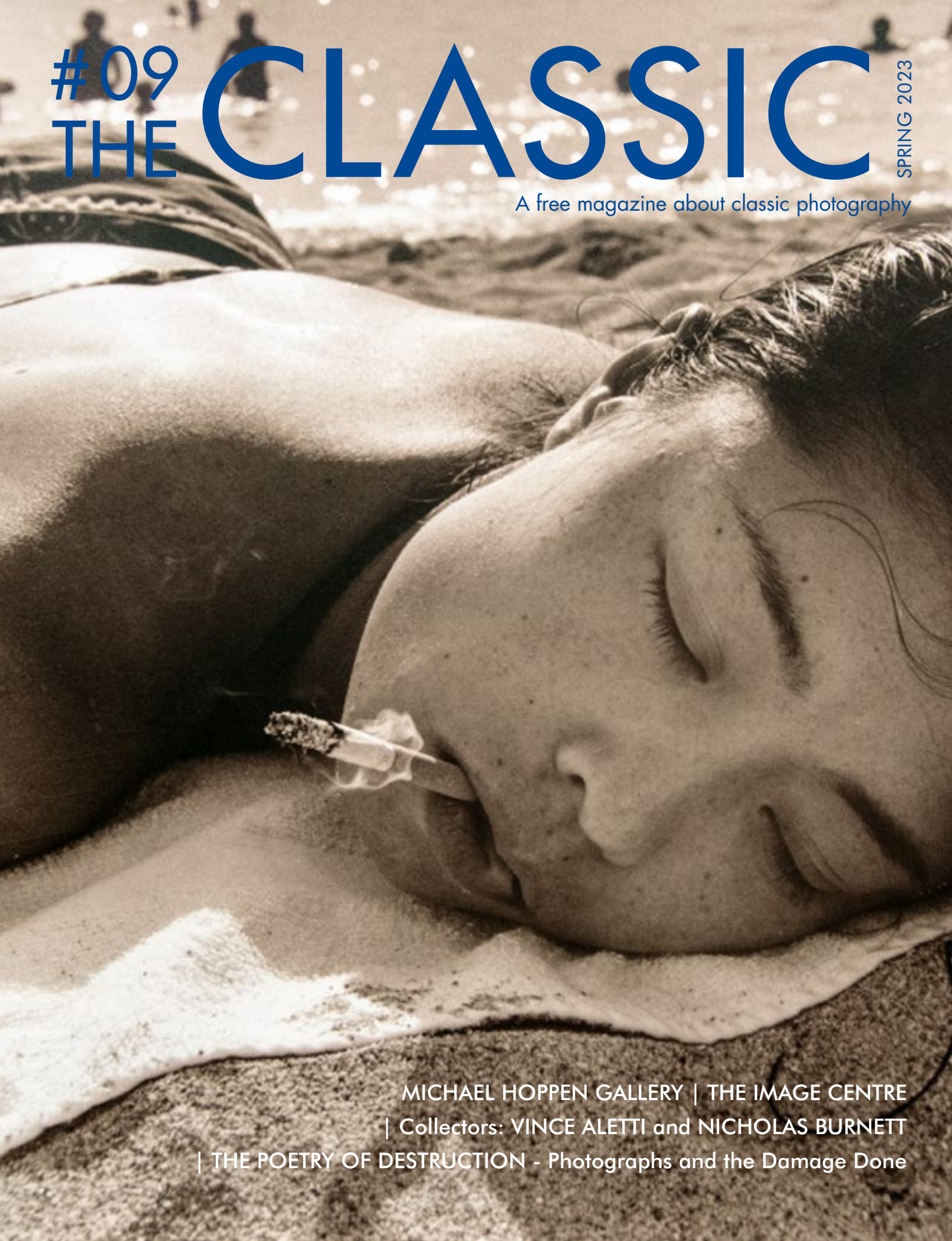

#09 THE CLASSIC

SPRING 2023

A free magazine about classic photography

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| THE POETRY OF DESTRUCTION - Photographs and the Damage Done

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ANTON GIULIO BRAGAGLIA ‘Lo Schiaffo’, Rome 1912, Vintage silver print 16 x 22.6 cm, signed ‘Bragaglia ROMA ‘

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Cover: Masahisa Fukase. Untitled, vintage, handmade toned silver gelatin print on Baryta paper, 1974.

Bruno Tartarin Publisher
Michael Diemar Editor-in-Chief
Mike Derez Art Director
Jasmine Durand Graphic Designer
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Erwin Blumenfeld. *Zandvoort (Holland)*, ca. 1925, (*Paul Citroen leaping on the beach*). Vintage silver gelatin print, 8.5 x 11.6 cm.

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Otto Steinert Die Bäume vor meinem Fenster II, 1956. Vintage ferrotyped gelatin silver print, 48.7 x 60.8 cm
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From the editor

"Hey! ... Got any fucked-up photographs?" No, I don't recall ever hearing those words at a photography fair or in a gallery. But I do feel that there is a growing appreciation for photographs that have obviously "had a life". A prime example being a print I came across on Lumière des Roses' stand at Paris Photo in 2018 – a portrait of Egon Schiele, taken circa 1915, in his studio in Vienna by an unknown photographer.

There was a series of fine, darkened cracks across it and gallery owner Philippe Jacquier commented, "Some visitors have said that it's not in good condition. But I like this sort of condition." Jacquier then added with a wink, "And so did the buyer." Indicating that there was real connoisseurship involved.

Damage and deterioration are discussed in one of the articles in this issue. The subject also cropped up in my lengthy conversation with Michael Hoppen, some of which didn't make it into print. We compared notes on some favourites – John Deakin, and the wonderfully beat up print of Robert Capa's *The Falling Soldier* that was shown at Photo London in 2021. I suggested, "At some point in the future, damage will cost extra." Hoppen agreed.

But as always with vintage photography, it's very much case by case. And it can be such a thrill to come across something in absolutely perfect condition. Such as the partial album of *Chemin de Fer de Paris à Lyon et à la Méditerranée,* circa 1861-1863, by Édouard Baldus, from the François Lepage collection, sold by the Parisian auction house Millon on 10 November last year. The tones were exquisite and the prints were in condition as if they had been printed the week before.

Michael Diemar
Editor-in-chief

THE CLASSIC Platform

An online resource

Recent uploads include

William England
The London Stereoscopic Company
By Matthew Butson

An Alternative History of Photography:
Works from the Solander Collection at The Photographers' Gallery
By Mary Pelletier

Discovery of an unknown Daguerreotype from old Le Havre:
"The Quai de la Citadelle circa 1845 - 1848"
By Gregory Saillard

A Second Lease of Life – Sitters and Photographers
Part Five: Mr Boswell's "Field Days"
By Denis Pellerin

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Stay up-to-date with international photography auctions and fairs with our calendars

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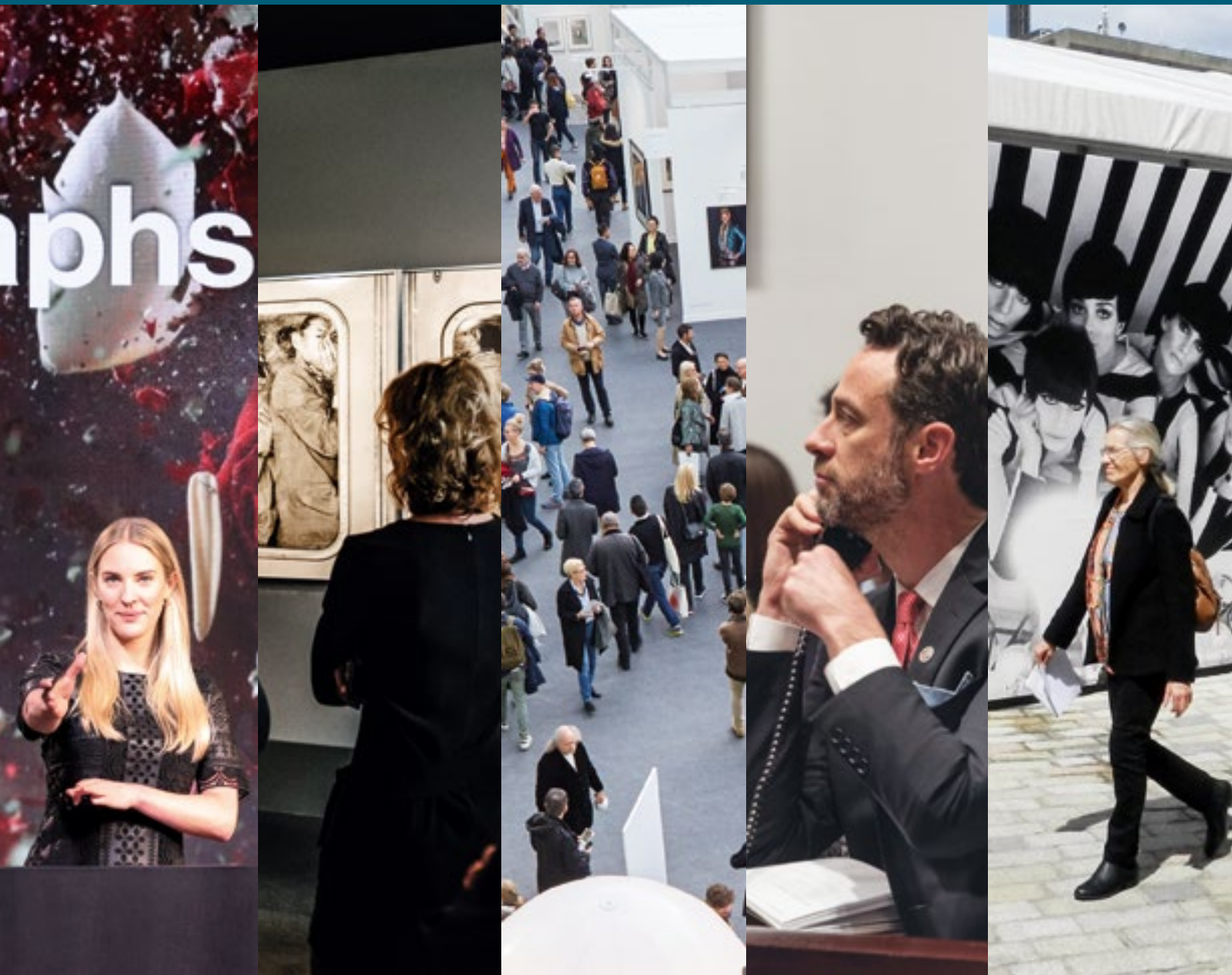
Images courtesy of Phillips, Christie's, Paris Photo and Photo London.



Peter Keetman April 21 - June 30, 2023

Vintage Photographs
from the Gerd Sander
Collection

Peter Keetman, Wassertropfen, ca. 1953. Vintage ferrotyped gelatin silver print on Leonar paper. 24,2 x 18 cm

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Bonner Straße 82
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Germany

galeriejuliansander.de
galerie@galeriejuliansander.de
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Uchida Kuichi. *Ichikawa Danjūrō IX, Kabuki Actor,* Hand-tinted albumen print, 1874. Courtesy Daniella Dangoor.

THE CLASSIC PHOTOGRAPH FAIR

Last year saw the launch of a new table-top fair in London, The Classic Photograph Fair. The fair, which is not affiliated with the magazine, is organised by Daniella Dangoor and sponsored by Chiswick Auctions. It returns to the elegant, historical Conway Hall for its second edition on 13 May, with exhibitors including Linus Carr, Paul Cordes, Maggs Bros, Paul Frecker, James Kerr, Hugh Rayner, Jenny Allsworth, Adnan Sezer, Bruno Tartarin, Carl Williams, and Alain Masson. Dangoor explains, "I decided to time the fair with Photo London this year, as I would like to attract the international collectors who are in town. The concept for the fair worked extremely well last time, that is, including contemporary artists working with historical processes alongside the vintage dealers, and Anthony Jones will be demonstrating cyanotypes and Michael Ford will be showing his Daguerreotypes."

The Classic Photograph Fair
Saturday 13 May, Conway Hall
www.classicphotofair.co.uk

BETWEEN FRIENDS

How do photographers portray their friends? The subject is explored at New York's International Center of Photography in an exhibition showing intimate moments of collaboration between artists and their friends, in snapshots, casual studio portraits, and going about their everyday lives. The exhibition, spanning seven decades, from the 1910s to the 1970s, features portraits of artists and writers such as Leonard Bernstein, Truman Capote, Helen Frankenthaler, Georgia O'Keeffe, and Saul Steinberg by well-known photographers and artists including Ansel Adams, Berenice Abbott, Henri Cartier-Bresson, Alfred Stieglitz and Andy Warhol. *Between Friends* also calls attention to many women photographers from ICP's collection, including Nell Dorr, Lotte Jacobi, Consuelo Kanaga, and Barbara Morgan. The exhibition is curated by Sara Ickow, Senior Manager of Exhibitions and Collections at ICP, who notes, "The stories behind these images are poignant, funny, sad or uplifting. The images bring to light friendships and connections between artists that were long forgotten and document the importance of friendships to the creative process and an artist's legacy."

Between Friends: From the ICP Collection
ICP, New York, through 1 May 2023
icp.org

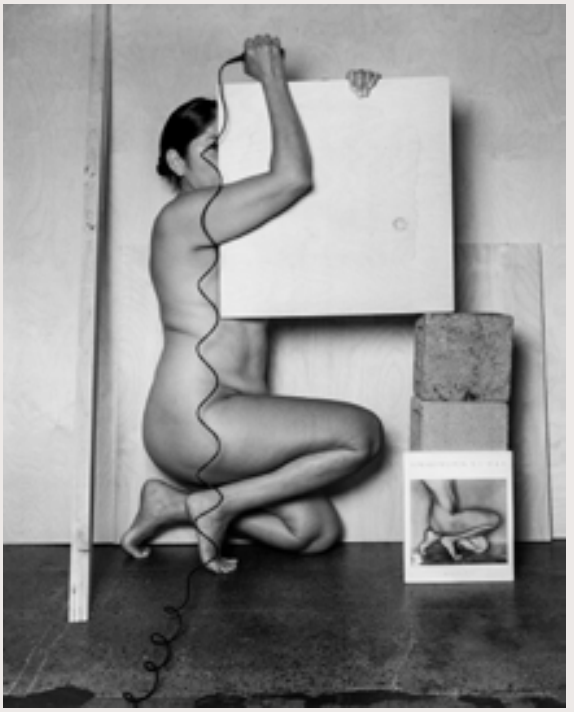
Ruth Orkin, *Leonard Bernstein and his sister Shirley in the green room of Carnegie Hall*, gelatin silver print, 1951. Purchase, with the aid of funds from the National Endowment for the Arts and The Lois and Bruce Zenkel Purchase Fund (543.1983).

IMAGES AND COUNTER IMAGES IN COLOGNE

In her eighteen-part series *Master Rituals II: Weston Nudes* from 2020–21, artist Tarrah Krajnak reconstructs female nudes taken by Edward Weston. Krajnak assumes the roles of both photographer and model in her work. Her appropriation of Weston's photographs refers to the traditional hierarchical relationship between artists and models, in which the model's identity and involvement in the creative process are denied. In addition, her performative and photographic nudes target the canon of Western photography and the *white* idea of ideal femininity that it perpetuates.

In the exhibition at Museum Ludwig, Krajnak's series is combined with works by VALIE EXPORT, Sanja Iveković, Ana Mendieta, and Carrie Mae Weems. Created over a period of fifty years between the 1970s and 2020s, the selected works are united in their use of performative and photographic approaches that include the artists' own bodies. With the body as their medium, each artist examines and exposes particular power formations in terms of social history.

Image/Counter-Image: VALIE EXPORT, Sanja Ivekovic, Tarrah Krajnak, Ana Mendieta, Carrie Mae Weems
Museum Ludwig, Cologne
April 22 – August 27, 2023



Tarrah Krajnak. *Self-Portrait as Weston/as Bertha Wardell*, 1927/2020, gelatin silver print. Museum Ludwig, Cologne.

MUSEUM OF ART & PHOTOGRAPHY OPENS IN BANGALORE

Located in India's so-called Silicon Valley of Bangalore, MAP opened its doors to the public on 18 February. The museum is the brainchild of Abhishek Poddar, a local businessman and collector, who instigated the project by establishing a foundation in 2011. In 2013, the Poddar family dedicated its collection to the foundation and two years later, MAP was launched in the digital sphere. MAP's collection has since been augmented with the private collections of Deepak Puri and Rahul Sabhnani.

The works in MAP's collection are divided into *Pre-Modern Art*, *Textiles, Craft & Design*, *Living Traditions*, *Printing and Advertising*, *Photography*, and *Modern and Contemporary Art*.

Jyoti Bhatt. *A courtyard in Banasthali village (Rajasthan),* gelatin silver print. 1972

The inaugural exhibitions include *Time and Time Again*, the first major museum retrospective of the photography of Jyoti Bhatt (b.1934). It's drawn from one of MAP's most important photographic archives, featuring 1 000 prints and 60 000 negatives that were gifted to the institution by the artist. Better known as a modernist printmaker and painter, the exhibition examines Bhatt's journey into photography and celebrates the breadth of his practice. The exhibition encompasses the documentation of rural and folk-art forms and the communities of Gujarat, to portraits of

Jyoti Bhatt. Self-portrait, gelatin silver print, 1957.

fellow artists in Baroda, and his experiments with multiple exposure and fragmented mirror images which pushed the boundaries of photography into an abstract form of expression. Curated by Nathaniel Gaskell, Director of MAP Academy, the exhibition pays particular attention to the relationship between the idea of the archive and the distinct work of art, taking inspiration from Jyoti Bhatt's recognition of the archive's role.

Time and Time Again
MAP, Kasturba Road, Bangalore, through 1 June 2023
map-india.org

Jyoti Bhatt. Ardhnarishwar (Venice, Italy), gelatin silver print, 1966.

A ROADMAP FOR THE AUGUST SANDER KNOWN PRINT RECORDS

The August Sander 10K Project. Contact sheets of August Sander portraits, printed by Gerd Sander, presented at Paris Photo 2022. Image courtesy of Fellowship Ltd.

Julian Sander, the Cologne gallerist and great-grandson of August Sander, caused headlines in the art press in February last year, when he launched an NFT project, The August Sander 10K Project, giving away NFTs of August Sander contact sheets for free. He also discussed the project in issue 7 of *The Classic*, explaining its primary purpose: to bring as much of the scope of August Sander's lifetime work as possible to the public through an accessible, immutable, and permanent record, an anchor record for the lifetime work of August Sander.

While the NFT market, as in "badly drawn monkeys sold to rich footballers", has collapsed, Julian Sander is using the technology in a very different way, for the purpose of collating information. As he explains:
– NFT technology, with the immutability of a token together with the public accessibility of its metadata, offers a unique opportunity to record the history of photography for future generations. An NFT can function like a certificate of authenticity, a proof of ownership and an active record of both a single print's history as well as the history of all prints made from the same negative. It is imperative that we find a framework which will allow both the past to be saved, and the present to be recorded for future generations. This framework must be institutionally agnostic, human, and machine readable. It must be stored decentrally, in order to secure the information against technical failure and malicious intent. Non-Fungible Tokens stored on a public blockchain and connected to decentral file stores of metadata are a viable solution.

Later in the year, the August Sander Stiftung will be launching the August Sander Print Record Project – or, the ASPR Project, which will create NFTs for every known print made by August Sander and his Studio. Sander continues:
– The Gerd Sander Archive, which is now a part of the August Sander Stiftung, contains the collected records of almost all print sales of August Sander's work over four generations. It is the most complete record of its kind anywhere. This archive, as well as partnerships with universities, museums, the art market, public records, art historians and the crowd-sourced information from an ever-growing community of August Sander enthusiasts, will serve as the information pool for this record set. This information will be vetted and verified before it is written to the NFT records. The goal is

JULIAN SANDER

to create a dynamic and ever-growing record set which can be used for art market and academic research. The Certificates of Authenticity will be minted using a proprietary Smart Contract which can only be accessed by the August Sander Stiftung. In this way the validity of each NFT is supported by a public non-profit dedicated to the work of August Sander and founded by a member of the Sander Family. The rotating vetting team will made of internationally-known professionals who have proven their interest in, and knowledge of, August Sander's work. As director of the August Sander Stiftung, and as the representing member of the Sander Family for the work of August Sander, I have made it my responsibility to make this information available and accessible to all, even after the copyrights expire. With the August Sander Print Record Project, I will fulfill that responsibility.

The launch of the ASPR Project is planned for November 2023.

A collector using an NFC enabled smart phone to access the August Sander Research Database through the RFID tag affixed to the contact sheet which is part of an AS10k NFT. Image courtesy of Fellowship Ltd.

CENTRE FOR BRITISH PHOTOGRAPHY

A new home for British photography opened in London in late January this year. Located in St. James's, just around the corner from the Ritz, the Centre for British Photography builds on the world-renowned Hyman Collection of British photography and the work of the Hyman Foundation. Three floors of exhibitions present the diverse landscape of British photography today, as well as an historical overview. The 8000 sq. ft. Centre is free to visit year-round and offers exhibitions, events and talks, a shop, an archive, and library.

The Centre will feature photographs from 1900 to the present, work by photographers living and working in the UK today, and images taken by those who immigrated to the UK. It will present self- generated exhibitions and those led by independent curators and organisations, as well as monographic displays. The Centre plans to stage numerous exhibitions throughout the year and also bring together the photographic community – professional and amateur – through its talks and events programme.

The opening programme is impressive, with two lead exhibitions: *The English at Home: Twentieth Century Photographs from the Hyman Collection* and *Headstrong: Women and Empowerment*, plus five displays, including *Wish You Were Here* – Heather Agyepong and *Fairytales and Photography* – Jo Spence.

James Hyman, Founding Director, explains, "Photography in Britain is some of the best in the world and we want to give it more exposure and support. With this new physical space, alive with exhibitions and events, the ambition is to create a hub that increases British photography's national and international status. We hope that through this initial work to make a home for British photography we can, in the long run, develop an independent centre that is self-sustaining with a dedicated National Collection and public programme."

Centre for British Photography
49 Jermyn Street, London SW1Y 6LX
www.britishphotography.org

All images courtesy Centre for British Photography

Rene Groebli. D23, "Cornelia", Zurich, Switzerland, 1961
© Rene Groebli

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PHOTOGRAPHS

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Lee Friedlander (American, b. 1934)
15 Photographs Portfolio (complete with 15 works), 1962-1972
Selenium-toned gelatin silver prints, printed 1973
Property from the Collection of Dr. Paul A. Greenberg
Estimate: $20,000 - $30,000

Henri Cartier-Bresson (French, 1908-2004)
Behind the Gare Saint-Lazare, Paris, 1932
Gelatin silver print, printed later
Property from the Collection of Dr. Paul A. Greenberg
Estimate: $10,000 - $15,000

Herb Ritts (American, 1952-2002)
Fred with Tires (The Body Shop), Los Angeles, California, 1984
Gelatin silver print on Agfa paper
Estimate: $12,000 - $18,000

Josef Koudelka (Czech, b. 1938)
Portugal, 1976
Gelatin silver print
Property from the Collection of Dr. Paul A. Greenberg
Estimate: $8,000 - $12,000

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New York | March 29 - April 3

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THE PHOTOGRAPHY SHOW

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VIP PREVIEW: MARCH 30, 2023

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Catherine Couturier Gallery, Houston
Cavalier Gallery, New York
Charles Isaacs Photographs Inc., New York
CLAMP, New York
Contemporary Works/Vintage Works, Chalfont
Deborah Bell Photographs, New York
Galerie Catherine et André Hug, Paris
Galerie Johannes Faber, Vienna
Galerie SIT DOWN, Paris
Gary Edwards Gallery, Southampton
Gitterman Gallery, New York
Hans P. Kraus Jr. Inc., New York
Howard Greenberg Gallery, New York
Jackson Fine Art, Atlanta
Jenkins Johnson Gallery, San Francisco
Keith de Lellis Gallery, New York
L. Parker Stephenson Photographs, New York
Laurence Miller Gallery, New York
Lee Gallery, Winchester
Michael Hoppen Gallery, London
Michael Shapiro Photographs, Westport
Miyako Yoshinaga Gallery, New York
Momentum Fine Art, Miami
Monroe Gallery of Photography, Santa Fe
Nailya Alexander Gallery, New York
Obscura Gallery, Santa Fe
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Toluca Fine Art, Paris
Vasari, Buenos Aires
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THE PHOTOGRAPHY SHOW

PRESENTED BY AIPAD

The 42nd edition of The Photography Show presented by AIPAD will be held March 30 through April 2, 2023, and will return to Center415 located on Fifth Avenue between 37th and 38th streets in New York City.

The world's leading galleries of fine art photography will present contemporary, modern, and rare vintage work alongside museum-quality 19th-century photographs, as well as photo-based art, video, and new media, at the premier fine art photography fair.

"We are thrilled to be returning to Center415 on Fifth Avenue in New York City for the 2023 edition of The Photography Show presented by AIPAD," says Michael Lee, President of AIPAD and Lee Gallery, Winchester, Mass. "Collectors, curators, and our member galleries requested dates that are earlier in the year, and are pleased to be opening in March 2023, returning AIPAD to its well-known place in the art fair calendar. Last year, the show earned rave reviews and critical praise for its tightly focused presentation and new centrally-located venue. We look forward to building on last year's success, showing the best photography in the world, and growing our audience with onsite activations presenting the most inspiring programming."

And *The Classic* is once again partnering with The Photography Show. You can pick up additional copies of the Spring issue at one of several distribution points around the fair.

MARCH 31—APRIL 2, 2023
VIP PREVIEW: MARCH 30, 2023

CENTER415 — 415 5TH AVE
NEW YORK CITY
WWW.AIPAD.COM

Robert Mann Gallery, New York, is showing a solo booth dedicated to the award-winning work of Cig Harvey. Harvey's magical images, abundant with colour, implied texture, and even scent, explore the five senses, bringing the viewer to the brink of saturation. In the artist's words: "My pictures are an urgent call to live. A primal roar. Be here, now. Experience this. Feel this. They are an invitation to experience the natural world in an immersive way, to find and celebrate beauty in the everyday. I want people to see my work and seek more joy and appreciate and savour this day because tomorrow will be different. Time is the only currency."

Cig Harvey. *Scout in the Apple Orchard, Rockport, Maine,* 2021, archival pigment print. © Cig Harvey. Courtesy Robert Mann Gallery, New York, NY.

Monroe Gallery, Santa Fe, is presenting a mixed booth, with one section devoted to contemporary photo-journalism, and another to the work of Ida Wyman and Sonia Handelman Meyer, who were both pioneering women photographers with the Photo League. Ida Wyman was born in Malden, Massachusetts in 1926 and was raised in The Bronx, New York. By the time Wyman was 16, she knew that she wanted to work as a photographer. Opportunities then were few for women photographers, but in 1943 Wyman joined Acme Newspictures as a mail room "boy"; pulling prints and captioning them for clients. Soon, she became Acme's first "girl" printer, and in 1945 her first photo story was published in LOOK magazine.

Ida Wyman. *The Transette, San Antonio, Texas, 1948,* gelatin silver print. © Ida Wyman. Courtesy Monroe Gallery of Photography.

CLAMP, New York, is showing Queer portraiture from the early 20th century to the present day. Artists include Mariette Pathy Allen, David Armstrong, Amos Badertscher, Peter Berlin, James Bidgood Jess T. Dugan, Nan Goldin, George Platt Lynes, Meryl Meisler, Mark Morrisroe, PaJaMa (Paul Cadmus, Jared French, Margaret French), Lissa Rivera, Curtice Taylor, Arthur Tress, and David Wojnarowicz.

James Bidgood. *Hanging off Bed (Bobby Kendall),* mid-to-late 1960s, printed later, digital C-print. © Estate of James Bidgood. Courtesy CLAMP, New York, NY.

The Ravestijn Gallery, Amsterdam, is showing exuberant portraits, digital manipulations, nude bodies, and conceptual image-objects, with works by Eva Stenram, Michael Bailey-Gates, Theis Wendt, and Inez & Vindoodh. For Eva Stenram, collections of found photographs from the 1960s offer foundations to her own poetic, and similarly elusive, works. Re-examined, removed from their contexts, digitally manipulated, or overwritten in an elusive language of cryptic markings, these images derive new meaning from a host of proposed associations.

Eva Stenram. *Drape (Colour II),* 2012, Lambda print on Fuji Chrystal Archive paper. Courtesy The Ravestijn Gallery, Amsterdam.

Obscura Gallery, Santa Fe, will devote a solo booth to the work of the late Kurt Markus who passed away in 2022 at the age of 75. Markus had a storied and long career spanning fashion and celebrities, landscape photography, and photographs of cowboys and ranch-hands that evoke the Old West.

Kurt Markus. *White Horse Ranch, Fields, OR,* 2001, gelatin silver print. Courtesy Obscura Gallery, Santa Fe, NM.

Nailya Alexander Gallery, New York, is showing photographs by Alexey Titarenko, as well as Pentti Sammallahti, Jurek Wajdowicz, and Ann Rhoney. With a tenacious questioning of the camera's ability to register the nuances of colour as seen by the human eye, Rhoney has created works of art since the 1970s that marry the light of photography with the colors of painting. By applying transparent paint to the surface of the print, she fulfils photography's promise of true luminosity, and reveals a dazzling spectrum of blues, pinks, and greys unattainable in traditional colour photography.

Ann Rhoney. *Silk Dress Coming,* 1982, painted 2018, gelatin silver print with applied oil paint. Courtesy Nailya Alexander Gallery, New York, NY.

Gitterman Gallery, New York, is showing some of the most famous images from Roger Mayne's seminal body of work on the streets of West London and similar working-class neighbourhoods of Britain in the 1950s and early '60s that made him one of the most important post-war British photographers. Mayne's photographs evoke a particular moment in post-war Britain when hardships brought on by the war and rationing were still present. Mayne's photographs reflect the positive community life in the streets that would soon be coming to an end with the rebuilding and modernization of many working-class neighbourhoods.

Roger Mayne. *Teddy Boy and Girl, Petticoat Lane, London,* 1956, vintage gelatin silver print. Courtesy Gitterman Gallery, New York, NY.

Stephen Daiter Gallery, Chicago, is showing a group of vintage Wynn Bullock prints, an installation of the series *The Mother as Creator* by contemporary Taiwanese artist Annie Wang, large format works by Lynne Cohen, multi-panel 20x24 inch polaroids by Dawoud Bey, an early print of *Place Gambetta* by André Kertész, and other important works by William Eggleston, William Christenberry, Ben Shahn, Dan Weiner, and Charles Swedlund.

Andre Kertesz. *Place Gambetta, Paris, 1928,* gelatin silver print. Vintage Paris or early New York print. Courtesy Stephen Daiter Gallery.

Paul M. Hertzmann, Inc., San Francisco, is presenting works by Eberhard Schrammen and Toni von-Haken Schrammen, among the first artists to attend the Bauhaus, who devised a creative adaptation of the photogram technique, using multiple stencils, cut-outs, fabrics and objects, to create illusionistic and whimsical images of everyday life. Their *foto-grafiks*, as they named their complex photograms, are unique to the photography of that era.

Toni von Haken-Schrammen. *Untitled,* photogram with multiple stencils and cut-outs, circa 1930-32. Courtesy Paul M. Hertzmann, Inc.

Sit Down Gallery, Paris, will present the works of two photographers, Marco Lanza and Matt Wilson, who both question the passing of time, each in a very different way. While Wilson explores the dissolution of the American dream through the vast landscapes of United States, Lanza assembles studio and amateur portraits from the 1900s to the 1970s, linking the images by a single narrative thread, revealing a new meaning.

Marco Lanza. *Ricreazione* #19, montage of 100 vintage photographic prints mounted on dibond.
Courtesy Galerie Sit Down, Paris, France.

Hans P. Kraus Jr. Inc., New York, will offer a selection of 19th-century photographs, including works by Fox Talbot, Calvert Jones, Gustave Le Gray, Édouard Baldus, Felix Teynard, Frederick Evans and others. Calvert Jones (1802-1877) is recognized as one of the most talented and sophisticated of the early photographers, and posed his beloved Pomeranian for this formal portrait. It is part of a small number of recently discovered Calvert Jones daguerreotypes. Only a single daguerreotype confirmed to be by Jones was recorded until last year, when this group appeared.

Rev. Calvert Richard Jones. *White pomeranian,* mid-1840s, ninth plate daguerreotype. Courtesy Hans P. Kraus Jr. Inc., New York, NY.

Keith de Lellis Gallery, New York, is bringing an important group of vintage prints by Henri Cartier-Bresson, including prints that were gifted to intimate friends of the artist, as well as prints from his monumental 358-picture, mid-career retrospective and his first exhibition in Great Britain held at the London Royal Academy of Arts in 1957. Other works include Chuck Stewart's close-up portrait of an impassioned Duke Ellington on stage, and a rare portrait of the famous African American explorer Matthew Henson, who, along with Robert Edwin Peary, embarked on their Arctic expedition in 1909 to historically become the first human (and for Henson the first African American) to reach the North Pole.

Henri Cartier-Bresson. *Coronation of the King of England,* 1937, gelatin silver print. Courtesy Keith de Lellis Gallery.

Johannes Faber, Vienna, is showing masterworks from both sides of the Atlantic, by Heinrich Kühn, Alfred Stieglitz, Edward Weston, Robert Frank, Helmut Newton, and Dennis Hopper.

Dennis Hopper. *Man With Freedom Hat, Alabama 1965,* gelatin silver print.
Courtesy Galerie Johannes Faber.

Paci Contemporary Gallery, Brescia/Porto Cervo, Italy, will exhibit works by a number of Brazilian artists. Iconic works by Mario Cravo Neto express a suspended and muffled dimension, where bodies and objects take on an intimate and mystical aspect. Miguel Rio Branco explores timeless themes associated with women, such as mystery, power, submission and sensuality.

Miguel Rio Branco. *Maria Leoncia,* Fujimix, 1991.
Copyright Miguel Rio Branco. Courtesy Paci Contemporary Gallery, Brescia, Italy.

Galerie Catherine et André Hug, Paris, is presenting a solo exhibition of Niv Rozenberg's series "Summit." Rozenberg challenges the way we look at architecture we have known and seen for years, and is able to take a simple object such as a skyscraper and entirely alter the way we look at it by enhancing its shape and beauty. Through his colourful architectural photographs, Niv questions our relationships with our surroundings. Using straight photography and digital manipulations, his work consists of isolating a façade and deconstructing it until only its form and colour are left.

Niv Rozenberg. *Chrysler (day),* archival inkjet print, 2019.
Courtesy Galerie Catherine et André Hug, Paris, France.

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photographs

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Wols, Mode, ca. 1935.

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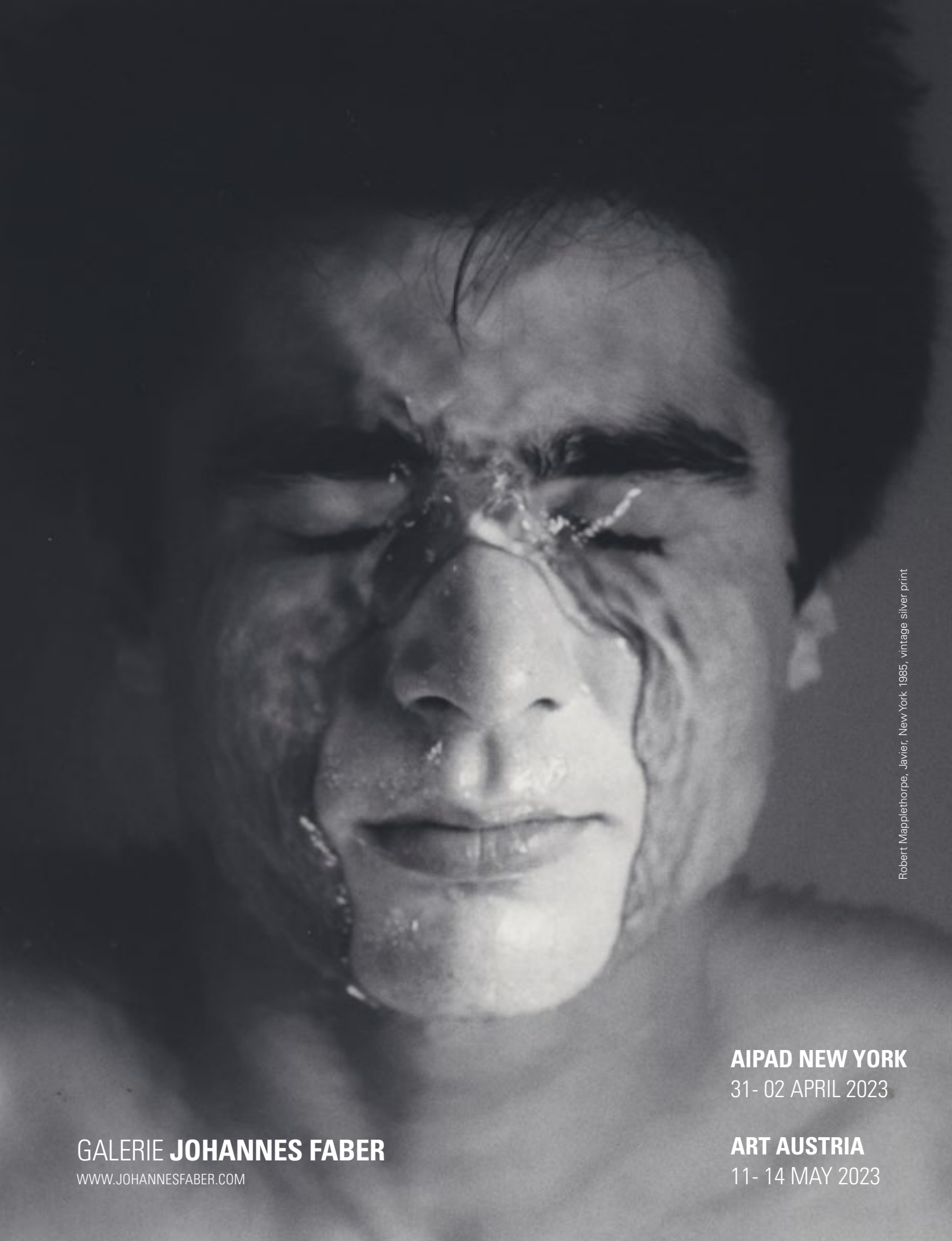

Robert Mapplethorpe, Javier, New York 1985, vintage silver print

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LEITZ AUCTION HOUSE

INTERVIEW WITH ANNA ZIMM, PHOTOGRAPHY SPECIALIST

By Mary Pelletier

ANNA ZIMM

Irving Penn. *Woman in Chicken Hat (Lisa Fonssagrives-Penn)', New York 1949.* Vintage silver print. May 2013, starting price 25.000 euros, sold for 66.000 euros.

Last November, Leitz Photographica Auction made a return to selling photographs, with specialist Anna Zimm at the helm. Established in Vienna, Leitz is best-known for its camera sales – a go-to for connoisseurs of vintage and historical cameras and lenses, and in recent years, incredibly rare Leicas.

Leitz Photographica Auction is a continuation of Westlicht Auctions. In 2001, Peter Coeln founded Westlicht, a museum dedicated to photography and camera history, in Vienna. In 2009, Westlicht Auctions, a part of a separate company, began holding photography auctions directed by Peter Coeln, and did so until 2018, when the auction company was sold to Leitz. Peter Coeln's other company, Ostlicht Gallery for Photography, has continued holding its own twice-yearly auctions.

Last Autumn, Leitz Auction House held its first sale dedicated to Photographs after a three-year hiatus. Leitz is very well-known for their camera sales – what is their history with prints?
– Since 2002, the core business of the auction house is the sale of vintage cameras and historical cameras. In this line of business, the auction house holds almost all world records. The return to photography is due to the holistic approach of the auction house. After all, Leitz's Leica camera revolutionized the history of photography technically, aesthetically, and culturally. The Photographs Auctions are intended to do justice to this dense and multifaceted world of images from the 1920s onward. What is important to mention here is that we do not limit ourselves to Leica cameras or photographs taken with Leica cameras. That would restrict us. We are a classic auction house with only two departments: photographs and cameras. Because of these two content emphases, we can work and network in a very focused way.

This sale was your first with Leitz – can you tell me about your own history in the photography market? Have you always been based in Vienna?
– I studied art history in Vienna. I specialized in Old Master Drawings. What fascinated me here was the question of handwriting and style. Why could a few pen strokes or pencil lines be enough to attribute the graphic sheet to an author?

My only encounters with photography during my studies were the lectures of Monika Faber. However, since I had always been interested in photography on the side, in my private life, I spontaneously decided to write my thesis on the subject of "The Personal Handwriting in Photography." Although a camera is a tool, we can often intuitively attribute photographs to a photographer because of the way they are made, their composition, and their particularities. I wanted to explore this question. My professor thought I was getting lost in the subject. Now, in hindsight, I should probably be grateful to her for talking me out of it.

Later I did an internship at Sotheby's in London at the Photographs Department, which was in 2008 when the photography market was booming. That was when I developed a passion for photographs. After Sotheby's I catalogued daguerreotypes for a private collector in Vienna and prints for a German private collector. For the last 14 years I have worked continuously as a cataloguer and later specialist, first at WestLicht Photographica Auction and now at Leitz Photographica Auction.

Now that Photographs sales will once again be held twice a year at Leitz, how will they relate to the camera sales?
– The photography auction is held back-to-back with the camera auction. We have customers from the USA, China, and Japan who travel far to attend the auction and therefore the auctions take place on the same weekend. The goal is to attract camera collectors as buyers for photographs and vice versa. The advantage is that most camera collectors are already interested in the medium.

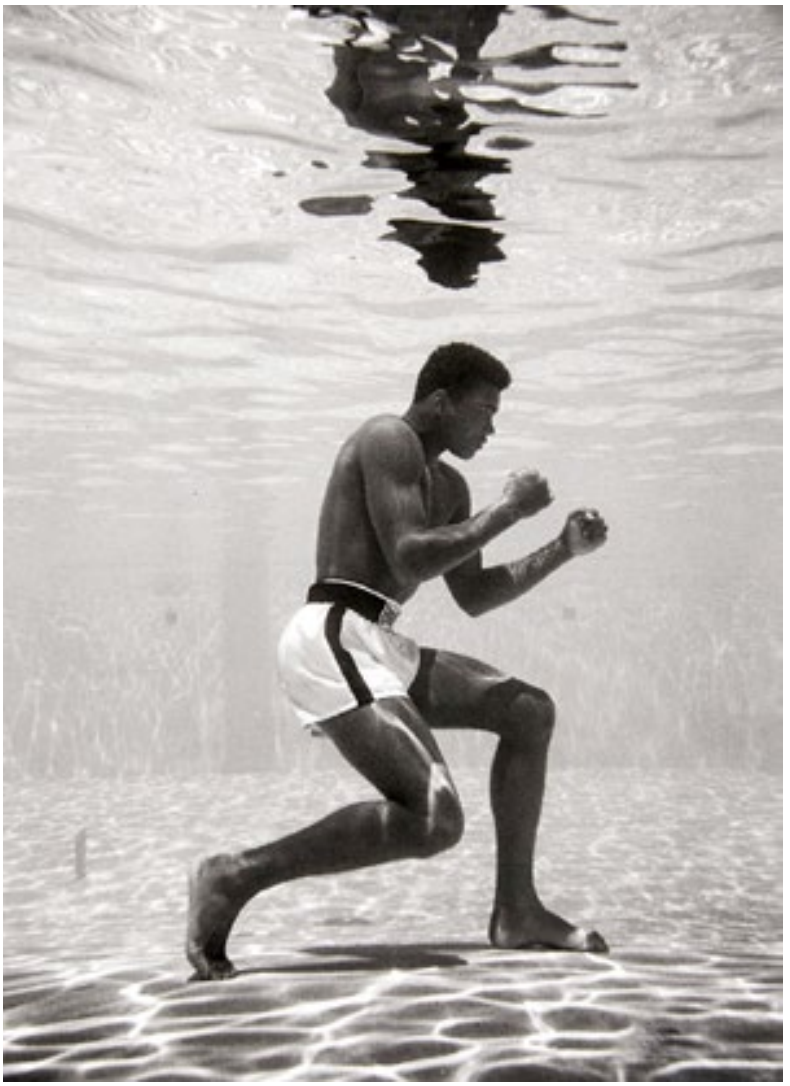
However, I am always confronted with the prejudice in the photography world that camera collectors are exclusively "nerds" and "technology fetishists". Yes, especially the Leica camera went from being a tool of the trade to a fetish and the camera world is a male and small domain, but a very diverse scene. Clients include people from around the globe, creative industries like film and media, tech industry... and there are also many photographers among the buyers, so their worlds aren't that foreign. Anyone who sells photographs will agree that our industry needs new collectors.

The market is changing, and the classic photo collector who is willing to pay ten thousand or even a few hundred thousand euros is becoming less and less common. We therefore want to offer attractively priced photographs for new buyers and rare, exciting material for collectors. One does not contradict the other. In any case, the quality and visual power of the image and the print is paramount.

"World record for a camera". June 2022.
Starting price: 1.000.000 euros, sold for 14.400.000 euros.
Only 22 of 0-Series Leicas were produced in 1923 to test the market, two years before the commercial introduction of the Leica A. Only around a dozen survived to the present day.

Historically, what kind of imagery has Leitz specialised in? Would you like to explore different areas of the market going forward?
– The focus of the auction is on photography starting from the 1920s – especially (but not exclusively) those belonging to the spirit of Leica: the photography of the New Vision, street and reportage photography, photo icons of 20th century photojournalism, classics of American and European photography and contemporary positions established on the market. In the auction we offer photographs

Rudolf Koppitz. *Movement Study*, large format vintage silver print, 1925. November 2015, starting price 30.000 euros, sold for 90.000 euros.



Flip Schulke. *Muhammad Ali boxing underwater, Miami 1961*, gelatin silver print. June 2017, starting price 2.600 euros, sold for 26.400 euros.

from all genres and fields. From William Klein or Robert Frank to Constructivists like Rodchenko, avant-gardists like Umbo and László Moholy-Nagy, and women photographers like Ilse Bing, Elisabeth Hase, Lotte Jacobi and Gerda Taro. In search of liveliness, many photographers turned to the Leica, and perhaps this is the pictorial language that is often found in our auction. It is not without reason that photographs like the *Drum Major* by Alfred Eisenstaedt (sold for 21.600 euros) perform above average in our auctions. We do not limit ourselves. Irving Penn is not a Leica photographer and does not come from reportage, and of course we achieve very impressive prices for such classics also. Personally, I love the field of vernacular photography. Also, I'm more likely to give preference to a good subject from a lesser-known photographer than the other way around. I would like to implement these approaches more, despite economic thoughts. Also, it would be desirable to have more female photographers in the selection – especially from the 1920s, there is such exciting material, but it's hard to find.

How large is your team? Gallerist Johannes Faber also joins you as an independent expert? – I have been working with Johannes Faber for over 14 years. Everyone who knows him knows how much he likes to share his knowledge and how easy it is to work with him. Especially with early techniques and printing processes, he is a luminary. He also has an incredibly comprehensive knowledge of cultural and art history. The technical assessment of prints is only one piece in the puzzle of many. In my eyes, it only becomes exciting when the context of a photograph can be discussed. Johannes feels equally at home with a 19th-century salt paper print that leads to a conversation about excavations in Cairo, or a fashion shot with Kate Moss that inevitably leads him to rave about the White Stripes' music video "I Just Don't Know What to Do with Myself".

My colleague Caroline Guschelbauer is responsible for the research, cataloguing and organization of the auction. Fortunately, I share a very similar "taste" with her. Selecting and narrowing down the auction lots, laying out the catalog and talking about photography, is possible only in this kind of collaboration.

VALIE EXPORT. *Aktionshose: Genitalpanik' (Action Pants: Genital Panic),* 1969. June 2015, starting price 18.000 euros, sold for 51.000 euros.

What I appreciate about my colleagues in the camera department is their sometimes more pragmatic perspective. When you've worked in the art and culture sector for a long time, you're sometimes happy to leave that bubble and watch a mechanic tighten a screw on a camera.

What is the collector/client base like in Austria? Is the market for prints similar to the market for cameras and equipment, or do they differ?
– The collector circle in Austria is small but refined. There is a handful of serious collectors and several occasional buyers. Most of our customers come from abroad; in the camera segment from outside Europe, and in the case of photographs mainly from Europe. The two collector groups overlap only to a limited extent, as previously mentioned. In June 2022, a Leica 0-Series was auctioned at our Wetzlar event for an incredible 14.4 million euros, making it the most expensive camera in the world. Why do I mention this? Because it illustrates to a certain extent the dimensions we are dealing with here in the camera sector. The most expensive photograph by Man Ray was auctioned for 12.4 million. It would be nice to continue to link these two worlds.

Do you collect yourself? If so, what kind of material?
– Yes, I also collect privately and live with photographs on the walls. I think you almost inevitably collect when you work with photographs. Anything else would almost feel like blasphemy. I bought my first photograph about 15 years ago: a vintage print by Esther Bubley. I didn't know the name of the photographer at the time, but I fell in love with the subject: a boy with protruding ears sits with his grandfather in a diner and sips his milkshake with pure delight.

On my wish list are prints by Piero Percoco and Claudio Marojana, two young Italian photographers who have very contrasting ways of working but whose photographs I adore.

I buy most of the photographs with my sister, who is not from the industry but shares my passion. Our collection includes prints by Bruce Davidson from the "Brooklyn Gang" series, photographs by William Klein, Nan Goldin, Larry Fink, Dennis Hopper, Inge Morath, August Sander, and Ernst Haas. What all the photographs have in common: they show people and moments that touch us. For my niece, who was born two years ago, I'm starting a collection of vernacular photographs and snapshots; all flea market finds or bought at fairs like Bruno Tartarin's. I simply enjoy good motifs, and the search for them can sometimes put me in a small state of intoxication.

Irving Penn. *Marcel Duchamp (with Pipe in Mouth), New York 1948*, gelatin silver print. June 2017, starting price 12.000 euros, sold for 38.400 euros.

Alfred Eisenstaedt. *Drum Major, University of Michigan*, gelatin silver print, 1951. November 2013, starting price 3.000 euros, sold for 21.600 euros.


FOREVER BUTT
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SUBTERRANEANS
JACK KEROUAC
JEAN-MICHEL
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611 BROADWAY NEW YORK, APRIL 29-JUNE 11, 1988

BY MICHAEL DIEMAR

THE COLLECTION(S) OF VINCE ALETTI

VINCE ALETTI

Credit Magnus Arrevad.

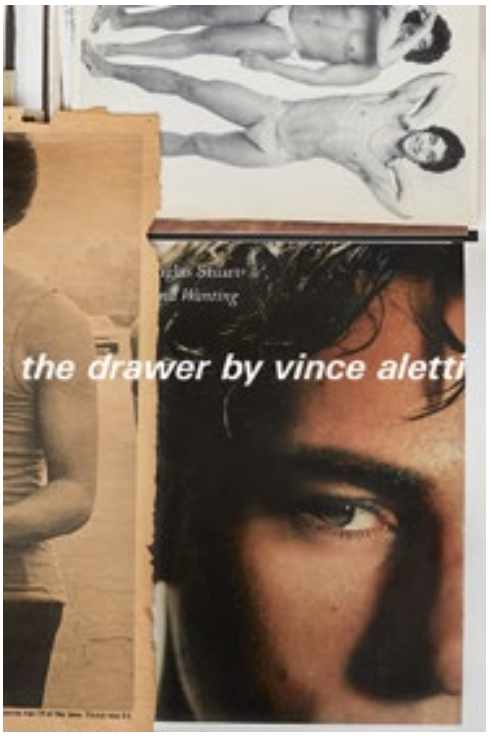
Vince Aletti's seven-room apartment in New York's East Village is filled to the brim with his enormous collection, or as he describes it, "a collection of collections", of magazines, photographs, books, vinyl records, and all manner of ephemera. Aletti is a photography writer, critic, curator and author of numerous books, including *Bruce of Los Angeles: Inside/Outside* (2008), *Avedon Fashion* (*2009*), *Issues: A History of Photography in Fashion Magazines* (2019), and *The Drawer* (2022). But he started his writing career focusing on music and he was the first rock critic to write seriously about disco before it had a name. A collection of his columns for the magazine *Record World* was published in 2009 in the book *The Disco Files 1973-1978: New York's Underground, Week by Week*.

We started out by talking about his latest book, *The Drawer*. It has no text but consists of images of some of the contents of a particular drawer in his apartment. Was it a lockdown project?
– No, not really. It started before that, when Bruno Ceschel from Self Publish, Be Happy was visiting. We talked about our individual projects and I just happened to open the drawer to get something and he said, "Oh, what's in there?" I pulled out some things to show him, and he said, "This could be a project!" It was completely spontaneous. The project was held up for over two years because of the lockdown but after that, things moved quickly. We did all the shooting in one day, apart from some reshooting because of permission problems.

Were you surprised by what you found in the drawer?
– No, because it's a drawer I often go into. It's a source for inspiration when I'm looking for ideas for an article or an exhibition. I also pull from it for spontaneous wall pieces in my apartment, just things to tack on the wall, usually new pictures, things I tear out of newspapers and magazines, or invites to shows. They either start in the drawer or end up there. It's ever changing and accumulating. There are pictures in there that I have had since the '60s, like a picture of The Rolling Stones that I took out of a fan magazine in 1964 and tacked up on many different walls, in many different apartments over the years. But there are also things there that I put in last week.

When did you first get interested in photography?
– My father was a sort of camera club photographer, an amateur but a serious one. We had a darkroom in the house and I remember spending time there with my father, watching prints develop and being fascinated by that. Much later, in '69 - '70, I met Peter Hujar who became a very good friend. And I would spend time with him in his darkroom and I felt the same excitement. My father died when I was 10 and I later realised that growing up in a house

Credit Magnus Arrevad.



Vince Aletti. *The Drawer*, published by Self Publish, Be Happy, 2022

with framed photographs on the walls was not at all typical. He left behind a big collection of *US Camera* Annuals that became mine, and I poured over them for years afterwards. They were very, very influential in my education in photography. Absorbing all this material was non-academic, with all these images thrown together, everything from news photos and girlie pictures to Irving Penn. What I took away was that photography was not just one thing. Those annuals opened up things for me that I don't think it would have happened in any other type of education.

Your first job was at Peace Eye Bookstore, Ed Sanders' bookstore, and then you worked in Columbia Records' publicity department. You started writing about music and interviewed artists for *Record World*, *Rolling Stone* and *The Village Voice,* which meant being in close contact with the commercial side of photography. That's very different from academic studies in photography.

– I'm not coming from an academic point of view at all. I started writing about photography because I was interested in it, with no formal background. The same thing with music, I wrote about music for 20 years, never studied it and I couldn't tell you what a chord is. I was excited by it, was completely absorbed by it, and I moved into photography in a similar way. I was always going to galleries, and was thinking about photography in a very elemental way. I wasn't reading much criticism, just absorbing things face-to-face. I was fascinated looking at Peter Hujar going through his contact sheets and the choices he made. When I first started writing about photography, I was reviewing exhibitions in a very compressed form for *The Village Voice*, around 150 words. It was a format I really enjoyed, boiling everything down, and I used a similar format when I worked for *The New Yorker*. The longer pieces I wrote for *The Village Voice* were mainly critical profiles, based on interviews I did with photographers who were just starting out. The first one I did was Dawoud Bey, then Barbara Ess, Fazal Sheikh, Sally Mann, Saul Leiter, Paul Graham. I was always asking photographers, "Why are you making these pictures? Where do they come from in your life? And how do you make a living from photography?"

How did the collection start and how has it grown over the years?

– It started in my student days when I didn't have much money. I was always buying flea market pictures and vintage postcards. When I had a little bit of money after I started writing, I realised I could find other things. I started buying small physique images at a place called Physique Memorabilia and I got completely addicted. They're very small, 4 x 5 inches, pictures of mostly naked men from the '50s and '60s. What got me excited, apart from the subject, was that the prints themselves are really quite beautiful. Not dashed off, but printed on beautiful paper, very handsomely done. I was acquiring real photographs and that got me interested in trying to upgrade from that point. Little by little, I was able to buy photographs from small photo galleries, often here in the East Village, when they were under 100 dollars. Mostly pictures of men, but not entirely. It wasn't in my mind that I was building a collection. I was picking things up that I knew I would be happy to live with.

Credit Magnus Arrevad.

And because of my friendship with Peter Hujar, I ended up with quite a lot of Hujar photos, gifts mostly. And that influenced me a lot, in terms of what else I could combine with them. It was all very gradual but I still collect flea market pictures. I still buy 4 x 5 physique pictures so all these collections continue alongside each other.

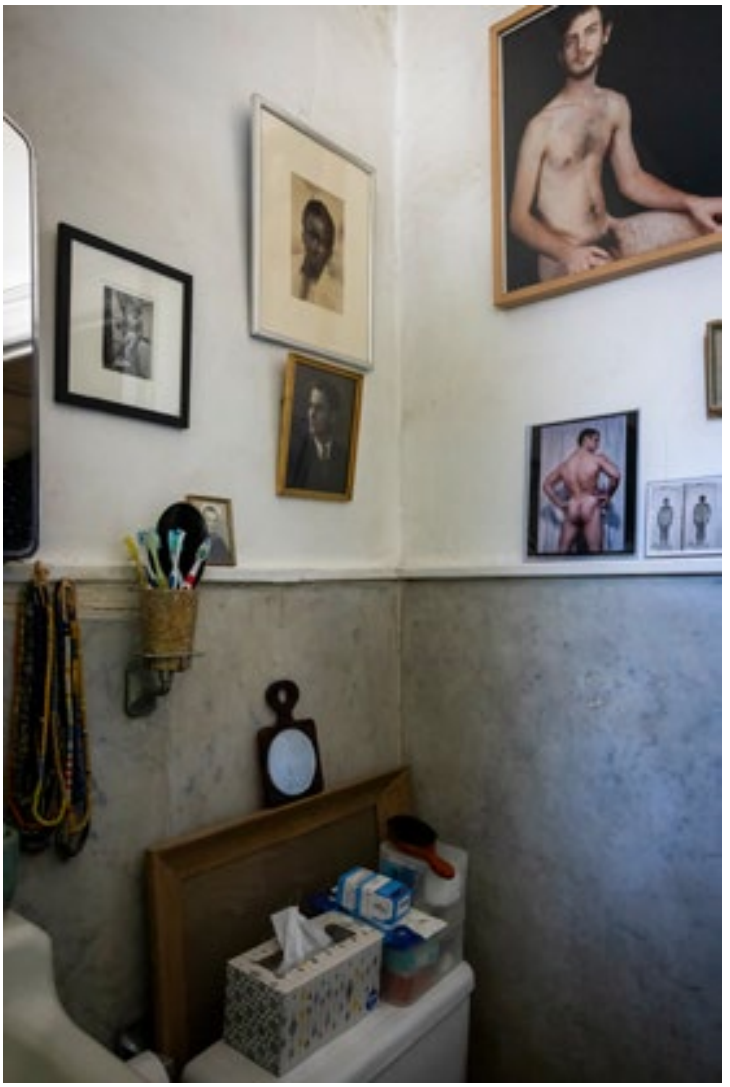
The exhibitions you have curated about your own collection have not just included photographs but also magazine and record covers, where the importance lies in achieving immediate impact. Is that what you usually respond to?

– Good question! It is very much about immediacy for me. I'm afraid I'm easy that way. When I was writing weekly reviews, I was going to all the galleries, hoping to see everything. I would know within 30 seconds of coming into a show if I wanted to write about it or not. If it interested me, I would spend a long time looking, trying to figure where it was coming from. I resist work that needs a long paragraph describing what it's supposed to be doing. If it's not in the images it doesn't interest me. That's not a popular way to analyse work these days but I have no interest in work that only exists as an idea. When I do shows based on my collection, I nearly always include album covers. If I'm a photography collector, well, that includes album covers, magazines, postcards, all kinds of stuff that I want to live with. All part of what I want to convey of my sensibility. Juxtaposing material that doesn't naturally fit together and across periods, styles, media, and see how they speak to one another. I'm not alone in this but it's something I enjoy doing.

I say to Aletti, "I assume you were a customer of Michael Gallagher's?" and he laughs. Gallagher's Fashion Magazine and Photography Archive, located on East 12th Street, was a veritable Aladdin's Cave for anyone interested in vintage fashion magazines and photography. Later on, Gallagher added a gallery space around the corner and he also traded on eBay as Mary's Paper. The archive and gallery were closed in 2008. While many will describe Gallagher as often infuriating to deal with, some of them will quickly add that they also miss him a lot.

– It was Michael who set me off on collecting fashion magazines. The magazine that really got me hooked was the April 1965 issue of *Harper's Bazaar*, with the Richard Avedon cover shot of Jean Shrimpton with the blinking, lenticular eye. I would still spend a lot of money on it, even though I have 4 or 5 copies of it, one signed by Avedon. That's the Holy Grail for me. I knew Michael before he opened his store. His father ran a regular ephemera fair in New York, with all kinds of movie memorabilia. Michael came up through that business and I first met him at one of his father's fairs. He had a table full of old fashion magazines that I had never


STEPHEN FRALEY



Apartment interiors, credit Magnus Arrevad.

Issues: A History of Photography in Fashion Magazines, by Vince Aletti, published by Phaidon 2019.

French *Vogue*, May 1939, photography by Erwin Blumenfeld. Collection Vince Aletti. From *Issues: A History of Photography in Fashion Magazines*, Vince Aletti, Phaidon.

The Face, March 1985, photography by Jamie Morgan. Collection Vince Aletti. From *Issues: A History of Photography in Fashion Magazines,* Vince Aletti, Phaidon.

seen before, in very good condition, and not at all expensive. I bought maybe 10 of them, just based on the covers: "I'm getting this amazing Penn cover, this amazing Avedon cover." When I went through them, I realised how incredible they were in terms of content. And I thought I should have more, so I ended up following Michael from place to place. He used to sell from tables in the garment district, and the magazines were 10-20 dollars. I had started thinking about fashion before I ran into Michael but not in a serious way. It was when I got those magazines that I got really excited. Penn and Avedon were the real drivers for me in collecting fashion magazines. They were so radical but strict editors of their work. There were images in the magazines they would never put into a book. In some cases, I could see why, but it was fascinating.

I have met numerous collectors of vintage fashion photography over the years but I'm often puzzled that so many of them don't have any vintage fashion magazines at all, thereby missing out on the context that their photographs originally appeared in.

– I am astonished that fashion magazines aren't more valued, especially by people who collect fashion pictures. They are beautiful objects, with so much in them. That's why I wrote the book *Issues: A History of Photography in Fashion Magazines*. I had had the idea on my mind for a long time. I felt it

The April 1965 issue of *Harper's Bazaar*, with the Richard Avedon cover shot of Jean Shrimpton with the blinking, lenticular eye. Collection Vince Aletti.

was important to give these magazines the kind of attention they hadn't been given before, and to show that great magazines are being produced today. And the last issue in the book was still on the news stand when I wrote about it.

One thing I like about the book is that isn't just about *Vogue* and *Harper's Bazaar*. It follows the creative energy to what Wolfgang Tillmans and Juergen Teller have described as The Little Magazines, like *The Face* and *I-D*.

– Yes, as the bigger magazines became more corporate, that was where the energy was absorbed, especially the European magazines. They acted as incubators, and were so much more of the moment than American magazines. They were paying attention, developing new talent.

Do you get a lot enquiries from people who want to study the collection, consult you about it, and if so, how do you deal with it?

– I do. It depends how serious they are and If I know them already. It's difficult to have people here and it has become more so, as I accumulate more and more. I have lent a lot of magazines to people who are doing either films or books. As long as people are interested in the key magazines, *Vogue* and *Harper's Bazaar*, it's easy because those magazines are well organised. Other things can be harder to find. If the enquiries are just for research, I turn them down, unless it's for a very limited group of magazines, like *Junior Bazaar*, which had a small run. But I'm always happy to lend magazines to museum shows because I feel they should be seen and appreciated.

Vogue, June 1949, photography by Clifford Coffin. Collection Vince Aletti. From *Issues: A History of Photography in Fashion Magazines*.

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Sarah Moon. Yves Saint Laurent for Dior, 2022 © Sarah Moon / Courtesy of Peter Fetterman Gallery

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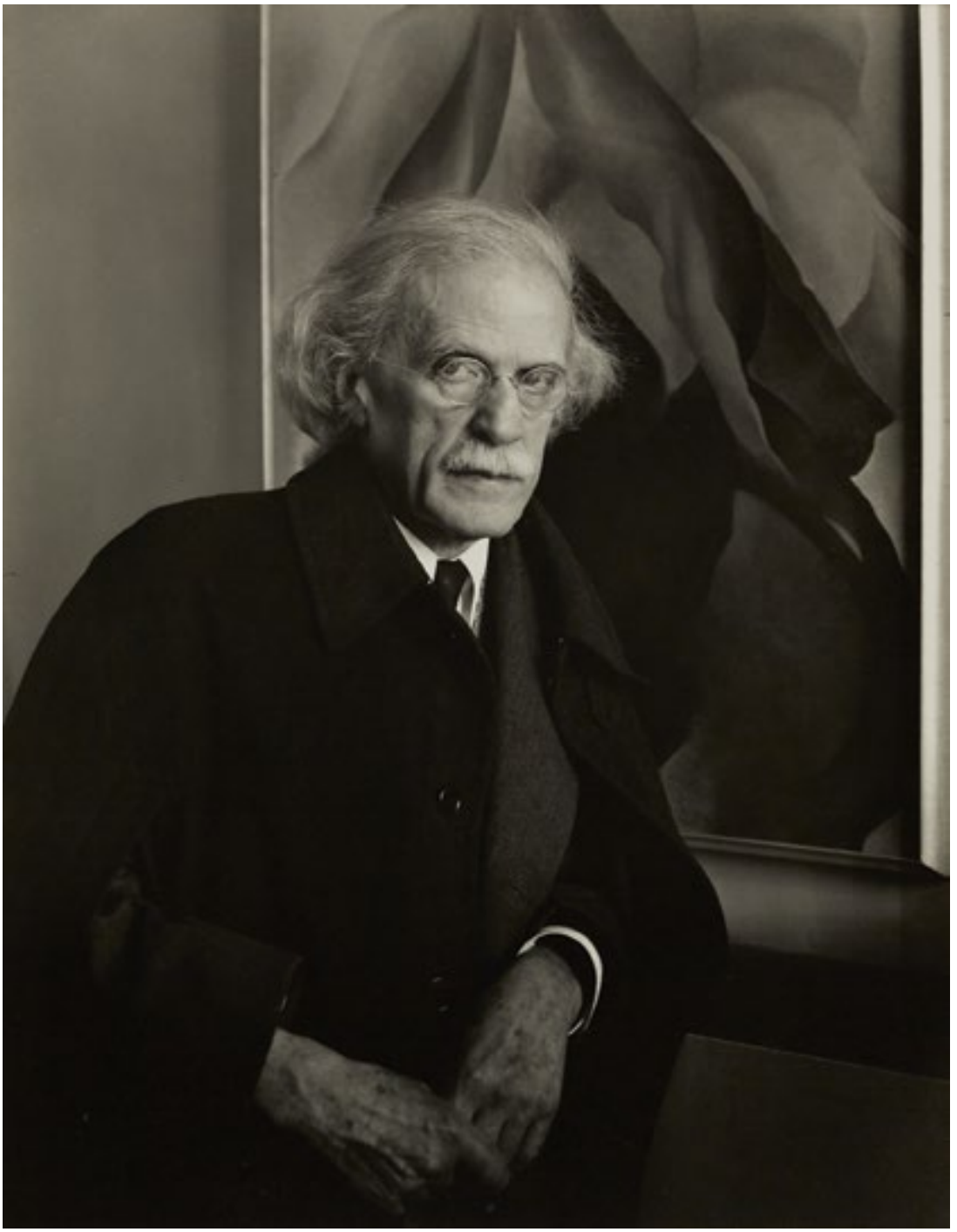

Imogen Cunningham, Alfred Stieglitz, 1934

Including photographs by: Ilse Bing, Frank Horvat, Bruce Davidson, Otto Steinert, Nan Goldin, Robert Frank, Inge Morath, Elliott Erwitt, Arnold Newman, Helmut Newton and many others.

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MICHAEL HOPPEN GALLERY

MICHAEL HOPPEN

"There is a growing buzz around this area, quite a few galleries are relocating here," Michael Hoppen comments when we meet at the gallery's archive space in London's Notting Hill district. "We moved here in June 2021 from 3 Jubilee Place in Chelsea. I was sad to leave – the gallery had been there 29 years but the ever-rising rent just made it untenable." But Hoppen had been at the Chelsea address longer than that, though not as a gallerist but as a photographer and printer, making it 37 years in all.

Before you opened your gallery in 1991 you were a photographer and printer. What sparked your early interest in photography?

– An uncle of mine had cameras, Rolleiflexes and Leicas. Like all small boys, I loved pushing every button and twisting every dial I could. I didn't like science and maths but I loved photography and received the *LIFE* magazine albums every year. They had everything from Wynn Bullock and Gjion Milli to articles about professor Land and Polaroid and Japanese photography, often very technical as well as illustrative. I'll never forget the first time I saw Hiroshi Hamaya's *A Woman Planting Rice* in the late '60s and thought it was harrowingly brilliant. Then, when I was at school, I shared a study with a boy who liked photographing animals. He was buying cameras and lenses that were way beyond my pay grade. Unlike my uncle's old cameras, they made photography very real and contemporary to me as he was using them and making prints.

"Monumental and unique."
Thomas Mailaender. *Super-sized model, Montparnasse, 1966*, 204 enamel powder printed ceramic tiles, 2022.

How did you progress from there?

– I left school and did my foundation art course at Goldsmiths around 1975. There was a great professor called Mr. Honey, who was in charge of photography. We did a little bit of everything: painting, printmaking, photography, sculpture, graphics. Mr. Honey got me interested in photography, possibly because the first thing we had to do was to photograph a naked woman which, being 20 years old, we were not going to turn down. I still have the pictures, and remember being completely fascinated by seeing the images develop in the darkroom. It was all very addictive, with darkroom safe lights, the sound of the water running, the chemistry smells and the darkroom back-chat. I suddenly saw what I thought I might have captured, appearing through the mist of the developer. And there was a sense of a deep community with the others, discovering science in

Sarah Moon. *Untitled*, unique polaroid print, 1999.

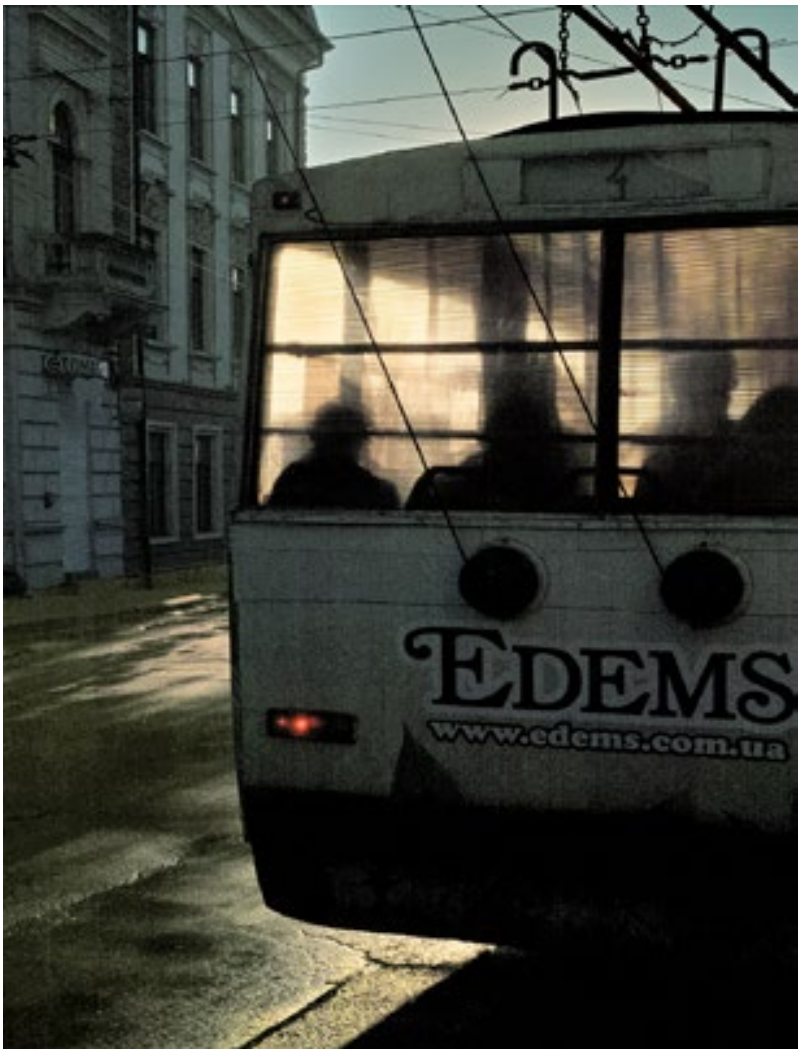
practice, very different to a class at school. After that, I applied to study graphics at Central, because I also loved design and drawing. But, luckily, I failed to get in.

What did you do then?

– I ended up in Israel. My father said I had spent enough time lying on the sofa, and told me "Go and get a job!" I was left in a youth hostel in Tel Aviv until I found my feet. I got a job with an advertising agency to work with the graphics department, which didn't work. I ended up working with one of the photographers who shot ads for them, and was put in the darkroom, processing film, contacting, cleaning the studio equipment, preparing for shoots, which I loved. I worked as a commis chef in the kitchen at night, so my life was very much full on. After nine months abroad, I came back to London. I applied to London College of Printing as it was known then, where I took my BA Hons. in photography, film and television for three years, and majored in photography. One of my tutors was John Berger so I consider myself incredibly lucky. Although I did not realise this at the time, he had a huge influence on the way I saw and deconstructed the image. He explained why you react, and why other people react to imagery. I came away with a first-class honours degree. I then went on to Royal College of Art to work under John Hedgecoe and met close friends of his like Bill Brandt and others which was fascinating. I decided I wanted to become a commercial photographer as Art photography was still in its infancy. For my degree show, I made a series of group portraits with a 10x8 camera of key institutions in London. I shot the V&A, the British Museum, the Royal Academy, the Linnaean society and many others, with all the members of staff arranged in front of this huge camera. I thought the pictures were fantastic but Bruce Bernard, who was the picture editor at the Sunday Times Magazine, cut the legs out from under me and told me, "There's only one decent picture here and that was lucky, you could never do it again."

And then you embarked on a career as a photographer and printer?
–Yes, that was around 1980. Then I got married, had children. We moved studios from a small Chiswick studio to Jubilee Place in 1983, with B&W darkrooms in the basement. Then Metro lab moved in. It was a real hub, buzzing, with photographers coming into the building day and night, to process film. I met great photographers there over the years. However, I was never a good enough photographer in my own eyes, but I realised that there was this opportunity to somehow utilise what was happening with photography and the market that was developing at a pace. Hamiltons Gallery had opened up. Zelda Cheatle was doing great things at The Photographers' Gallery but there wasn't much else happening in London, unlike New York. Building a community like that in London seemed a great idea and I wanted to be part of it. I could empathise with photographers in a unique way, as I knew now from personal experience how hard it was to make great pictures again and again. That was the key that opened the door to working with many of the photographers I admired from all over the world.

Had you started collecting pictures at that point?
– I started going to Portobello Road every Saturday around 1980, and there would be a half dozen or so regulars there, including the great collector Michael Wilson, all of us going through the boxes of the few dealers such as John Benjafield, Daniella Dangoor and David Koos. I remember buying my first photograph from Daniella, and I paid 10 pounds for an albumen print of two Sumo wrestlers by Beato. You could find great things and the search is so much more interesting than the ownership. So I was down there buying every week, and buying more and more. A photographer with whom I shared the studio, said to me, "You've just spent $1,200 on a photograph of a woman lying half naked on a blanket at Christies NY, on the phone!" – "Yes, but it's by Manuel Alvarez Bravo. It's called *The Good Reputation Sleeping*. It was on the cover of *Minotaur* and there's this whole story behind it." He didn't get it, commenting that we could make prints for 50 pounds! So I was buying prints and bringing them home, hanging them on the wall almost weekly. My poor wife was getting more and more anxious, that money was disappearing down a black and white hole! I remember saying to her one day, "I cannot believe I'm the only idiot in the world who thinks these things are so beautiful – there must be others. I'm going to start going to the auctions and seeing what the activity is like." This was the mid to late '80s. I flew to New York, sat through an auction



Boris Savelev. *Morning Bus, Czernowitz, Ukraine*, pigment-based inkjet print on gesso-coated aluminium, 2020. © Boris Savelev. Courtesy of Michael Hoppen Gallery.

and that's where I first met Harry Lunn, Howard Greenberg and other key people that became colleagues and friends. I got to know the legendary Philippe Garner who started it all and the likes of Rudi Kicken, and the wonderful community of dedicated photophiles who were at every auction I attended for years and years. People who were highly influential, who had steered photography towards this new arena of serious collecting, and they laid down the fundamental value rules, and what defines a vintage print, what defines an edition, an original, a late copy, etc. They weren't at the beginning of their careers but it was still a fledgling industry. There was a pioneering spirit and a real sense of excitement. If you went to AIPAD or the auctions, there was an education that came with a vertical learning curve.

And then you decided to open a gallery?
– I came home one day and said to my wife, "I just can't do this anymore. I'm really not a good enough photographer to feed us, nor my soul." She responded,

Fernand Fonssagrives. *Hypnose,* vintage silver gelatin print, 1950s. © Fernand Fonssagrives. Courtesy of Michael Hoppen Gallery.

"Well, we have three children, there are school fees and everything else to think about." I told her that I thought there was a business in selling photographs and that my 15 years of studying and working in photography would benefit me. I made the decision and put all my cameras and lights and equipment into the middle of the studio at Jubilee Place. We had a sale, and I sold everything apart from a few cameras I still have. With that money, I paid off my overdraft and turned the first floor into a gallery. I put on my first show in 1992. Over the subsequent years we showed very few photographers more than once or twice, key exceptions being Jacques-Henri Lartigue and Guy Bourdin, both amazing artists who somehow hadn't been connected to the main-frame of collectable photography. I also started attending every photography auction there was: New York, Amsterdam, Paris, Berlin, sometimes Barcelona and Vienna, and built the kind of knowledge you could only get from the auctions. Sitting next to Hans Kraus who would explain Collotypes and Calotypes, Harry Lunn who tell you why Gustave Le Gray was important and why Robert Frank was so extraordinary. And Frank was still alive. You could go and meet him. That added to the excitement. I travelled extensively to strange and out of the way places to find great photographs and meet new artists. There was no internet. You just had to go and find it all like a detective would look for evidence.

In 1997, you opened the Hulton Getty Picture Gallery under Mark Getty, in the space below your main gallery.

– I was introduced to Mark Getty and Jonathan Klein by a mutual friend who explained that they were starting a company based around photography and licencing over the internet. No more biking original Julia Margaret Cameron prints to repro houses! At that time, I really didn't really understand the internet, nor how you could commercialise it. I met them, they explained their vision, and I got it straight away. I had been working with Brian Deutsch, the then-owner of the Hulton Archive, which he had bought from the BBC. He showed me around the archive, and I said to him, "Give me an exclusive for two years to make modern prints, and if I meet agreed targets – you don't go anywhere else." The first big order I put in was for $100 000 dollars at $100 per print. Each one hand printed silver, and all hand retouched. It gave us a huge leg-up as we were suddenly able to function in a different kind of way. The Hulton Archive was sold to Getty Images. I opened the Getty Gallery for them on the ground floor of Jubilee Place and I worked with them for 5 years, bringing collections I had found for them, such as the Slim Aarons archive, which I am still very proud of, and then went back to running my gallery again full time.

You did the first Peter Beard show in '97 and that seemed attract new people to the gallery.
– Peter Beard attracted a whole new audience to the gallery. It was busier at four in the morning than any other time of day but we were selling his pictures around the clock. I had become very intrigued and enthused by what Francis Bacon was doing with photography and that was how I ended up meeting Peter Beard. He wasn't making straight photographs. He and others weren't simply taking pictures – they were making something that used photography. In 1999, I saw the exhibition *Picasso and Photography: The Dark Mirror* at the Barbican Art Gallery, where they showed Picasso's African carte-de-visite and how they were linked to *Les Demoiselles d'Avignon*. I saw that direct and influential connection between painting, photography and all manner of art. From then on, I felt that anything that started with a photograph or utilized a photograph, whether it was a camera obscura, the physical object itself, painted photographs, collage or somebody that was using photographic technology to paint with, made me immediately interested in investigating further. So, we expanded our remit into a much broader brushstroke than only pictures printed from a negative or transparency. And much later on that included the wonderful French artist Thomas Mailaender, who uses photography with various techniques, collage, transfer to cow-hides, ceramic tiles, installation and lots more. He pushes boundaries just as all pioneering artists do. Process is so important and part of what I find fascinating about photography. It is the perfect marriage between art, technology and science.

Richard Learoyd. *Lucie in Stockings, 2016*, unique cibachrome print, framed in the artists own frame with Optima acrylic. © Richard Learoyd. Courtesy of Michael Hoppen Gallery.

Noé Sendas. *1:15 a.m.*, 2022, mixed media.
© Noé Sendas. Courtesy of Michael Hoppen Gallery.

In 2000, you did a show on Alexey Brodovitch, called *Astonish Me!*
– I believe that show really defined us as a gallery. It was curated across a wide range of amazing talent from Europe and America. We were really punching way above our weight with that one. I had found a book about Brodovitch and was absolutely captivated. That led me to buying the three issues of his seminal magazine *Portfolio* from a dealer in New York. Brodovoitch was not just an art director at *Harper's Bazaar*, where he had worked with the great Carmel Snow. Everyone from Man Ray to Richard Avedon, Irving Penn, Fernand Fonssagrives and many others, gravitated to him. He was an artist, a photographer in his own right, and a teacher who had taught all those great people how to do what they did so well. He defined a period of huge creativity and passion for the printed photograph on a page. He was the only one Cartier-Bresson allowed

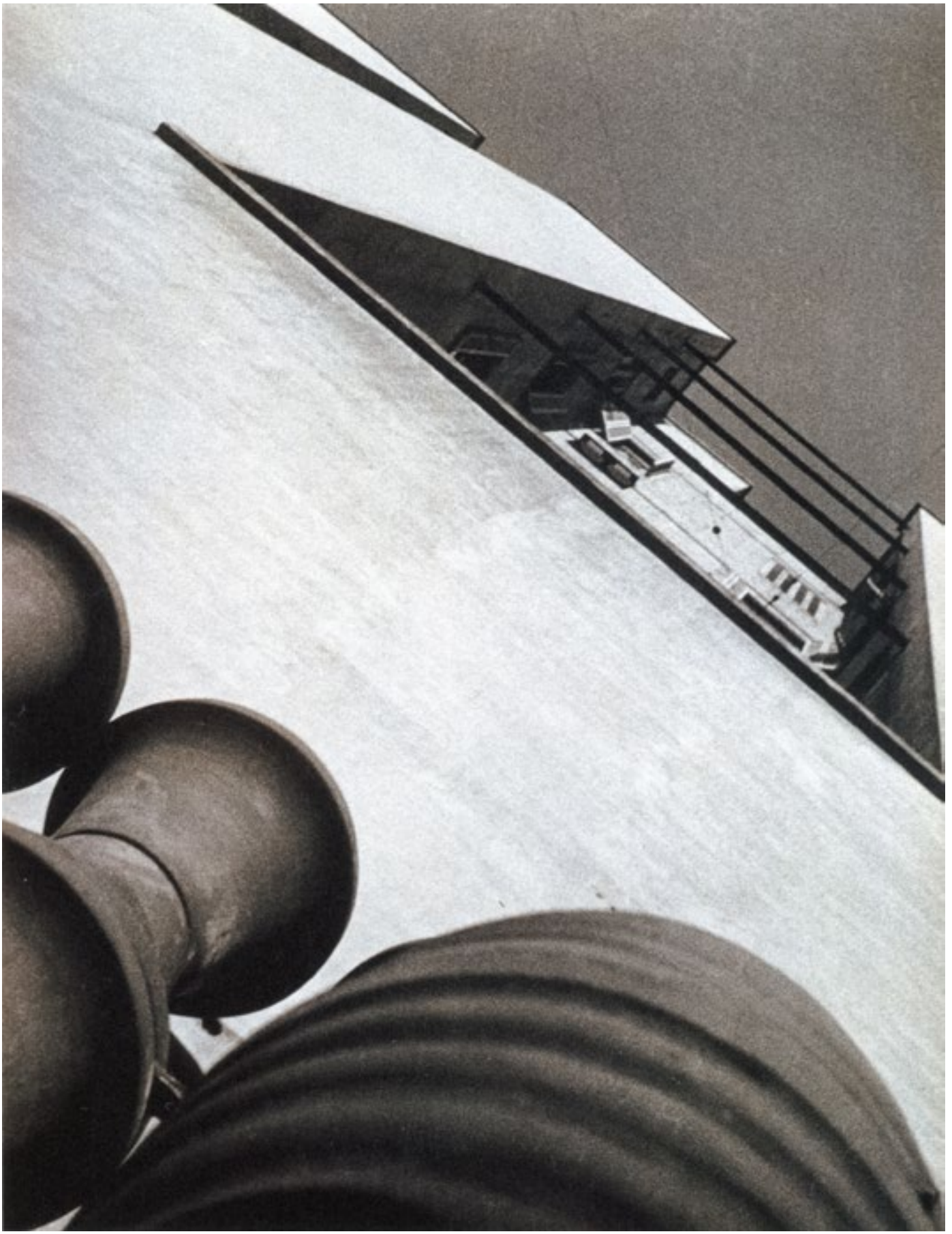
to crop his pictures which is saying something. I managed to persuade Richard Avedon and Irving Penn, who otherwise never participated in group shows, to participate, and I included every one that I could find in the reference books. I found incredible pieces of work by less well-known artists whom Brodovitch had worked with, like Kay Bel Reynal. We used clip frames, as I wanted the page layouts to be very apparent with no black-edged frames to interfere with the 'flow'. Henri Cartier-Bresson actually printed the picture for me, cropped to emulate the page that Brodovitch had created which was another seminal moment. I wish I still had that print as it is a very special piece of paper. We hung the show on the long 10-meter wall in the gallery and it looked like a picture editor's office wall. It was fantastic to see people react, not only to these old pictures, but the way the pictures had been placed by Brodovitch together, as I copied his layouts as best I could.

And the show began with you reading a book?
– I do feel very lucky that I have all these great photo books to guide me. They're like roadmaps. The great American curator Anne Wilkes Tucker, then-head of department at MFAH, came to see the show. She was also a huge influence on me and the gallery direction, which led to me doing a Brassaï show and becoming addicted to Japanese photography, which I am to this day. I read her book again and again. And I will always be indebted to Mark Holborn for his *Beyond Japan* book and his advice on Japanese photographers. So, I'm not for one minute claiming that I came up with these ideas. All I did was see what great people had come up with in books and adopted them to transfer the work to the gallery walls. Old magazines have also been a huge inspiration. All those great photographers who worked for them. I used to go to Michael Gallagher's shop in New York and buy troves of magazines to leaf through. The layouts were sublime and were, for the most-part, so much better than today.

At that point, there was still a lot of vintage material to be had?
– Yes, and it was sitting just there, waiting to have something done with it. I would fly to New York, and come back laden with photographs on almost a bi-monthly basis in the 1990s. I met Marina Schinz there and that led us holding shows of Erwin Blumenfeld's work in London in 2001. I thought it would never end but gradually the material dried up as very few copies were made in those days. And as one couldn't find vintage prints of certain images, new or 'later' prints were made. And slowly but surely, there was a tsunami of later prints populating the market. Every time William Klein's *Smoke and Veil* was put up for auction, it sold, and still does. It's a very democratic art form. That I like, but in some ways, limiting a run is better for all concerned. Imagine the price if it had been printed in a limited edition of 25. I'm very strict when it comes to editions, and always instruct photographers, that when an image is sold out, they then have to go and make great new pictures. That's what great artists do again and again. Launching new editions in lots of different sizes when something sells out undermines the very concept of a limited edition. As for the posthumous print market, I do think it has got out of hand. I have nothing against posthumous prints if they sell for a reasonably low price, but I have a problem when they're on sale for the huge sums of money being demanded, with scant information as to when they were made.

In 2001, you opened Shine Gallery, upstairs from the existing gallery, with focus on contemporary works
– The space had been my shooting studio originally. Terry O'Neill, Horst, Michael Roberts and others also used it as it had wonderful natural light. It had been Angus McBean's studio back in the day. What happened was that new technology made large colour printing possible, and they would retain the colours and not fade. When I started out, there was Ektacolor, which was very fugitive, and small sizes only, dye transfers were expensive, and there were Cibachromes, but it was all very complicated, nasty chemistry and costly. Prints were fading within 20 years or so, so one was hesitant about dealing with colour. And then suddenly, companies like Fuji were producing papers that would last. You could also go very large and not suffer from a grain point of view as Lightjet had come along. It was still a wet process onto Kodak and Fuji papers. The colours were accurate and wonderful and controllable via Photoshop. So we did lots of shows with a big colour work at Shine Gallery such as Alex Prager, Guy Bourdin, Sarah Moon, Nobuyoshi Araki and many others. We also held many important black and white shows there as well, including Roger Ballen's first gallery show in the UK, *Platteland,* Kukuji Kawada and Moriyama's brilliant first show of vintage work. But it was mainly colour. It became an opportunity, because suddenly big colour prints were the things that people wanted and one's field of vision was completely satisfied with these new wonderful prints.

In 2001, you also did a show with Horacio Coppola, the Argentinian photographer whom few had heard of at that stage.
– It started with me going to see Rudi Kicken in Berlin and he had boxes and boxes of these small, exquisite Bauhaus prints. Just about everyone at the Bauhaus, from Oskar Schlemmer to Josef Albers, were encouraged to use a camera at some stage. That resulted in me doing two Bauhaus shows. I included one work by Horacio Coppola who had attended the Bauhaus in the 1930s under Walter Peterhans.



Horacio Coppola. *Medianera con Aire-Luz*, gelatin silver print, 1931. Private collection, London.

Masatoshi Naito. From *Ba-ba Bakuhatsu!, Kudo-ji Aomori*, vintage gelatin silver print, 1969.

I found out that he was still alive, living in Buenos Aires, which surprised me. To be able to meet these legends was incredible and offered one a first-hand account of what it was like to study at the Bauhaus, which would have been my dream. Imagine being taught by Moholy-Nagy! So I called an old school friend who lived there and asked if I could come and stay. I didn't know anyone else in Buenos Aires but I managed to find Coppola. He was close to 96 years old, living with his third wife, who was also quite old. I spent 10 days with him and remember coming out with these boxes of prints, magazines and books that I had bought from him, thinking "This is amazing! I have come halfway around the world and I have bought these unique objects that nobody in London has seen before!" We published a book with the help of Amanda Hopkinson, and it was a milestone in that collectors overseas began to take our gallery seriously. I should point out that I'm incredibly indebted to all the wonderful staff who have worked with me over the years to produce the shows and the quality of service that we have always tried to achieve. Without them, none of this would've been possible. And of course, the artists too, without them we would've had nothing to show!

Daido Moriyama. *Lips*, gelatin silver print, 1980s, printed later.

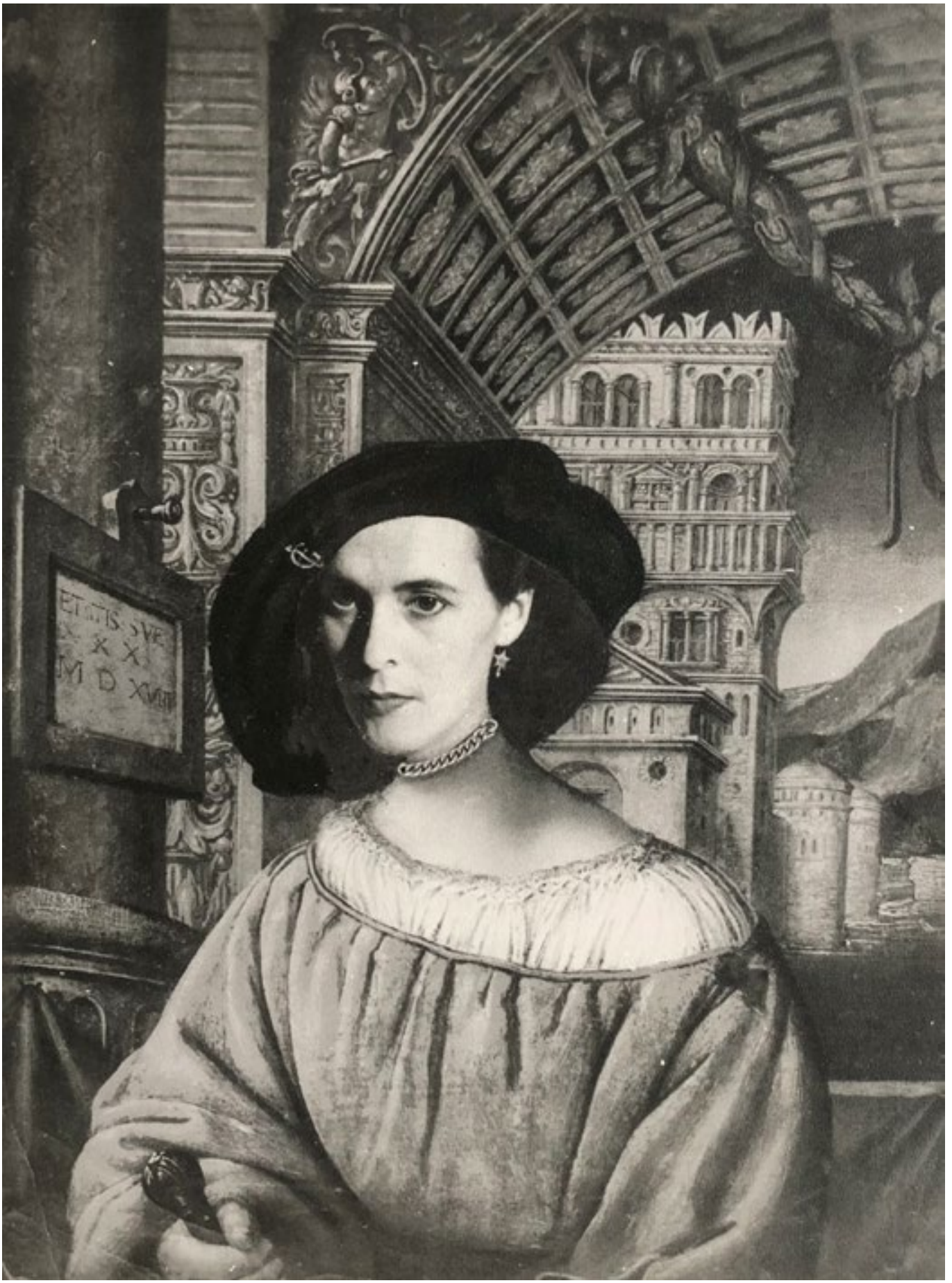
“ *I’ll never forget the first time I saw Hiroshi Hamaya’s* A Woman Planting Rice *in the late ’60s...*

Hiroshi Hamaya. *A Woman Planting Rice, Toyama, Japan*, vintage gelatin silver print, 1957. © Hiroshi Hamaya. Courtesy of Michael Hoppen Gallery.

In 2007, you published a book, *Eyes of an Island*, in conjunction with a major exhibition of Japanese post-war photography. Since then, you have added to the inventory to become one of the most extensive collections outside Asia, including names like Masahisa Fukase, Sohei Nishino, Yusuke Yamatani and Masatoshi Naito, Daido Moriyama, Hiroshi Hamaya and Ishiuchi Miyako.

– The first time I went to Tokyo was 18 years ago, to seek out Araki. I didn’t know anyone there. I remember standing in the middle of Tokyo, not knowing where the hell I was. I had Araki’s address but I couldn’t find out where the street was and neither could the taxi driver! It took a whole day to find him and then we held our first show with him at Shine Gallery. That was fun! And once again, books became a roadmap for me, including *The 100 Greatest Photography Books*. Through that, I discovered Daido Moriyama, so I flew to Tokyo again and eventually ended up in his studio, which was in a fruit and vegetable street market. I remember sitting with five or six black boxes on a desk. With the help of a colleague, I bought 97 vintage prints, published a very cool ‘newspaper catalogue’ which has also become very collectable, and we did the first of many shows in Shine Gallery. It brought a lot of people to the gallery, including Weston Naef from the Getty Museum. He wanted to buy the whole show but I had already sold some pictures to London clients who also recognised the quality of his eye. “Well, tell everyone who bought that we will give them 25% more than they paid.” and I told him I just couldn’t do that. The prices were pretty low then, 1000 pounds or so. I realised that Daido was doing

Masahisa Fukase. *Koen-dori, Shibuya*, vintage gelatin silver print, 1982. © Masahisa Fukase Archives. Courtesy of Michael Hoppen Gallery.



Enrique Metinides. *Mexico City*, ca. 1970, gelatin silver print. © Enrique Metinides. Courtesy of Michael Hoppen Gallery.

something I hadn't come across before, photography as a stream of consciousness and he also made these incredible high-contrast prints which were beautifully visceral. That was really the beginning of Japan for me. It has been an amazing journey. The country is so rich in culture. It's also an island, so looks inwards as well as outwards, so like the UK. I don't understand the language well, so I'm in free fall-heaven all the time. The iPhone has also changed things now because before that I would spend days wandering around lost – and now it's a button to almost take you there! But having said that, I still get hopelessly lost outside Tokyo. I wish I could find another territory that hasn't been picked over when it comes to photography. Finding things in situ is always very interesting. I remember standing in my socks in a cold garage, with snow falling around us for a day, with Masatoshi Naito, sort of the Weegee of Japan. He was just talking and talking for hours and I didn't understand a word he was saying! I was just looking at the pictures which did inform me. That's the beauty of good imagery – it communicates well. I love his work.

Kati Horna. *Leonora Carrington, 1957*, vintage silver gelatin print. © Kati Horna Estate. Courtesy of Michael Hoppen Gallery.

Your travels have also taken you to Mexico and Chile.

– I knew Manuel Alvarez Bravo in his last years, which was a privilege. I discovered Kati Horna at an exhibition at Jeu de Paume in Paris and then I met her daughter and struck up a good relationship with the family. Again, Mexico was a very rich culture where people not only liked photography but encouraged it. There was a lot of interaction with the arts, with Frida Kahlo, Diego Rivera, Edward Weston, Tina Modotti to name a few. I also spent time with the Mexican crime photographer Enrique Metinides who sadly passed away last year. He was fantastic and I find his work strangely thrilling. I also spent time in Chile, and specifically in Valparaiso to see if I could find people who had known the photographer Sergio Larrain, who had retired from Magnum very early on in his short career, and removed all his work from the market. I found it very strange that a man of such immense talents hadn't really left any traces. I had a wonderful time but didn't find anything at all. But I found a great group of pictures by him in Florence of all places. My eternal quest is to find great pictures that haven't been seen often before or that are rare and hard to find. That is what really drives me rather than showing the same things again and again.

Krass Clement. *Drum 39*, vintage silver gelatin print, 1991. © Krass Clement. Courtesy of Michael Hoppen Gallery.

Krass Clement. *Det Limtelys (The Limelight), Turkey*, vintage gelatin silver print, 1985.
© Krass Clement. Courtesy of Michael Hoppen Gallery.

Which brings us to the Danish photographer Krass Clement.

– He is a fantastic photographer and his prints are simply extraordinary. He is best known for his book *Drum*, photographs he took in a small bar in the tiny Irish town, Drum, in 1991. Looking at the pictures is like witnessing a play by Samuel Beckett. But he has done so much more than *Drum* – with projects made in Denmark, Berlin, Paris, Dublin, Belfast, Ankara and other locations he has travelled to. He has published some 20 books, most of which are near almost impossible to get hold of. I could not believe what I saw when I first went to visit him and his wife in Copenhagen, nor how so many incredible pictures were not well known. But Krass has existed under the radar for so long, quietly working away, focusing on his books, rarely showing his prints in galleries nor museums. It took some time to persuade him to join our gallery and to place his confidence in our ability which I am very honoured by. We are taking him to AIPAD and this will be the works first outing in New York which will be exciting.

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Roger Fenton, *Valley of the Shadow of Death*, salted paper print, 1855 Estimate $20,000 to $30,000.

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Henri de Lacaze-Duthiers, self portrait printed on silk using his Mucographe process, 1859. The image is in Tyrian purple extracted from marine gastropods. Burnett explains, “Tyrian purple was produced in very small quantities by the Phoenicians and during the Roman empire was reserved exclusively for the Imperial family. In the mid-19th century, Henri de Lacaze-Duthiers, a French scientist, identified exactly which molluscs and which part of their anatomy produced the dye precursor. He realised that by tweaking the dyeing process he could produce photographic images. The Phoenicians allowed the dye to form and then dyed the textile. Instead, Lacaze-Duthiers soaked the textile in the precursor, placed a negative on top and exposed it to light. The dye formed in response to light and oxygen and washing fixed the image. It took 12 000 molluscs to obtain 1.4 grams of pigment when determining the chemical formula. Freshly made Mucographe photographs have a fetid, penetrating smell. Two good reasons why it was a commercial flop and examples are incredibly rare.”

BY MARY PELLETIER

NICHOLAS BURNETT ON COLLECTING PHOTOGRAPHIC PROCESSES

All images courtesy Nicholas Burnett.

NICHOLAS BURNETT

Credit Mary Pelletier

If you've been reading *The Classic* since Issue #1, or are a keen collector based in the UK, you will no doubt recognise the name Nicholas Burnett. The photograph conservator wrote about photoglyphic engraving, and Photographic Destroyers, inadequate framing materials, in Issue #1 but he is well-known in the UK and abroad for his studio, Museum Conservation Ltd., which is based at the Imperial War Museum Duxford. He is also a collector of photographic processes.

On a chilly day in late January, Burnett welcomed me into his Cambridge home to have a look at his personal collection of photographs – all, as one would expect, meticulously sleeved and organised in archival-grade boxes. Inside, an incredible array of historic processes awaited. There were, of course, cyanotypes, salted paper prints, photogravures, and albumen prints, but also Chrysotypes, stabilised photogenic drawings, carbon prints on textile, Carbro prints, gum bichromates, ferrotypes, photographs in relief, three-colour processes, toned images of all sorts – many names and obscure techniques I'd never heard of, all explained in incredible detail by Burnett. While sifting through the boxes, he told me about his history working as a paper conservator, first for the British Museum, and then managing a conservation studio at the South Eastern Museums Service before opening his own studio in 1995 – all the while building up a photographic process reference collection of his own.

What came first for you: conservation or collecting?

– Conservation came first. As part of my training at Camberwell School of Art, we did a block on photographic conservation, and the chap who was teaching it, Tom Collins, showed us some of the examples of processes he had – we were looking at autochromes and Dufay Color under a microscope, and I had no idea these early colour photographs

Dawlish Warren photographed by the Sanger Shepherd process in the first few years of the 20th century (pre-Autochrome 1907) by Hugh Roubilliac Roger-Smith. "The negatives were exposed in succession. This meant that the colour for anything moving during the exposures (waves and the steam train in the distance) was incorrectly recorded resulting in somewhat psychedelic colouring."

existed. I went round to the local antique shop, and lo and behold they had some Dufay Color transparencies for 25 pence each! I went to an antique shop further down in the village, and in the basket outside of the front door, I found a cyanotype. I was about 18, going on 19, and a couple of years later, after I left Camberwell, I got a job straight away at the British Museum, working with western works of art on paper. When I started, we were just finishing the preparatory work for a Raphael exhibition, and it was amazing. While I was at the British Museum, I spent a lot of my spare time reading 19th-century photography manuals, and that was when I started systematically collecting examples of different photographic processes.

It must have been interesting to enter the market at that time, in the mid-'80s – more like a treasure hunt than it can be today?

– I remember getting some good tips – a great one from Sean Sexton, when I was asking for early colour material. He said, "If you go into a junk shop, and they've got a box of old magic lantern slides, just go through it. Sooner or later, you'll start finding early colour material." The following Saturday, I went down to one of the local antique shops (the cheaper of the bunch) and asked if they had any magic lantern slides. He had a load, and there I bought my first Paget colour process and Agfa colour plates. I was delighted!

Colour processes seem to be an early passion in your collecting journey.
– I was collecting whatever I could find. I knew a lot less about early colour then, so provided I had a good example of an Autochrome and a Dufay Color, I was pretty happy. I found these lovely Paget transparencies, and Agfa colour plates. And then I started reading more about colour photography, like Brian Coe's book. I realised just how wonderful the images are, and the different ways in which people made colour photographs, the ingenuity and hard work that went into it. People weren't collecting them back then, and they were very, very cheap, so I started. Then, prices started to go up and one or two dealers asked if they could buy back things they had sold me, but I've always declined those offers.

There are a lot of boxes here – how large is your collection?
– My collection of photographic processes and materials is probably about 5000 images. It takes up a lot of space, and it's a lot bigger than I thought it was going to be. I started out thinking, "I'll get an example of each process," and that will help me in identifying processes, and I'll be able to use it for teaching. And then you realise that one example isn't enough. How do you know it's typical? If you've got two and they're different, which one's more typical? Then you've got three, four, or five and you're starting to get more of a picture – what's normal for this process. You find that as well as all the usual sort of processes you think about – daguerreotypes, salted paper prints, calotype negatives, wet collodion negatives, dry plate negatives – you realize that there are variations within each. It's not just carbon print, but carbon print on wood, carbon print on textile, carbon print on glass, carbon print on paper, carbon print on stone, carbon print on shell, carbon print on ivory. So I'll get an example of each of those as well, and before you know where you are, you end up with a huge collection!

Does subject matter ever lead your collecting choices? Or is it process-only?
– It's the materiality – the materials that have been used and the ingenious chemistry involved. If there's a good subject as well, that's a bonus. I'll upgrade if I find a photograph being offered with a much nicer image. Occasionally, I'll turn something down because of the image, or if it's been heavily worked, over-retouched. Even then, I'll sometimes buy it. I've got an example of the Metalchrome process. When you see a good Metalchrome, which was invented by William Mortensen, they're marvellous. In the hands of amateur, they can be really bad! But it's fun to have some of those as well.

There are also different tonings. You'll have a straightforward silver image, which might be developed out or printed out, but you could also chemically tone it with a copper compound to alter the image silver and turn it sort of nice, reddish rusty colour, or tone it with gold to give purple, with vanadium and turn it green, or uranium, which

Metalchrome process, or the closely-related Chem-color process by Noel Engel dated 1960. "Both processes start with a monochrome gelatine silver image and then chemically alter the image silver locally to produce coloured compounds. The end result is the production of seemingly colour photographs."

Édouard Baldus, matte albumen print of Chartres Cathedral, printed c.1858 from an earlier negative.

Édouard Baldus, heliogravure from the same negative, retouched to remove the tree in the foreground and printed in the early 1870s.

does a whole host of colours. Then, you think, "Oh, there are all of the different types of papers"– different surfaces, different weights and different producers.

I started by trying to organise in date order by monochrome, and colour, positive and negative, and different supports and different manufacturers, but the whole thing grows exponentially the more you introduce. I have, for example, a subgroup of photographs on fabric. Within this are salt prints, cyanotypes, platinum, carbon, gelatine DOP, all on textile, and maybe 30 or so pannotypes, which is a wet collodion process on oil cloth, and occasionally on leather: I've got about four or five on leather. But there are people who just collect pannotypes, and I know a couple of collectors who might have 150 to 400 examples. My textile-based collection, includes different types from home-made examples to commercially produced sensitised fabric. So, this small subgroup already contains a range of processes and different fabric supports before we include examples of toning or coatings. I guess that collecting and classifying is a fractal process; the closer you look the more the detail splits up into yet more detail.

Have you found your holy grail of processes?
– I did – I got it, I sold it many years ago, missed it, and unexpectedly it returned again to the collection. It's the world's first full-spectrum colour photograph by Professor Gabriel Lippmann. Most people count James Clerk Maxwell's demonstration of colour photography as the first. As Dr Susanne Klein has pointed out, you would think that there would have been an amazing fuss if someone had cracked colour photography in 1861, but it wasn't a terribly impressive demonstration. Then you get Louis Arthur Ducos du Hauron and Charles Cros doing three colour photography in the 1870s, their results are more impressive and they're followed by the screen processes from the 1890s. These processes all produce the appearance of a full spectrum by blending three primary colours. However, in 1891 Professor Gabriel Lippmann invented the Lippmann process; a very elegant approach to colour photography that records each colour within the spectrum, interference heliochromy. It is based on a very fine grain albumen emulsion, where the grains are smaller than the wavelength of light; Lippmann added a reflective layer next to the emulsion using mercury. The light from the lens passes through the albumen, hits the reflective mercury layer and bounces back causing interference with oncoming light waves. Where the light waves' peaks and troughs coincide, they reinforce each other and produce a series of layers in the albumen. These only reflect light of the same wavelength so give a colour image without pigment or dye. This is colour produced in the same way as the colours on

Richmond on Thames, a waxed salted paper print by R F Barnes used to produce the photogalvanograph printing plate for part IV of Photographic Art Treasures, May 1857. “The diagonal line passing through the bridge also shows on the photogalvanograph. Only one other transparency used to create photogalvanographs is known to have survived.”

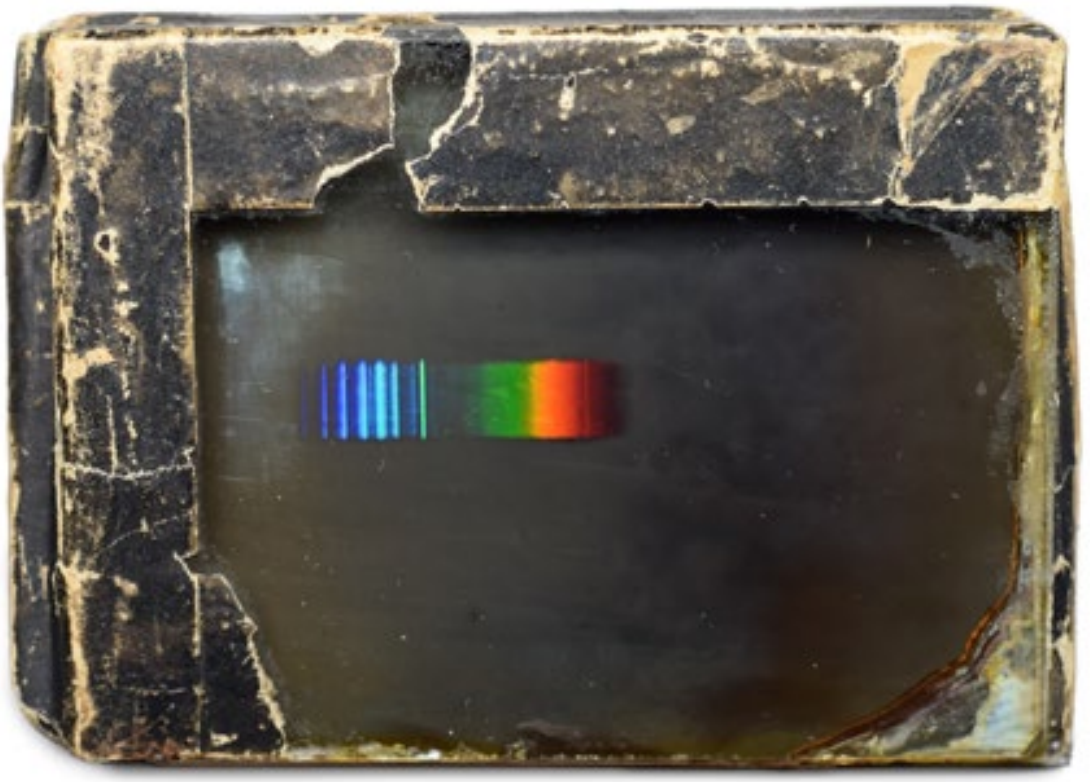
Anonymous woman by the Taber Bas-Relief Photograph Company embossed matt gelatine silver DOP, 1890s or 1900s.

the surface of water after a petrol spillage. I've got the very first spectrum he produced, and written on the back in French he states: *My first successful example.* Lippmann won the 1908 Nobel prize for Physics for this process.

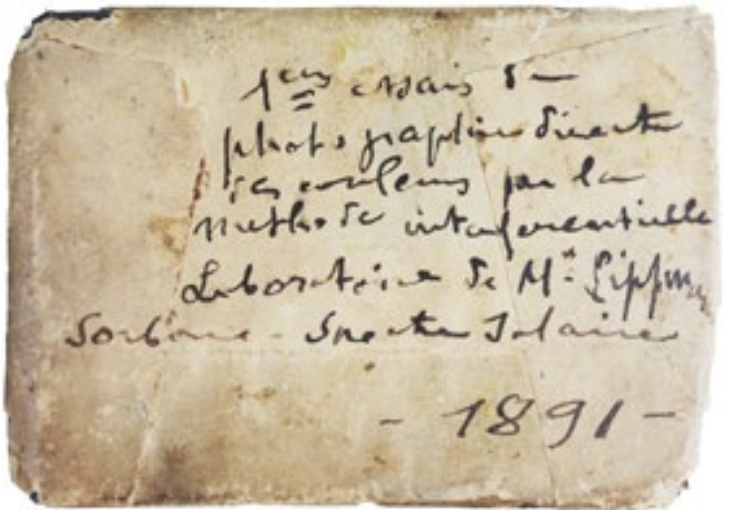
Do you have any advice for those just starting out examining and collecting early processes?
– Always have a good magnifying glass with you. Have a little look at the image, first of all, and in general, if it's got continuous tone, it's going to be photographic. If it starts breaking up into dots or lines or squiggles, then it's photomechanical. So that helps classify which of the two groups does it go into. Of course, there are exceptions such as the Fresson and Artigue processes but they are rather uncommon. If someone is interested in collecting in this area, have a look at the image qualities, and see which types of processes appeal to you. Some people really like the darkness of wet collodion positives, 'ambrotypes', pannotypes. Other people like the really shiny surface of the daguerreotype and the fact that most are unique; other people like the qualities of early colour. I enjoy it all – all of the ingenuity that went into creating these processes.

Anonymous ferrotype printed using the carbon process and applied to a ferrotype plate with a silvery coating, last quarter of the 19th century. "Normal Ferrotypes are negatives which appear positive due to the dark support. In contrast, this image is positive with a light coloured support."

"Alte Hauser (Old Houses), an example of the NPG Askau Druck (Askau process) from 1909. This is a rare example of a commercial version of the dusting on process where a sensitised sticky paper was exposed and became less sticky where exposed to light. The image was made visible by dusting on powdered pigment which stuck to the sticky areas. A final coat of varnish sealed the surface. It wasn't a commercial success."



Professor Gabriel Lippmann's (and the world's first) full-spectrum colour photograph, 1891.



Inscription on verso. "First tests of direct colour photography by the interferential method, M Lippmann's Laboratory, Sorbonne, Solar Spectrum, 1891."

Pannotype (wet collodion on oil cloth) of an anonymous woman by Budor, late 1850s or early 1860s.

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BARON RAIMUND VON STILLFRIED. Daimyo. Circa 1875. Hand-colored albumen print.

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Kali Spitzer (Canadian, b. 1987). *Melaw Nakehk'o II*, from the series *An Exploration of Resilience and Resistance*, 2015, chromogenic print.
The Image Centre, Purchase, Canada Now Photography Acquisition Initiative, with funds from Edward Burtynsky and Nicholas Metivier.

BY MARY PELLETIER

THE IMAGE CENTRE, TORONTO

INTERVIEW WITH **PAUL ROTH**

PAUL ROTH

Photo by Laura Ramsey, The Image Centre.

Ten years ago, Paul Roth arrived in Toronto, Canada, ready to take the helm of a brand-new photography institution: The Ryerson Image Centre. He arrived from Washington, D.C, where he had been the senior curator of photography and media arts at the Corcoran Gallery of Art, having never lived in Canada before. What brought him north of the border? "I have a really serious love for the photo-centric institution," he told me over video call at the end of 2022, when The Image Centre was closing out its tenth anniversary year, and Roth was nearing his own 10-year mark with the institution.

Since 2013, Roth has overseen a significant expansion of the collection, a thriving research programme, countless exhibitions, newly-minted photography awards and even a name change. As part of Toronto Metropolitan University (formerly Ryerson University), The Image Centre is uniquely placed at the intersection of image-making and academia. Below, Roth spoke to me about The Image Centre's evolving identity, the importance of archives, and how they are always working to re-think and re-examine photography history, past and present.

A belated Happy Anniversary to The Image Centre, which celebrated ten years in Toronto in 2022! Can you tell us the Image Centre's origin story?

– The idea for The Image Centre was first conceived, interestingly, by a professor here in 1975. Of course, that didn't go anywhere at the time, as evidenced by the fact that we didn't open until 10 years ago. But the original idea came at a moment of the rise of the photo centre in North America. The Center for Creative Photography in Tucson started right around that time, and the Eastman Museum had been around for a while, but it was a really robust thing by the mid-'70s. A lot of the photographers here in Toronto were going to Rochester frequently, and I think that they wanted to have a centre here.

The university, which at that time was called Ryerson Polytechnic, was a great school for photography, and still is widely acknowledged as the leading school for photography in Canada. So it made a lot of sense to people at the time, and a number of programs grew out of that moment

The Image Centre, 2022. © James Morley, The Image Centre.

– we started a Lecture Series, which has been going on pretty much uninterrupted since the mid-'70s. But the idea for a photo centre, which was very ambitious, didn't really take off. Many years later, in the 2000s, we acquired the Black Star Press Photography Collection; the photo agency had decided to sell off its file prints, and the university acquired it through a donor who purchased them and donated them. The president of the university at that time, a man named Sheldon Levy, was really building the campus, and wanted to better position the university within the city of Toronto. I think that he felt that to build a centre around this collection would both be the right thing to do for the collection, and also a further extension of the city's university into the community.

2022 also brought a new name, changing from Ryerson Image Centre to The Image Centre. Why was that change made?

– It's really two reasons. Partly, the university that we're a part of changed its name. The university changed its name because the legacy of the namesake figure, a man named Egerton Ryerson, who's often described as the grandfather of public education in the province of Ontario, surrounding the use of his educational system in Canada's notorious residential school program. Young members of different First Nations were extracted from their families, forcibly relocated away from their homes, their parents, their family members, and literally had their names changed and entered into this school system which was in many ways indifferentiable from a penal colony system. Egerton Ryerson's legacy has been redressed, as part of a lot more public scrutiny following Canada's Truth and Reconciliation Commission, which was established to study the country's treatment of indigenous populations. The university, along with many, many other schools, companies, etc, in Canada decided to then examine its own place in that history and issue recommendations to our community about how to about how to reach Truth and Reconciliation over time.

As part of that, a series of conversations unfolded within the community. And after the murder of George Floyd in 2020, things that had been happening in conversation in many cases erupted into protests. One of the results of that was the removal of a statue on campus of Egerton Ryerson by protesters, right across the street from our building. After it came down, the university appointed a task force, which ended up deciding on a number of changes, one of which was changing the name of the university. A community consultation followed, and the school was renamed Toronto Metropolitan University. And when that happened, I started thinking about what we wanted our future name to be – because it was at that point unmoored from what the university's name was. When we originally opened, we were given the name of the university, and we had spent ten years trying to build visibility. We still consider ourselves a young institution, and I decided that it was best for the name to be very similar to what we had before. By coincidence, this timed with our 10-year anniversary, and I thought that would be the perfect moment for us to launch it. So we simplified our name to The Image Centre, and then announced it in concert with Fall 2022, which was 10 years from when we first opened our doors. It's a new name, but it has the echo of the old name.

It's interesting to think, in comparison with other institutions – The International Center of Photography for example – that your institution revolves around the word "image" rather than the word "photograph". I'm curious if that was because "image" may be less limiting than "photograph", or play into the perspective of the institution?

– Decisions around "image" versus "photograph" were made prior to my arrival. But I'm as fascinated by it as you are, because there was a great deal of discussion about the limiting nature of the word photograph at a time when the meaning of the word had expanded quite considerably. I think most museums that exhibit photographs think of photography as a kind of art

Charles Wesley Mathers (Canadian, 1868-1950). *Edmonton Police Force*, 1903, gelatin silver print on card.
The Image Centre, Gift of Christopher Varley, 2018.

form tradition, whereas we think of photography as a set of multivalued purposes – in communications, advertising, journalism, and reportage. Art-making is one of them, for sure – personal photography, and so forth. So that's one way that the definition of the word photograph is elastic. But, of course, the other way is the evolution from analogue to digital, the fluidity of the shift from the still to the moving image. And I think to my predecessor and the people who were considering the name in 2010, 2011, and 2012, before we opened – they were really thinking about sending a message that we were interested in all of these histories, we were interested in all of these meanings.

For us, the word image was also a way for us to plant our flag on the open-endedness of the medium, as opposed to the settled historical tradition. I think that it also really fit our campus because, of course, students these days very often don't know those histories or traditions. They're just in the process of trying to make something new, and they're not really limited by the word photograph anymore. For example, somebody getting a degree in photography right now may do still or moving image, they may also do lots of digital work, or they may do sound with the image, or sound divorced from the image. The elasticity of their techniques, materials, and methods is another thing that I think is kind

Man Ray (American, 1890-1976). *Berenice Abbott*, ca. 1925, gelatin silver print.
Berenice Abbott Archive, The Image Centre.

of encapsulated in that word. It was very much a deliberate decision to send a signal to our audiences, present and future, with the word image – no question about it.

2023 marks ten years since you became Director of The Image Centre. How did you come to the organisation back in 2013?
– As with all things, it started a little bit before that. One of the very first exhibitions that The Image Centre did, before it opened its doors, was a show that I curated for the Corcoran Gallery of Art in Washington, DC, the museum I worked for then – an exhibition of Edward Burtynsky, who is a Toronto-based photographer. I met Ed when I invited him to be a speaker in conjunction with an Ansel Adams exhibition that we took on tour. I wanted to get a landscape photographer who could talk about the relationship of politics and landscape. And so Ed came to Washington, and out of that meeting we offered to do an exhibition of his work, and I ended up organizing a show on his bodies of work about the extraction, use, and impacts of oil, and we did a book too. The founding director of The Image Centre, a brilliant person named Doina Popescu, heard about the show, which was called *Oil*, and came to the opening, and we met then. Subsequently, she got in touch with me and said that she would like to bring the show to Toronto, to what was expected to be the open museum.

Construction delays, very typically, set that back, but the exhibition did end up going to a museum here called the Royal Ontario Museum under the flag of the Ryerson Image Centre. At that same time, Doina told me about her plans for this museum, and I was very intrigued. I started my career at a photography museum, the Center for Creative Photography in Tucson, when I was 18 years old. And although I've worked in photo collections in museums, like the National Gallery of Art, and the Corcoran Gallery especially, I have a really serious love for the photo-centric institution. So my ears perked up when she told me about this place, and I ended up applying for the job when she retired, shortly after the opening. She and I were even able to overlap a little bit, so that I got on-the-job training for about a month.

I'm such a romantic about this kind of place. The institutions that we've all learned from are ICP, the Eastman Museum, CCP in Tucson, The Photographers' Gallery in London, C/O Berlin, Hasselblad Foundation in Sweden, and others too, and even though we don't have a formal network, I consider us to all be a spiritual sisterhood. That connection is really powerful to me. There are things we can say about the medium that other types of institutions can't, and I really love that. I feel like all of us are working to figure out what photography means, how it operates in the world.

The Image Centre is located within the campus of Toronto Metropolitan University – so a public space within an academic institution. How does that placement, within an academic setting, play into the atmosphere of The Image Centre?
– It's a big part of our identity. I think that when we were formed, there was a lot of thought about this: What does it mean to be in a university and to start a photo centre now? In that it's both a set of opportunities, and a set of challenges. And then, of course, geographically, the type of university we are matters – we really are a city university, both historically and in the present day. The university is known for drawing its students from a really broad cross-section of Toronto's population. We have almost certainly the most diverse student population in Canada, if not North America – it's been said that there's 140 languages spoken in Toronto, and that's well represented among our student body. We are also historically known as the working-class post secondary school for Toronto, going back generations. And so we thought about what that means for a photo institution located in the heart of the city, and we've tried to be really true to that.

The most obvious connection between our identity and that of the university is the centrality of research to our mission. At the heart of everything we do, we put a great deal of time, energy, and money into our research program, run by Dr. Thierry Gervais. And our research programs are pretty public – we try to broadcast about them as much as we would for an exhibition. We offer academic fellowships for people who are specifically interested in photo history, or are using photography for their research. Those are fellowships to do scholarly work in our collections. And that program has grown; we now offer six fellowships annually. I think we started with two. We also have an academic imprint with MIT Press, which used to be called RIC Books – with our renaming, we changed that to IMC Books. Our last publication is a book of essays by Clément Chéroux, *Since 1839,* and it's wonderful. We have three different channels – or genres, if you will – that we can pursue within this imprint; one is that we try to bring essays into the English language, or back into print if they were published long ago or are otherwise inaccessible. And Clément's book is an example of that, as most of the essays were originally published in French. We also do books focused on our collections. For example, our next book is entirely about the Black Star press agency print archive, and we recently published Sarah Miller's great book about Berenice Abbott's and Elisabeth McCausland's *Changing New York*, called *Documentary in Dispute*, which drew heavily on our Abbott holdings. Finally, our books can take a thematic focus: we invite people to think about a subject, and then we commission new essays around that subject. Our first book was called *The Public Life of Photographs*, which was about how photographs take on new life in the public realm, as they are seen by viewers. So our imprint gives us a great deal of freedom to think about photography using these three different modes of publication. And, in addition to the books, we've held numerous scholarly symposia that have been well-attended, we've had workshops with students working collectively to research photo historical questions, and all of these efforts, of course, are rooted in being in a university environment.

Berenice Abbott (American, 1898-1991). *[Portrait of an unknown woman, New York City]*, 1942, gelatin silver prints on board. Berenice Abbott Archive, The Image Centre.

Does the university environment extend to the overall direction of the collection?
– Yes, our exhibitions and our collections are really impacted as well. We quite actively collect based on the idea of building our research holdings and inviting scholars in to use them. We moved aggressively into collecting archives at a time when most institutions were moving away from that kind of commitment. And it is hard to do, but we've been pretty successful. We've acquired the archives of a number of photographers, like Abbott, Burtynsky,

Hilmar Pabel (Polish, 1910-2000). Untitled (Youngsters protesting after the invasion of Czechoslovakia by five countries of the Warsaw Pact (the USSR, Hungary, Bulgaria, East Germany, and Poland), Prague, Czechoslovakia]), 1968, gelatin silver print.
The Image Centre, The Black Star Collection.

and Jo Spence, and also deep research collections – for example, of Bruce Davidson and Jim Goldberg. We recently acquired the complete archive of two important mother and daughter photographers here in Canada, Minna Keene and her daughter, Violet Keene Perinchief. And we're always interested in building on the strengths of our photojournalism and documentary collections, for obvious reasons. For example, we acquired all the Canadian content from the print files of *The New York Times*. And we hope to add even more photojournalism, to round out the story we tell about press photography.

The majority of our exhibitions are also built around research. I'm proud that we spend the same amount of time preparing a photo exhibition as the National Gallery of Art, or the best university museums in North America – it's not uncommon for us to spend three to five years working on an exhibition. And we feel free to do that, even called to do that, because we're part of an academic institution.

The Image Centre holds around 400 000 objects, including some artist archives and 'collections within the collection,' as you've mentioned. The Black Star Photo Agency Collection is a big part of it. Can you tell me about these holdings?
– Some of it is really serendipitous. An alumnus of the University spent over a decade building a comprehensive research collection of the British architectural and landscape photographer Francis Bedford. It was assiduously reverse engineered to be an archive. We were able to acquire that, which was incredible. I mean, getting a serious collection of a 19th-century photographer has become so much more difficult. And this wonderful man, the architectural photographer Steven Evans, accomplished this by himself – researching, thinking, looking – over time.

Along with our collections curator Denise Birkhofer, I feel very, very lucky that we've been able to build a fairly wide-ranging, deep collection of photography in this era. We still have a long way to go, to be sure – it's predominantly North American and Western European and, like a lot of collections, needs to be more representative of other parts of the world, of diverse makers, of disparate cultures and traditions. All of that work is constantly underway, but I think that when I first came here, my big concern was, 'Can we even build a significant and representative collection in this day and age?' And yet, we really felt like the acquisition of the Black Star Collection was the challenge that we needed. We can't have the whole institution be defined by that one immense

Flip Schulke (American, 1930-2008). *March on Washington,* 1963, gelatin silver print. The Image Centre, The Black Star Collection.

Francis Bedford (British, 1816-1894). *Gizeh, the Sphinx, the Great Pyramid and two of the smaller pyramids*, 1866, albumen print.
The Francis Bedford Research Collection, The Image Centre.

collection. It would not be healthy. We really did take that as an opportunity to expand, and expand, and expand the collection.

You're planning a large exhibition of the Black Star press photographs for 2023. How does photojournalistic material help define your overall collection?
– The exhibition is called *Stories from the Picture Press: Black Star Publishing Company and The Canadian Press*, and it includes photographs both from the legendary U.S. photo agency and, for contrast, from the largest and most established news service in Canada. We hope the show will illustrate the different ways photojournalism was realized and disseminated during the 20th century. It includes picture stories and types of imagery from the whole history of Black Star, and at the same time reveals how photographers related to the agency, and how magazines, newspapers, and publishers that sourced photographs from Black Star conducted business with them. In organizing the show, we wanted to think critically about how the agency was born and how it grew, how press photography services operate more generally, and where their blind spots are. That's partly why we brought the Canadian Press into the exhibition, because Black Star, of course, did not cover the whole world. Its Canadian reportage is one of many gaps and weaknesses in its coverage.

Stories from the Picture Press is an exhibition that we actually finished preparing in 2020, before the pandemic, and it's now been postponed at least a couple times until it landed on our schedule for fall 2023. As a result of the delays, it will open in concert with the publication of a scholarly book about our archive called *Facing Black Star*. It's a lucky coincidence, one of the few good complications forced on us by the pandemic. For this book, we commissioned a number of people who researched different subjects in Black Star to describe their experiences, and to talk about what the archive is and what it isn't, how it operates and how it fails, and how it challenged them as researchers to tell different stories.

Unidentified photographer, [Portrait of boy], 1929, gelatin silver print.
Courtesy of Toronto Metropolitan University Libraries.

On view at The Image Centre as part of "Sharing the Frame: Photographic Objects from the Lorne Shields Historical Photograph Collection (1840-1970)" 29 April - 10 June 2023.

There is also large focus on Canadian photographers/images at The Image Centre – you mentioned the work of Minna and Violet Keene, but also the Varley and Bratty Collections, and your annual Scotiabank Photography Award show. How has The Image Centre helped to define Canada's position within broader photography history?

– The Scotiabank Photography Award has been with us from the beginning of The Image Centre. It's kind of a Lifetime Achievement Award for leading figures in their mid or late career – intended partly to cement the recognition and position of those photographers in Canada, and then also, through a publishing partnership with Steidl, to introduce their work to the wider world. There are some who are better known outside Canada when they win, like Moyra Davey or Mark Ruwedel. But others, like this year's winner Jin-me Yoon, are reaching a significant international audience for the first time. I think it's great that we can bring focus to our community of photographers. We host a wide range of exhibitions and show many different kinds of camera work; but the truth is that contemporary art practice is central to the history of Canadian photography, and it's something that we really want to bring forward to our audiences here.

We did have some Canadian material within our original collection, built by photo teachers here at the university to use in teaching students. But since then, we've really tried to add where we can. Chris Varley, who is a former curator of Canadian art at the Art Gallery of Ontario and a retired art dealer, quietly built a collection of about 450 Canadian photographs spanning the early history of medium in Canada, from the 19th into the early 20th century. He donated that collection a few years ago and radically improved our representation of Canadian photo history. Chris Bratty, a collector and real estate developer, purchased all the Canadian subject matter from *The New York Times* with the intention of repatriating it to Canada, which is an amazing and ambitious idea. That was great for us, because as I mentioned earlier, Canadian subject matter was a real gap in the Black Star Collection.

Earlier in our history, we received the Dr. Martin Bass and Gail Silverman Bass Collection, which includes a significant representation of Canadian material. We also have a wonderful relationship with Howard and Carole Tanenbaum, who have donated great examples of photography by William Notman, this country's pre-eminent studio photographer of the 19th century, and lots of work by other Canadian photographers, past and present. We're always growing, we're always trying to expand. I think that Canadian photography is something we probably will never stop building on.

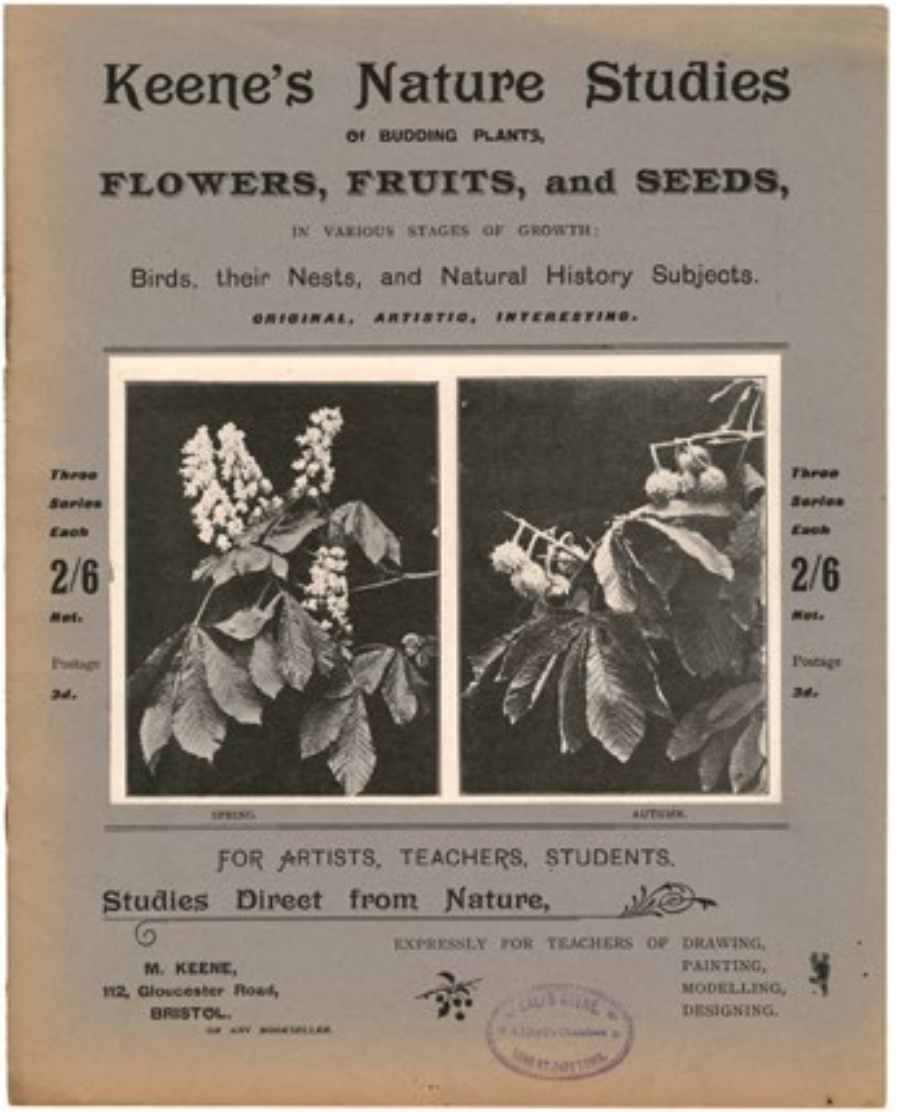
How do you approach new acquisitions? Are there gaps you are looking to fill?

– We have a lot of gaps – I think almost all collections do. We are looking to both build around strengths and to improve where there are weaknesses. We'd like our collection to be more representative of the many and diverse communities represented in Toronto City, and more broadly in Canada and worldwide, because that's our audience. But I think we also are always looking to expand our collection to represent different practices of photography – the different ways that photography is used to look at the world, and the many ways photography is depended on by audiences to explain the world.

We've been especially interested in filling out our collection of work from the Americas. We have strong representation of North American photographers, but almost no representation of South and Central America. So that's an area where we're hoping to grow in the future. And then, as I mentioned, we're trying to build around strengths – photojournalism, and documentary work more broadly, is an obvious one. As we feel more secure there, we're beginning to think about the other ways that photographs ended up in magazines – fashion, advertising.

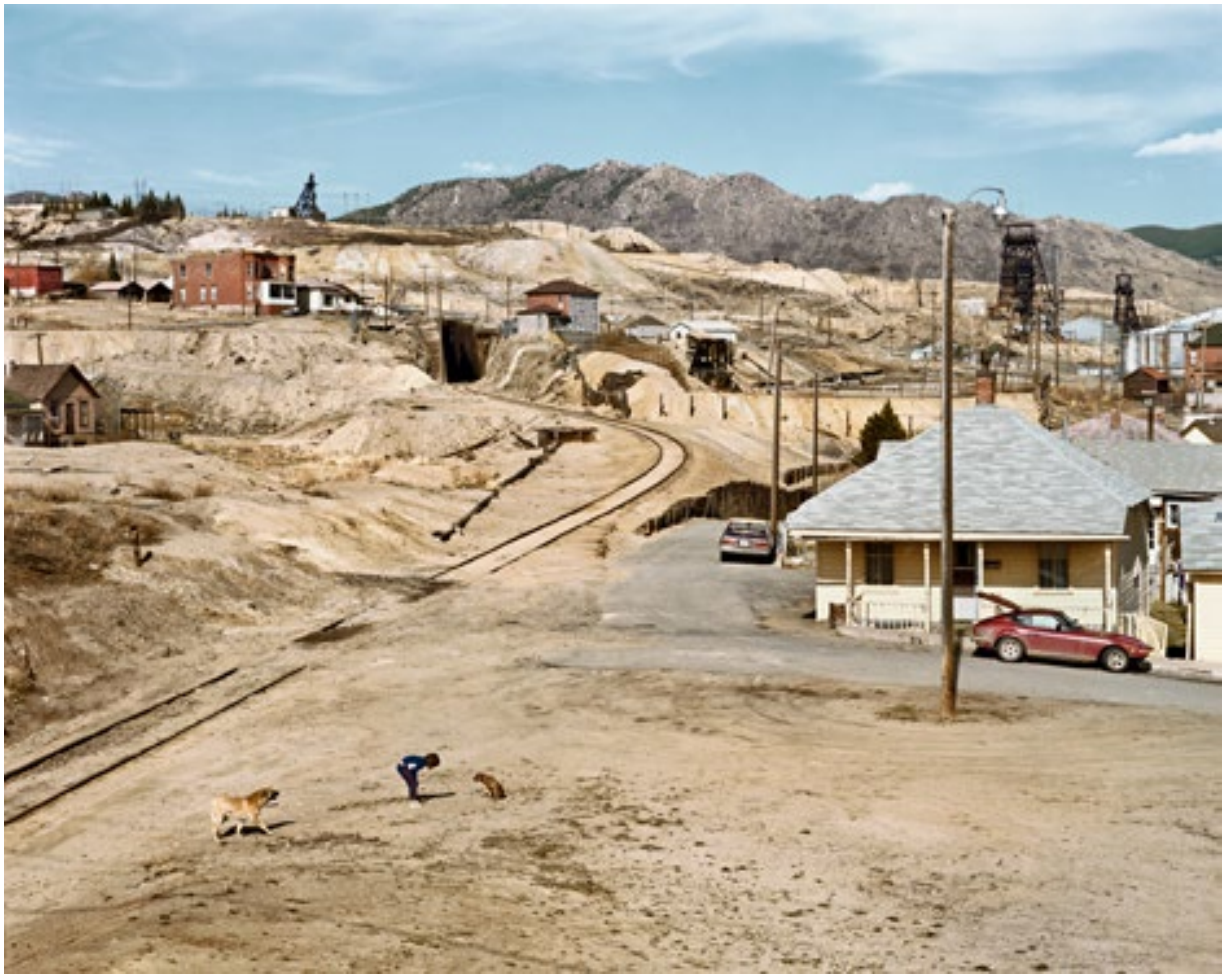
What are some of your landmark memories at The Image Centre?

– We've done a number of exhibitions that I'm really proud of. There's too many to name, and I would pick different ones depending on which day you ask me! But I will say that we did an incredible exhibition season in 2017 focused on Black Power in the United States from the '60s into the 1970s, when the Civil Rights Movement gave way to the Black Panther Party and other progressive efforts for social justice. It was spearheaded by an amazing exhibition curated by Philippe Artieres called *Attica USA 1971: Images and Sounds of a Rebellion*. We borrowed this show from Le Point du Jour, the French publisher, because our exhibitions curator Gaëlle Morel identified it as really exemplifying how we like to think about the medium and its relation to history. It was great to frame this show for our audience here in Toronto, and to build a suite of exhibitions around the subject of



Minna Keene (Canadian, born Germany, 1859-1943). *Keene's Nature Studies*, ca. 1903, halftone print booklet. The Minna Keene and Violet Keene Perinchief Collection, The Image Centre, Gift of the Sturrup Family, 2020.

Unidentified photographer, published by The London Stereoscopic Company, *The Ghost in the Stereoscope*, ca. 1856, albumen prints with applied colour on card. The Image Centre, Dr. Martin J. Bass and Gail Silverman Bass Collection.



Edward Burtynsky. *Homesteads #29, Walkerville, Montana, USA*, from the series Breaking Ground, Homesteads, 1985 (printed 2015), chromogenic print. In November 2020, The Image Centre announced a multi-year, career-spanning archive gift from Canadian photographer Edward Burtynsky.

Black activism. So that's a very prominent memory for me, and set a high standard for our exhibitions.

I also feel that we have a really unparalleled, unmatched research program into photo history here at The Image Centre. Our book series with MIT Press is a source of great pride. *Facing Black Star* will be our sixth book in seven years, which to me is such an accomplishment. And I'm very proud that our fellowship program just expands and expands, and so we're able to bring more and more scholars here to work in our collections.

The expansion and broadening of our archives and other collections is also thrilling. It feels wonderful that we can try to fill that space right now, because many institutions are not collecting as actively and aggressively. And I feel that there's so many stories left to tell. It's been a very fun 10 years.

Philip Timms (Canadian, 1874-1973). *Two Men Holding Babies*, ca. 1900, printed later by Fred Douglas, gelatin silver print. The Image Centre, Gift of Christopher Varley, 2018.

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© Graciela Iturbide, Nuestra Señora de las Iguanas, Juchitán, Mexico, 1979

John Deakin. George Dyer and Francis Bacon in Soho, 1966, gelatin silver print.

BY MICHAEL DIEMAR

THE POETRY OF DESTRUCTION

PHOTOGRAPHS AND THE DAMAGE DONE

Anyone who enters the field of classic photography will soon hear the words "Condition is everything", be it from a collector, a dealer or an auction house specialist. Well, it is for most photographs offered for sale but especially when it comes to prints by Ansel Adams and Edward Weston. The slightest flaw, miscolouring or crack will make a work unsaleable, or at least reduce its price to a mere fraction. Still, attitudes vary from market to market. Dealers tell me that American collectors are particularly finicky, French collectors more accepting of minor cracks and dog ears, with Brits and Germans being somewhere in between. But there are cases where the damage actually adds something extra to a photograph, gives it a certain pathos, adds impact or emphasises something about a print and its history. One such case are the prints by the British photographer John Deakin.

Robin Muir on John Deakin

Robin Muir is a curator, author and contributor to British *Vogue*. He has written several books on the photographer, including *John Deakin – Photographs* (1996), *A Maverick Eye: The Street Photography of John Deakin* (2002) and *Under the Influence : John Deakin, Photography and the Lure of Soho* (2014), and has curated exhibitions about him at the National Portrait Gallery, The Scottish National Gallery of Modern Art, Edinburgh and The Photographers' Gallery

As I understand it, Francis Bacon and Bruce Bernard were clearing out Deakin's flat in Soho after his death in 1972, with Bacon insisting that Bernard should take care of Deakin's photographs?

– Bruce never mentioned the Bacon connection directly. Deakin had named Bacon as his next of kin so it's entirely likely that he played a part in it. I suspect it was Bruce with his fledgling photographic historian hat on who decided to take them away to be looked after. Bruce knew he was a great photographer and had always championed him, more so than Deakin had championed himself. And of course, Bruce brought him to wider attention with the exhibition *John Deakin: The Salvage of a Photographer* at the V&A in 1984.

The story goes that Deakin had stored the photographs under his bed.

– That's what Bruce said. But there's a bit more to this story. Deakin died, not in London, but in Brighton, in a room at the Old Ship Hotel. And allegedly, he had a whole batch of photographs with him, as he was planning to put a book together. When he died, somebody came from social services, took all those photographs away and put them into storage. For some bizarre reason, we have a phone number for that person on a scrap of paper, an Aberdeen number unlikely as it seems. The collector James Moores and I phoned the number but there was no reply so there's no trail to follow. But it's absolutely

John Deakin. *The Two Roberts*, (Robert Colquhoun and Robert Macbryde, painters), gelatin silver print, 1948. Bridgeman images.

tantalising, to think that those photographs might still be out there in a council storage facility somewhere in West Sussex.

When did you become involved in Deakin's work?
– I worked for Bruce, as picture editor at the *Sunday Telegraph Magazine*, with Bruce as executive picture consultant. Bruce did the exhibition at the V&A, knowing that there was material at British *Vogue* that he could have called on but it was not in any kind of order. When I joined the *Vogue* library, one of the first things I did was to help sort out some of Lee Miller's negatives, Cecil Beaton's negatives and the boxes and folders that had John Deakin written on them. It turned out be the most magical treasure trove of portraits of the great literary figures, artists, poets, actors, taken by Deakin from 1948 up until 1954. You opened a box and there were these torn, folded over prints that nobody had really taken much care of. And they were big prints, giants, these big headshots loomed out at you. And we found all his negatives as well. It was a complete record of Deakin's time at *Vogue*. They were all there, Bacon, Dylan Thomas, Lucian Freud. And mixed in was the stuff that he did for himself, and got the *Vogue* lab to develop and print. It's a staggering archive.

It was in a sense, one more salvage operation?
– None of it was in pristine condition and that gave it an extra sort of resonance, as well as finding it in a darkened room, in boxes covered in dust that hadn't been opened since the '50s. They were lucky survivors, in tune with Deakin's thinking. I think he knew he was a good photographer but the thing was, he didn't want to be a photographer. He wanted to be a painter. It buys into the narrative of Deakin's nonchalance that we should find these things in dust covered boxes. Bruce set the tone in a way, by giving the V&A show that title. You find these things in a precarious condition, and you salvage and turn them into something.

John Deakin. Kenneth Tynan, journalist and critic, gelatin silver print, 1952. © The Condé Nast Publications Ltd.

I seem to recall that Bernard offered the collection to Harry Lunn, who took a look at the photographs, was very dismissive and rejected them?
– Harry Lunn did have a look at them, I'm told. Bruce knew Harry well, as well as the other collectors. He did sell one Deakin to Sam Wagstaff but it's not at the Getty and seems to have disappeared. Why did Harry not *get* Deakin? I think he looked at them with a commercial eye, and thought "I can't sell these in this condition." In those days the sanctity of the print was everything. I guess no one would think of acquiring a torn or creased print over an immaculate one. Plus, Deakin never really had an American connection, the people he photographed were mostly European and maybe that was another reason for Harry to reject them.

And didn't Bernard try to give them to you at one stage?
– He did, and said "you can have it all for 10 000 pounds." It was around 1990 and I simply didn't have 10 000 pounds. I should have found 10 000 pounds! But Bruce was always sparing with what he let you see and I didn't know how extensive it would turn out to be. Bruce felt very possessive of Deakin as he was the only one who had been interested in his work when he was alive, along with Bacon when it suited him. I never got to see the whole archive, which would only have happened if I had agreed to buy it. Well, it went to collector James Moores. He founded The John Deakin Archive and digitised the images and has enabled me to do books and exhibitions. The collection is absolutely in the right place.

John Deakin. Francis Bacon, gelatin silver print, 1952. © The Condé Nast Publications Ltd.

The damage in Deakin's prints seems to not only emphasise his existentialist vision but also reflect his often rough, bohemian life?
– Although he was more salaried during his life than his friends thought, he did lead a sort of transient, nomadic existence. You can chart it in his letters to *Vogue*, each has a different home address. If you're dragging these boxes with large scale prints around with you, they're going to get damaged. I also think he didn't particularly care. By the early '60s, having had tasted some success with his painting in the '30s with an exhibition at the Mayor Gallery, he started painting these very primitive, Sunday painter-type folkish paintings. I think he put his photography to one side. If you take the famous portrait of Bacon in the V&A collection, it's very contrasty, torn and creased. I have printed up a modern print of it, and tried in vain to get the same contrast, but the papers are different now, and the print looks very clean. It's simply not the same picture. It needs that old paper, all those tears and creases to have full impact. Without them, it becomes quite a dull picture. The hard life that his pictures have gone through is very much part of the Deakin story.

Not all paint splashes, tears and bends in the extant Deakin prints were made by himself I suspect. The Francis Bacon Estate has several Deakin prints in that condition, presumably made by Bacon?
– It was Bacon. Having decided not to use models and paint from life in his studio, he wanted to use memory triggers instead. He got Deakin to photograph people that he wanted to incorporate in his paintings. Deakin supplied contact sheets and prints and Bacon used them. When I did the National Portrait Gallery show in '96, I asked Valerie Beston, who was Bacon's right-hand woman at Marlborough Gallery, if it was possible to borrow some things from Bacon's studio. John Edwards, Bacon's heir, had disappeared to Thailand on holiday but she said yes, "I'll go there and pull some things." Thanks to her, we were able to show a dozen Deakin photographs from Bacon's studio floor. And they were literally from the studio floor. Bacon had crumbled them, strewn them over the floor, used them as a palette. The photographs were the tools of his trade and he discarded them on the floor as he might do with an old tube of paint. And that gives them a fantastic resonance. The paint-splattered ones are just incredible. They are severely damaged and have all the more impact for it.

A rally welcoming the SWAPO Party of Namibia's leader Sam Nujoma on his return to Namibia after thirty years in exile. Windhoek, September 1989.
Courtesy of Gideon Mendel.

Riot police dismantle a burning barricade in Athlone during a week of protests and intense violence following the attempted UDF march on Pollsmoor Prison. The march, demanding the release of Nelson Mandela, was brutally disrupted by the police. Cape Town, August 1985.
Courtesy of Gideon Mendel.

The book *Freedom or Death* is published by Gost.

Asphyxiated by tear gas, a woman is helped by other mourners during a funeral. Further clashes broke out with the police after the ceremony. East Rand, Gauteng, July 1985.
Courtesy of Gideon Mendel.

Gideon Mendel

The images of demonstrations in South Africa taken 1985 - 1989 in Gideon Mendel's series *Freedom or Death* do not so much speak – they positively roar, and the damage caused by flooding and mould adds to their impact. Mendel explains.

– I was part of the generation of "struggle photographers", documenting the bravery, idealism and tragedy of the nationwide mobilisation as the townships became, in the eyes of the apartheid regime, "ungovernable". The hegemony and power of the apartheid state seemed insurmountable in its brutality. I wanted to bear witness and the momentum of what was going on took me to photography. Most of the images in the series were rejects from the edits I made at the time. I put the transparencies and negatives into storage in 1990 and then pretty much forgot about them. When they were returned to me some 10 years ago, it struck me that the impacts of time and water magnified the sheer energy I felt when witnessing those scenes. The damage was random. My only action was to expand the frame into the negative rebate, reconsider what might be included or left out of the final image.

Mendel was born in Johannesburg in 1959 and first made a name for himself documenting the struggle against apartheid.

– There was a lot of international interest in what was going on. I worked for *The Star* newspaper for a year, then spent 18 months working for Agence France. After that I was freelance and I was published a lot internationally. In 1986, the government brought in emergency regulations which made it illegal to photograph police actions. Things shifted all the time. But there was a lively oppositional press so the pressure was building all the time. I have always taken a strong activist position, first around apartheid, then HIV and AIDS, and climate change. I see my work as being in the triangle between photojournalism, the gallery world and the world of activism.

The *Freedom or Death* images weren't the first time Mendel encountered water damage to films.

– My interest in the subject started when I was working in Haiti in 2008. My camera fell into water one day. The film was damaged and I began to think how interesting it was to see the water impacting directly on the images. *Freedom or Death* wasn't my first project using distressed images. A lot of my work is based on climate change. The project *Drowning World* is focused on floodings. Within it, there's a project I started in 2011 called *Watermarks*. They are photographs that have been damaged by flood water that I found in flood water or were given to me by people I met. The damage adds another layer of meaning to quite ordinary, sometimes banal images.

From the home of Greg and Lois Hochhauser, Rancho Bauer Drive Memorial, Houston, Texas, September 2017. Courtesy of Gideon Mendel.

I now have a collection of about 2000 such images. They have a kind of melancholy, painterly feel to them. What I like about *Watermarks* and *Freedom or Death* is that the damage is completely random and out of my control, which I like. There are photographers and artists who intentionally damage their films and prints but this is all unplanned.

Having the material in *Freedom or Death* returned to him also brought home an important realisation for Mendel. That at the time, he had used the camera almost as a shield.

– I was young when I witnessed all those harrowing and traumatic events. I caught them on film but didn't really process them psychologically. I think it was quite common at the time, photographers thinking, "As long as I have the camera between me and the subject, it doesn't really affect me." I don't think I realised the extent to which I was affected by what I saw. Like the negatives, I left my feelings packed away, until I got the material back and finally, I was able to process it all. The damage speaks to a deeper truth beyond their original documentary format.

Ted Baron. Marilyn Monroe, acetate negative, 1954.
Courtesy of The Hulton Archive, Getty Images.

Emma Lowe – The Hulton Archive

There are cases where damage and deterioration have gone so far that the objects have taken on what could be described as "a monstrous beauty". I came across examples of this during a visit to The Hulton Archive, Getty Images, in East London, where I met up with conservator Emma Lowe, who showed me a group of acetate negatives, with bulging bubbles and intricate craquelure.

Obvious question – what has happened to them?
– What you see is the typical form of deterioration for this photographic process, essentially shrinkage of the support layer and the associated bagginess of the emulsion layer. When acetate deteriorates, deacetylation occurs – it off-gasses acetic acid, called "vinegar syndrome", because that's the smell of acetic acid, vinegar. Combined with depolymerization of the molecular chains and the exudation of plasticisers, small bubbles, then channels, appear and the image layer becomes brittle, delaminates, and eventually flakes away from the film base. These examples are at an advanced stage.

They look like they're beyond rescue. Are they?
– No, where the image emulsion layer (pellicle) is still physically intact, it can be recovered. Gelatin is actually quite robust. The layers of the negative are separated using an organic solvent that targets and dissolves the cellulose nitrate subbing layer either side of the acetate film – between the film and emulsion and the anti-halation, anti-curl layers. Once released the layers can be "stripped" from the film base. The image emulsion layer is then preserved in a polyester sleeve. Film stripping is time consuming and requires the use of regulated solvents, specific PPE, professional extraction fume hoods and solvent reclamation; it is not cost effective. That said, conservation science is forever developing new techniques – a better, cleaner, more accessible treatment will become available, and hopefully one that is less hazardous to the conservator! Archives currently mitigate deterioration of their acetate collections by isolating them and keeping them cold which slows down chemical reactions and therefore deterioration.

When you took them out, you commented that they were like minimalist sculptures.
– I was thinking about the physical 3D-nature of the channelling. As a negative, they are silver, exquisitely delicate and lightweight yet as an object they could equally be imagined as solid and steadfast as an installation piece, an Anthony Gormley, or land art, a Michael Heizer maybe. I visited the Corneila Parker exhibition at Tate Britain last year. There are links there with her abstract art in silver. I bet she would love a deteriorated negative!

Are there many negatives in this condition in the collection?
– This deterioration is unique to acetate film and is heavily dependent on temperature, relative humidity, and pollutants, as it is sadly auto-catalytic. Despite controlled storage environments, it is starting to happen everywhere, in every archival, museum, institutional or personal collection, because the acetate is now old. It dates back to the mid 1920s, '30s and '40s. Some film collections are approaching 100 years old already, and we have to recognise that they weren't always stored in conditions that were conducive to their long-term preservation during that period. Much more is known about the conservation and preservation of photography and photographic materials now than it was, but much of the damage has already been done.

Unknown photographer. Original caption, "King Gustav Adolf of Sweden presents Nobel Prizes at the Concert Hall – Stockholm. 12-12-51." Keystone, acetate negative. Courtesy of The Hulton Archive, Getty Images.

Unknown photographer. Original caption, "Reg Parnell in a Lagonda DP115 competing in the Silverstone International race finishing 5th, England 15th May 1954", acetate negative, front and back. From Sunday Express collection. Courtesy of the Hulton Archive, Getty Images.

Nitrate collections have already been moved to deep cold storage to preserve them. Acetate will be next so there is a rush to digitise collections all over the world right now. We have controlled environments to preserve our collections but all any of us can do is slow down the inevitable. An international conservation and curation roundtable event was held by the National Archives in Kew recently on this very topic. The threat to these collections looms large, and collectively we are doing everything we can, preventatively and in the development of interventive treatments to meet it.

Strange question maybe, but have you ever thought that the deterioration in an object was so beautiful or fascinating that it would be a shame to treat it?

– No, I seem conditioned to want to stabilise things, take care of them, remove stuff that is damaging. But I do have the physical image etched in my mind and yes, I often find the deterioration beautiful. And endlessly fascinating – as are most things under a microscope- the bright tarnish on a daguerreotype, weeping glass crystals, the silver mirroring of a gelatin print, the fissuring of albumen.... all of it unique, impossible to artificially recreate. And then you have human intervention, the photographer's fingerprints in the collodion, the fly in the emulsion and the hand-applied retouching, all of which is "damage" to be preserved at all costs. As a conservator I am able to get up close to it, really see it, microscopically, study the patterns, every curve, every branch and break, and of course I have conservation images of it, macro and micro, raking and transmitted light, capturing all the surface details. It sounds almost poetic but actually this is the norm before any treatment is considered. It is also an accurate condition report and record of the position here and now. I want to make sure future conservators of our collections know what's happened and don't have the problems my generation have had, of not really knowing the provenance.

Faizulla Khodzhaev, Soviet Chairman of Commissars in Uzbekistan. He was arrested on Stalin's orders in 1938, tried and shot. From Rodchenko's personal copy of *Ten Years of Uzbekistan*, (1934). Reproduced in David King's book *The Commissar Vanishes,* Owl Books, (1999).

Ten Years of Uzbekistan

So far, my focus has been on damage or deterioration that has happened accidentally or due to insufficient care. But there is also deliberate damage. In 2003, I went to see David King (1943 – 2016), artist, designer, photographer, collector, archivist, at his home in Islington, North London. King's house was filled to the brim with his massive archive of Soviet-era artefacts, from the Russian revolution to Khrushchev era, acquired after his death by Tate Modern. He told me about his experiences of hunting for material in the Soviet Union in the '70s and '80s, including a visit to the home/studio of Alexander Rodchenko, in Kirov Street in Moscow, where three generations of the family continued to live after his death in 1956.

– I was a great admirer of Rodchenko and wanted to see more of his work in book design which at that point hadn't really been researched in-depth. The room I came into was filled with books and magazines. I was a bit forward that evening. I helped myself and pulled out some books from a bookcase. One of them was titled *Ten Years of Uzbekistan* and I was taken aback when I saw that most of the portraits in it had been covered in India ink. I asked Alexander Lavrentiev, Rodchenko's grandson about it, and he told me that every time somebody fell out of favour with Stalin, and usually executed, his grandfather would check if the person appeared anywhere in his books or magazines to paint them out, just in case the secret police stopped by. Stalin ordered a purge of the Uzbek leadership in 1937. Looking at the blackened-out portraits in the book really shook me. It was like witnessing a massacre. Rodchenko wasn't the only one to get the brush and ink out. Pictures of Stalin's enemies were scratched out, painted over or removed by retouching all over the country, their names removed from public records. The people had not only been killed. They had, according to the state, simply never existed.

King made it his mission to seek out visual records of those who had disappeared in the purges, resulting in the books *The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia* (1997) and *Ordinary Citizens: The Victims of Stalin* (2003), as well as a powerful exhibition. One of the blackened-out portraits in *Ten Years of Uzbekistan* was of Faizulla Khodzhaev, Soviet Chairman of Commissars in Uzbekistan. He was arrested on Stalin's orders in 1938, tried and shot.

A year after my meeting with King, I spent a month in Uzbekistan, including a week in Bokhara where I visited the Kodhzhaev family home, now a museum. Soon after my arrival in Tashkent, I began to feel the paranoia and terror that gripped the country. President Karimov was a merciless dictator whose methods were at times downright medieval. I was interested in acquiring vintage photographs from just before and after the Russian revolution. I had no luck in Khiva or Samarkand but I made a connection in Bokhara who introduced me to people who were willing to sell, including an elderly man who had buried a box of photographs and books in

Faizulla Khodzhaev, from an unblemished copy of *Ten Years of Uzbekistan.* Reproduced in David King's book *The Commissar Vanishes,* Owl Books, (1999).

Yan Rudzutak, a Latvian from the pre-revolutionary Underground. Supported Stalin's rise to power but opposed his grandiose proposals for the first Five-Year Plan. Was arrested on trumped-up charges in 1937 and shot. From Rodchenko's personal copy of *Ten Years of Uzbekistan*, (1934). Reproduced on David King's book *The Commissar Vanishes,* Owl Books, (1999).

Unknown photographer. Portrait of a young man, Bokhara, gelatin silver print, circa 1930s. Collection of the author.

his back garden, explanation being that he didn't want to be "caught with material from Soviet times". His caution was understandable. On 9 August 2002, Human Rights Watch reported that Muzafar Avazov and Husnidin Alimov, religious prisoners at Jaslyk Prison, north-west Uzbekistan, had been killed by boiling them alive. Most of the photographs I bought were in rough condition. But they spoke, of the violence and upheavals the region went through. One of the portraits I bought was of a smiling young man. It had a long cracks and severe paper loss. When I asked the about the young man's fate, the elderly man just shook his head in silence.

Patrick Pound

Eradication of individuals in photographs is common enough in the private sphere. In November 2021, I came across a group of snaps on Patrick Pound's Instagram, where one particular person has been cut out. The Melbourne-based artist was interviewed in Issue 6 of *The Classic*, about his collection of mostly vernacular images: "Like most artists, I started by collecting things to inform the work and what gradually happened was the collections *became* the work. The collection became the medium if you will." The 50 000 plus images, everything from amateur snaps to press prints, are divided around 150 categories and used for his exhibitions.

With regards to the group you posted on Instagram, as "The family outcast", there seems to be something particularly hateful about the way the person has been cut out. In other cases, I wonder why somebody has been cut out, if it was out of love, the cut-out to be placed in a frame or in a locket.

– Sometimes the faces are burnt with a cigarette lighter, and that's a pretty clear message being sent! And then they keep the image, in an almost talismanic way, which is interesting. I'm always amazed that they last. They're pretty common and turn up at tabletop fairs and on eBay, or "the unhinged photo album" as I call it. If people do it in spite, they don't always throw them away. It's like sticking pins into a voodoo doll. But a lot of the time you don't know if it's venomous or practical. I like the ones that are ambiguous and I love the terms "locket victim" and "wallet victim". Damage can be quite mysterious. I have a Polaroid, of what appears to be an African American man attending what looks like a festival or a protest. He's bleeding from the head. The assumption might at first be is that it's a record of a racist attack but you don't know. There's blood on the polaroid as well. It is all evidentiary, but of what we really can't be sure, and that is true of so much photography of course. There's a notation that says, "man hit with ball" But you don't really know if that's true or not. It's an invitation to the imagination but it's not a surrealist game which is a big part of the attraction to so-called found photography. There is a forensic analysis that comes into play and the possibilities that are thrown up, which makes the photograph well, an open wound.

Unknown photographer. "Hit with Ball", Polaroid dated 1-11-89. Collection of Patrick Pound.

In your collection, there are images that are torn, burnt, cut and much else. As a whole, how do you regard damage and deterioration?

– Unlike a museum curator or a traditional collector, what interests me is if an object is actually improved upon by the decay. In other cases, the decay takes it beyond the point of interest. I collect things that I called "damaged". That can mean everything from damage to the physical print

"The family outcast". Unknown photographer. Gelatin silver prints, 1940s - 1950s. Collection of Patrick Pound.

Patrick Pound. *Cancelled archive* 2017, found photographs (from FSA negatives held in the Library of Congress, Washington, D.C.), 2017. Installation view, showing a section of 26 images, *TarraWarra International 2017: All that is solid…*, 2017. Photo: Christian Capurro.
Courtesy the artist, Station, Melbourne, Darren Knight Gallery, Sydney, Hamish McKay Gallery, Wellington and Melanie Roger Gallery, Auckland.

to damage in the production of it. Damage has this connotation that it's intentional but there two types of damage. There's damage where someone has been cut out of a print and then there's process damage, a light leak for example. In the digital era, such images are, more often than not, deleted rather than printed. We might think of that as unseen damage. I have a collection of images from back in the day when people sent their films to the chemist to be processed and printed. Sometimes there would be a little sticker on the image itself, "BEST PRINT POSSIBLE NO CHARGE PEEL OFF". I like the record of photographic failure and the best intent! From the early days of the medium, photographers have tried to document the world the best they can but there's always an element of chance in it. I also love "damage of improvement". Like the press and cinema photos where hair and eyes have been overpainted, aspects highlighted, and unwanted people painted out, to make the images look, well, "better". What I call positive damage.

In 2017, you used a particular set of images to create *Cancelled Archive*.

– The piece is based on damaged prints from the FSA project. Roy Stryker was head of the project and he was the one who decided if the photos were going to be useful or not. The photographers, or "information specialists" as he called them, would send in their films and Stryker would just punch holes in the ones he thought were of no use! Walker Evans got really angry and wrote him a very stiff letter. It went on for about a year and then Stryker stopped doing it. The images are free to access and can be purchased from the Library of Congress or on the secondary market. It struck me that the holes looked like black moons so I purchased numerous prints on eBay and made a piece, with 26 images, with the holes forming an arc of moons.

Russell Lee. Untitled, North Dakota, Williams County, 1937.
Library of Congress, collection of Patrick Pound.

Walker Evans. Untitled, abandoned plantation house, Monticello, Georgia, 1936.
Library of Congress, collection of Patrick Pound.

There are I think, parallels to be drawn between the aestheticisation of damaged photographs and the fascination for ruins that grew particularly strong in the 18th century.

– The subject matter can be a ruin, or the print itself. And sometimes it's both. I'm writing an article on Atget for a book to be published by the National Gallery of Victoria, here in Australia. He photographed buildings that were being torn down and buildings that were being repaired and sometimes it's difficult to tell which. And then the photograph itself becomes part of the fossil record. Photography concertinas time. When something is photographed, it becomes part of the past, despite photography being this modern thing. People die, buildings change or disappear. It's not so much that we are nostalgic, it's the medium that's nostalgic by its very nature. When my mother died, I was given the task of dividing the photographs evenly among my siblings. With the first photo I picked up, I suddenly realised that everybody in it was dead, my mother, my brother, and his boyfriend. The camera is like an idling hearse. Photography is in the order of ruins. It is at once the perfect medium for capturing ruins, and those records, which are themselves remnants, are so often predestined, if you will, to become little ruins.

Anne Bean

Destruction, for the purpose of "wiping the slate clean" and starting afresh, has been a recurring theme in fine art ever since Filippo Tommaso Marinetti published the Manifesto of Futurism in 1909, declaring, "We want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice." Later on, destruction and/or distressing materials would become if not the purpose, creative tools. German-born artist Gustav Metzger first used the term "Auto-destructive art" in the summer 1962 edition of the journal *Ark*. Metzger was deeply affected by the Holocaust and the introduction of nuclear weapons. In 1959, he produced his first acid paintings as a protest against nuclear warfare by spraying acid onto sheets of nylon, resulting in rapidly changing shapes in the dissolving material. In 1966, he and like-minded artists organised the Destruction in Art Symposium in London. The artists in the movement were anti-capitalist, anti-consumerist, and would use various materials and methods of destruction, the seed of which was integral in the creation of a piece. As Metzger stated in a manifesto, the work must, within a course of 20 years, return to its original state of nothingness.

In 1974, London-based artist Anne Bean, exponent of live art and performance, as well as working in photography, film, painting and sculpture, staged a performance called *Heat*, moving perilously close to fire. It was photographed by Chris Bishop. In 1982, Bean revisited the images, distressing them with fire.

What was the concept for *Heat* and how did you stage it for the camera?

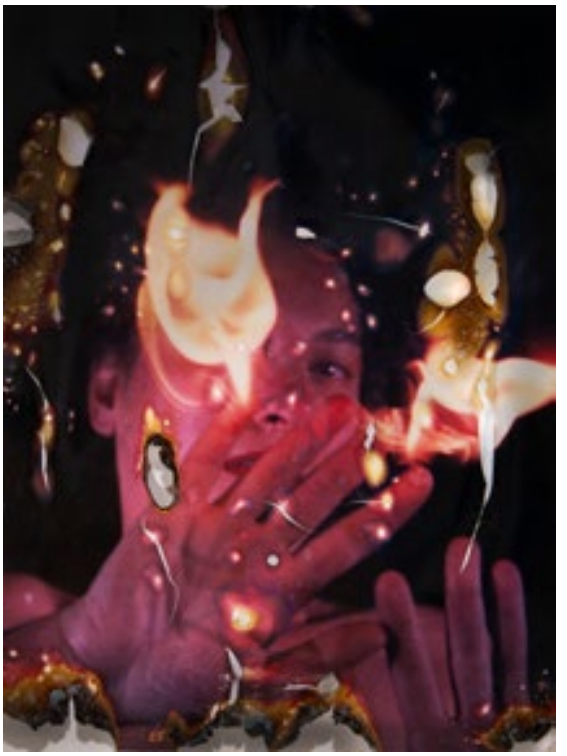
– I was wrestling with the dilemma of what documentation represented and if it was even plausible within a performance context. At the time, I mostly requested that my performances were not to be documented, as the idea of capturing a live work seemed to dilute or even destroy the energy of the performance, which I considered ephemeral, existing only in present time and shared only by the witnesses. I contemplated performances for camera and recognised the need for some physical/metaphysical tension to be present in parallel with the dynamics of live performance. One of my experiments in this regard was setting gasoline alight on heatproof glass bringing it to a high temperature and making sure that it didn't shatter. I put the glass on some bricks and lay underneath it so that I felt encased in the flames, which was both thrilling and threatening and therefore the reactions were real.

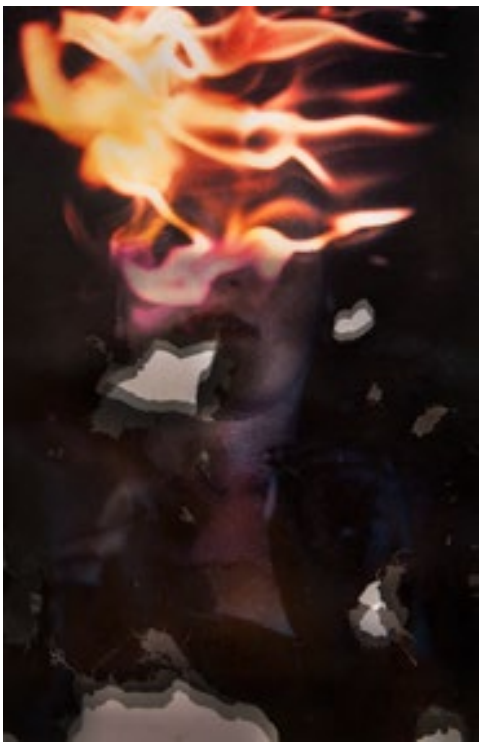
Chris Bishop took the photographs of the performance in 1974. He made prints of them in 1982, which you distressed by fire.

– I first worked with burning photographs, along with other distressing strategies in the early seventies. The burnt images in 1982 were done as a performance, in which I burnt framed images of *Heat* so that the document of a performance became as mutable and as subject to transformation as performance itself and the same element, fire, was used as a catalyst for the process. The cracking and splintering of glass and the emulsion changes of the photograph were dynamic, involving also sound and smell. As I burnt each one, carefully choosing an end point for each action, I put them up as an exhibition. The performance was part of an annual event I held, with several invited artists, for the traditional festival of Guy Fawkes in UK, based on fire and fireworks.

You have distressed other photographs in other projects. What methods have you used and what do you think it adds?

– I probed the idea of making photographic imagery fluid rather than fixed, to allow the image itself to become performative, subject to the same decay that all matter endures rather than a falsely





Anne Bean. *Heat* 1974-1982, set of four colour photographic prints made in 1982 and distressed by fire. From a series of works of the same title. Camera at 1974 performance: Chris Bishop.

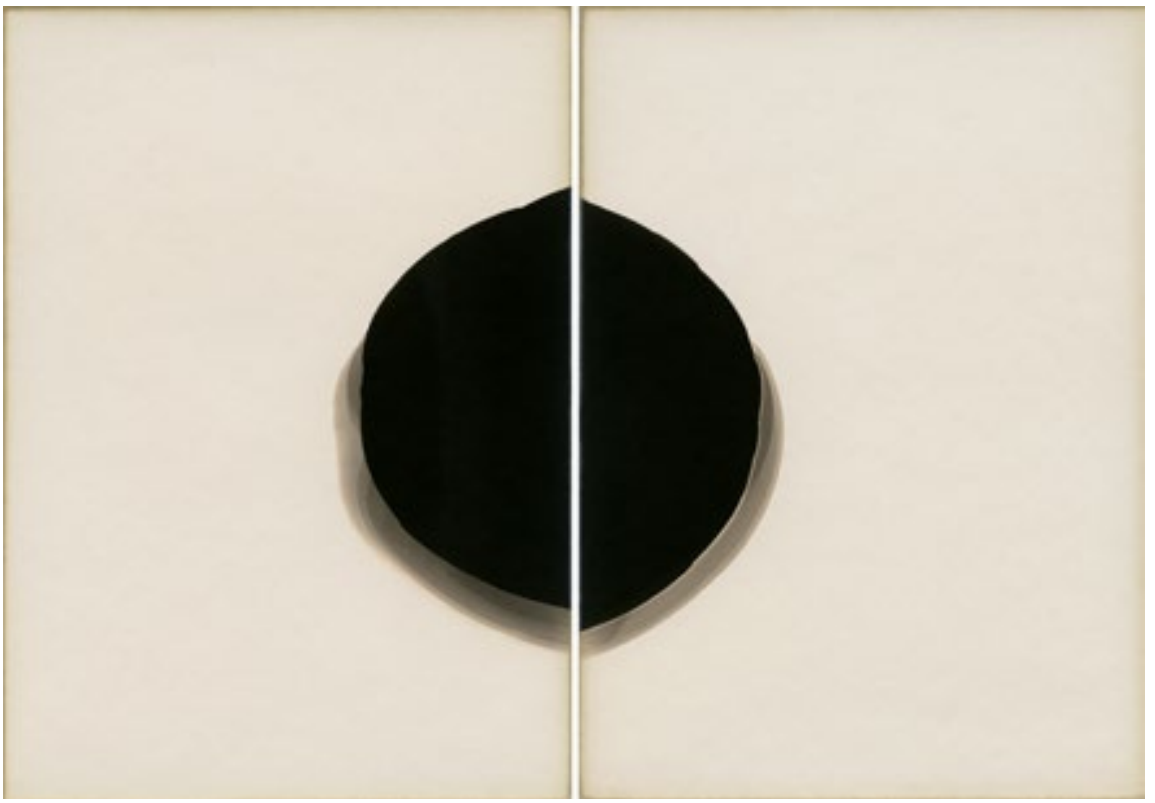
permanent fixed medium. I became fascinated with the document of the work having its own integrity as a changeable form. The awareness of the variety of chemical interactions in the photographic process led me to experiment with developing prints using slightly different mixtures, so that degrees of chance and unpredictability became as integral to the photo as to life. I also started using actions that captured performance and time in the image such as shredding, slashing, burning, washing, bleaching, crumpling, burying, decomposing, sun fading and placing works within a landscape so that they'd dissolve into them. I often painted and drew over photographs as well as writing and collaging different moments and different angles of a work together, or fusing similar images of my younger and older self, underlying the ever-present reality of entropy.

Alison Rossiter

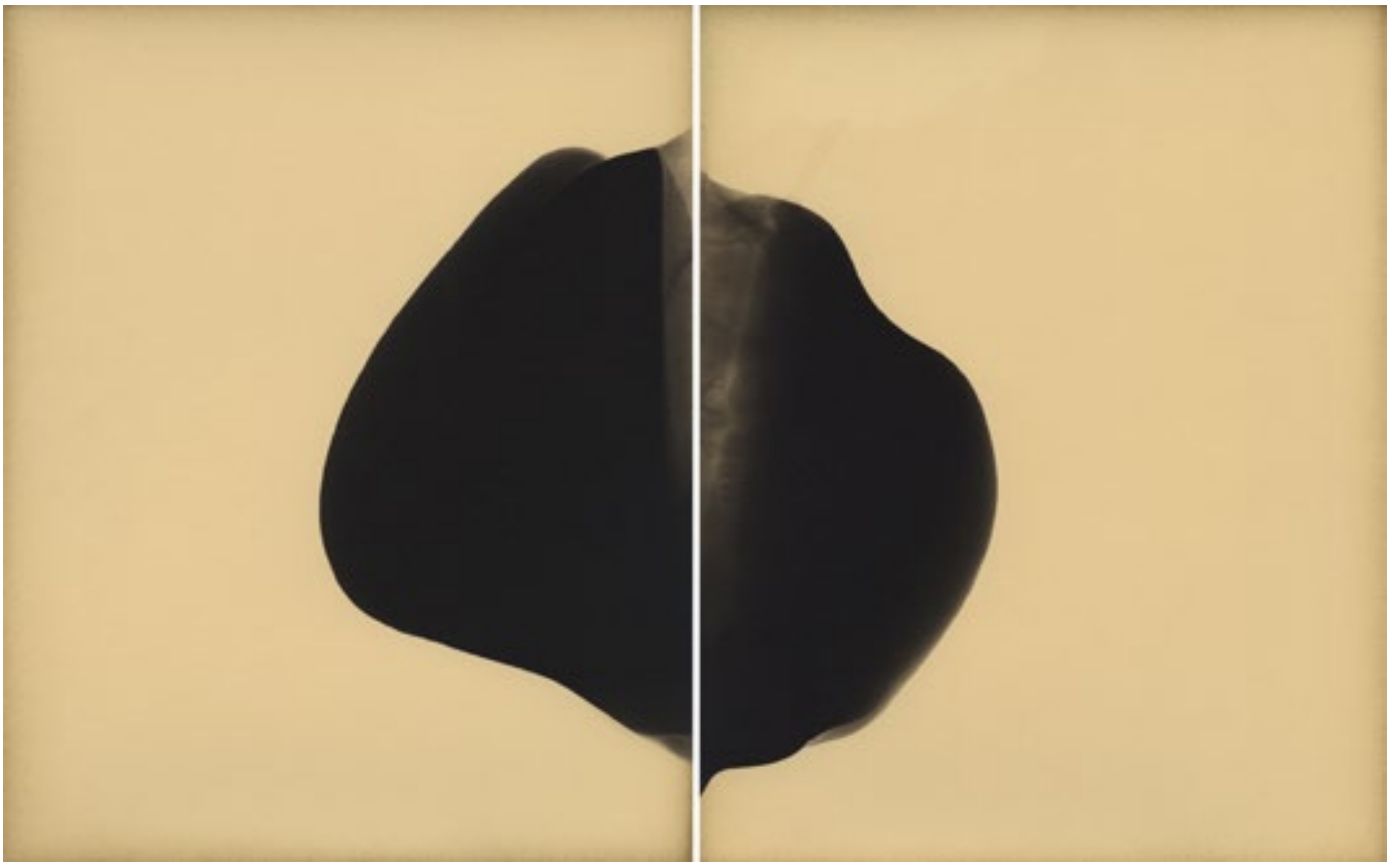
During the last 15-20 years, there has been a movement of photographers using what could be called "pre-distressed materials" – expired films and /or papers. American photographer Alison Rossiter, known for her startlingly beautiful images made with expired papers, is among the pioneers.

When and how did you start to explore expired papers?

– The germ was sown when I was a volunteer in the Photograph Conservation Department at the Metropolitan Museum of Art in New York from 2003-2005 under the guidance of Nora Kennedy. A young photograph conservator named Lisa Barro examined a unique British photographic paper called Satista for her master's degree thesis. Satista had both a silver gelatin and platinum light sensitive emulsions. The paper had terrible problems, but it was used by leading photographers. I had never considered the importance of early photographic papers before this introduction to a specific material. I was aware of the photograph conservator Paul Messier and his paper collection. This was around 2006, and I was buying old sheet film on eBay to do a project. In a shipment of film from South Dakota, the seller included a box of old photographic paper, *Eastman Kodak Kodabromide E3, expired May 1946*. "Maybe I can use still use it!". Had it been a perfectly stable paper, it would have appeared as a white sheet at the end of the darkroom chemical process. Instead, the test sheet looked like a graphite drawing by Vija Celmins, conceptually perfect from corner to corner, and it was so exciting to see this result.



Alison Rossiter. *Griebshaber Frères Dora, exact expiration date unknown, ca.1900s, processed 2017*, diptych.
Courtesy of Alison Rossiter/Yossi Milo Gallery.



Alison Rossiter. *Agfa Cykora, expired December 1944, processed 2014*, diptych, 10 x 8 inches each element. Courtesy of Alison Rossiter/Yossi Milo Gallery.

I knew what was wrong. The emulsion was exhausted, unable to perform the way it was designed to do, but still responding to development somehow. I realised with this one test that every package of expired photographic paper potentially has some change going on in it, in the dark, changing even faster in extreme circumstances with light leaks, humidity, mould, anything. So, I started buying all the old papers I could on eBay. Paul Messier was buying there at the same time and told me I was "his worst nightmare!" I visited him very early in my ferocious urge to find papers, and he was kind to me. We have been photo paper friends ever since. If he wants something from my collection, he may have it, and vice versa.

When it comes to expired papers, I assume that batches by the same manufacturers, same expiry date, can behave very differently depending on how they have been stored?

– Every box is a mystery! It's like scratching a lottery ticket! Unsealed packages are better for me than sealed ones. With an opened package from 1902, I just know it's going to have great stuff going on in there. A sealed package can still have papers in good shape, but I always prefer the worst possible condition. When these damaged packages turn up on eBay, I suspect few buyers will touch them because they are compromised. The best part of my initial experimentation was that I didn't need to do anything to the papers. The sheets of photographic paper are documents of their experience, and I 'm looking at decades of slow action. I am their technician. I mostly work with Developing-Out-Papers designed to be exposed, then developed. Time and circumstance take care of the first part, then I come along 100 years later and develop the paper in chemistry as safely as possible to complete the second part. I process the papers one at a time. I can't collect them in a holding tray of water, because the emulsion would just lift off and float away. Although I am sort of invisible in the process, I have identified these quiet sheets of paper as being worthy art objects. I give the papers a new context.

You're using different techniques. There are the diptychs and the so-called Cloud Pictures?

– My first approach was to see what was in the packages and not do any interventions. Then I would find packages from the 1930s and 1940s with a lot of paper to play with, 100 sheets or more to a box. The paper would no longer accept exposure, but it would still respond to developer. I would allow myself to dip the paper in developer to make specific marks.

Alison Rossiter. *Defender Argo, expired September 1911, processed 2014, (Numbers 1 and 6).* Courtesy of Alison Rossiter/Yossi Milo Gallery.

That's how the images of squares came about. Creating the illusion of an object floating in the background. I simply use my darkroom techniques like rocking a tray, or dipping a paper slowly into the developer. I don't use a brush like a painter. I just stumbled into these methods and created some rules for what I thought would be appropriate for me to try.

How were the cloud pictures created?
– Mould is lovely. Once in a while I will find a totally mould-bloom-covered sheet of paper. The mould, long dead now, ate the gelatin down to the paper base. When I develop an entire mouldy sheet of paper, the blooms look like a starry night sky or a cloud formation. Sometimes I will dip the bottom area of the sheet in the developer long enough to suggest of a landscape horizon, and then I'll put the entire sheet of paper in the developer so that the mould resembles sky. If the paper is clean and without mould, I will dip the sheet to make foreground shape, a dark "hill", then a very quick dip to make another "hill" as a mid-tone. It is a simple representational illusion.

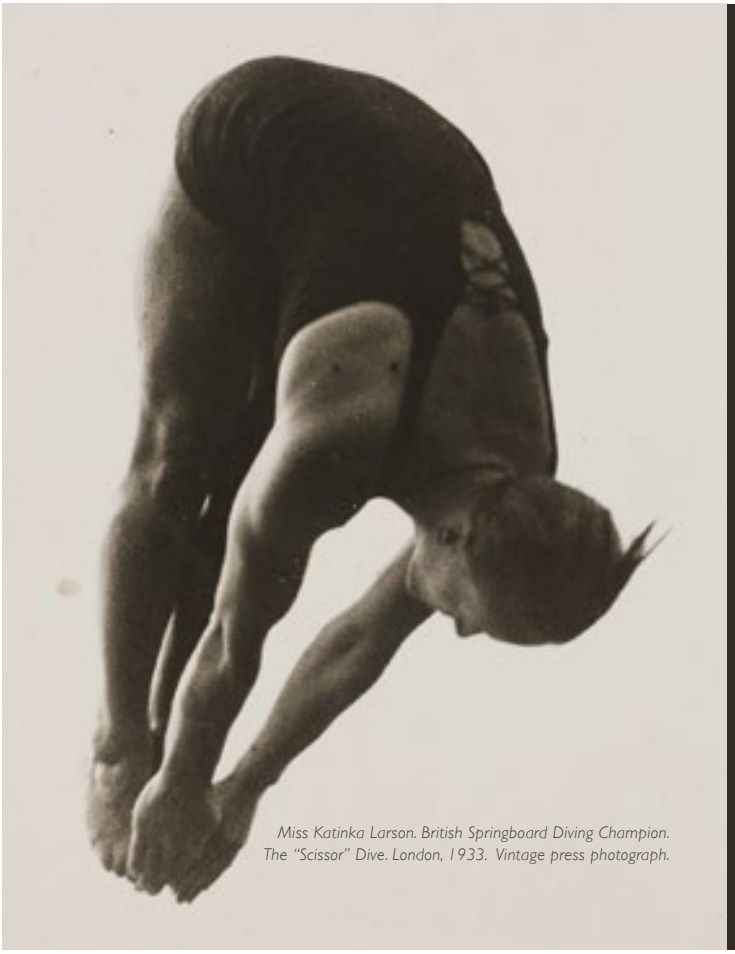
With all the possibilities, aren't you still at the beginning?
– This is absolutely the beginning! I find myself in the midst of abstraction. I had never intended to work abstractly. It fell in front of me. I have found hints in the expired paper work, not of images by photographers necessarily, but by artists. An installation of several adjacent drawings by Tony Smith let me see connections from one piece of paper to another. I couldn't make a circle on a sheet of photographic paper with liquid developer, but I could make half a circle on one sheet in my chemical tray, half a circle on another, and join them to form a diptych. Ellsworth Kelly's small works from the 1950s taught me that I could put a black sheet of paper next to a little cream toned paper and have them stand alone with integrity.

You mentioned that you sometimes had to do battle with Paul Messier to buy papers. Is it getting harder to find old papers?
– Ages ago, eBay identified bidders by their user names, and it was possible to know who might be bidding on the same lot. The policy changed, and

now an anonymous system of bidding exists. These days there is hardly anything on eBay for me to add to my collection. During the early months of the pandemic some beautiful US, British, and European papers appeared for sale. Everyone must have been cleaning cupboards at the same time. Paul Messier has been collecting far more extraordinary materials long before my interest in expired photographic papers began. I was lucky to get in at the tail end of the game.

A final thought. Poetry, like beauty, can be fleeting. Late one evening in 2007, I visited the Parisian dealer Luc Monod who was clearing out his shop in Saint-Germain-des-Prés. Monod suggested I look through the boxes in the dimly lit backroom. One contained books and photographs, damp, some with obvious water damage. I carefully removed each item one by one and at the bottom I came across something extraordinary. A solarized portrait, unmistakably by Roger Parry. I could just about make out the subtle tones in white and grey, with tiny dots scattered like stars. The image reminded me of Valentine Hugo's 1935 painting of the Surrealist Group, seen against The Milky Way. I reached down to lift out the print. And to my horror it disintegrated in my hand. Those beautiful white and grey tones and the little dotted stars were mould.

Expired photographic paper packages from the United States and Germany dating from the 1920s through the 1940s. Courtesy of Alison Rossiter.



Miss Katinka Larson. British Springboard Diving Champion. The "Scissor" Dive. London, 1933. Vintage press photograph.

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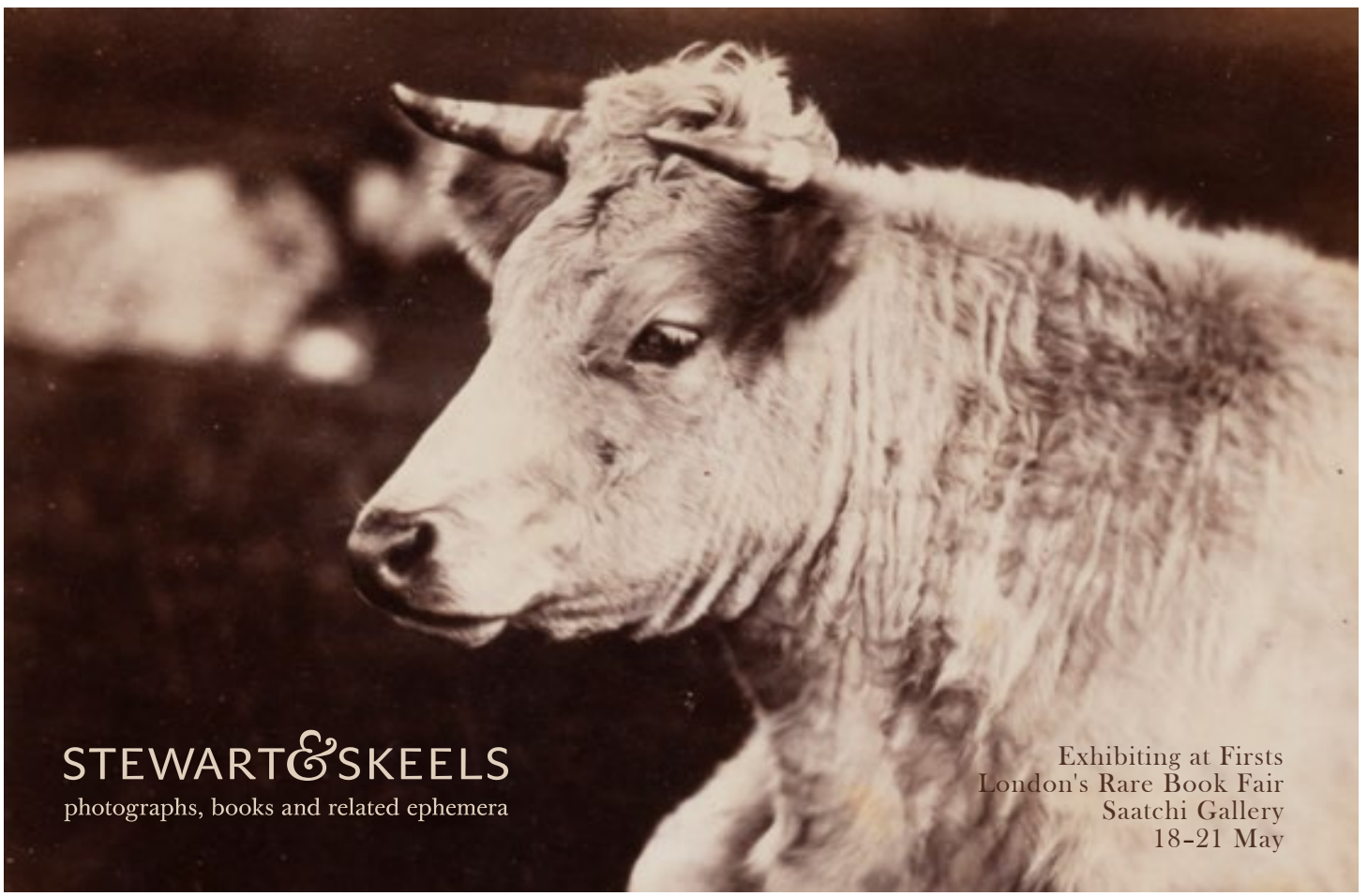

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