress Dowager in the Guise of Avalokitesvar*, halftone. circa 1918.

Art historians are beginning to understand the significance of women in the early history of photography. Until recently, many of the most profound figures in the history of photography of China have been overlooked – including Chinese women. From its introduction in China in the 1840s, women participated in the art of photography. The early accomplishments and contributions of women to photography richly merits recognition and further exploration.

The Loewentheil Photography of China Collection includes the largest selection of nineteenth-century photographs of and by Chinese women in the world.

loewentheilcollection.com

Richard Meara Fine Photographs

Contact: meara@btconnect.com

Ute Native Americans, 1855

Alvin Langdon Coburn, *London*, with 20 photogravures, 1909

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Vladimir Barkanov. *Dervishes*, c.1873. Albumen photograph.

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STALIN, CHURCHILL, ROOSEVELT MEET IN PERSIA

PNA Fox

Allied leaders of Britain, U.S.A. and U.S.S.R. met in Teheran, capital of Persia, to discuss the war and a number of political questions and diplomatic representatives of the three were present. This is the first time that all three nations have met and the first time Stalin and President Roosevelt have had a meeting.

Photograph shows - Marshal Stalin, President Roosevelt and Mr Churchill photographed with some of the other delegates and advisers to the conference. Behind Marshal Stalin is M. Molotov, behind President Roosevelt is Section Officer Mrs Oliver, daughter of Mr Churchill, standing beside Mr Anthony Eden, the Foreign Secretary.
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A girl among the great: Stalin, Roosevelt and Churchill at Teheran. Behind them, Molotov, Sarah Churchill and Mrs Anthony Eden of Marshal Stalin sitting.

STALIN at the Teheran conference, wearing his dress uniform with gold epaulettes. Molotov stands behind with Harry Hopkins looking over Stalin's shoulder.

(1) Mr. Harry Hopkins, the President's personal adviser. (2) Mr. Molotov, Soviet Foreign Commissar. (3) Mr. Averell Harriman, U.S. Ambassador to Russia. (4) Section Officer Mrs. Vic Oliver, Mr. Churchill's daughter. (5) Mr. Anthony Eden, Foreign Secretary.

18 JUL 1962

7 DEC 1943

S/E Social My Father 1943

BY MICHAEL DIEMAR

ON VERSO

THE BACKS OF PHOTOGRAPHS

"A girl among the great." The newspaper cutting on the back of the print almost implies the question, "Who let her in?" The British official photograph taken at the Tehran Conference, held at the Soviet embassy 28 November – 1 December 1943, shows as the caption states, "Marshal Stalin, President Roosevelt and Mr Churchill photographed with some of the other delegates and advisers to the conference." And another cutting identifies "the girl" as "Mrs. Vic Oliver, Mr. Churchill's daughter."

Referring to women as "girls" was commonplace in the media in previous years. In 1954, *Motion Picture Magazine* commissioned journalist Gitta Parker to interview Marlon Brando. William Read Woodfield shot Brando whispering something to Parker. But she is not described as "journalist Gitta Parker" or "writer Gitta Parker" on the back of the print but as "girl! writer Gitta Parker". As for the exclamation mark, I have no idea what that is about.

You never know what you're going to find on the backs of photographs, especially press prints. In addition to photographers' and agencies' stamps, there can be captions and annotations that are informative but also misogynist, racist, contradictory, heartbreaking, incomprehensible, factually wrong and much else. Backs can also have a wealth of other types of information, such as date stamps, exhibition stamps, press cuttings, printing instructions, technical information. Some manufacturers used backprinting, applying inked logos and other information on the reverse of their papers. And sometimes there's nothing at all.

William Read Woodfield. Marlon Brando with journalist Gitta Parker, the latter identified on verso as "girl! writer Gitta Parker", gelatin silver print, 1954. Collection of the author.

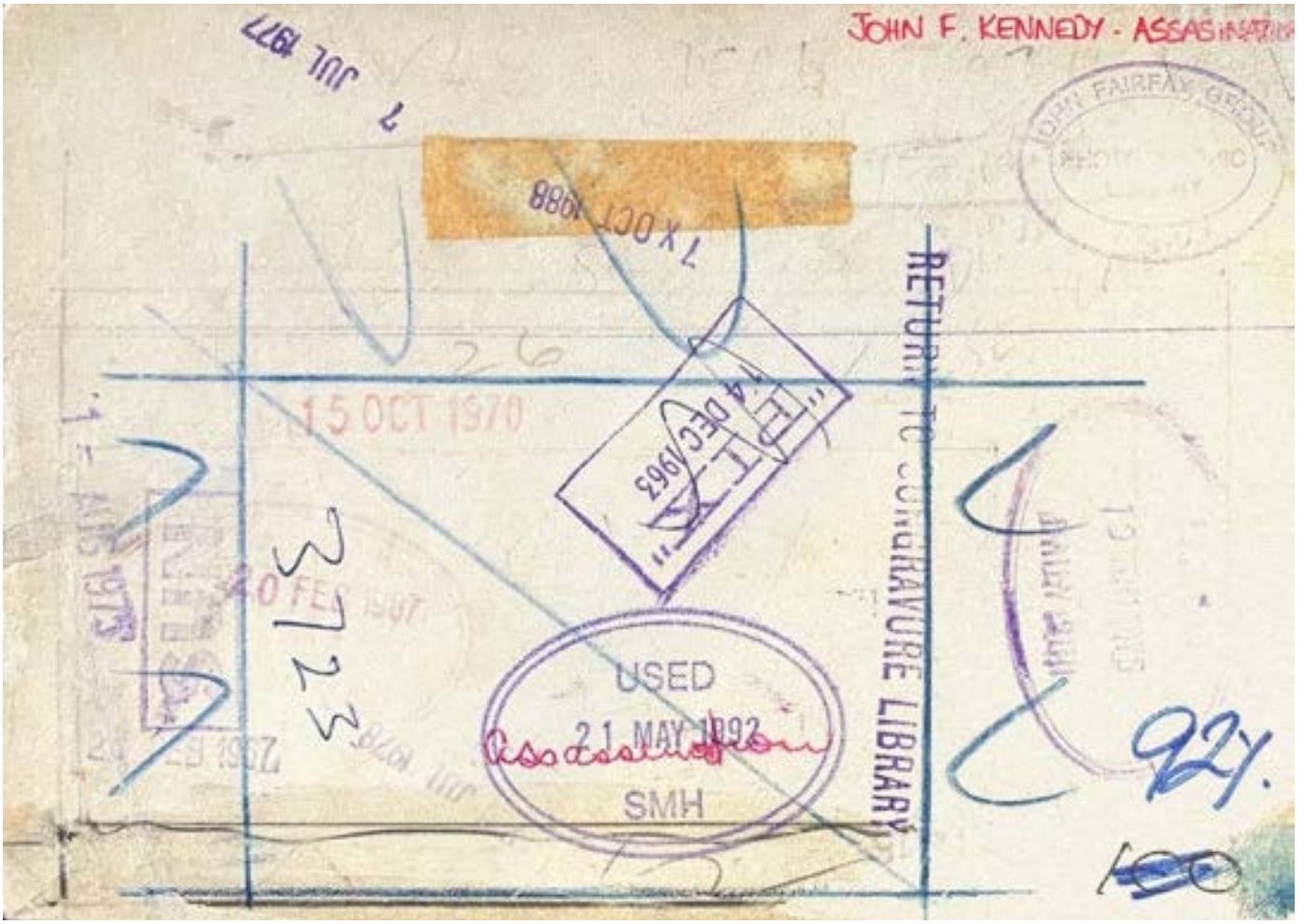
World War II, December 1943, The Tehran tripartite conference. L-R: Russia's Josef Stalin, USA's President Roosevelt and Britain's Winston Churchill.
Photo by Popperfoto via Getty Images/Getty Images.

Dallas, 22 November 1963. Still from the famous Zapruder film. Having secured the rights to the film, *Life* magazine published 31 stills from it in its 29 November issue, documenting the sequence of the John F. Kennedy assassination, and then made the stills available through picture agencies. The earliest agency stamp on verso, 'Pix", is dated 14 December 1963. Private collection.

An interesting subject, one I decided to discuss with Philippe Garner, Alex Novak and Paul Messier. Garner was one of the architects of the modern photography market, starting when he was put in charge of the December 1971 photography sale at Sotheby's London, the first in a regular programme of regular photography sales at the house, soon followed by Christie's. Garner continued his career at Phillips in 2002, and then joined Christie's in 2004. We met at his home in North London.

Just to open, would you agree that the backs of photographs constitute a big and complex subject?
– It's a territory that can be as important as the fronts. In many cases, the information on the reverse – stamps, signatures, annotations, dates, and other data – can be such a precious aspect of that work. The possibilities might include press prints with their chequered histories, bearing caption labels or agency and publication date stamps. These might call to mind the passport of a well-travelled friend. I recall a press print with three agency stamps, as if arguing, "Return to me!", "No, to me!", "No, to me!" So, who does it belong to? At the other end of the scale, you might consider the back of an Irving Penn print that is meticulously inscribed and documented, with the authorship, the subject and print dates, the copyright stamp, and the edition details. With someone as painstaking as Penn, you know that this data is one hundred percent reliable. Such systematic, meticulously logged information becomes crucial to the authenticity and in turn to the market value of that work. In between such examples, you have an infinite number of variations on the theme of stamping, labelling, inscribing, and annotating.

In the early 2000s, a dealer told me that he would sometimes get visits from photographers who would claim, "That press print was stolen in 1963" or some other date. His standard reply was, "Show me the police report from 1963", knowing full well that there wasn't one. But he would back down if the photographer was represented by a big gallery. What does a 40-year-old stamp mean in terms of ownership and how has the auction world tackled this?



– Good question, and what might it mean in one jurisdiction as opposed to another?
Britain has its own laws, conventions, and precedents, and a statute of limitations of six years. In France, it's thirty years. You must be mindful of the territory; and of the various hands through which a work might have passed. If you're asking me to respond from an auction perspective, I would emphasise that our contracts demand that consignors confirm they have title, and our due diligence responsibility is to satisfy ourselves as far as is reasonably possible that they do indeed have title. It has happened that we have concluded that a client has good title, although a photographer or an agency may dispute this. Then we must agree to differ; and we will reject claims that we regard as without substance. We have in the past stood up to certain agencies and refused to withdraw challenged lots because we have been completely comfortable with the legality of our client's title and with their good faith. That said, one must weigh up the issue of relationships and sometimes be pragmatic. There are times when the longer-term relationship is more important than the short-term defence of a work to which you know your consignor has good title, but you wish to avoid making negative waves with a foundation or an estate with which you have a valued relationship. Then you have to make a sensible business decision as to which way to go.

There has just been an interesting case in France, Magnum vs Hachette Filipacchi Associés, now Lagardère Media, concerning restitution of prints. In addition to prints supplied by Magnum to the publishing house from 1949 to 1989, the case also concerned prints of images taken by Magnum photographers, who had then handed over films to Hachette Filipacchi, for them to make prints. The court ruled that the statute of limitations had passed with regards the prints Magnum had supplied, and that the publishing house anyway owned the prints it had made in-house, as it had paid for their production.
– It was an interesting case that raised key points. First, it was a reminder of the statute of limitations in France, and that after thirty years you lose the right to challenge title. Then there's the issue of the multiple possibilities of how a print might have come into being between the various agencies involved – the photographer, the photographer's agent, the commissioning publisher. Stamps and markings on

the reverse can be helpful indicators. A question to consider, in relation to a work someone has acquired in good faith, is whether the onus should be on any claimant to prove their case or for the person who has possession, to justify their ownership. How is that balanced in legal terms? I believe the onus is primarily on the challenger. Stamps can have a value as evidence but there are other factors involved. And let's not forget that with photographs, we are talking in so many cases about works that had fallen into neglect and abandon, sometimes for decades. Then the historians and collectors turn their attention to this material, and it starts to acquire a following and a market value. And then someone from the distant past wakes up, frustrated that they missed an opportunity, and claiming title. Such situations can be very complex. But in the end, you need solid evidence to support a title challenge. Saying, for example, "Oh, X never gave prints away, so the current owner cannot have title," is to my mind not substantive evidence. There are certainly patterns worth noting, but there are also exceptions to most patterns.

The photographers who were active during the inter-war and post-war periods, and/or their agencies, produced prints that were worth, essentially, the paper they were printed on. Then around 1970, as the modern photography market was beginning to form, prices began to rise for those very same prints.

– Yes, there was huge step change, though it was not an overnight thing, but there was a point when the market began to be aware of the significance as historic artefacts of prints made as working tools; we saw a new reverence for the vintage print. A classic case study is Bill Brandt. What today are the more desirable Bill Brandt prints? The small-format prints that he systematically made in the '30s, '40s and '50s? Or the larger-format high-contrast black and white prints that he made and signed to sell through Marlborough Gallery toward the end of his life? There would seem to be unanimity among curators and collectors that it's the earlier prints that have all the subtlety, the character, and the historic relevance within his oeuvre. With what one would call "vintage Bill Brandts", the marks on the back can

"Dating by telephone number on verso." **William Klein**. Still from Klein's film *Qui êtes-vous, Polly Maggoo?,* gelatin silver print, made in 1966, the year the film was released. Private collection.

be quite random. Very often they're stamped with a credit, because they might be intended as engraver's prints. Sometimes they're titled by Brandt and only rarely are they signed. Because they weren't made for collectors as "works of art". But they are they are surely the more historic and aesthetically important iterations of his work.

Henri Cartier-Bresson is a more complex case study. He maintained the position to the end of his life that those small-format engraver's prints did not represent his oeuvre and that his legacy was in the large prints he had made for exhibition and for the market. Interestingly – and one can debate this ad infinitum – this is a particular scenario in which the curatorial community takes a different view, in contradiction of the photographer's avowed position. And I suspect there was an aspect of stubbornness on Cartier-Bresson's part, pushing against the third-party commodification of his work prints. I have observed that the Henri Cartier-Bresson Foundation has a more open approach to the significance of every kind of print, particularly those early work prints.

Press prints can also have information on the verso that can help dating them.

– I can think of various examples I have noted over the years. I recently saw frames from the famous Zapruder film of the John F. Kennedy assassination, with date stamps, and publication information that absolutely confirms that those prints were working tools in the immediate aftermath of the assassination. To me, that gives them a special kind of weight, as historic artefacts, one they wouldn't have if they were early prints but of indeterminate date. I recall a print from Robert Capa's D-Day series stamped on the verso with publication data that situated it to the time of the landings. This gave the work a powerful resonance. A quite different print that springs to mind, is a still from William Klein's 1966 film *Qui êtes-vous*, *Polly Maggoo?* with a credit stamp incorporating a part-alphabetical, part-numeric telephone number that gives a cast-iron assurance that the print was made the year the film was released. Another example I recall is the famous portrait by Lewis Morley of Christine Keeler on the chair, with a Camera Press agency stamp. Morley recounts the making of prints and their unauthorised distribution in the midst of the Profumo scandal. The moment he learned of this, he stopped it. So if you find a Keeler print with a Camera Press stamp, you can be sure it is a first-generation printing, made mid-scandal.

Some prints have press cuttings on the verso.

– I love it when a press print has the press cutting stuck to the back. A piece of its history accompanying it. All those additions, accretions, call them what you will, somehow just add to what I call the "thingness" of a print. In the 19th century, so many prints were mounted on card, with printed credits, there was printed information on the back of cabinet cards and CDVs by photographers great and small; it was part of the programme, to identify and promote themselves. One thing you will find on the back of many photographs is the negative number written in pencil. It may be written by the photographer, an

"Print made mid-scandal." **Lewis Morley**. Portrait of Christine Keeler, gelatin silver print, 1963.

The so-called Profumo scandal erupted on 6 June 1963, when British newspapers reported that John Profumo, Secretary of State for War in Harold MacMillan's Conservative government, had had an extra-marital affair with Christine Keeler, and had lied about it in the House of Commons, claiming that there had been "no impropriety whatsoever." MacMillan believed Profumo but Keeler admitted to the police that she had indeed been Profumo's mistress. The police took a keen interest as Keeler was also suspected of having been the mistress of the Soviet attaché Eugene Ivanov at the same time, which would have posed a severe security risk. The image of Keeler, sitting on a copy of an Arne Jacobsen chair, was taken in Morley's studio in Greek Street. He gifted the chair to the V&A in 2013.

assistant, or somebody in a lab. You can have multiple hands on the back. It behoves us all in this field, if we have a photographer for whom we are beginning to build up a critical mass of data, derived from all this material on the backs of photographs, to collate it, and to eventually make it available for the greater good. And I say the greater good cautiously, because one does not want to make it available to mischief-makers. But these are crucial markings that help and enrich our understanding of how photographs worked, how they were distributed, used, exhibited, and enjoyed.

On the subject of mischief-makers. You have been very active in hunting down fake Helmut Newton prints.
– There are currently far too many prints in the market that, at first glance to the uninitiated, might appear to tick all the boxes, not just by Newton, but by numerous other high-profile names, with signatures, inscriptions, edition information, and stamps that are fraudulent. They seem to have proliferated with the migration to so much online transacting, via platforms that do not fulfil their due diligence. Such prints fall into two categories. Most commonly, these are fake prints with fake stamps and annotations, even certificates and fabricated provenances; or, more rarely, they can be genuine prints, which came from the photographer's lab, which were seconds, spares, or rejects, and should have been returned or destroyed, but which have found their way out. This normally only happens when the photographer has passed away because otherwise, they would be on to it fast. These prints appear, with a story, signatures, stamps, and it's a minefield. Nothing must be taken at face value. We know what's going on but there's a lot more work to be done in terms of building the reference data bases to measure against, to determine what is right and what is wrong. We are talking about criminally fraudulent deceptions. A group of such prints were seized from an auction house in Paris in November last year, and are the subject of litigation.

Zoltán Glass. *Dame mit Hat* (Barbara Goalen), gelatin silver print, early 1950s, with technical information on verso. Private collection.

Was it immediately obvious that the stamps were fake?

– Yes, because I have built a reference base of copies of genuine stamps, copies of handwriting, and I'm very careful, and I guess others are working in a similar way with other photographers. There is no formal record of the stamps. Helmut didn't keep one. The data I'm building is derived from the backs of prints. So if a print has an absolutely perfect provenance – either it's in the Foundation or I can guarantee that it came directly from Helmut – then that's an authentic stamp that I can log as a genuine reference. Essentially, I have three categories of stamps. The genuine, the fakes, and the undecideds. And I have a few undecideds that are more likely to fall into the fake category, but I can't prove they're fake. All I can say is that I have yet to see comparable on a guaranteed genuine print. I try to put them in chronological order. There weren't so many stamps, and I find it interesting to see how the fakers get it wrong. But I'm not going to prepare a manual to help them get it right!

Serious collectors wouldn't touch an unsigned Newton with a blank verso. But there are numerous prints, unsigned, with blank versos, from the interwar years that are highly priced, by Man Ray and Brassaï for instance?

– Yes, it's photographer by photographer, and the specific history and the pertinent criteria need to be understood. There isn't a universal set of hard and fast rules. And there will be quite a few instances where the perfect, beautiful, highly desired early prints by significant photographers survive, and they will be without markings. It is for us collectively to piece together the nature of that oeuvre, the place of those prints. But provenance comes in as an important line of enquiry here. Some may have a great provenance and others may have one that's less satisfying, but it's case by case. With Helmut Newton, there shouldn't be too many prints out there with no markings whatsoever. But there are some, which have an explainable history. It has happened that we have been presented with them and I went to Helmut or, after his death, to June Newton, to talk through the backstory, if I felt it had legitimacy. It was their call.

Sometimes there's technical information on the verso. I once came across a group of prints by Victor Guidalevitch, with information about lens and settings on verso.

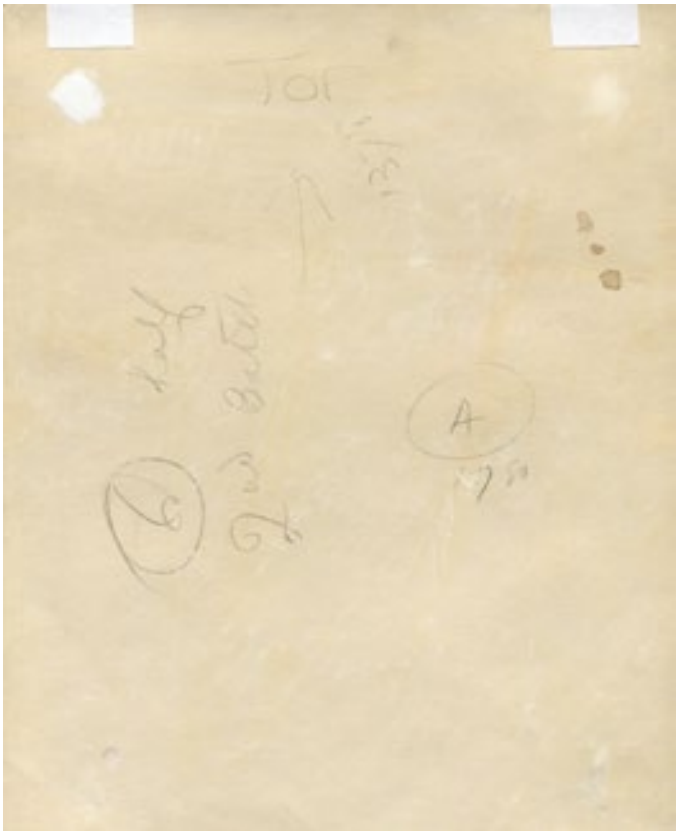
– Wonderful! I can think of a fashion study by Zoltán Glass, which has that kind of information on a special label. It's a thrill to come across it, though very uncommon. Perhaps such annotated prints were destined for publication in a more technical journal where that data would be of great interest. Or perhaps these prints had been submitted for exhibitions at camera clubs and societies.

Speaking of camera clubs. They were extremely well organised. The prints were sent from exhibition to exhibition and at each stop, an exhibition label was attached to the back.
– Yes, the backs are like old, well-travelled Louis Vuitton trunks! I have seen that so much with paintings, with numerous exhibition labels on the back. It's less common with photographs, except for the Secessionist and Salon era exhibition societies, a context in which the labels were a badge of prestige and self-importance, conferring what one might call bragging rights.

Less common is the collector's stamp. There are prints by Alexander Rodchenko and Boris Ignatovich from the Czech historian Professor Linhart's collection bearing his collection stamp, but I often come across film stills from French collections, with collection stamps.
– They are rare. When we held the auctions of material from André Jammes, I noted that he had put his stamp on several works. He had also made precious pencil notes on the reverse of certain prints. We should all be eternally grateful that he did. For two reasons: one, that it was important information, and two, he has the most exquisite handwriting. Also, he put a credit stamp for a photographer, by whom he had acquired a group of works. He knew precisely what they were, but his fear was that if they were scattered to the winds, the information would be lost.

I have a couple of prints with ownership stamps that I cherish. One is a print from the collection of Georges Sirot, an extraordinary collector of photographs. A vast amount of his material went to the BnF. He would earn some income by licencing prints to publishers. The print that I have, came, I assume, from that kind of circuit, sent out but never returned. I was thrilled to discover a work in circulation with a trace of that great, collector. Another print that I cherish was given to me by Gérard Lévy. He knew of my interest in Sarah Bernhardt, and he gave me a cabinet card portrait of her and put his stamp on the back. He had the good grace to ask me beforehand and I said yes, please! One does find collectors' stamps, but they are relatively uncommon in the photo field per se. They are more common among collectors of film-related material, on the backs of film stills, and perhaps it's because photo collectors would hesitate to put their stamp on the backs of prints because they are highly respectful of the artefact, whereas collectors of film stills perhaps are less reverential and more focussed on a print as an image than as a precious object.

We have talked about negative numbers but there's another type of number, the exhibition number.
– Surely the most complex case I have ever experienced in my life was the collection that went through Sotheby's in 1997 as the Hélène Anderson Collection. Extraordinary avant-garde material from the late '20s and tipping into the '30s. A fabulous trove of material. The story of the provenance is a fascinating one. Our consignor had lied to us, first to the effect that his mother was the original collector, then by elaborating and embroidering this story in response to



"Not signed, not stamped." **Francis Bruguière**. *Cut-Paper Abstraction*, gelatin silver print, circa 1927, with annotations on verso. Collection of the author.

my questions. It took the tenacious sleuthing of a German historian, Dr Herbert Molderings, to establish the full facts of the true provenance. An interesting comment about these photographs is that many of them had big pencil or coloured crayon numbers on the back. This was not so familiar to me, but I think I'm right in saying that in different times and in certain territories in Europe, notably in Germany, there was a convention of writing exhibition checklist or collection inventory numbers in large script on the backs of photographs. And this was the case with quite a number of the photographs in this collection, which, it emerged, had featured in one or more of the major avant-garde exhibitions in Cologne or other cities in those crucial years just before the dominance of fascism. This makes me think of a small group of 19th century British photographs that were consigned to us. They had exactly that kind of big pencil reference number on the backs. And they were consigned from Vienna. I recall thinking, "Ah, there's the possibility to gather more data around this theory." One might gather a critical mass of examples, to start to tell us more about that practice of writing exhibition or inventory numbers, in Europe and elsewhere.

We talked about camera clubs, societies. I'm thinking about the 1860s in Britain and the Amateur Photographic Association. They had a membership which exchanged and exhibited prints. Systematically, every member was given a number. I'm not sure if it was in the order of their joining. The photographers would give numbers to their images. So, there's a distinctive pattern of albums and individual prints, by the members, where the only identification would be fractions, one number over another, logging author and title. I have on occasion found signed prints

"Labels like a well-travelled Louis Vuitton trunk." **T. Middleton**. *Nubian Vulture*, gelatin silver print, circa 1953-1954. Courtesy of Daniella Dangoor.

with author ID numbers, revealing the codes. where you realise, "Ah, that number identifies that photographer." And then I have found other prints, not signed, but with a known number, and thus of confirmed authorship.

Much of the information we have discussed is yet to be collated.

– There are so many lines of enquiry that remain to be followed in our field, and those relating to the stamped or manuscript data on the backs of photographs are central to our connoisseurship. There are so many ways of approaching the photo field, but I do find it disheartening to see in many instances how the subject is taught, that the time spent on critical theory is so considerable compared with the time invested in reconstructing an empirical, object-based history of the subject. I think it's a regrettable imbalance.

Later on, I spoke to Philadelphia area-based dealer Alex Novak. He is the owner of Contemporary Works / Vintage Works and has over 40 years' experience in the photography collecting arena. His online portal, I Photo Central, which also publishes his free E-Photo Newsletter, was launched in 1999, and had within a few years become one of the largest private photography dealerships in the world, with an inventory covering the whole of the medium's history.

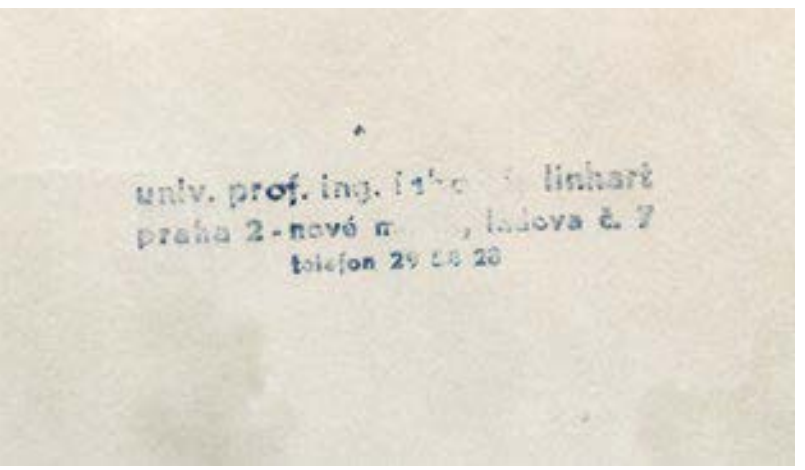
Crash courses in collecting photography usually state, "Don't buy unsigned or unstamped prints". Good general rules, but once you get out there, it's not about generalities, it's about specifics. There are some extremely valuable prints by Man Ray, Brassaï and others that aren't stamped or signed. As a dealer and collector, how do you approach such prints?

– With some prints, it's just the opposite. If you see a signature and a stamp on a Henri Cartier-Bresson print for instance, it's often a danger sign. There are some known Brazilian fakes that have both, signature and stamp, and the faked signature is quite good, unless you know what you are looking for. And the stamps are quite good as well, since the person manufacturing these prints on older papers reportedly had access to Cartier-Bresson and Magnum stamps. Particularly watch out for prints on approximately 11 x 14 in. papers and D-Max ranges that are blown out. The old paper needed to be defogged and that is telling on tonality ranges, and Cartier-Bresson's labs rarely made prints in this midsize. They were usually larger or smaller. Just a further note, Cartier-Bresson stopped printing his own photographs in the 1930s due to an allergy with the chemistry. Ironically, you can usually tell an early print by Cartier-Bresson by how flat and poor it is. I have often seen unsigned and/or even unstamped photos. Then you have to have some knowledge and experience with the photographer and types of prints involved. Often photo labs would print up additional prints from the photographer's negatives, often without the photographer's permission, but occasionally with. More rarely you might even see copy prints. I have seen many unsigned Walker Evans "portfolio prints" being offered by his former printer. Likewise, there are a number of French photographers whose unsigned and often unstamped work continues to be offered for sale, usually at a discount to the signed pieces.

Stamps can be forged. These days, some forgers use modern technologies.

– It's actually not that common to see faked stamps, so much as faked signatures, but it does happen. I once bought a Brassaï with what looked like a correct stamp, until the print was delivered. It was clearly not the right size for the stamp's lettering, much smaller than the real stamp. And you could

Boris Ignatovich. *Strastnoy Boulevard*, gelatin silver print, 1938, with Professor Linhart's collection stamp on verso. Collection of the author.



"Newly installed lamp post." **Jean-Eugène-Auguste Atget**. *Grille de l'ancien pavillon de chasse de Philippe-Égalité (Hospice Debrousse), 148 rue de Bagnolet, Paris 20,* albumen print, 1900. With photographer's stamp "E. Atget Rue Campagne-Première, 17bis," title and negative number on verso. Courtesy of Alex Novak, Vintage Works.

see the ink jet pattern under magnification that someone had used printer to print the "stamp" on the back of the photo.

There are cases where the stamps are genuine but the prints are forgeries. Have you come across the reverse, genuine prints, with forged stamps?
– Yes, Man Ray prints – both vintage prints in the estate and "new" prints – were often stamped with both original and "created" stamps made after he passed away. Steven Manford and Serge Plantureux published two small books of these stamps with Steven's excellent analysis. They are out of print, but available in the marketplace. Also, Carlotta Corpron reportedly had her stamps and negatives stolen from her late in life, and some of these modern and unauthorized prints have appeared on the market. She usually signed more recent work, as well as stamped it, so in this case, beware of prints that are only stamped.

You once told me that stamps with zip codes, country and area telephone codes were useful for dating prints.
– You can often date a print by the information in a stamp. For instance, in the U.S., five-digit ZIP Codes were introduced by the postal service nationwide on July 1, 1963. Two-digit postal zones in the U.S. were introduced in 1943 during WWII to make up for a lack of experienced staffing during the war. And 1983 was when the USPS decided to include +4 to the end of their ZIP Code designations, making these ZIP Codes a full nine-digit code. Although the City of London may hold the record for earliest use of a two-digit postal code, introduced in 1858, modern country-wide postal codes were first introduced in the Ukrainian Soviet Socialist Republic in December 1932, but the system was then abandoned in 1939. The next country to introduce postal codes was Germany in 1941, followed by Singapore in 1950, Argentina in 1958, Switzerland in 1964 and Italy in 1967. Postal codes were introduced in France in 1964, when La Poste introduced automated sorting. They were updated to use the current five-digit system in 1972. Other country postal codes dating can be found with a little Internet searching. Usually, a simpler system predates the more complex numeric system used by most countries today. Likewise, phone exchanges and length of phone numbers have their own history that can help date a photograph. Often by correlating various types of information, like the phone number and postal code, along with other known information, like when a photographer was at a specific address, you can pin down the date of a photograph to months.

"Not by Gustave Le Gray." This daguerreotype was part of a haul that turned up at auction in New York. It included other famous names such as Louis-Auguste Bisson and Louis Daguerre. Alex Novak explains, "The pieces were signed with old ink formulations; engraving and even embossing was used to recreate the signatures and stamps, which at first glance do bear a close resemblance to originals."

You have done extensive research on André Kertész stamps. Can you tell me about your methodology and findings?

– I once was able to date a Kertész print to the early 1940s. Although he lived at the same NYC address until the 1950s, apparently Kertész's phone exchange changed in 1947 to AL-5 from GR-3, which was used from early 1944. Interestingly, from both the print's earlier date determined by the earlier GR-3 exchange on Kertész's stamp and the reproduction markings on the back of this photograph, I found that this was likely to be the very print used for the cover of André Kertész's famous book, *Day of Paris,* (New York: J.J. Augustin, 1945). It's now in an important private collection.

Most of the studio addresses used by Kertész and their dates are listed in the book, *André Kertész* by Sarah Greenough (Princeton University Press, 2005). I would love to see an entire book or database of photographers' stamps and addresses with dating information, but it's scattered piecemeal throughout the literature, when detailed at all. Some monographs have appendixes with signatures and stamps but much more is needed.

Let's turn to 19th-century photographs. Daguerreotypes can often have some very interesting information on verso, technical for instance?

– Besides the studio name and address, labels on the back of some daguerreotypes may contain other information about the types of photographs that they make, and occasionally an early ink notation will give you a hint at other information. I once had a daguerreotype by Jacques Louis Vincent Chevalier of a man in glasses, very appropriate to Chevalier, who was an optician who provided the lens for Daguerre, and the man posed with his eyes shut. It was in original seals with a wonderful Chevalier label on the verso. What really added to the label was Chevalier's calligraphed correction. It changed the time of a portrait from 2 minutes to 12 seconds in the shade (à l'ombre), a process that was discovered in June 1841. This was a major technical breakthrough. Apparently, most portraits at this very early stage were also taken outdoors as noted by the "shade" comment. Chevalier was credited with some of the very first successful portraits, some taken as early as 1839. Few have survived intact. Chevalier reportedly died later in 1841. I was able to date a Bisson daguerreotype to 1842 in a similar fashion. Besides technological milestones, you can often date works

by the address of the photographer that appears on labels or stamps. While it has its flaws, *Répertoire des Photographes de France au XIX e Siècle* (Le Pont de Pierre, 1993), J. M. Voignier's book on 19th-century French photographers, has some excellent information on dates of studio addresses, etc. I have my own copy marked up with additions and corrections as I encounter them. The two-volume, *De L'image Fixe à L'Image Animée, 1820-1910*, published by Archives nationales in 2015, should also be in any photo historian's library and is the most accurate report on information on French photographers of that period. Unfortunately, most American and Canadian museums, as well as Wikipedia, continue to use inaccurate dates and information, mostly picked up from the Getty Museum's out of date website.

When we talk of backs, we usually think of what's written or stamped on them but there are forged CDVs, where the original run-of-the-mill prints have been removed from the backs, which have the name of the photographer or his or her studio, where those original prints have been replaced with more interesting images, sometimes newly printed. Have you come across such forgeries?
– I have seen a number of actual vintage carte-de-visite and cabinet cards that have had their more common portrait photographs taken off professionally and replaced by a modern laser or ink jet copy print of a more famous image. A few years ago, an antique dealer friend proudly showed me a group of American Indians on cabinet cards. Unfortunately, I had to inform him that while the cabinet cards were themselves real, the images on them were not. One of the give-aways was that the studio backs weren't the Western ones that had actually taken the photographs. A check under magnification confirmed that the images were indeed ink jet prints.

One 1860s CDV of a young black boy was put together with a slave purchase paper, as if they had always been together, and were said to be "fresh material coming from a Southern attic of a young black slave boy". The CDV even had a Mathew Brady Studio back to add to the excitement. Unfortunately, the image on the CDV was actually a rather common cut-down half of an 1880s stereo, and not by Brady, that had been removed from the stereo and remounted on the CDV. The earlier slave document was a separate purchase and had nothing at all to do with the image. The whole story was made up. As I recall, the CDV and accompanying slave papers were being offered for five figures by a well-known Civil War image dealer.

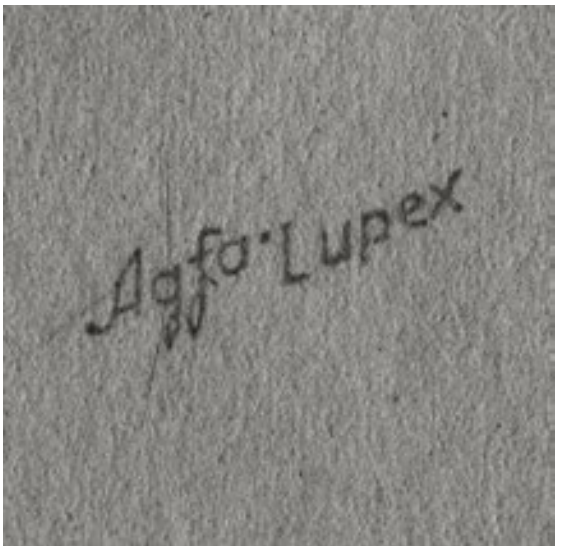
Are there other cases that come to mind?
– I once bid on a tintype of a nude with an American Civil War-era 2-cent revenue stamp on the back. But before I bid, I contacted the antique dealer, who was offering it on eBay, to let him know that I thought it wasn't what it seemed, and asked for return privileges if it turned out to be what I thought it was. He was an honest guy and agreed. I won and after I received the piece, it was pretty clear that it was freshly made on an older tintype back. The nude was a known French image from the 1880s that had been copied after recoating an 1860s back of what was probably a common portrait tintype, revenue stamp and all. It was pretty easy to tell once I had it in my hands. There were a few things about it that I won't mention here, in addition to the discontinuity of the image and materials themselves. I don't want to give away all the secrets to the people playing games with tintypes, since it is one of the more common media to masquerade successfully as something it isn't. But a good loupe is a useful tool.

Another example of a tintype out of its time large was of a Ferris wheel offered on eBay. And sure enough, one could see reproduction dots under a loupe. The easiest way to fake something successfully is to make sure that at least something about it is real. Another 19th-century issue popped up when a local amateur Daguerreian in Pennsylvania decided to make "interesting" images on old, re-polished plates, put them into old cases and try to offer them at auction and privately. The images included a clown, a fisherman, a copy portrait of Abraham Lincoln, trout on a fence, and a scarecrow. All initially appeared at various auctions in the U.S. and France, including Christie's, Swann, Bonhams, Guernsey's and Yann Le Mouel. Most were retracted from their respective auctions, but they pop up every once in a while.

There have also been forged Daguerreotypes by very some famous names.
– Yes, there were all the daguerreotypes by early photographers that showed up in New York at auction: Gustave Le Gray, Louis-Auguste Bisson, and even Daguerre himself were part of the haul. Only the stamps, labels and signatures turned out to be very questionable indeed. The group took in many of the top 19th-century dealers and some collectors – at least initially. But the small community of 19th-century dealers quickly pointed out that many of the items had been sold previously, but without any famous names attached to them. In fact, numerous European and UK dealers alerted Swann to the problem. The pieces were signed with old ink formulations; engraving and even embossing was used to recreate the signatures and stamps, which do bear a close resemblance to originals at first glance. The same original source in Poland and East Germany apparently also offered important autographs for sale. Many observers questioned the validity of some of those autographs as well. While such issues are actually rare and quickly squashed by knowledgeable people in the field, they should give collectors pause

to understand that if something looks too good to be true, it often is. Education and seeking out good advice are the easy solutions to such issues. I recommend joining the Daguerreian Society and attending their meetings, which are often available online and on their website for members.

In issue 5 of *The Classic*, I interviewed Paul Messier about his Boston-based conservation practice and his role as Pritzker Director of Yale's Lens Media Lab. Messier also discussed his work in unravelling the Lewis Hine scandal in 1999, and how this led to him assembling The Paper Reference Collection, as well as providing a useful tool, the blacklight, for determining the age of photographic papers. In 2007, Messier started The Photographic Messier Historic Photographic Papers Collection Backprinting

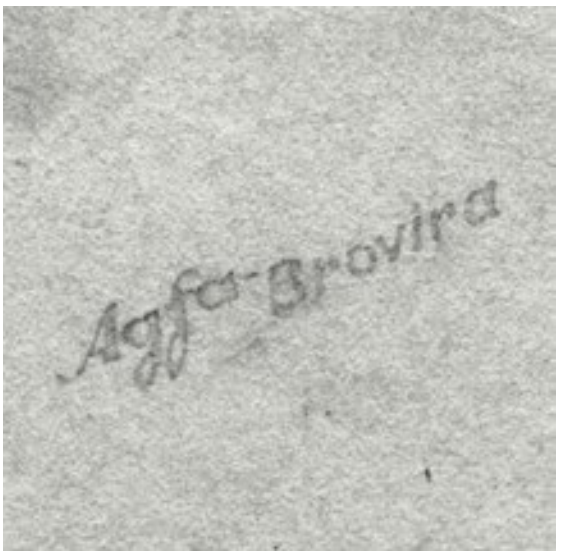


Backprinting. Lupex, glossy photographic paper, manufactured by Agfa, circa 1935. Image from www.backprinting.com. Courtesy of Paul Messier.

Project, documenting logos and other information, printed by manufacturers on the back of their papers. I started out by asking him what results the initial stage of the backprinting project yielded.

– The principal result was a website catalogue of backprinting, located at www.backprinting.com. Given the growth of the paper reference collection since this time, the site and the underlying data need a refresh. Still, the resource is the most extensive of its kind and is in constant use by researchers. A surprise result of this work was that backprinting, sometimes referred to as a "watermark," was rare relative to overall paper production. At the time, we looked at about 3 000 papers, dating from circa 1900 to the present and found that less than 10% had manufacturer applied backprinting. As the collection has grown over the years, now comprising over 7 000 papers, I'd say even this 10% prevalence would be high though a fresh census is overdue.

How has the research progressed since then?
– Collecting, cataloguing, measuring key attributes, and providing access to the reference collection has been the focus, especially since the collection's acquisition by Yale University in 2015. Specific to



Backprinting. Brovira, glossy photographic paper, manufactured by Agfa, circa 1940. Image from www.backprinting.com. Courtesy of Paul Messier.

backprinting, much work needs to be done. A new result is the discovery of more diversity of backprints than is represented on the site, with additional historic examples emerging by Leonar, Gevaert, Ilford and other manufacturers.

Was it mainly Agfa and Eastman Kodak who did backprinting? And did the latter only do backprinting on their Velox brand?
– For black and white papers, Kodak and Agfa were dominant, representing over 95% of papers in the reference collection with backprints. Agfa was the most committed to the practice, with their prominent brands, i.e. Lupex, Portiga, Brovira showing a

Backprinting. Velox, glossy photographic paper, manufactured by Kodak-London, circa 1957. Courtesy of Paul Messier.

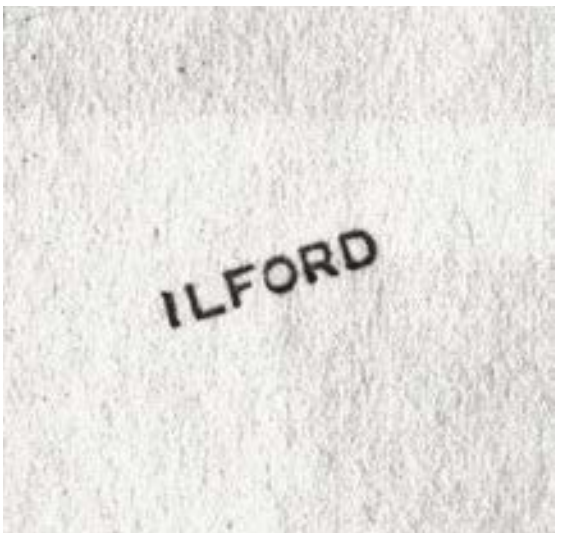
backprint. Specific to black and white and Kodak, backprints were generally limited to Velox up until the 1970s when backprinting begins to show up on other brands, especially on its resin coated papers like Polycontrast and Kodabrome. The Velox backprint was important to Kodak which claimed in the 1920s that "Velox is made specially for the highest grade of photo finishing, with the full knowledge of the problems particular to this branch of photography. It is readily identifiable by the name on the back, safeguarding the interests of both the photo finisher and his customers. He is selling a trademarked product of unquestioned merit which they recognize and appreciate."

How come other manufacturers didn't do backprinting?
– I don't know! If I had to guess, I think the extra step in the manufacturing process would be a factor. Additionally, not every company was manufacturing its own paper base, limiting their focus to emulsions and perhaps baryta coating.

Were there some manufacturers who did backprinting for a period, then stopped, and then started again?
– I can't say definitively, but inevitably there would this sort of the variability. Looking into this question, I did a scan of Gevaert papers and it seemed they were consistently marking their Ridax paper for a time, seemed to stop, and then restarted, with new markings appearing in the early 1960s, just before the merger with Agfa. Reference collections are important in this context, since there are few other authoritative sources for this sort of information.

Do you find backprinting useful for dating photographs? For instance, manufacturers changing the designs and sizes of their logos?
– Generally, backprinting is not the best tool for dating, given its overall scarcity. However, when a backprint is present, it can be a decisive factor. Certainly, we see design and wording change over the years. The most impressive result along these lines could be Agfa dropping the brand name from its backprints starting in the late 1950s.

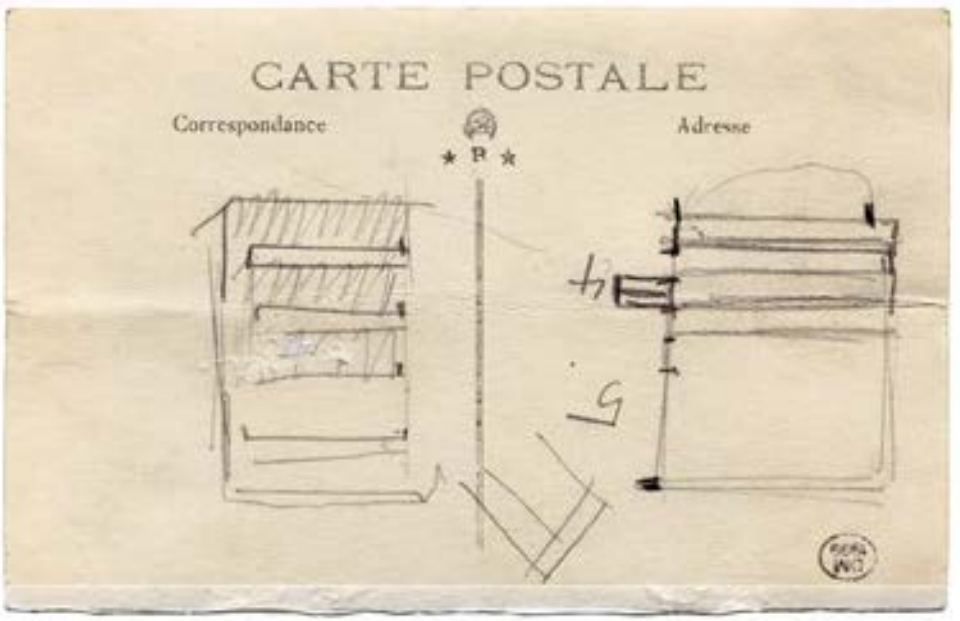
In our previous interview, you discussed your work on the Lewis Hine forgeries. It erupted just a couple of years after the Man Ray scandal. The latter was a much more complex affair. In both cases, some of the so-called vintage prints had been printed on post-1950 Agfa paper. Would it have been possible to date those prints purely by the Agfa logo(s), without fibre analysis?
– Fibre dating and florescence were critical in both cases. For Hine, many papers in the questioned group did not have backprints, making the other



Backprinting. Contact, glossy photographic paper, manufactured by Ilford, circa 1957. Courtesy of Paul Messier.

two factors vital. For Man Ray, the backprinting was carefully removed in some cases. Given the stakes, having corroborating data across the groups of questioned prints, including the backprints whenever present was helpful in reaching conclusions.

It's a topic that sometimes turns up in discussions about vintage prints, if a print really is vintage, or if a photographer had used old papers, in order not to waste paper. How long would paper remain stable before going bad?
– From a manufacturer perspective, the top of the recommended range seems to have been two years of shelf life and with faster, more light sensitive papers, often less. But of course, a paper doesn't instantly go bad on its manufacturer expiration date but would gradually start behaving more unpredictably during exposure and processing. Storage conditions are key, with drier and cooler being better than hot and



"Spirit of St. Louis." Unknown photographer. Dora Maar, second from the left, with friends at a fairground in Neuilly-sur-Seine, 1927. Real photo postcard, backprinted with Guilleminot's logo, sketch attributed to Dora Maar, with estate stamp "DM 1999", identifying it as having been sold at the 1999 auction at Piasa, Paris. Collection of the author.

humid. If placed into cold storage right away after manufacture, a paper could work well over a long period of time. Realistically, at ambient conditions, it would be challenging but not impossible, to get a good print by conventional standards after 15 to 20 years. If conventional standards were not an issue, maybe making photograms or leaning into deterioration artefacts as part of your process, then there really is no limit.

Finally, we come to real photo postcards with backprinting. There are some wonderful ones by Kertész for instance. When did the real photo postcard trend start? And when did it peter out?

– The practice pre-dates silver gelatin papers as I've seen commercially produced cyanotype postcards from the latter part of the 19th century. In Liz Siegel's recent book *André Kertész: Postcards from Paris* (Art Institute of Chicago, 2021), Sylvie Pénichon indicates that the trend, at least for Guilleminot, the manufacturer of Kertész's favourite postcard paper, seems to taper off by the Second World War. This idea is borne out from references in the paper collection where postcard papers are plentiful before the war and scarce after that. I'm thinking this tapering off is part of a larger trend toward reliance by amateurs on commercial photofinishing, rather than making prints themselves as a pastime at home.

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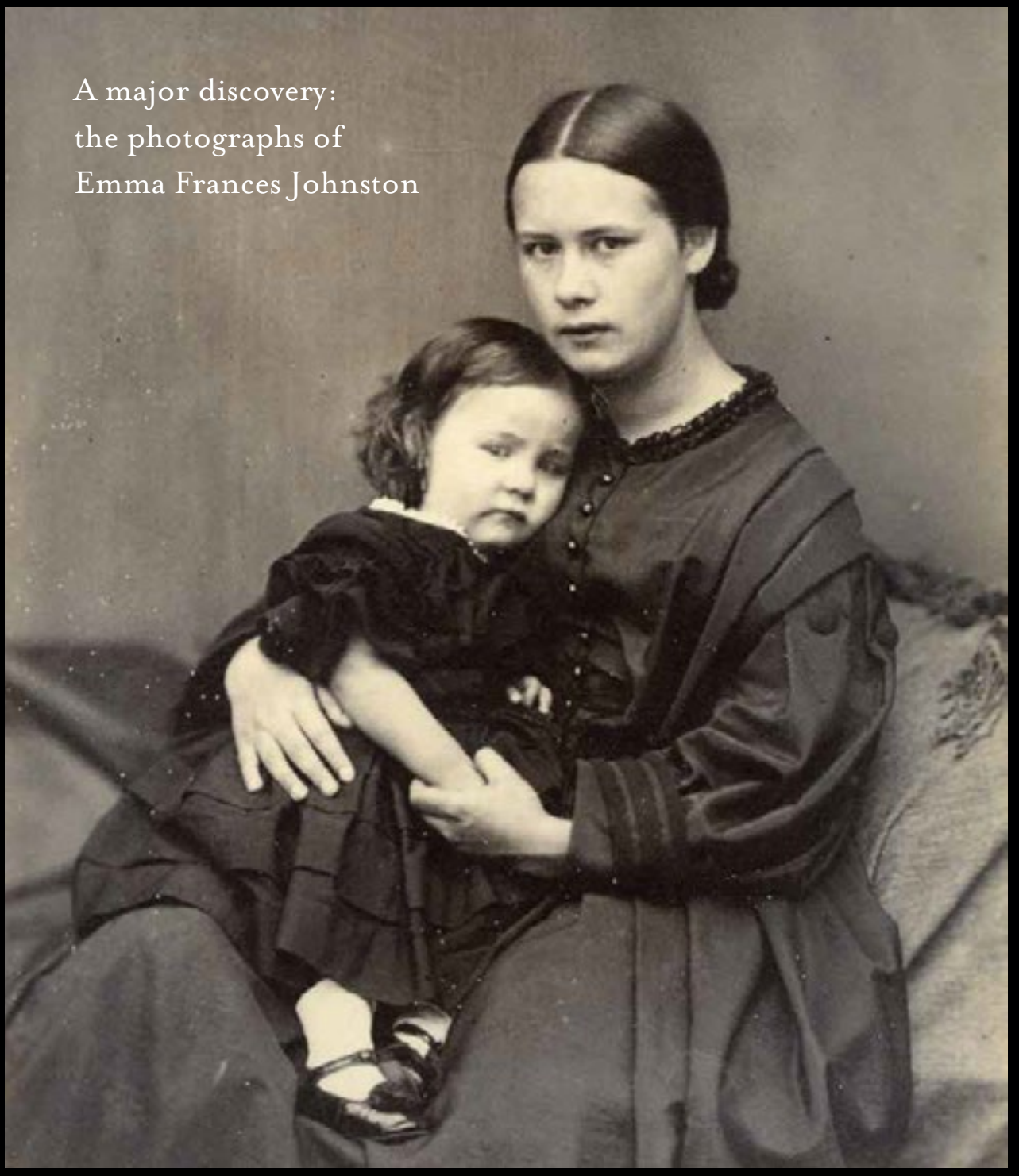

Emma Frances Johnston. An archive of 350 salted paper prints and albumen prints, 1858–1864

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