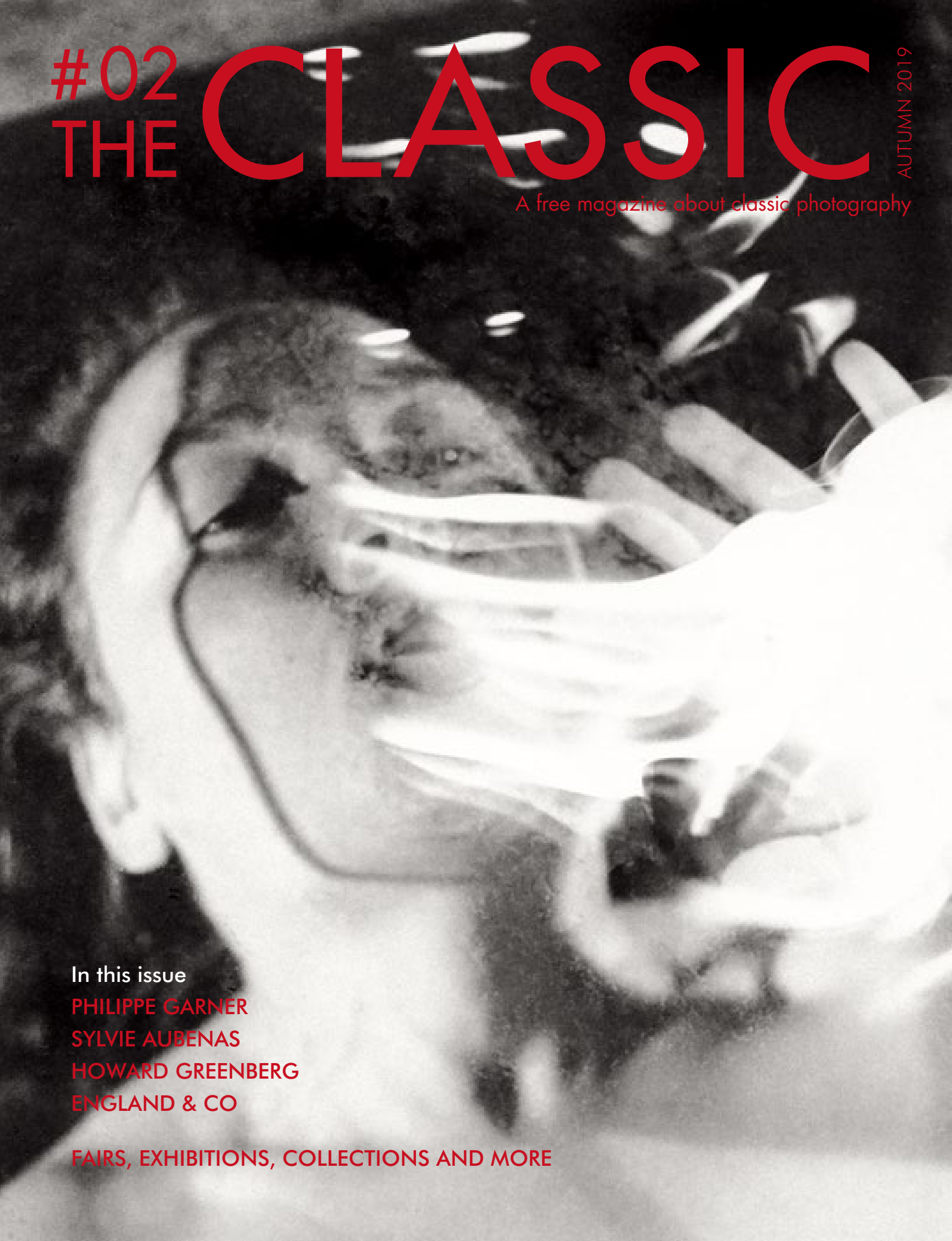

#02 THE CLASSIC

AUTUMN 2019

A free magazine about classic photography

In this issue

PHILIPPE GARNER

SYLVIE AUBENAS

HOWARD GREENBERG

ENGLAND & CO

FAIRS, EXHIBITIONS, COLLECTIONS AND MORE

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Dr John Murray, The Fort Wall, Agra. *Blossoming Tree and Two Figures*. Large waxed paper negative, c.1858. Price on request.

PETER FETTERMAN GALLERY

Ansel Adams. Aspens, New Mexico, 1958
© Ansel Adams Trust

PARIS PHOTO

THE MASTER PRINT

7 - 10 November, 2019

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In this issue

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From the editor

So here it is, the second issue of *The Classic*. Before we launched the magazine's first issue at AIPAD in April this year, we weren't at all sure what the reactions were going to be. As it turned out, the response has been overwhelming and continues to be, as more and more people discover it. (In case you missed Issue 1, you can download it as a pdf from our website).

Bruno Tartarin, Mike Derez and I have received many kind comments, but, for me, what is most gratifying are all the conversations that I have had with dealers, collectors, curators, conservators, students and others, and to hear their suggestions for interviews, features and topics.

It seems that many felt that a print magazine, especially one that's free, was just what the classic photography world needed. *The Classic* is our little contribution to that world, and I stress little, because there are a great many people doing incredible work online: Michael Pritchard's British Photographic History, *L'Oeil de la Photographie*, and Luminous Lint to name just a few.

There are, however, times when I think that way more is needed to connect with a younger audience, especially when it comes to 19th century photography. Wandering around Photo London in May this year, I came across many twenty-and-thirty-somethings marvelling at daguerreotypes, ambrotypes, salt prints and albumen prints, and commenting that they had never seen such things before. The players in the sector could, I suspect, do more in terms of being more active on social media and uniting/coordinating their promotional and educational activities. In our interview with Philippe Garner, he sums up Harry Lunn's philosophy as "Nobody wins unless everybody wins". Perhaps there is something of a lesson in that.

Sure, as Howard Greenberg notes in this issue, it's a tough market for dealers and galleries right now, but the instinct to collect is very strong with many. And as a medium, photography has a lot going for it – especially classic photography, considering that it's possible to collect on a very modest budget. In these pages we publish images costing 5, 6 and 7 figures, but there is also a fair amount at the other end of the scale. In this issue, Stephen White writes about his collection of images that made it onto the front pages of US newspapers in the 1920s and '30s. And while a vintage print of the famous/infamous image of Ruth Snyder in the electric chair will according to Stephen now set you back $1000, there are some incredible vintage press photographs to be had for as little as, well, 10 bucks, online, at table-top fairs and antique markets. You don't get much sculpture or painting for that.

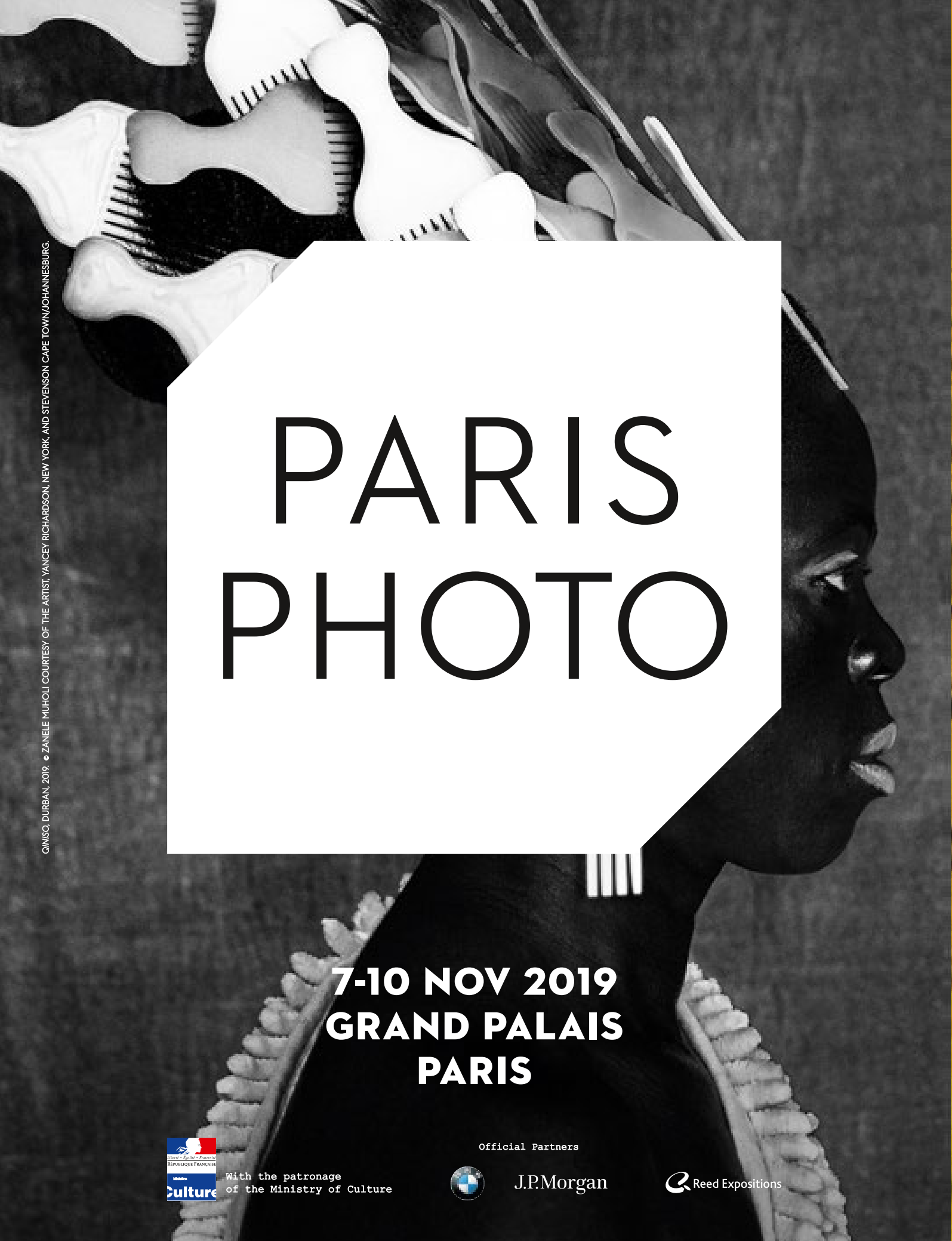
There are many ways to start collecting photography of course. In this issue, we feature Max and Katharina Renneisen, a young couple who are focused on the work of Giorgio Sommer (1834 - 1914), whose prints are also modestly priced.

The Classic started out with four distributors. At the time of going to press, the list has grown to 21 and we will keep adding to it. You will also find *The Classic* at Paris Photo, Paris Photo New York, Photo London, Photos Discovery and Dialogue Vintage Photography Amsterdam.

Finally, Bruno, Mike and I would like to thank the interviewees in issue, the contributors and to welcome a new member to our team, Mary Pelletier.

Michael Diemar

Editor-in-chief



QINISO, DURBAN, 2019. © ZANELE MUHOLI COURTESY OF THE ARTIST, YANCEY RICHARDSON, NEW YORK, AND STEVENSON CAPE TOWN/JOHANNESBURG.

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JOHN CHIARA - *E41ST STREET AT THIRD AVENUE, VARIATION 2*, 2016. COURTESY YOSSI MILO GALLERY, NEW YORK

Paul Outerbridge. *Egg in Spotlight*, 1943. Courtesy of The J. Paul Getty Museum, Los Angeles.

FROM THE COLLECTIONS OF THE GETTY

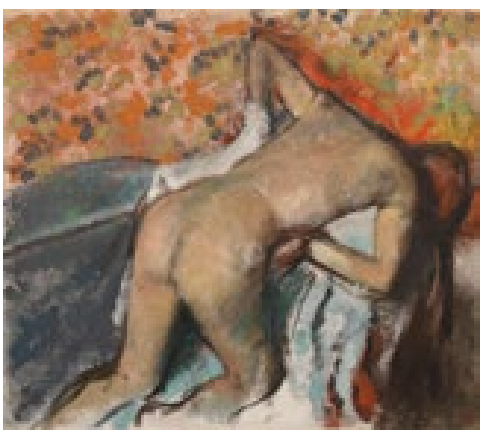
The Getty Center in Los Angeles has two important photography exhibitions coming up. Opening in December, *Unseen: 35 Years of Collecting Photographs*, commemorates the 35th anniversary of the Museum's collection of photographs and reveals the breadth and depth of the Getty's acquisitions through an array of its hidden treasures, none of which have been exhibited at the Getty before. Spanning the history of the medium from its early years to the present day, *Unseen* highlights visual associations between photographs from different times and places to encourage fresh discoveries and underscore a sense of continuity and change within the history of the medium. Among the photographers are Martin Munkácsi, Walker Evans, Paul Outerbridge, Alexander Rodchenko, Henry Holmes Smith and Erwin Blumenfeld.

In Focus: Platinum and Palladium Photographs opens in January. Revered for its velvety matte surface and neutral palette, the platinum process, introduced in 1873, helped establish photography as a fine art. The process was championed by prominent photographers until platinum was embargoed during World War I, but it attracted renewed interest during the mid-twentieth century from a relatively small but dedicated community of practitioners. This exhibition draws from the Getty Museum's collection to showcase some of the most striking prints made with platinum and the closely related palladium processes.

Unseen: 35 Years of Collecting Photographs
17 December - 8 March
In Focus: Platinum and Palladium Photographs
21 January - 31 May
The Getty Center/Los Angeles

THE IMPRESSIONSISTS AND PHOTOGRAPHY

Museo Nacional Thyssen-Bornemisza's current exhibition reflects on the similarities and mutual influences between photography and painting in the second half of the 19th century in France. In addition to showcasing how photographers like Le Gray, Cuvelier, Nadar, and Disdéri provided a stimulus for Manet and Degas' work, and vice versa, the exhibition also explores the fruitful debate between critics and artists sparked by the eighth art's arrival on the scene at the time. Impressionism used photography not just as an iconographic source but was also inspired by it technically in its scientific observation of light, its representation of an asymmetrical, truncated pictorial space and its exploration of spontaneity and visual ambiguity. In addition, the new Impressionist type of brushstroke led some photographers to become interested in the materiality of their images and to look for ways of making their photographs less precise and more pictorial in effect.



Edgar Degas. *After the Bath, Woman Drying Herself.* 1890. Oil on Canvas.
The Henry and Rose Pearlman Collection at Princeton University Museum.

Paul Berthier. *Life Study No.1,* circa 1865. Albumen print. Bibliothèque nationale de France.

The Impressionists and Photography runs until 26 January
Museo Nacional Thyssen-Bornemisza/Madrid

FASHION PHOTOGRAPHY IN AMSTERDAM

Huis Marseille, the privately owned photography museum in Amsterdam, has collaborated with Palais Galliera, the City of Paris Fashion Museum for its upcoming exhibition *Outside Fashion. Fashion Photography: From the Studio to Exotic Lands (1900–1969).*

Fashion photography first arose at the end of the 19th century, in the studios of portrait photographers. In the early 20th century people began to simulate outside locations in the studio, with the idea of showing clothing in the most appropriate setting, and in the years that followed photographers gradually moved towards on-location fashion shoots. Racecourses, bathing resorts and woodland walks became the ideal settings in which to display the latest fashions, and these were the years in which fashion itself took its first steps outdoors. In the mid-1930s fashion photography was given a new impulse by the rise of photojournalism. This gave rise to a new aesthetic, one inspired by documentary photography. After World War II the city of Paris itself became the setting for many *haute-couture* photo shoots, providing an iconic background for fashion photos in a way that strongly influences fashion photography to this day. The 1950s also saw the birth of tourism to distant locations. Boeing aircraft brought the most exotic locations within reach. The exhibition includes work by Jean Moral, Henry Clarke, Henri Manuel, Reutlinger, Séeberger Frères, Dorvyne, Egidio Scaioni and Willy Maywald.

Outside Fashion. Fashion Photography:
From the Studio to Exotic Lands (1900–1969)
Huis Marseille/Amsterdam
7 December - 8 March

Dorvyne. *Summer Clothes by Maggy Rouff*, gelatin silver print, 1934-35.
Courtesy of Musée de la Mode de la Ville de Paris. © Dorvyne / Galliera / Roger-Viollet

CECIL BEATON'S BRIGHT YOUNG THINGS

Cecil Beaton's portraits from a golden age will be brought together for the first time in a major exhibition at the National Portrait Gallery, London. Featuring around 150 works, the exhibition will explore the extravagant world of the glamorous and stylish 'Bright Young Things' of the twenties and thirties, seen through the eye of Cecil Beaton. Among them are artists and friends Rex Whistler and Stephen Tennant, set and costume designer Oliver Messel, composer William Walton, modernist poets Iris Tree and Nancy Cunard, actresses and anglophiles Tallulah Bankhead and Anna May Wong. Cecil Beaton's own life and relationship with the "Bright Young Things" will be woven into the exhibition. Socially avaricious, he was a much-photographed figure, a celebrity in his own right. Beaton's transformation from middle class suburban schoolboy to glittering society figure and the unrivalled star of *Vogue*, revealed a social mobility unthinkable before the Great War. He used his artistic skills, his ambition and his larger-than-life personality to become part of a world that he would not surely have joined as a right.

Cecil Beaton's Bright Young Things
National Portrait Gallery/London
12 March - 7 June

Mrs Freeman-Thomas by Cecil Beaton, 1928. © The Cecil Beaton Studio Archive at Sotheby's

GOLDEN PROSPECTS

From the moment the first cry of "Gold!" was heard at Sutter's Mill in 1848, thousands of people made the journey to California to find their fortune. Daguerreotypists also made their way west, not in search of gold, but to capitalize on the ready market of potential customers. The work of those photographers is the subject of a travelling exhibition, *Golden Prospects: California Gold Rush Daguerreotypes*.

The exhibition features more than 90 daguerreotypes (and ambrotypes) of the California gold rush. Studios were established in the larger cities, but some adventurous daguerreotypists traveled into the gold fields in photographically outfitted wagons. Images were taken of miners working in the gold fields using various mining technologies, large-scale riverbed and hydraulic mining operations, small gold towns, and the rapidly expanding cities of San Francisco and Sacramento. Inside, studio portraits were taken of miners.

Gold rush daguerreotypes provide an extraordinary glimpse into the transformation of the American West: the evolution of mining technology, the diversity of nationalities and races, the growth of cities and towns, and the people who participated in these activities – while revealing a high level of technical and artistic accomplishment.

Golden Prospects: California Gold Rush Daguerreotypes runs at the Nelson-Atkins through 26 January 2020, it then travels to the Peabody Essex Museum (4 April - 12 July) and Yale University Art Gallery (28 August - 29 November).

Unknown maker. *Portrait of miner with tools,* c. 1852. Daguerreotype.
The Nelson-Atkins Museum of Art, Kansas City, Missouri, Gift of Hallmark Cards, Inc., 2005.27.115.

SPEED OF LIFE

The travelling exhibition about Peter Hujar (1934-1987), is currently on display at Jeu de Paume, His life and his art were rooted in downtown New York. Private by nature, combative in manner, well-read, and widely connected, Hujar inhabited a world of avant-garde dance, music, art, and drag performance. His mature career paralleled the public unfolding of gay life between the Stonewall uprising in 1969 and the AIDS crisis of the 1980s. In his loft studio in the East Village, Hujar focused on those who followed their creative instincts and shunned mainstream success. He made, in his own words, "uncomplicated, direct photographs of complicated and difficult subjects," immortalizing moments, individuals, and subcultures passing at the speed of life.

Speed of Life runs until 19 January
Jeu de Paume/Paris

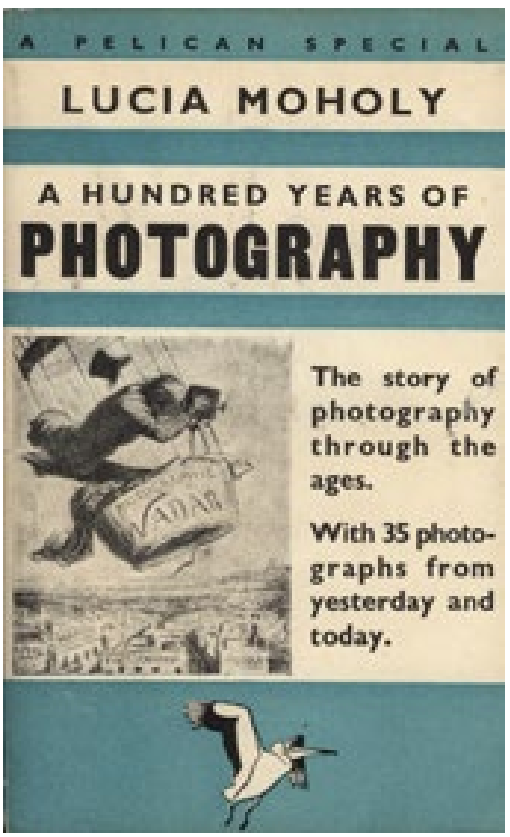
Peter Hujar. *Boys in Car, Halloween,* 1978. Gelatin silver print.
Collection John Erdman and Gary Schneider © Peter Hujar Archive, LLC, courtesy of Pace/MacGill Gallery, New York and Fraenkel Gallery, San Francisco

FINNISH EVERYDAY LIFE

The classic series of photographs *Finnish Everyday Life* (1971) by Caj Bremer (b. 1929), who reinvented photojournalism in Finland, was made after Bremer gave up his daily newspaper work to tour the country, supported by a grant from the Finnish Cultural Foundation. Bremer wanted to photograph people in their own surroundings. The project allowed him to delve deeper into various themes than had been possible through his job at the newspaper, such as urbanisation and the modernization of rural landscapes. The 1970s was the decade of socially aware photojournalism. Bremer, too, focused his camera on social injustices, such as the exploitation and destruction of nature. The vintage silver prints from the project are currently on show at the Finnish Museum of Photography in Helsinki.

Caj Bremer : Finnish Everyday Life runs
until 5 January 2020
Finnish Museum of Photography/Helsinki

Caj Bremer. From the series Finnish Everyday Life, 1971.
Courtesy of Finnish Museum of Photography.



LUCIA MOHOLY

It's a slim volume for a big subject, only 182 pages, but Lucia Moholy's *A Hundred Years of Photography*, published by Penguin Books in 1939, was at the time the only photography history book available to the general reader.

As part of the Bauhaus centenary celebrations, Museum Ludwig re-examines the origins of the book and the relationship between Lucia Moholy's writing and her photography. Born Lucia Schulz in Prague, she first became interested in photography in 1915. She met László Moholy-Nagy in 1920 and the couple married a year later. They would spend five years at the Bauhaus, he as the master teacher, she as his darkroom technician and collaborator. The couple separated in 1929 and she would later attempt to reclaim artistic credit for photographs and her part in their collaborations.

Included in the exhibition are letters that demonstrate her lively exchange with the photography collector and historian Erich Stenger. Together they planned to write a book about the history of photography. However, the rise of the Nazis drove Moholy into emigration, while Stenger became a sought-after expert in the field in Germany. Moholy ultimately published *A Hundred Years of Photography* on her own in London.

Lucia Moholy - Writing Photography's History
Museum Ludwig/Cologne
10 December - 2 February

Book cover *Lucia Moholy, A Hundred Years of Photography*. The Story of Photography Through the Ages, London 1939. Courtesy of Museum Ludwig.

ABSTRACTION IN PHOTOGRAPHY

The Norton Simon Museum in Pasadena presents an intimate exhibition featuring innovative and experimental artworks by some of the 20th century's most celebrated photographers, including Barbara Morgan, Frederick Sommer, Arthur Siegel, Minor White and Edward Weston. Seen together, the works on view demonstrate how abstraction as a nonrepresentational, visual language played a significant role in bending the expectations of the medium esteemed for its ability to record what the eye sees. The photographs present a range of subjects transformed by varying degrees of abstraction. For example, Edmund Teske employed the Sabbatier technique, a process of chemical toning and solarisation, in which the print is exposed to bright light during its development, introducing painterly elements and unusual spatial juxtapositions.

Edmund Teske. *Untitled (Close-up of Dried Roses),* c. 1960.
Gelatin silver duotone solarized print.
Norton Simon Museum, Gift of the Artist © Edmund Teske Archives – Laurence Bump/Nils Vidstand, 2019.

Beyond the World We Know: Abstraction in Photography
The Norton Museum/Pasadena
22 November - 6 April

Entre(s) #14, 2011. LightJet print.

UN TOUT DE NATURE

Several important projects by the French photographer Jean Luc Tartarin will be on show in an upcoming exhibition at Fernet Branca Foundation in Saint Louis (France), located near Basel, including a set of large colour pieces from the series *Entre(s) 2004-2016* and *Re-prendre 2017-2018*.

These images affirm the plasticity of the medium and its pictorial potentialities. Inventing new forms and shaking up the protocols related to photographic practice are what animate and motivate these recent images.

For Tartarin, it's about making the image, causing accidents while capturing the real, to transform the silver material and make it malleable, and to test its plasticity. With the new digital tools, in the accumulation of layers, the desired form asserts, sometimes to excess, its aesthetic power. His approach also rests on a block of sensations, condensed through experience and memory. Seizing the subject matter, in the forest, in the studio, or borrowing from the vast lexicon of images by the pioneers of photography, Jean Luc Tartarin fits into *Un Tout de Nature* the folds of the world and its totality. As a counterpoint, a selection of older black and white pieces from the *Trees 1983-1988 series* allows us to grasp a singular and constant creative process, magnificently highlighted on 540 m^2 of the vast spaces of the Foundation.

Un Tout de Nature – Jean Luc Tartarin
Fondation Fernet-Branca/Saint-Louis, France
24 November 2019 - 16 February 2020

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UN TOUT DE NATURE

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CARTIER-BRESSON IN CHINA

Gold Rush. At the end of the day, scrambles in front of a bank to buy gold. The last days of Kuomintang, Shanghai, 23 December 1948.

On 25 November 1948, Henri Cartier-Bresson was commissioned by Life magazine to shoot a story on the "last days of Beijing" before the arrival of the Maoist troops. He would stay for ten months, mainly in the Shanghai area, witnessing the fall of the city of Nanjing held by Kuomintang. He was then forced to stay in Shanghai under Communist control for four months, leaving China a few days before the proclamation of the People's Republic of China on 1 October 1949.

This reportage series came at the beginning of the Magnum Photos agency, which Cartier-Bresson had co-founded eighteen months earlier in New York, and brought a new, less event-based, more poetic and detached style, attentive as much to the people as to the balance of the composition. In 1958, as the tenth anniversary drew near, Cartier-Bresson set off again on a journey of discovery, yet under completely different conditions: constrained by a guide who accompanied him for four months, he travelled thousands of kilometers on the launch of the "Great Leap Forward" to report on the results of the Revolution and the forced industrialisation of rural areas.

Henri Cartier-Bresson : Chine 1948-1949 / 1958
runs until 2 February
Fondation Henri Cartier-Bresson / Paris

FEAST FOR THE EYES

The Photographers' Gallery's current exhibition explores the rich history of food photography through some of the leading figures and movements within the genre. Encompassing fine-art and vernacular photography, commercial and scientific images, photojournalism and fashion, the exhibition looks at the development of this form and the artistic, social and political contexts that have informed it.

Food as subject matter is rich in symbolic meaning and across the history of art, has operated as a vessel for artists to explore a particular emotion, viewpoint or theme and express a range of aspirations and social constructs. With the advent of social media, interest in food photography has become widespread with the taking and sharing of images becoming an integral part of the dining experience itself, used as instant signifiers of status and exacerbating a sense of belonging and difference. Among the artists included are Guy Bourdin, Russell Lee, Man Ray, Edward Steichen, Weegee, Ed Ruscha, Irving Penn, Araki, Martin Parr and Stephen Shore.

Feast for the Eyes
The Photographers' Gallery / London
Until 9 February

Weegee. *Phillip J. Stazzone is on WPA and enjoys his favourite food as he's heard that the Army doesn't go in very strong for serving spaghetti.* Gelatin silver print, 1940.

© Florent Drillon. Courtesy Paris Photo

PARIS PHOTO

PARIS IN AUTUMN
7-10 NOV 2019

PARIS PHOTO returns to the Grand Palais for its 23rd edition 7-10 November, with private view 6 November. It's the largest international art fair dedicated to the photographic medium and this year there are altogether 209 exhibitors in the Main Galleries, Book, Prismes and Curiosa sectors. Paris Photo has established itself as the fair that truly brings the international photography world together and this is also reflected in the exhibitors list, with galleries and publishers not only from Europe and the US but also from Hong Kong, Beijing, Tehran, Tokyo, Tel Aviv, Marrakech, Buenos Aires and Johannesburg.

There are 29 solo shows in the main sector this year, including Jim Goldberg's *Teenage runaways* (Casemore Kirkeby, San Francisco), nature and the environment as a source of inspiration with Roberto Huracaya (Rolf Art, Buenos Aires) and Ming Smith (Jenkins Johnson, San Francisco) questions the idea of homogeneity in the photography of Black America.

The public program is excellent as always, including artist talks and conversations, numerous exhibitions such as *Collective Identity*, a selection of portraits from the JPMorgan Chase Art Collection and *Carbon's Casualties*, with images by New York Times photographer Josh Haner. There are several awards exhibitions, including *Paris Photo – Aperture Foundation Photobook Awards* and *Pink Ribbon Photo Award – Estée Lauder.*

The film sector, now in its third year, presents an exploration of the intimate and diverse relationship between photography and moving image, with a series of films by artists and photographers, spanning genres including documentary, fiction and digital image manipulation.

And Paris Photo is spreading its wings. It was confirmed in June this year that the fair will collaborate with AIPAD, replacing the latter's The Photography Show, the fair that has been presented annually since 1979, with a new event titled Paris Photo New York.

Jean Painlevé. *Gueule de poisson de profil*, 1930. Vintage gelatin silver print (circa 1939).
© photo Marc Domage. Courtesy Air de Paris.

For its second participation at Paris Photo, **Air de Paris** will present a selection of vintage prints by Jean Painlevé, the French photographer and filmmaker who specialised in underwater fauna. He made more than 200 films and working from his credo, *Science is Fiction*, an approach that scandalised the world of science. Painlevé used microscope and modern optics to reveal the natural world in intricate detail and often scored his films with music, including tracks by Duke Ellington. He also found time to appear as an actor in Salvador Dali and Luis Buñuel's *Un Chien Andalou* and launched a collection of brass and Bakelite jewellery. The Painlevé works will be exhibited alongside unseen photos by Bruno Serralongue from his series *Water Protectors*, *Naturalistes en lutte* and *Calais*.

19th century dealer **Robert Hershkowitz** will present some very intriguing material this year, including images of Oxford, by William Henry Fox Talbot and Roger Fenton, some previously unknown. Also on show will be works by Charles, Nevile Story-Maskeline, Jean-Charles Langlois, Frederick Fiebig, as well as nudes and flora images by unknown photographers.

Jean-Charles Langlois.
Batterie Gervais, Crimea, 1855.
Albumen print from a waxed paper negative. Courtesy Robert Hershkowitz.

Hamiltons Gallery will mark being appointed an official representative of The Richard Avedon Foundation in the UK, with showing a selection of Avedon's iconic images as well as lesser known works, such as a group of images from his 1963 series, *Interstate 95, Newark, New Jersey, May 18, 1963*. Also on show will be a selection of works by Don McCullin, including a series from war torn Cyprus, taken in 1964.

Richard Avedon. *Interstate 95 #1,* Newark, New Jersey, May 18, 1963. © The Richard Avedon Foundation.

Baudoin Lebon, Paris, and **Etherton Gallery**, Tucson, are collaborating on a booth to celebrate the 80th birthday of photographer Joel-Peter Witkin. The exhibition will present a group of the most significant images from Witkin's career, including *The Kiss*, *Las Meninas* and *Prudence* among others. During the American culture wars, Witkin, like Robert Mapplethorpe, and Andres Serrano, was singled out for producing "degenerate art." In reality, for over four decades, Joel-Peter Witkin has made elegant, genre defying photographs that honor the non-mainstream body. He places members of the LGBTQ community, the physically challenged and disabled, women and body parts at the center of photographs, which are informed by references to religion, politics, literature, and references to great artists and photographers ranging from Picasso, Courbet, and Velázquez to E. J. Belloc, Charles Nègre, and Étienne Jules Marey.

Joel-Peter Witkin. *Woman breastfeeding an eel,* 1979. Gelatin silver print. Courtesy Baudoin Lebon.

Dawoud Bey. *Brooklyn,* 1989. Gelatin silver print from Polaroid Type 55 negative. Courtesy Stephen Daiter Gallery.

UMBO (Otto Umbehr) *Slippers* 1927, from the portfolio "UMBO". Gelatin silver print. © Galerie Rudolf Kicken, Cologne 1980 / Courtesy Kicken Berlin.

Stephen Daiter Gallery's presentation will focus on vintage works by several very influential 20th century photographers: Berenice Abbott, Robert Adams, Eva Besnyo, Margaret Bourke-White, Brassaï, Elliot Erwitt, Robert Frank, André Kertész and Cami Stone, among others. The gallery's Contemporary program will feature works by Dawoud Bey, a recent MacArthur Fellow, who will be having retrospective exhibitions at SFMoMA and the Whitney Museum, New York in 2020, plus notable pieces by Lynne Cohen and Barbara Kruger.

As a follow up to a major exhibition of Institute of Design (Chicago) photographers called "We Were Five" at the Reattu Museum in Arles this summer, Daiter will exhibit selected vintage photographs by historically significant ID alumni including Aaron Siskind, Harry Callahan, Kenneth Josephson, Joe Sterling, Charles Swedlund, and others.

Kicken Berlin will be presenting international twentieth century masterworks of both vintage avant-garde and contemporary photography, including a selection of European signature pieces by Rudolf Koppitz, Helmar Lerski, László Moholy-Nagy and Umbo. To celebrate the centennial of the Bauhaus, a special section is dedicated to its artists, the Bauhaus power couple László and Lucia Moholy-Nagy, T. Lux Feininger and followers such as Anton Stankowski. New Objectivity will be represented by Werner Mantz and Hugo Schmölz.

In addition to its own booth, Kicken will share a booth with Gallery Sies & Höke from Düsseldorf, presenting a selection of twentieth century works on the subject of painted photography. Key works will comprise Gerhard Richter and Sigmar Polke as modern conceptualists. Also on show will be Vienna actionists Hermann Nitsch and Rudolf Schwarzkogler.

Nadar, painted by E. Vieusseux. *Charles-Albert Costa de Beauregard in Military Uniform with Sword*. Painted albumen print from enlarged wet plate negative, 1871. With "Agr. at Nadar peint par E. Vieusseux 1871" in black ink or paint at bottom right of image. Courtesy Vintage Works.

Rudolf Koppitz, *Bewegung*, 1925. Vintage silver print, Blindstamped recto, Stamped, described verso (Master print). Courtesy Galerie Johannes Faber

Galerie Francoise Paviot and **Vintage Works** will share a booth this year. On show will be an important group of Man Rays. Three of them are unique exhibition-size prints that were made by the artist for a traveling museum show of his Rayographs in the 1960s. Other material includes 19th century masterworks by Charles Aubry, Edouard Baldus, Ludwig Belitski, Alphonse De Launay, J.B. Greene, Gustave Le Gray, Nadar, Charles Negre, Felix Teynard, and Eadweard Muybridge. Included here is an extremely rare enlarged and painted portrait by Nadar. Twentieth-century master images will include work from Eugène Atget, Hans Bellmer, Brassaï, Barbara Crane, Kenneth Josephson, György Kepes, André Kertész, Eli Lotar, László Moholy-Nagy, Irving Penn, Aaron Siskind, Emmanuel Sougez, Joseph Sterling and Edward Weston. Contemporary artists represented will include Juliette Agnel, Lisa Holden, Christian Maillard and Anna & Bernhard Blume.

Galerie Johannes Faber of Vienna will exhibit a selection of vintage photography, Austrian, Czech as well as works by the international masters. Faber will also present works by Daido Moriyama, including *Nakano Poster*, a 1990 screen print on canvas. The gallery has sold a number of *Bewegung* by Rudolf Koppitz over the years, including one at Photo London 2017, for 360 000 euros, still the highest price for a single work at the sold at the fair. Faber brings another print of the famous image to Paris Photo, slightly smaller and priced at 180 000 euros.

Károly Halász. *Photographic Experiments after László Moholy-Nagy's Writings I-VIII/VIII*, 1971. Gelatin silver print. Courtesy Vintage Galéria.

Vintage Galéria, Budapest will present an exhibition called, *Vintage Avantgarde & Neo-Avantgarde Positions in the Hungarian art 1919-1989*. Attila Pocze says, "We have selected artists representing different positions in Hungarian modernist photography and post-war neo-avantgarde art scene. This comparison of pre-war oeuvres of internationally recognized artists like André Kertész and Imre Kinszki and their post-war followers lightens the breaks in the history of progressive Hungarian art. The show includes surviving pieces of the Hungarian neo-avantgarde art scene in parallel with modernist pieces. Conceptual artists like Dóra Maurer, Tibor Hajas or Péter Türk were colleagues and friends, they collaborated on certain projects and were very important to the non-official art-scene in the 1970s and 1980s in Hungary. These artworks were not accessible to a greater public at the time of their creation, but they have been noticed by different museum collections over the last few years, like Museum of Modern Art, New York; Tate Modern, London; Centre Pompidou or Art Institute of Chicago."

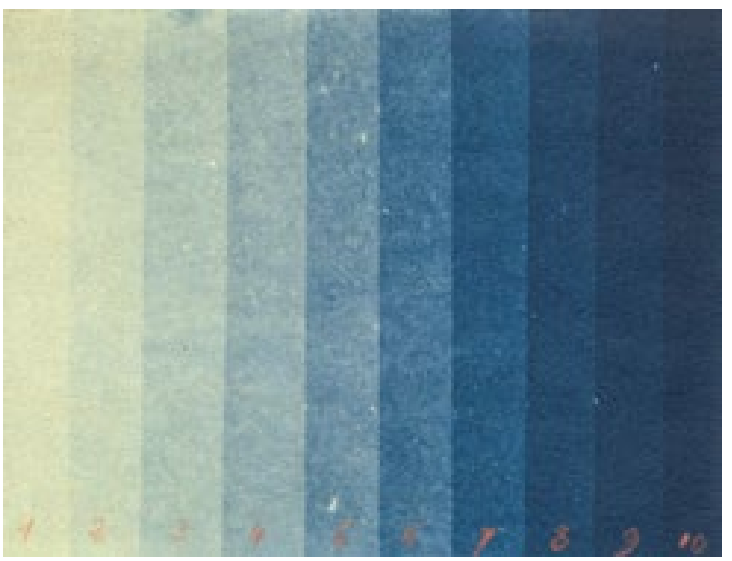
Wynn Bullock, *Let There Be Light*, 1954, printed before 1965. Gelatin silver print. © The Estate of Wynn Bullock, Courtesy of Peter Fetterman Gallery.

Peter Fetterman Gallery will present an exhibition called *The Master Print,* with works by Ansel Adams, Brett Weston, Wynn Bullock, Don Worth and Paul Caponigro. It's a personal statement from Fetterman as he explains, "We exhibit at six plus art fairs a year all over the world. I got so tired of seeing so many meaningless, large digital prints of big empty buildings and banal subject matter. I kept thinking, "What has happened to photography?" and "Where is beauty?" To me a "Master Print" is something that has been handcrafted by the creator of the image, in a traditional analogue darkroom, with the utmost care and attention to detail in every print. I believe that the creators of these prints would have destroyed several prints before approving and signing prints that met their exacting standards. We live in distressing, unsettling and violent times. Perhaps I am a lost romantic but I want to remind people that there once was a calmer era where beauty was revered and sought after and almost worshipped."

Charles Nègre. *Notre-Dame*, Paris, c. 1853. Waxed paper negative and salt print. Courtesy Hans P. Kraus Jr.

Hans P. Kraus Jr. will show "Art and Science in Photography", cameraless images and photographs emphasizing aesthetic and technical innovations from the early years of the medium through the twenty-first century. They will feature works by Talbot, Anna Atkins, Duchenne de Boulogne and Adrien Tournachon, Gustave Le Gray, J. B. Greene, Antoine-Henri Becquerel, Étienne-Jules Marey, Eadweard Muybridge, Hiroshi Sugimoto, Adam Fuss, Chris McCaw, and others. In response to the devastating fire, the gallery is also featuring a selection of early photographs of Notre Dame.

Montreuil-based gallery **Lumière des Roses**' stand is all about unique pieces, whether by big names or anonymous. They have over the years built up a loyal following who make a dash straight to their stand as soon as the doors have opened. As Philippe Jacquier explains, "That's the game for us and those are the rules. So there's no time to think about it, our clients have to buy immediately."Jacquier didn't want to give too much away about the material they will be offering, "I prefer the stand to be a surprise for everyone but I can reveal one piece that we will be showing, an exquisite cyanotype by Eugène Dumoulin."



Eugène Dumoulin *Piano*, circa 1870 Cyanotype.© Lumière des roses.

MAX AND KATHARINA RENNEISEN

By Michael Diemar

German-born visual artists Max and Katharina Renneisen divide their time between Berlin and London. Katharina uses analogue photography as her main medium. She works primarily with a large format camera and black-and-white film, maintaining full control over the photographic process from the exposure to the final print. Some of her silver gelatin prints are hand-coloured with oil paints and thus challenge the boundary between photography and painting

Max is a painter. His paintings and drawings build on the legacy of the Old Masters and he explores the painterly possibilities of the imitation of nature in the light of modern imagery. Working in a range of media and formats, from small drawings on paper to large-scale oil paintings on canvas, Max is particularly concerned with issues such as human relationship with nature and the relationship between ideal and reality.

But the couple are also collectors, and told *The Classic* more in an interview conducted by email.

K & M – We have always had the desire to surround ourselves with art, so over time, we have acquired some beautiful works, mainly drawings and woodcuts, by relatively unknown or anonymous artists. It is incredible what you can afford if you buy art that has not been discovered by the art market. But it has always been just for our own pleasure, never with the aim to build up a serious collection.

Giorgio Sommer. *Napoli Costume,* late 1880s. Hand-coloured albumen print.
Courtesy Max and Katharina Renneisen.

When did you become interested in photography?

Max – I became interested in visual arts in my early twenties, and photography was always an essential part of this interest. If you want to understand the last 200 years of the history of painting, you have to deal with the impact the invention of photography had on the development of the classical visual media.

Max and Katharina Renneisen. © Katharina Renneisen.

Katharina – I have been fascinated by photography since my childhood and took my first courses as a teenager. It was through my own practice that I became more and more interested in the works of acclaimed photographers and in the history of the medium. Later on, I deepened my theoretical knowledge through my studies of art history.

When and how did you start collecting photography?

Katharina – One focus of my studies was on 19th-century photography. I admire the perseverance and aesthetic perfectionism with which the photography pioneers built up meaningful bodies of work, while at the same time mastering tremendous technical challenges. I particularly like early Italian travel photography, a preference I share with Max.

Max – What fascinates me about these images is not only their sharpness and richness of detail, but also the visualization of Italy as a place of longing, which includes the sublime as well as the picturesque. When we found out that high-quality works by photographers like Fratelli Alinari, Carlo Naya, and Giorgio Sommer were still available at affordable prices, we began to acquire some images every now and then. At the time, we were still students and had neither the money nor the intention to build up a collection. Over the years, however, we accumulated quite a number of beautiful prints and then decided to concentrate on the work of Sommer.

What drew you to Sommer's work?
K & M. – First of all, we appreciate the high technical standard of Sommer's albumen prints with their highly differentiated tonal values and their deep shadow areas. In addition to that, it struck us that many of his images are characterized by exceptional compositions. Of course, on the one hand, Sommer perfectly fulfilled the needs of the tourists and captured the classical views of the important Italian sights. On the other hand, however, he created a whole number of more inventive photographs, in which the abstract structure underlying the composition seems to be the actual subject. In our view, this quality gives Sommer's images a certain modernity, which distinguishes his oeuvre from the works of his contemporaries.

Giorgio Sommer. *Napoli, Panorama dal Molo,* 1874-1884. Albumen print. Courtesy Max and Katharina Renneisen.

Compared to Le Gray and Man Ray, Sommer prints are quite affordable. What is the price range?
K & M. – Depending on the availability, the condition and the size, a good Sommer print costs roughly between 80 and 300 €.

Where do you buy?
K & M. – In the beginning, we bought almost all our images online. As we gained more experience, we realized that in order to determine the quality of a print, it is of great advantage to hold it in your hands and take a close look at it. Therefore, we began to rely more and more on direct contacts with photography dealers who know what we are looking for. We have made the experience that personal exchange is essential to extend your knowledge about your collection area. This is also one reason why in the future, we would like to visit photography fairs.

How big is the collection? And what images do you collect?
K & M. – At the moment, our collection comprises around 150 prints by Giorgio Sommer. Geographically, our images reach from Switzerland to Sicily, and we collect all types of pictures: landscape and architectural photos, genre scenes, and images of artifacts. Our main selection criteria are the beauty and originality of the composition as well as the condition of the print. We particularly like to acquire hand-coloured prints and variations of the same motif, like the two images of Neapolitan façades with the laundry hung up to dry.

Giorgio Sommer, Napoli, 1857-1874, print 1880s. Albumen print. Courtesy Max and Katharina Renneisen.

Giorgio Sommer, Napoli, 1857-1874, print 1880s. Albumen print.
Courtesy Max and Katharina Renneisen.

Do you display the prints in your home?
K & M. – It is important for us to enjoy and learn from the art we like, so we always display a selection of works in our home. The pictures on our walls and their arrangements change quite often. We usually try to combine different media and genres. This gives us the possibility not only to get to know the single works more in depth, but also to experience the interaction between different types of art.

Would you consider collecting works by other photographers?
K & M. – The more we know, the more possibilities we see to extend our collection! We could imagine collecting Naya's Venetian costume scenes, which would be a great addition to our South Italian genre scenes by Sommer. Another collection area that interests us are hand-coloured albumen prints from Japan. In Japan, the technique of hand-colouring was very popular and advanced during the 19th century, and apart from that, every hand-coloured print is unique.

BASSENGE

PHOTOGRAPHY AUCTIONS

JOHANN CARL ENSLEN (1759–1848). Frühlings=Blaettchen (Spring Leaves). 1839.
Photogenic contact print from natural objects on salted paper. Sold for 40.000 Euro.

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FRONT PAGE

By Stephen White

All images courtesy of Stephen White

From the beginning of my photography collecting, I revelled in the joy of the hunt. I started a gallery in 1975 as the only way to get into the game. Years earlier, I had been a dice dealer in Reno. I soon learned that the losers were the ones on the other side of the table, the ones making the bad bets, the ones too drunk to know what they were doing.

I stumbled into photography collecting in the early 1970s, just as the field began to gain a modicum of acceptability. Most museums did not find it worthy of collecting. A smattering of galleries promoted the medium across the country. There were no rules, and the first New York auctions were offering major works by great photographers for less than you would pay for a ten-year-old car.

Anonymous. *Injured in Strike Riot, San Francisco General Strike,* 1934. Gelatin silver print.

I opened a gallery with $4000, a sum that should have led to business failure even in those halcyon days. Fortune smiled on me. With no background in business, no income except my wife's job as a probation officer during our first year, and almost no inventory, I stumbled my way into an education.

W.D. Jones. *Bonnie Parker*, 1933. Gelatin silver print.

Central to all this was learning how to buy vintage photography. Contemporary work could be consigned, but vintage needed to be bought. And at a time when the books about photographic history could be counted on one hand, I found a way to buy.

I had the collecting bug. How I envied big collectors like Sam Wagstaff, or top end dealers like Harry Lunn, bidders at auctions who seemed to be able to buy whatever images or albums of images they desired. While they bought the cream, I stayed in inexpensive London hotels, and rummaged through the boxes of cheap stuff placed on the floor of the auction room searching out hidden gems. In the 1970s, this approach offered opportunities as there was much cream to be discovered among the dusty bins of the auction houses.

Anonymous. *Clyde Barrow's Car*, 23 May, 1934. Gelatin silver print.

Anonymous. *Clyde Barrow's body*, 23 May, 1934. Gelatin silver print.

Anonymous. Bonnie Parker's body, 23 May, 1934. Gelatin silver print.

Fast forward to the new millennium. Twenty-five years had passed since the gallery opened. During the first fifteen of those years, I invested every spare penny that entered the gallery to build a large collection and a solid gallery inventory. But business, economically dictated, proved to be very up and down. Even while my personal collection grew and travelled the U.S. and Europe in exhibitions (initiated by the George Eastman House, 1985, and the New Orleans Museum of Art 1988,) there were tight months that forced me to sell fine items from my personal collection just to pay the bills. So in 1990, when a Japanese museum inquired about my interest in selling my collection and the gallery contents to them, I jumped at the opportunity. Months of complicated negotiations led to the purchase of the entire collection, thousands of images, albums, and photo illustrated books.

For the first time in years we were free economically with empty shelves. I closed the gallery. But I couldn't stop collecting. During the last decade of the old century, I collected almost every process and period of photography; daguerreotypes, salt prints, cyanotypes, albumen and silver prints, and subjects as varied as industrial subjects, ethnographic material, news and documentary photos, Hollywood material, portraits, etc.

I started many a new collection concentrating on themes that revolved around specific subjects; war, space, aviation, the American Dream, industry, as well as purchasing any reasonably priced photograph that caught my eye.

A lot of the collection was built serendipitously. I would stumble over an album, a photo, or a group of photos at a book fair or a photographic flea market, or hear about a collection for sale, or have a picker bring me some subject of interest. I worked out of my house and the collection multiplied over the years in its various component parts.

Anonymous. *Ruth Snyder and Henry Judd Gray*, Composite portrait. Snyder and Gray were executed on the 12th of January 1928 for the murder of Snyder's husband Albert Snyder. Gelatin silver print.

As mentioned, war had become an ongoing subject of interest for a few years and by 2014, I'd built up a sizeable collection of material beginning with the Crimean war and going through to the Vietnam. War was for me a surreal act where all of man's achievements became fair game for total destruction.

A man I barely knew, but one who knew I collected war material, contacted me to rave about a unique war album that he had seen for sale. I made an appointment at a Glendale studio to review it.

The studio looked modest from the outside, but within the walls staggered from old files of photographs and standing bookcases held even more, all catalogued. They had belonged to a Los Angeles commercial photographer and represented decades of survey on the Los Angeles and larger Southern California scene.

The photographer's widow along with a relative ran the archive. The man sat me down at a table in the centre of the room to examine the contents of a heavy wooden album he pulled down from a shelf. This album, put together after World War II by LA photographer Don Brinn, traced his war experiences as head

of a Signal Corps photographic unit. The album began with photographs taken in North Africa, then followed a series of European landings by US troops including Sicily, Italy, France, Belgium, and Germany. Toward the end of the enormous album were pages showing rocket launches, photos in the concentration camps, and even the Nuremburg trials. With over 1100 small photographs, and more than 60 enlarged photos each 16 x 20 inches, maps and memorabilia, the album represented a condensed version of the European theatre.

After about an hour of examining the contents, I took a walk around the studio to stretch my legs. A large group of framed photographs were stacked beside the door I'd entered. On closer examination, they appeared to have been mounted for an exhibition. Each panel measured around 3 feet high by 2 ½ feet wide, framed in thin black wood, and covered by a piece of dirty glass. Frame after frame revealed mostly sensational news stories from the early part of the century with a single panel containing up to fifteen original photographs mounted with letterpress explanation above, and even a date of the event penned in. In addition, there were several enlarged single images the same size as the panels, and these mostly showed criminals such as Dillinger and Capone. One image particularly caught my eye, an enlarged shot of one of the most sensational photographs in the history of photojournalism, the electric chair execution in 1928 at Sing Sing of Ruth Snyder for the murder of her husband.

The Snyder story was fascinating. Reporters were allowed to cover the execution, but there were to be no photographs allowed.

Anonymous. *Pretty Boy Floyd and Beulah Ash*.
Floyd was killed in Ohio on the 22nd of October 1934, while being pursued by local law officers and FBI agents. Gelatin silver print.

Tom Howard. *Ruth Snyder in the Electric Chair*, 1928. Gelatin silver print.

The execution was a sensation and the NY Daily News was determined to photograph it. They brought in a Chicago photographer, Tom Howard, who managed to sneak a single shot small camera tied around his ankle past the guards. His single shot aimed with a pointed toe captured the moment between life and death and created a sensation. The Daily News ran a cropped version on its front page the next day with the word DEAD in headlines above. They copyrighted the print, unusual for a news photo at that time.

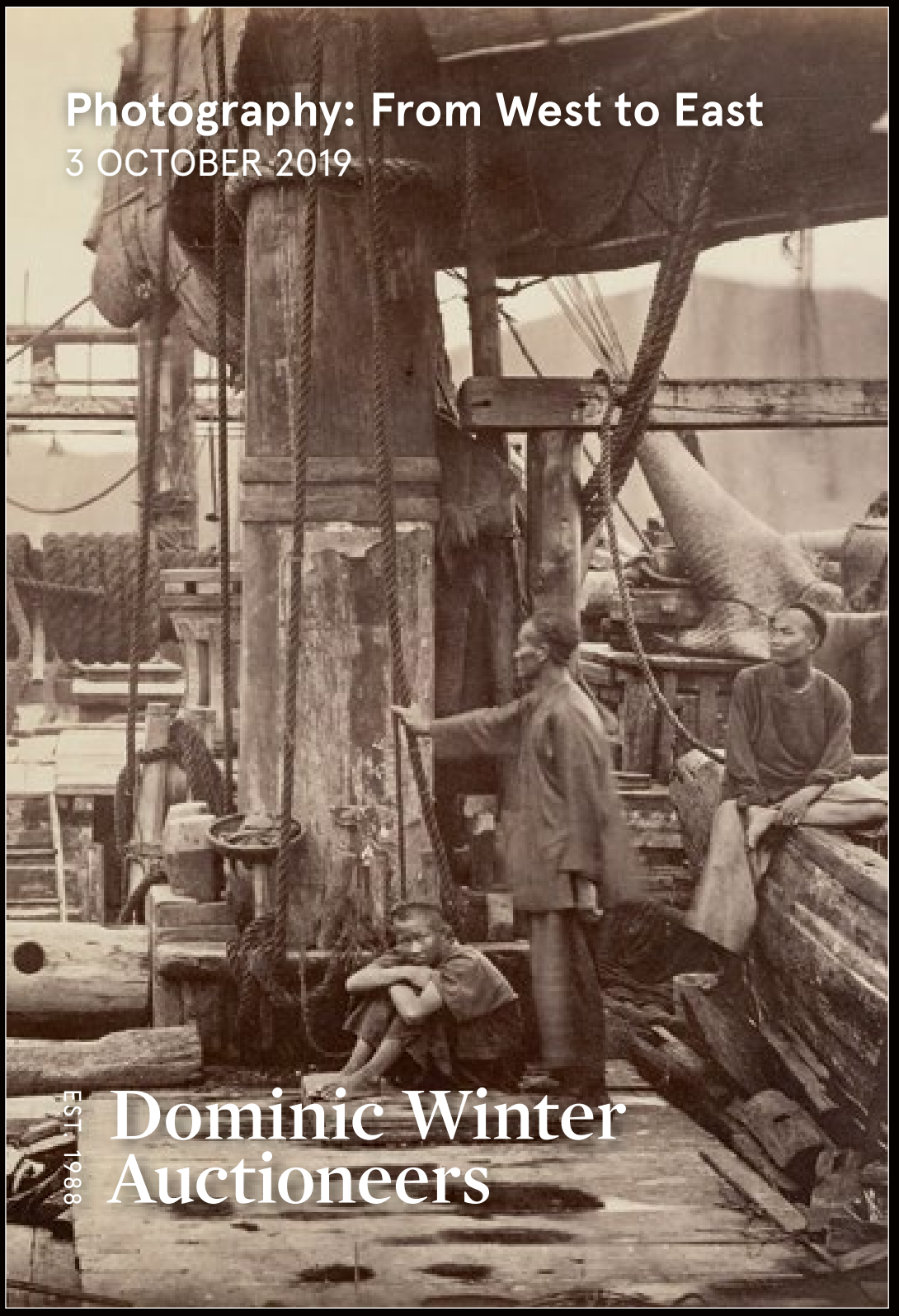
To my surprise, the man told me they were willing to sell this group, which he explained had been displayed at the 1936 San Diego Expo. A specially constructed building housed the panels inside and displayed the single images outside to draw in the crowd. They titled the show Front Page, and the panels covered the previous 25 years of front-page events, everything from bombing the Los Angeles Times Building to the Lindbergh kidnapping. I couldn't resist the chance to own them, and made them an acceptable offer for the group.

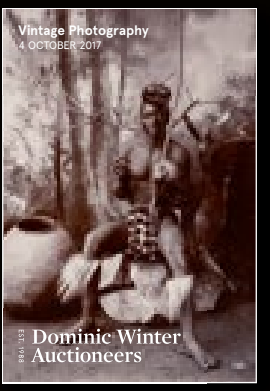
I wasn't so lucky with the war album. Though my offer was substantial, someone had told them they could get triple the sum, far more than I could or would pay. So I left with Front Page, but not WWII.

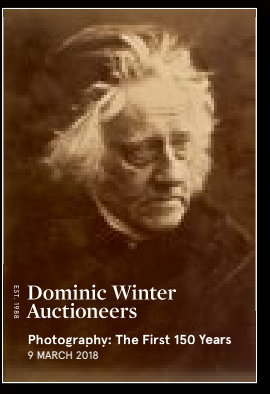
This story has a happy ending. Three years later, the man telephoned to say they planned to close the place up and was I still interested in the album. I visited once again, and after a slight negotiation and slightly upping my offer, the album was mine. It has become the treasured centre of my war collection.

Anonymous. *Entrance to the Front Page Exhibition at the San Diego* Expo, 1936. Gelatin silver print.

PHOTOGRAPHY AUCTIONS EVERY SPRING AND AUTUMN







To consign and for advice and information please contact Chris Albury

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ANDY WARHOL (1928-1987). Photographs, 1980. Portfolio with 12 gelatin silver prints. Zurich, 1980.

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INTERVIEW BY MICHAEL DIEMAR

PHILIPPE GARNER

THE MILESTONES IN HIS CAREER

Philippe Garner with gavel, in front of Man Ray's *Noir et Blanche*, sold on the 9th of November 2017 for €2,688,750, a new auction record for Man Ray and a new record for a classic photograph sold at auction. Courtesy of Philippe Garner.

When I came across a group of students at Paris Photo last year, discussing the various things they had seen, not only at the fair but in exhibitions at museums and galleries as well as the previews at the auction houses, I couldn't help feeling that they took much of this for granted, as if the infrastructure of today's photography world had somehow always been there. But in view of photography's long history, the modern photography market is a relatively recent phenomenon, starting in the late 1960s with a few small galleries. In 1971, regular photography sales began at Sotheby's, soon followed by Christie's.

Philippe Garner has a unique insight into the growth of the market. He was in charge of the inaugural December 1971 sale and his career in photography spans almost 50 years. Alongside his career as a specialist in photography, he has also had a parallel career as a specialist in decorative art and design. *The Classic* met Garner at his home in North London. "An oral history? A hundred and ten questions?" Garner preferred to speak freely about the milestones and turning points in his career. Afterwards, we backtracked a little and filled in with some questions.

21 December 1971. Sotheby's Belgravia, London. "Photographic and Related Material".

– In many ways, this was the most important sale of my career in photography as it was my first. It was also the first auction of the modern photography market, that is to say the first sale that was planned as inaugurating a programme of sales. There had been ad hoc auctions of photographs previously, but in such circumstances as the sale of an estate or the sale that André Jammes had coordinated in Geneva in 1961 to draw attention to the field. That had a certain echo but it wasn't followed up. The sale that I was charged with coordinating in December 1971 really was a marker that the time had come for photographs to be part of the visible auction market. Prior to that, there had been a market of sorts for photographs, somewhere between the worlds of books, prints, and curiosities; and that market included photographs, publications, and equipment. It wasn't by any means about the history of the image; it was broader.

We started something in December '71 that swiftly gained momentum and became a rolling programme. It carried me through several decades. The '70s were particularly remarkable years of

Selling the Herschel Album. 18 October 1974. Sotheby's, London. *Early Photographic Images and Related Material*. Courtesy of Philippe Garner.

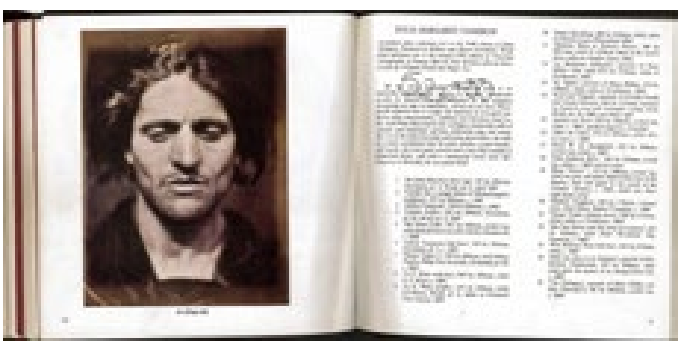
opportunity, discovery and years in which one was conscious of the cementing of a real community, of collectors, curators, writers, the curious, who were on a learning curve together. There was relatively little published documentation. There were the books by Helmut Gernsheim and Beaumont Newhall but few photographers had been explored in real depth. We as a generation learnt by looking, learnt by handling. What I look back on now is a very privileged window of opportunity to handle a phenomenal amount of material, learn to differentiate, find out what quality means – sorting the wheat from the chaff.

What kind of material was in the 1971 sale and who were the buyers?

– There were photographic images and related material, including such things as lantern slides. The core of the sale was a fine group of works by Julia Margaret Cameron and works by Fox Talbot. The top lot was a copy of *The Pencil of Nature* by Fox Talbot which sold for £2,500, bought by Anthony d'Offay. We had no idea who was going to come to that auction but had a sense that there would be booksellers, antiquarians, a few collectors, possibly American. Arnold Crane had shown interest in the sale, but I don't remember anyone else.

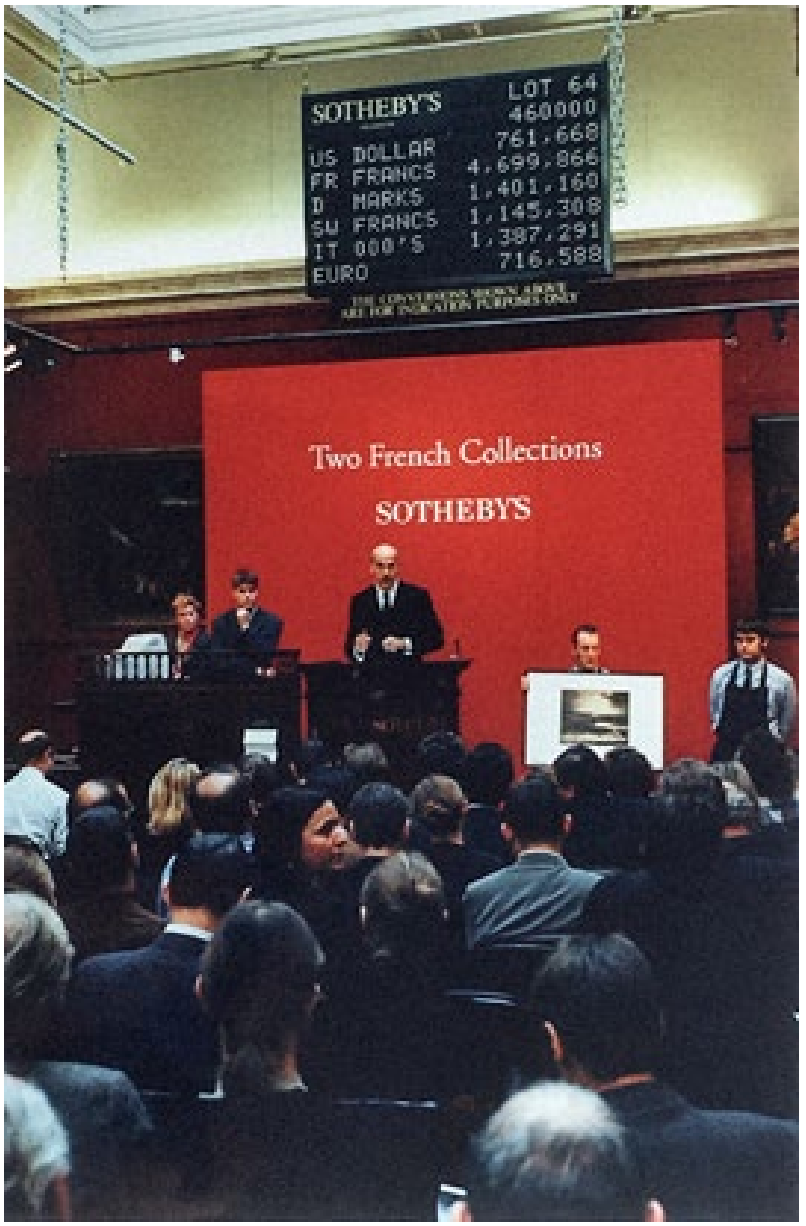
So Harry Lunn hadn't arrived on the scene yet?

– Not yet. The first Americans to really make a difference were Harry Lunn and Tom and Eleanor Burnside who had a business in the US called The Daguerreian Era. They would come on buying trips, using the auctions as a pretext to come over and also source things elsewhere. They were buying significant pieces for particular institutions and clients. Harry Lunn must have been here a year or so later. And he started being Harry, doing what Harry did: helping promote, spreading the word, bringing people to the equation, building his network, being, in the most creative way a kind of puppeteer, both in encouraging collectors to buy at auction, to buy period, wanting to see things do well at auction to reinforce the validity of the prices he was asking, working with other dealers to buy things together, to get material out on consignment. One saw very quickly Harry getting involved.



The Herschel Album, sold for £52 000.
Philippe Garner's annotated auction catalogue. Courtesy of Philippe Garner.

Harry Lunn to the left, 18 October 1974. Sotheby's, London. *Early Photographic Images and Related Material*. Courtesy of Philippe Garner.



27 October 1999, Sotheby's, London. *La Photographie. Collection Marie-Thérèse et André Jammes.* Gustave Le Gray's *"Grand Vague – Sète"* sells for £507,500, a new world record for a photograph at auction. Courtesy of Philippe Garner.

Lunn had a fundamental impact and helped build the infrastructure of the market. There are plenty of stories that he would consign material to young dealers, even lending people money to open galleries or buy stock, just to get the whole market going? And he was one of the instigators of Paris Photo?

– Yes, Harry worked on the principle that "Nobody wins unless everybody wins". Rather than jealously guarding his patch, he wanted to share the process of building the market to encourage waves of reverberation and activity from which he would ultimately benefit. He wasn't doing it for charitable causes but to help build his own success. But there was so much more of a sense of community at that time. It was another time in terms of how people connected. It was terribly important, not to say essential, to show up for the auctions. There was no telephone bidding. One could leave order bids but interested parties showed up. And by virtue of showing up, they got to know one another. There was a whole kind of social networking side around the sales. Dinners, lunches, drinks, chats, discussions, it was a tapestry of people being woven, people with shared interests. Of course there was rivalry, and sometimes hostility but there was a huge exchange, of knowledge, ideas, and I from the rostrum was always confronted with a room full of people that for the most part I knew. I could call their names. As I said earlier, we were on a learning curve together. The circumstances of the way the world functioned threw us physically together.

That's very different from today?

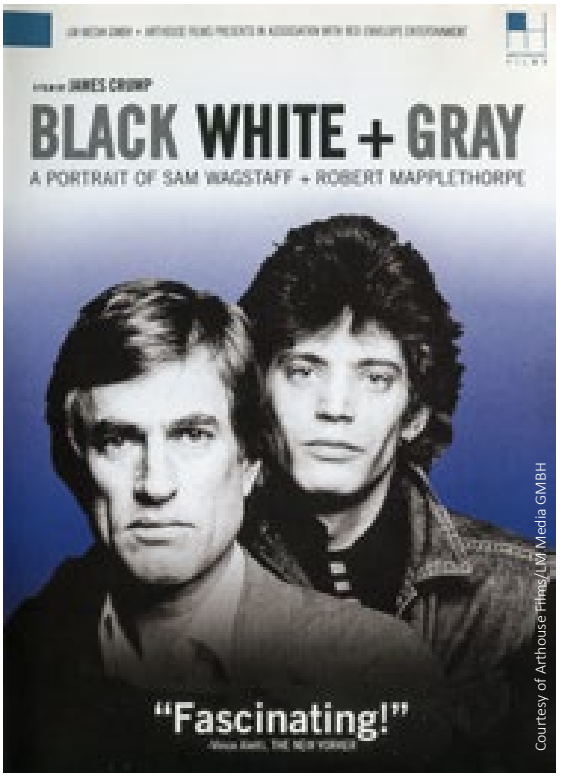
– Today I can climb into the rostrum in front of a virtually empty room and have a highly successful sale. Banks of telephones, internet bidding on a screen, bids already received. I have never sold to an empty room but I have been down to one person. And the sale was humming along. Do I miss those connections and that sense of community? Very much so. They were wonderful but it's a different world now. Also a significant part of our bidding though not necessarily buying was from dealers who would stock up in the auctions. Do we depend on the dealers in our sales today? No, because we have become a retail business. I look, for instance, at the sale we had last week in Paris from the collection of Leon Constantiner. I look down the list of bidders and successful purchasers. I know a few. For the most part they are private collectors, scattered over the four corners of the globe, with whom we have relatively little or no relationship as such. Clearly, we build a situation of trust for them to become players, but there isn't that same density of engagement around the auctions that there used to be.

Today there are numerous monographs on the leading 19th century photographers but back then the knowledge was gathered by a small group of dealers and collectors. And it was all verbal?
– Yes, so much was word of mouth. A few observations by Sam Wagstaff about the merits of Gustave Le Gray or a suggestion from Werner Bokelberg about a particular, overlooked practitioner. Yes, we talked, collated, shared but very little of it was codified in print. I would say that *The Art of French Calotype* (1983) was a major landmark in terms of consolidating knowledge in printed form. It was a great period for talking and thinking out loud with others about what mattered and giving grist to the mills for the historians like Eugenia Parry Janis who worked with Jammes on *The Art of French Calotype* to turn all this into a serious scholarship that could be there as reference point.

When did Sam Wagstaff enter the picture?
– Sam Wagstaff first came to one of my auctions in December 1973. His arrival was a game changer. Pierre Apraxine came a little later, 1975 if I remember rightly. Paul Walter started to attend the sales around the same time as Pierre or perhaps a year later. Within a relative short window, we had key new players in the market who were bringing in each case incredible backstories and culture within the history of art and civilisation to the subject of photography. They took photography out its own closed world and resituated it within a broader sweep of the history of civilisation, one might say. That was wonderfully stimulating to be close to and to see these eyes, these sensibilities, this wisdom invested in this material and opening my eyes and the eyes of others to the wonders of photography. Making it so clear that there were many more layers to the photographs than we had ever even begun to think about. Broadening the field, thinking about the primitives, the outsider art, the vernacular aspects, how photographs didn't have to be made with aesthetic ambitions to be powerful vehicles of communication. Indeed, that artless pictures could be hugely powerful, sometimes even more so than self-consciously artful pictures.

So Harry Lunn was the promoter and organiser, Sam Wagstaff provided the new way of seeing?
– Yes, totally. Harry wasn't out to explore the outer fringes of the field. His approach was to focus on what he could work with as blue chip – the biggest names, the best possible material. Harry was looking to get his hands on significant works by established masters of the past and also to build working relationships with certain photographers still living and working, Walker Evans, Robert Frank, etc. They didn't need him to make their reputation but perhaps to make their market. So Harry's stable was one that had already been endorsed by Beaumont Newhall, John Szarkowski and others. Sam was the one who saw this field as having a fairly limited map, realising that he could redraw it as a much more complex map of a much larger area of territory. One figure who understood wonderfully and became a part of this revision was Bruce Bernard, with his book, *Photodiscovery* (1980). The book is in many ways a compendium of images that reflect that Wagstaff-Apraxine-Walter perspective, all of their quirky, idiosyncratic, revelatory perspectives of what quality and power can mean in a photograph. It's a book I still go back to and think, "My God, Bruce really got it!' He got it because his eye was formed through painting and through being a picture editor, at the sharp end of finding pictures that carried messages of every kind to the readers of his paper and magazine. And having no interest whatsoever as to whether something had a value of five pence or five hundred thousand pounds. It was immaterial to him.

Before the documentary on Wagstaff, *Black White + Grey* (2007), he seemed to be in danger of being forgotten?



Black White + Gray. James Crump's film about Sam Wagstaff and Robert Mapplethorpe. DVD cover.

– I think he will not be forgotten but there was a point where his impact needed to be documented. Because those who had benefitted from it knew it but needed to pass it on to the next generation. I feel that work has been done and continues to be done. In Paris, Sunday before last, I met a student who is doing a PhD thesis on the Eye Club, the moniker of a group active in photography in the '70s and '80s – the name and their story is commemorated in a recent

book of images selected by San Francisco dealer Jeffrey Fraenkel. What the group had in common was their way of assessing photography by trusting their eye, hence the name; and Sam was a central player in that. She's doing a Sorbonne-sponsored PhD and spent six months at The Getty going through Sam's papers and is doing something very serious about it. A new generation is exploring that period with interest. She's not the first and she won't be the last. So the story is being written and perhaps only in a sense thanks to the notoriety of Sam Wagstaff. Sam's reputation has been hugely reinforced and will continue to be, by his association with Robert Mapplethorpe. Robert – the "shy young pornographer", as Sam called him – who he took under his wing. Sam already had a highly respected museum career behind him. But as a double act, I think they will take their place in the story of art and culture of the '70s and '80s in the way that certain characters have emerged from other eras, like the great collector Jacques Doucet in the 1920s. When people think of Paris in the 1920s, they think of Josephine Baker, Kiki of Montparnasse, all those stories being recounted. It's strange, I'm seeing the decades that I have lived through – as a teenager and an outsider in the '60s but in the '70s as a participant – becoming the mythical golden age that a younger generation is looking back to with intense fascination. When I meet people and tell them that I knew Sam and Robert, for them it's "Oh really!" They're fascinated. So Sam has become, I think, a key figure in that revisiting of a golden era.

People always talk about Wagstaff's presence.
– You couldn't not be struck by him. Tall, handsome, immensely seductive, charming. Wonderfully slow moving, there was a kind of unstated assurance about him which was very powerful. His charisma was immediate and palpable. Confident but never arrogant, with an ease with talking across subjects playfully. It was his ability to surprise with cultural cross-references which I always found so stimulating. He was just so prepared to be his own man, have his point of view and value and to understand the importance of his visceral reactions to things. I think there are too many people who go through a certain educational system and end up with an academic perspective which doesn't allow for gut instinct and emotional engagement. Everything is about theory and maintaining distance. I remember somebody saying to me, and I won't say who or in what context, "Philippe, I fear you're in danger of getting too close to your subject." And I said, "You know, that is precisely where I wish to be. I'm living it, I'm breathing it, I'm happy there." But some people do appear see the world in that critically detached way. I feel sorry for them. Sam was somebody who knew that his experience of looking, his assimilation of so much already, gave him every reason to feel completely confident to listen to what his gut told him – the first emotional response to a picture; we have all experienced it, and let the head follow.

You described Wagstaff and Mapplethorpe as a kind of double act?
– I was introduced to Robert by Sam. I remember having a brief conversation with him, asking him his story, "What do you do?" naively as one does. And he said in his slow, dry way, "Oh, I'm a photographer." I asked, "What kind of pictures do you take?" and he said, "I'll show you tomorrow." He came the following day and put in front of me an album

"The Way We Were". Philippe Garner took this panorama as the international photography world gathered for the second Jammes auction in Paris on the 21st of March 2002. Sotheby's specialists Dr. Juliet Hacking, Denise Bethel and Chris Mahoney by the telephones and seen among the crowd are Pierre Apraxine, Sylvie Aubenas, Hans Kraus, Timothy Prus, Michael Hoppen, Charles Isaacs, Jeffrey Fraenkel, Jean-Jacques Naudet, Simone Klein, Sean Sexton, Adnan Sezer, Sylvain Calvier, Laurent Herschtritt, Daniella Dangoor, Manfred Heiting, Hendrik Berinson, Edwynn Houk, Michel Guerin, Ken & Jenny Jacobson, Andrew Daneman, Marc Pagneux, Lee Marks, Baudoin Lebon, Petros Petropoulos, Hans & Monika Schreiber, Dietmar Siegert, Monika Faber, Harry & Ann Malcolmson, Robert Koch, Mack Lee, Véronique Landy, Yves & Sylvain Di Maria and Malcolm Daniel. Courtesy of Philippe Garner.

of the hardest of the hard-core pornographic Polaroids. I looked through, image after image, and got a very clear idea of what his thing was! I forget my response but I certainly was impressed by it. Its power, its honesty and integrity, its authenticity. Well done having the guts and fearlessness to do what you wanted to do. I was very taken by it, taken by him. He was also a very seductive, engaging character.

A number of people have described him as mercenary?
– He was on the make, an opportunist. Sam had opened possibilities to him and he was on a path. I was very conscious of that. I remember him saying something when we were having dinner with friends, I forget his precise words but the essential message was, "Philippe, I'm having great fun with your friends; it's so much more enjoyable than networking with the people from whom I'm trying to get portrait commissions." So he was also being introduced to a certain high, sophisticated level of London society and to art-scene personalities he saw as incredibly useful for his portfolio. And he knew where he needed to focus. It was something he had to do, to get to where he wanted to get. It wasn't so much about money, more about prestige and recognition. I had dinner with him and Sam in New York, visited his Bond Street apartment, with chicken wire and painted black. I wish I had made detailed notes. There are certain experiences I have had where I made detailed notes, later written up as an essay, just for my files. I should take the trouble one day to jot all my Sam and Robert memories. With things being published, Patti Smith's *Just Kids*, the book about Sam. There will be more such things. Their memory and status will just grow, I believe.

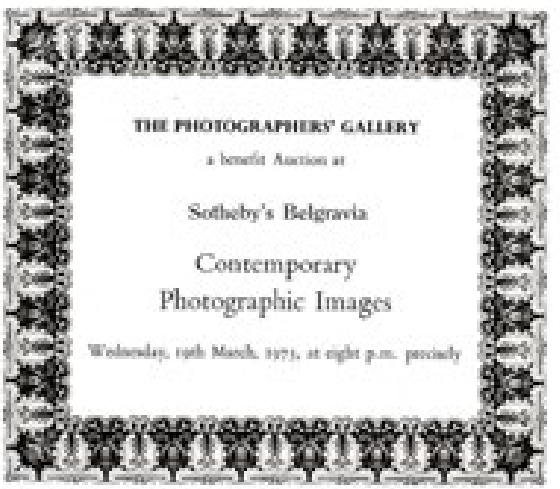
Wagstaff had a reputation for seeing things in pictures that others hadn't noticed.
– Sam could open your eyes to things, a mood, a detail, a proportion, a play of light or something other. I remember once he got very excited about the condition of certain works. He was moved that something from the 1850s was pristine, an extra layer of sensual delight in the appreciation of their extraordinary condition and yet with other things, he could enjoy that they were completely beaten up. I remember when he did that show on flowers in photography at the Olympus Gallery in Hanover Square. It was an extraordinary mix of photographs. He had a really beaten up print of Weegee's *The Critic*. I had never noticed that one of the women is holding a little bunch of flowers. I have never looked at that image the same way again.
But it was torn and battered and I carelessly said to Sam, "I would have thought you would have been able to find a better print of it," and he said, "But I love that print! It's had a life!" I felt foolish and humbled and I totally got it. Which is why I have said on many occasions, there are no absolute rules when it comes to condition. An Ansel Adams has to be pristine. Certain other prints just don't, so don't expect them to be.

If we go back a few decades, coming into the auctions and the emerging photography fairs, there would be prints not only on the walls but also in boxes and racks. It was still a treasure hunt. Now, everything is exquisitely framed and displayed.
– You remind me that our previews in the '70s included very little material that was hung on the walls. We could well find ourselves previewing photographs alongside furniture and paintings. We laid everything out on tables or in vitrines. It was mostly albums or loose material in huge paper folders, with the lot numbers written on the outside. Viewers would come and sit and look. There would be job lots in boxes underneath the tables. Sam and others would spend hours, sometimes days, previewing every single thing. When I think of what goes into the presentation today, the matting, the framing, the lighting, even checking the colour temperature, there were no such frills in those days. It didn't matter one jot.

There was a lot of material. You told me once that back then, all you had to do was to step out onto the street with your arms wide open and the material would come pouring in?
– There was a flow of material from primary sources. With the occasional rare exception, that's over. We could not build a business on that expectation today. It is inconceivable. Then, there was that critical mass flowing constantly. It's a different world. We are having this conversation in the context of your magazine and reflecting on the nature of the market for classic material. Where is it going? What is happening with it at auction? One phenomenon that we have witnessed is a colossal institutional commitment to photography since the '70s. Just think of what our own V&A has achieved, and the Musée d'Orsay, a collection pulled out of thin air; look what the Met has achieved, staggering: a great core collection already, but incomplete, has become world class, breath-taking. Look at the Art Institute of Chicago, the Getty; and the Getty acquisition in 1984, of several important photography collections, was already then seen as a game changer. It meant that in one fell swoop, a significant proportion of the great material that had been traded through the previous fifteen years, was gone from the market forever. If I did the maths now, I would probably come to realise that most of the great works that I have sold are now in museum collections. So there is less and less available to nourish a marketplace and there is less and less in circulation to educate new collectors. But is there a market? Yes, absolutely. Who dominates it? Probably institutions. There are private collectors. A certain generation has reached saturation; it's game over for them. But if we're talking 19th century, the frustration is that there is too little great material to stimulate and satisfy the next generation.

18 October 1974. Sotheby's, London. "Early Photographic Images and Related Material". Included in the sale is the Herschel Album by Julia Margaret Cameron. It is bought by Wagstaff. After the sale, the Reviewing Committee for the Export of Works of Art blocks his application. A public appeal is launched to save the album for the nation. It is the first time in Britain that photographs have officially been classified as works of art.
– The sale of the Herschel album was a real landmark, because we set a price record of £52 000, which in the mid-seventies was a colossal sum of money. You could buy yourself an attractive house for that. And not only was it a big, big price that sent out the message on the jungle telegraph about the potential, the value of photographs, but it was harnessed by Colin Ford, curator at the National Portrait gallery, as a cause célèbre, to try to save the album for the nation, indeed successfully. From a PR perspective, both for his intended museum of photography and our auctions, it was colossal. So we were on a roll through the '70s and into the '80s.

19 March 1975. Sotheby's Belgravia, London, holds a benefit sale for The Photographers' Gallery. Included in the sale are works donated by Irving Penn, Helmut Newton, Robert Frank and others.



19 March 1975, Sotheby's Belgravia, London. Benefit sale for The Photographers' Gallery. Included in the sale are works donated by Irving Penn, Helmut Newton, Robert Frank and others.
Courtesy of Philippe Garner.

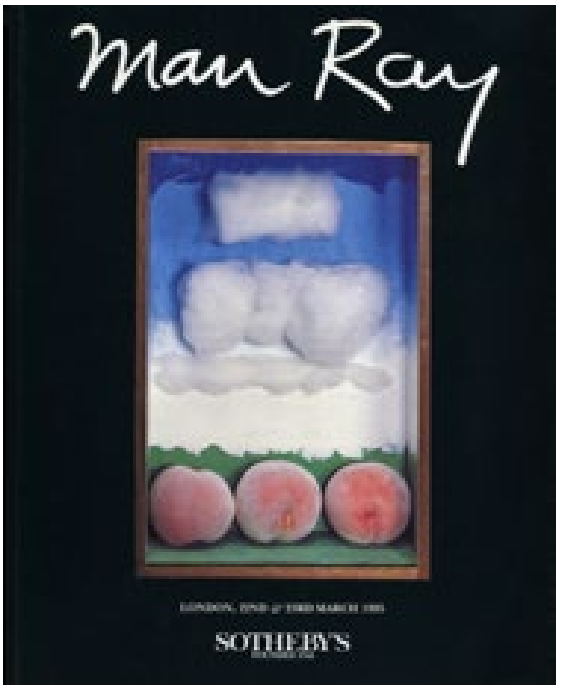
– The sale was organised by the gallery's Director Sue Davies, inviting living photographers to submit a print for this auction to raise funds for the gallery. It was a life or death event for them. The gallery was in dire straits and desperately needed cash. The sale was crucial in saving their finances. From a photography market history perspective, it was a very important day because it was the first catalogue to present work by many of those photographers. It was the first time that works by Irving Penn and Helmut

Newton had been up for auction. The photographers had each put a work into what was unchartered territory. So although there was no immediate follow up, it was a marker, indicating the way things might one day go. The top lot was indeed a photograph by Irving Penn, a portrait of Colette which was bought by Sam for £260. Which incidentally, was just a little bit more than my monthly salary at the time.

1977. Sotheby's acquires the Cecil Beaton archive.
– That was another landmark. The principle was, we would buy the archive, recover our outlay by staging a series of sales with vintage material from it. We had no plan beyond, but it seemed a viable and attractive commercial prospect. So that's what we did. The first sale was in '79 and the prices seem like chump change today but it was still a bold step and we had some very notable buyers. Paul Walter bought some wonderful pieces in that sale, as did Robert Fraser, Fred Hughes and the V&A, I would love to have that material all over again.

14 April 1989. Sotheby's, London. "Photographic Images and Related Material including an Important Group of Early Material from the Collection of Reverend Calvert R. Jones". 22 and 23 March 1995, Sotheby's, London. "Man Ray".
– That sale in '89 was an important landmark and we managed to pull together some remarkable 19th century material in the 150th anniversary year of the invention of photography. And I emphasise that the market was absolutely dominated in those decades by the 19th century. And in our sale in '89 we had as a core element the estate of Calvert Jones, including a wonderful and highly important album of experimental work by Fox Talbot and including works by Antoine Claudet and Hippolyte Bayard. We set a record then of £210,000, which was another one of those significant benchmarks that reinforced the growth pattern. As for the album, it left the country and is in private hands. Let's move into the '90s and for me that was when we were starting to lean more and more towards the 20th century. The balance of things were shifting in the sales and I was testing the ground to see what would work and what wouldn't. In 1995, we had the estate sale of Juliet Man Ray, which effectively contained Man Ray's estate. It was a big statement for us, a big event.

2 May 1997. Sotheby's holds the so-called Helene Anderson sale. So-called because it is revealed after the auction that the real collector had in fact been Kurt Kirchbach.
–It was a hugely important collection of material and we sold wonderfully well. I would sure love to have that to work with all over again! The story of the provenance is a fascinating one. Our consignor had lied to us, first the lie that his mother was the collector, then by elaborating and embroidering this

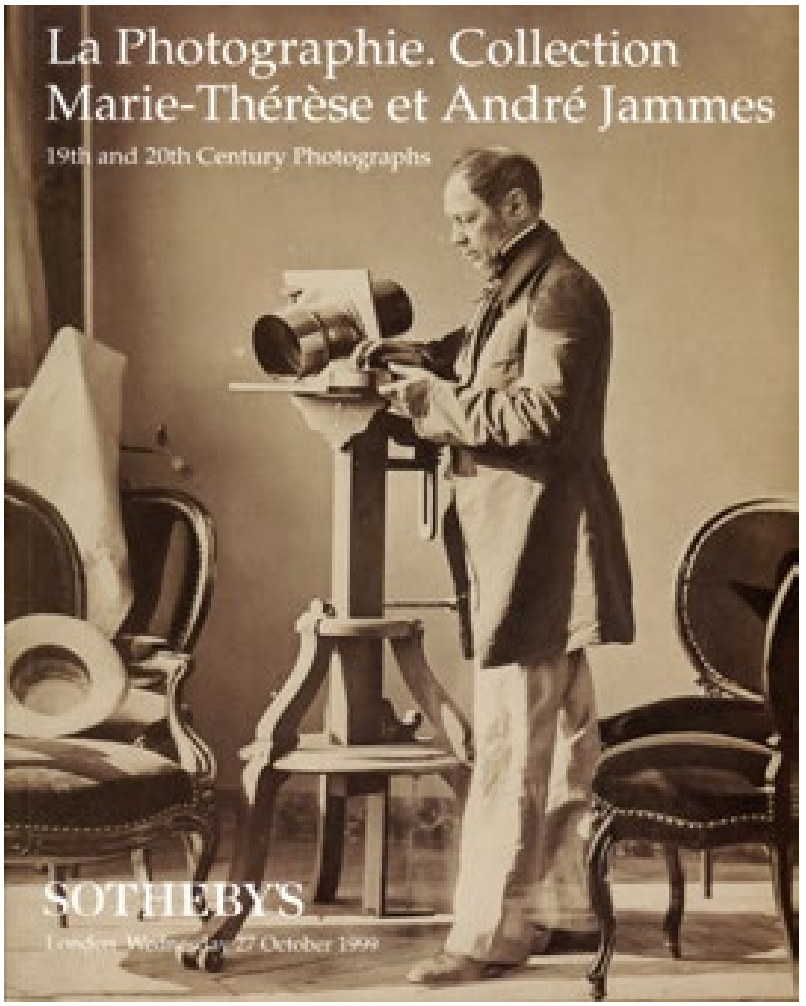


Man Ray. 22 and 23 March 1995, Sotheby's, London.
Courtesy of Philippe Garner.

story in response to my questions. It took the tenacious sleuthing of a German historian, Dr Herbert Molderings, to establish the full facts of the true provenance. I gather he intends to publish the story one day. I hope he does. It will make a fascinating read.

I knew the collection was exceptional, but I didn't realise – I guess I was too close to events and lacking the crystal ball – to quite see that I was then already in the last phase of the window of opportunity of great Avant-Garde material coming to market from primary sources. We had one or two other properties of great interest in the '90s in that vein, notably two superb groups of works by László Moholy-Nagy, just breath-taking, large-format, unbelievable, which again had the appeal of having come from an original source, first time to market. That was the thrill of so much during those first 30 years, that the vast proportion of the material coming under my gavel was being presented to market for the first time.

27 October 1999, Sotheby's, London.
"La Photographie. Collection Marie-Thérèse et André Jammes". Gustave Le Gray's "Grand Vague – Sète" sells for £507,500, a new world record for a photograph at auction. It is bought by Sheikh Al-Thani of Qatar. He is also the buyer of most of the other top lots.
– The '90s ended on a high note for me with the sale of my dreams in that field, with the first of the André and Marie-Thérèse Jammes sales in October 1999. It was a sale that we had already been discussing at that point for a couple of years. His ambition had



27 October 1999, Sotheby's, London. *La Photographie. Collection Marie-Thérèse et André Jammes.* Courtesy of Philippe Garner.

been that it should be held in Paris. Sotheby's and Christie's were lobbying hard to be able to stage sales in Paris but there was much resistance. Two years on in our conversations, he finally accepted the idea of selling in London. It did phenomenally well. Did it do better then than it might have done today? Quite possibly, because the timing was perfect. There was a very active infrastructure of dealers and collectors, there was energy in the field which gave us the ingredients for success already. And then we pulled one particular wild-card bidder out of the woodwork, who had paddle number LO80, and who bought a very significant proportion of the sale. Which meant that he was bid up to the hilt and beyond by people who had kind of taken it for granted that they had deep enough resources to capture their desired lots and were in disbelief to see them snatched from them.

10 May 2001. Sotheby's, London. "Fine Photographs from the Collection of Paul F. Walter".

– Paul Walter was a wonderful collector. A real sophisticate with such a fine sensibility. That sale was another key landmark. For me, it was a gorgeous time warp, very different from Jammes, because Jammes had collected in the '50s and '60s, with an antiquarian's eye. Whereas the opportunity to sell Paul's collection – or at least a part of it as he had gifted a great deal already to museums – was a quite different experience. It was a very cohesive collection, put together with a very fine eye and perspective running right through it. To handle this sale was such a privilege for me because it was a collection that had been formed in that golden era of the 1970s and '80s. I was experiencing a situation that had turned full circle.

21-22 March 2002. Sotheby's, Paris.
"La Photographie. Collection Marie-Thérèse et André Jammes, II et III".

– The second two Jammes auctions were held in spring 2002, the first with the work of various photographers, and followed the day after by the archives of Charles Nègre. I remember saying to André after the sales that If I'm retiring, it's his fault because he had given me the finest sales I could ever dream of in that particular furrow I had been ploughing through all those years. I knew I was never going to handle 19th century material to trump the Jammes sales. That created a certain restlessness in me between 1999 and 2002 which led to my realising it was time to explore different horizons.

In May 2002, Garner retires from Sotheby's. In September that year he joins Phillips. In 2004, he joins Christie's.

– Phillips was only selling in New York, with an understanding that we were going to push hard to explore new territory. Particularly in the post-war era of photography, which seemed to us very clearly to be a strong, growing market and one in which there was a serious amount of material to work with. And one in which, if we were creative and imaginative, we could really make a difference.

And that prophesy was fulfilled. I was there for two years. I got a perspective on the market which was very different. Spending so much time in the States, getting immersed in the New York marketplace and beyond, working in an auction house which was exclusively focused on the 20th century. But I was hungry for many of the aspects of working for one of the big auction houses and the opportunity arose in 2004 for me to jump ship and join Christie's. To reenergise their photography auctions as International Head. I seized that opportunity and though I retired three years ago from full-time employment, I'm still very much implicated as a consultant. And I have very much enjoyed that ride and feel that, working with terrific colleagues, I have been able to really make a difference in the market place.

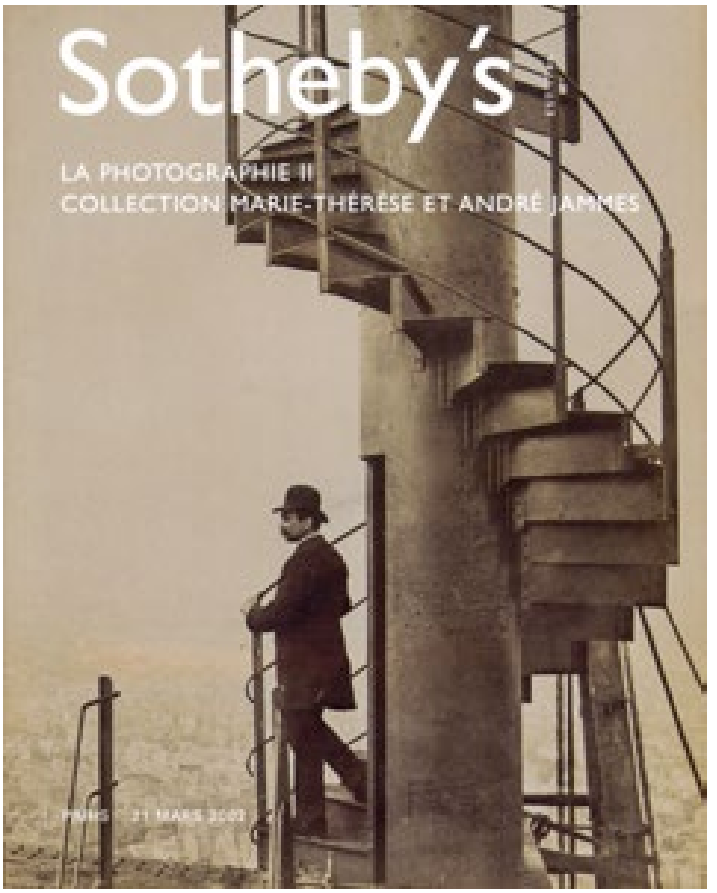
At Christie's, Garner works with Joshua Holdeman and together they develop the idea of monographic sales.

– The monographic sales became an important part of our programme. It was also very important for me to be able to promote areas of photography that I had been brought up with. The great fashion and editorial photography of the post-war years, headed chronologically by, say, Avedon and Penn, Helmut Newton and Guy Bourdin, and let's not forget Horst from the '30s. That work had always been close to my heart, even going back to the 1960s, before I had even thought of working in the field. I was passionate and excited about it, learning about the great work in this field as a teenager; so it was hugely satisfying for me to be able to promote the work I had grown up with. Two particular collections were key to making our mark in that field, the collection of Gert Elfering and the collection of Leon Constantiner.

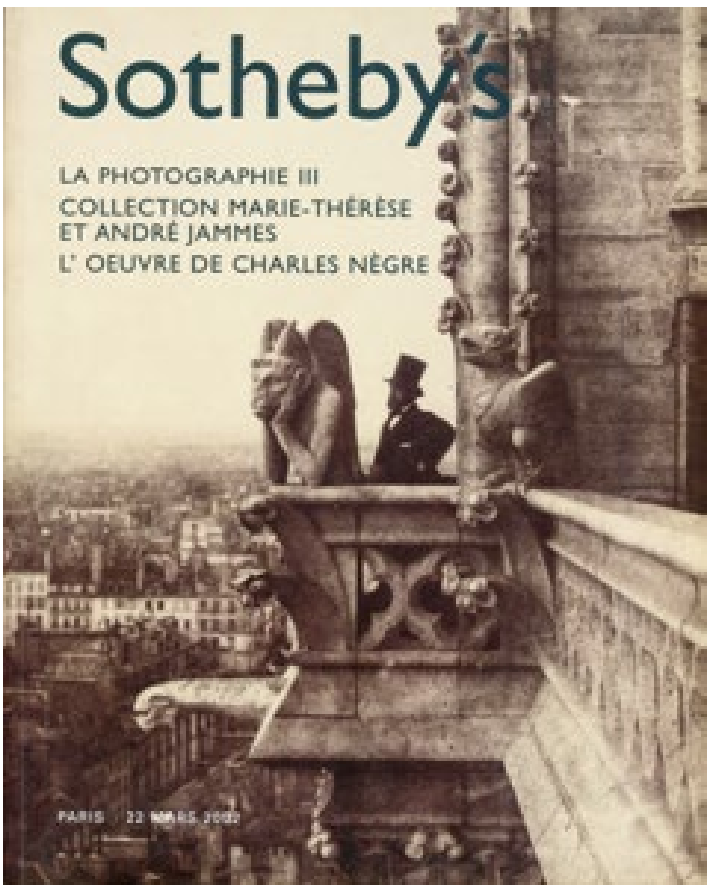
For Gert Elfering we staged two substantial, dedicated sales with multiple photographers, in New York in 2005 and 2008. For Leon Constantiner, we had a very substantial sale in 2008, which we christened *Icons of Glamour & Style*, which went very well, against the odds because that was the season of the collapse of Lehman Brothers and the global crash that followed. I remember the day I arrived in New York to hang the sale and had dinner with Leon. His first remark was, "Did you read about Bernie Madoff this morning?" I hadn't, so knew nothing of Madoff, but when he told me the story, I felt the blood draining from my veins. Not least because we had agreed a guarantee, so the stakes were high. Despite a very turbulent economic climate, we did very well with that collection. And last week, we sold the last part of *Icons of Glamour & Style*, which I'm pleased to say, went very well. Going back to Gert Elfering, we had those two big sales with work by many photographers. We also staged a monographic sale on his behalf, an auction in New York, devoted to Horst, whose estate Elfering had bought many years previously. Another sale for Elfering was a smaller offering in Paris devoted to Jeanloup Sieff; and a later event in collaboration with him was our Kate Moss sale in London in 2013. In all, we hosted five auctions for Gert Elfering.

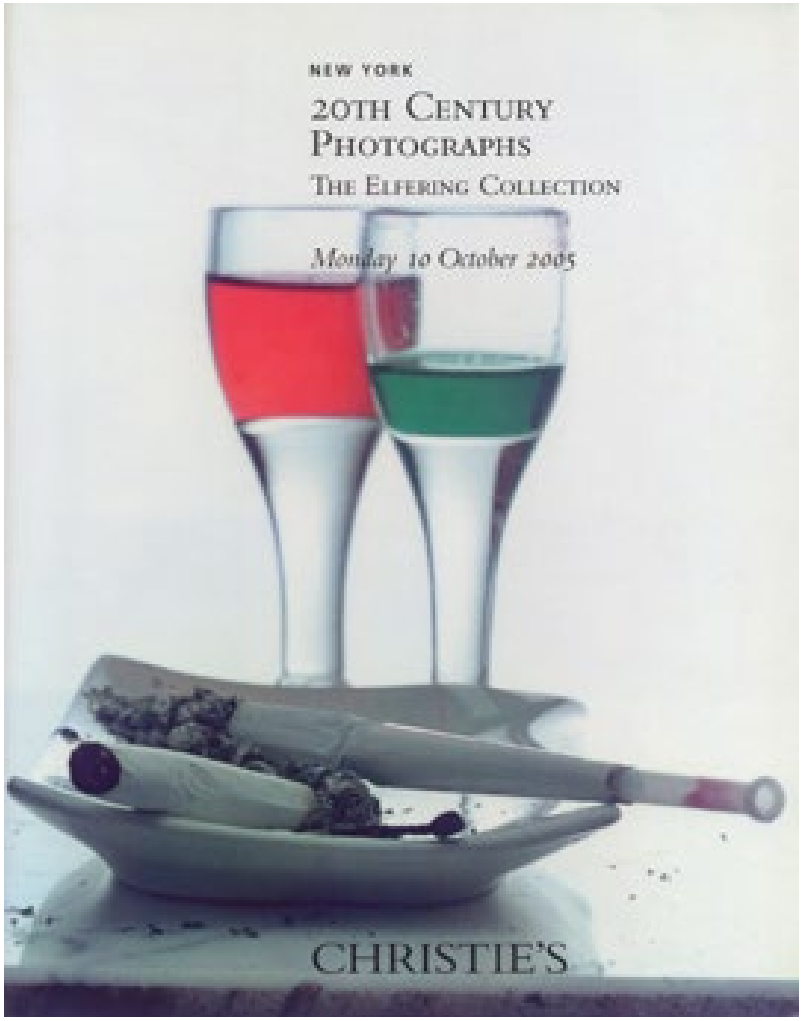
10 October 2005. Christie's, New York. "Robert Mapplethorpe Flowers'.
14 April 2010. Christie's, New York. "Three Decades with Irving Penn: Photographs from the Collection of Patricia McCabe".

– Our first monographic sale was in my earliest days at Christie's and devoted to Robert Mapplethorpe, not only to one photographer but to one aspect of his work, his flower pictures. We believed in the material, it was non-controversial but I would be lying if I did not admit to having been somewhat anxious as to whether the market could absorb an entire sale of his flowers. But the auction seemed to prove the law of critical mass, that if you bring a critical mass of a particular subject to the block, you will flush out everyone on the planet who is likely to be interested in that photographer or that theme. And it worked very well. Other significant monographic sales included a catalogue devoted to Irving Penn of a collection of works that had been gifted by him over



21-22 March 2002, Sotheby's, Paris. *La Photographie. Collection Marie-Thérèse et André Jammes, II et III*. Courtesy of Philippe Garner.





10 October 2005, Christie's New York. *20th Century Photographs - The Elfering Collection*
Courtesy of Philippe Garner.

the years to his studio manager Pat McCabe. This collection was from her estate. That was an important sale for me because it was the first sale in all of my career as an auctioneer that was 100% sold. That was a big day! It was what we call a "White Glove" sale. That meant a great deal to me. And yes, I was presented with a pair of white gloves, beautifully boxed with a copy of the catalogue. It was the sale in which, at that perfect point, the Penn market was at its hottest. We also hosted a sale in Paris devoted to Richard Avedon on behalf of the Richard Avedon Foundation. A great honour.

12 March 2012. Christie's, New York. "Photographic Masterworks by William Eggleston".

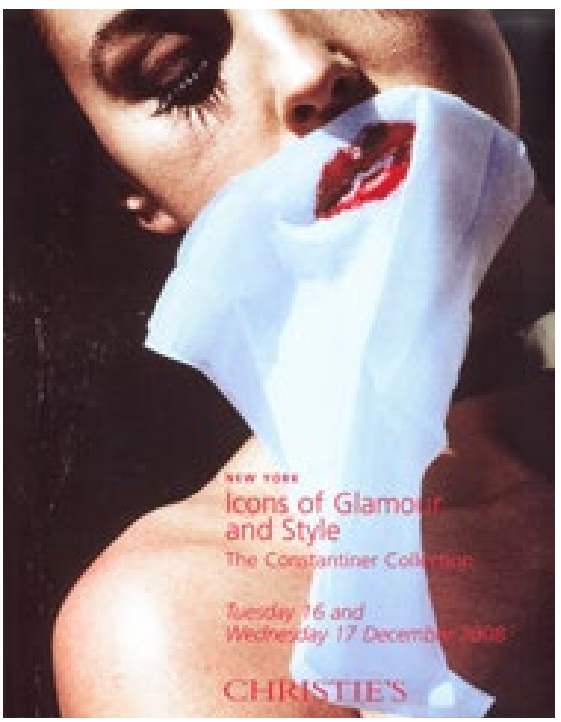
– That was another significant sale, of thirty-six large-format prints by Eggleston. It was remarkable in that the prints had been made for that sale. It caused a certain amount of controversy, where collectors who had bought something from a limited edition were upset to see another edition, a limited edition of three, though made much larger and using different technology. And there was a court case, which Eggleston won, on the basis that he was not doing it abusively to take advantage of the market but doing it creatively, to achieve something that had not been technically possible when he made the original edition. That was also a sale where all of the lots were sold. It hadn't been a conscious decision to have thirty-six lots, but I smiled later when somebody pointed that thirty-six is the number of frames on a roll of 35mm film.

9 November 2017, Christie's, Paris. Man Ray's "Noir et Blanche" sells for €2,688,750, a new auction record for Man Ray and the highest price for a classic photograph sold at auction.

– That sale meant a great deal to me, for various reasons. We were selling the collection of the Swiss collector Thomas Koerfer and it included this wonderful print. We had quoted a certain estimate for it and he on balance decided that he would rather keep it. This troubled me as I so wanted to be able to include it in the sale. Also, it had previously belong to the great art collector Jacques Doucet and I felt that I could explain it, catalogue it and present it in a way that would situate it beyond the normally closed world of photography. That I could situate it at the heart of the Paris art scene of the '20s. Doucet was arguably the most significant art collector of his day. He owned *Les Demoiselles d'Avignon* and bought or commissioned many remarkable works. This was hugely appealing to me because throughout my career I have had two lives, as a specialist in photography but also as a specialist in the decorative arts and design from the late 19th century and through the 20th century. I understood the significance of Doucet, having already in November 1972 in Paris, attended the dispersal of the remaining furniture and furnishings from his collection. The Man Ray contained strands of so many aspects of the period that touched me and I felt if I used all of my years of experience explaining and promoting this lot, we will surely do well. So I went back to my colleagues and said, "I know what we've estimated but how about we show a little more courage and estimate it at €1-1.5 million?" Buoyed by me belief in its potential, we agreed to see if this would persuade our vendor. It did. We offered the print as the star lot of the sale. It set a new auction record for Man Ray and indeed for any classic photograph. I remember after the fall of the hammer, telling the room "pour la petite histoire" as the say in French, that they may be amused to know that I was wearing the same tie that day that I had been wearing when I sold the Herschel album for a world record in 1974 and it was the same gavel. I wonder if I will dare pull out that tie again. But the gavel continues to do its work.

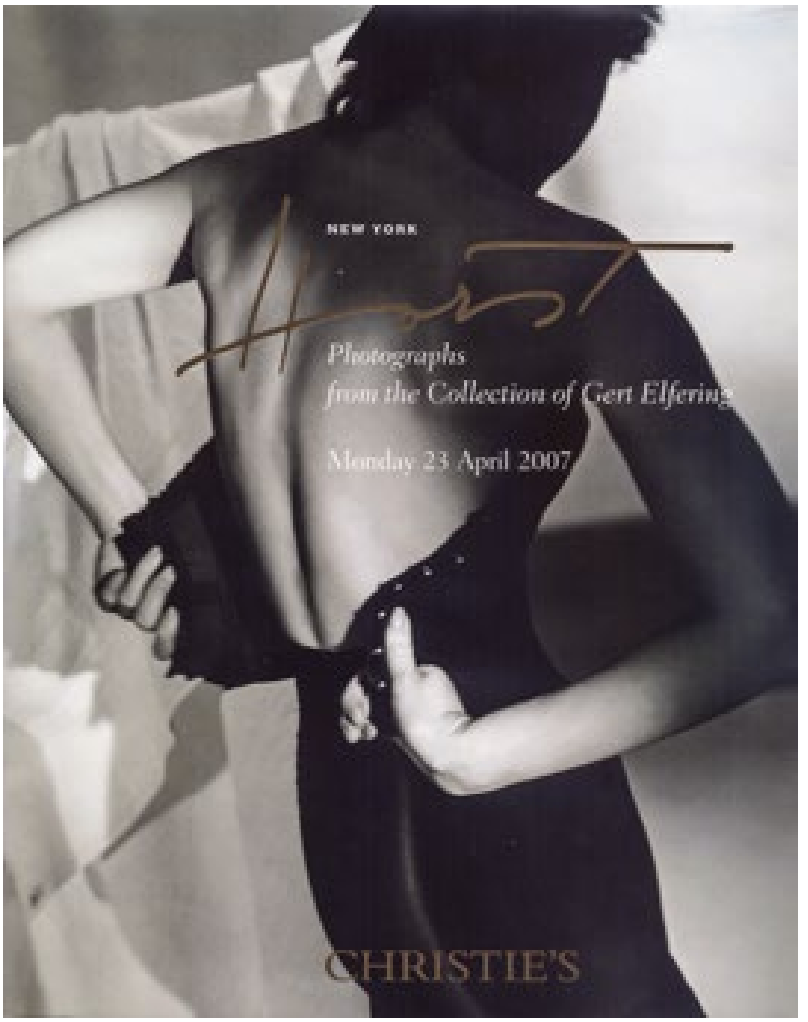
The Man Ray set a new record but with the classic photography market as a whole, where do see it going in the future?

– With 20th century material, I think it's interesting to realise that today the market is dominated by post-war, high profile material and yet if we are looking at the flow of treasures, first time to market, I suspect there's still a lot of classic, post-war material to be discovered. It's a story we know to a certain extent, but there's more to be done. I think that the classic era between the wars is now largely exhausted in terms of material from primary sources. So if one applies this term classic to historically important material that has earned its credentials or would earn them if it were better known, I think there is still work to be done in relation to the pot-war decades, from the 1950s to the '80s. If we tried to chart it, I guess I would draw a line at the point where digital photography started to dominate and limit myself to analogue photography. I would ask, "What was happening in those decades that is yet to be mined?" I suspect that there is quite a lot. I would also say that the auction market has progressed in a way where



16 and 17 December 2008, Christie's, New York. *Icons of Glamour and Style - The Constantiner Collection*. Courtesy of Philippe Garner.

at the high-profile end, which is where the big auction houses operate, there really isn't the resource or the appetite to devote to this kind of archaeology, because our business has become focused on big-ticket works. We are not taking risks and we are not exploring unchartered territory. That is very different situation from the one I initiated nearly fifty years ago. And I do believe that that territory is there to be fruitfully explored by serious and curious collectors, by dealers and by institutions.



23 April 2007. Christie's, New York. *Horst - Photographs from the Collection of Gert Elfering.* Courtesy of Philippe Garner.

And smaller auction houses?

– Yes, our business is now predicated on a relatively high minimum lot value. Take our two *Masterpieces of Photography and Design* sales in 2017 and 2019. From our perspective, as a business model, it's extraordinary. You sell a dozen lots for plus or minus three million pounds. That's got be more interesting for us as a business than selling a hundred or more lots for a million pounds. In many ways, it's as tough; it's at least as demanding because it calls for incredible focus. It's a very different kind of operation. But as a model, it's one which we should surely pursue, though not at the expense of other sales, because one has to present mid-range material. But mid-range in our terms is already beyond the pockets of many new collectors. Our mid-range is not that many people's entry level. And yet there's a lot to be discovered and a lot of fun to be had between entry and mid-level. So there is opportunity in that strata of the market. ●

THE YASSER ALWAN COLLECTION OF VERNACULAR PHOTOGRAPHS

By Mary Pelletier

Hidden away in Box 3, Folder 15 of the Yasser Alwan Collection of vernacular photographs, amidst a series of Egyptian holiday snapshots, is a woman with an arresting, kohl-lined stare. Name unknown, she's a serious sitter in front of the studio camera: heavily made up, hair gelled into finger waves, perched sideways on a pillow atop a white pillar. But it's her outfit that gives me pause: a tight white vest top, tucked into high-waisted boxing shorts, her crossed, bare legs capped with heeled black boots. In other words: a style icon.

Studio portrait. Photographer & date unknown.
Yasser Alwan Collection, ref577.

The black and white photograph of this anonymous sportswoman, probably having sat for her portrait somewhere between 1920 and 1940, is stored at the Akkasah Center for Photography at the Abu Dhabi campus of New York University. The center was founded in 2014 by professor Shamoon Zamir as a repository for photography from the Middle East and North Africa.

Alwan, a Cairo-based photographer, began collecting everyday snapshots, studio portraits and albums in the early 1990s, trolling his local flea markets and booksellers. He amassed around 3,000 prints, rich in the diverse imagery of pre-revolutionary Egypt: holiday snapshots of Egyptians and tourists, glamourous headshots, Orientalised advertisements for Misr Air, group portraits of men in identical Ottoman-style headwear (in fact, one of the keyword tags on the Akkasah database is "Fezes/Tarbouches"). Soon after Akkasah was established at NYU Abu Dhabi, Alwan's collection was the first to be acquired for their archive.

I didn't come across the portrait of the made-up, well-heeled sportswoman in a box, and I've never held it in my hand. I encountered her on my laptop, while researching the verso stamps of an obscure studio portrait from 1930s Haifa, which had also somehow made it from Palestine into Alwan's Egyptian collection. Around 1,400 photographs from Alwan's collection have been digitised by Akkasah, and very quickly my mind strayed from Haifa to Cairo, to Alexandria, to Giza and Suez (and away from the task at hand...).

Where many photo library databases can be clunky, and frustrating for remote users, Akkasah's is easy to navigate, and full of surprises – in the five years since its establishment, the archive has amassed a historical collection of 29,000 prints, negatives and slides, and 71 albums, and around 10,000 are fully catalogued, digitised and available to view on the database. Archival digitisation initiatives of this depth in the Middle East and North Africa are few, but growing – the Arab Image Foundation in Beirut has been a repository for regional and Arab diaspora photography for the past 22 years, and the Palestinian Museum outside of Ramallah just began a preservation initiative in conjunction with the British Library.

Akkasah's historical collections, however, are unique in their mix of the vernacular and the well-known. Photo historian Engin Ozendes' collection of the late Ottoman Empire and early Turkish republic holds works by Abdullah Frères, Zangaki and Sebah & Joaillier, and in Dr. Hisham Khatib's collection (which was loaned for digitisation), one can find some of the best-known early photographers of the Holy Land: Bonfils, Francis Frith, Khalil Ra'ad, Francis Bedford – the list goes on.

But it's Alwan's collection I keep returning to, tracking down more obscure sporting photographs: a man in a white suit and tarbouche fronting a line of men in one-piece swimming costumes; a father and son in identical boxing outfits, staring down the camera with the same tough-guy stare; the suited, tarbouche-wearing, bespectacled teachers flanking a young basketball team in Cairo, 1939. Even remotely, these photographs provide possibilities for further exploration and investigation – perhaps once I'm done with Haifa studios in the '30s, which brought me there in the first place.

The historical collections of Akkasah at NYU Abu Dhabi can be accessed at www.akkasah.org.

MISR AIR advertisement. Photographer & date unknown. Yasser Alwan Collection, ref501.

Father and son, Family Portrait Series. Photographer & date unknown. Yasser Alwan Collection, ref1415.

Studio Kofler. Cairo, Egypt, 1939. *Basketball Team*. Yasser Alwan Collection, ref1298.

THE STEPHAN LOEWENTHEIL COLLECTION OF MASTERPIECES OF EARLY PHOTOGRAPHY OF CHINA

By Jacob Loewentheil

All images courtesy of the Stephan Loewentheil Collection

John Thomson. *Island Pagoda*. Albumen silver print. 1870s

The advent of photography in the early 19th Century put photographers at the forefront of visual preservation of history and culture in China and throughout the world. Early photographs show a world that would be soon lost forever: people, cityscapes, monuments, geographical features, and cultural objects that are now gone. It was early in Stephan Loewentheil's career that he focused on this synchronicity and set out to collect albumen and other forms of early paper photography from China, America, and the Middle East.

During the nascent period of photography, practitioners around the world hauled large format box cameras, glass plates, developing tents, and dangerous and delicate chemicals across the landscape. The same was particularly true of early photography in China, where supplies had to cross the great oceans to reach both native Chinese photographers and foreigners alike as they travelled across the vast country seeking to capture the many unique vistas, peoples, and cultures. Sadly, relatively few early photographs from China survive.

The scarcity of early photographs of China was exacerbated by the social and political upheavals of the modern era. Thus scholars and lovers of Chinese culture have exceedingly little access to the photographic history of one of the world's largest and greatest countries.

The story of the Loewentheil collection assembly and subsequent scholarly inquiry goes back over 30 years and is a major part of Stephan's life work as an antiquarian. The history and culture of China have been a lifelong fascination for Stephan. His university honours project was a study of the admission of China to the United Nations in 1971. Thus many years ago, when he first conceived of collecting the early photography of China, it was the continuation of an ongoing interest. Through years of travel around the world, he learned the art of photography's unparalleled power as a tool for learning about a society's culture and art. Nowhere was that more true than in the early photography of China.

In the early days of his career as a rare book dealer and photography collector, a business that is now often conducted over the Internet, he conducted it primarily through personal relationships and trade shows held throughout the world. Early on Stephan constructed a network of dealers seeking Chinese photography on his behalf.

Many of the albums and photographs he acquired were unique, and of the highest quality. In the beginning, there were few written works on the subject of photography of China and so a great deal of autodidactic learning and research was required to evaluate the importance of the photographers represented in his collection. Some of these artists include Europeans such as Thomas Child, Felice Beato, John Thomson, and William Saunders. Through rigorous scholarship Stephan and his staff headed by Stacey Lambrow learned about accomplished Chinese photographers, equal in every way to their Western counterparts in artistry and skill, such as Lai Fong, Liang Shitai, Pun Lun Studio, Pow Kee Studio, On Qua Studio, and Tung Hing Studio.

By the mid 1990s, Stephan had many early albums and thousands of individual photographs across the history of early China photography. The photographs are not only historic artifacts, but work of high art; and now recognized as equal to the great works of Western photographers who are often better known. Lai Fong's photographs of waterfalls are great masterpieces; artistic equivalents to the celebrated works of Carleton Watkins and other giants of landscape photography.

Stephan realized that a comprehensive historic and artistic collection would require great photographs from all of the crucial early figures in the history of photography in China.

Eventually, when large institutions began to digitise their collections, Stephan was able to analyse his holdings in relation to other collections held at the world's greatest institutions. When he or Stacey Lambrow noticed certain artists, albums, and important individual photographs absent from existing collections Stephan would target these acquisitions.

Lai Fong/Afong Studio. *Portrait of a Merchant*, circa 1870. Albumen print.

Stephan soon began to concentrate on great masterworks created in China. The prize he sought most was John Thomson's Foochow and the River Min (1873), 80 carbon prints of the highest quality. Stephan knew then there were very few still in existence and has since reviewed the major examples,

Woman from Guangzhou, circa 1865.

Brushseller, circa 1865.

William Saunders. Hand-coloured albumen prints.

of which there are only 7 or 8. He acquired the greatest of these portfolios in 2006. Other notable acquisitions followed, including two collections of photographs of Beijing by Thomas Child and an album of 80 photographs by Lai Fong, both acquired at trade shows. The collection has been built on an international stage, and is an incomparable treasure of Chinese art, culture and history. By the year 2012 Stephan had found nearly all but two key photographic objects. The first was Felice Beato's well known but scarce album created when he travelled with British expeditionary forces during the Second Opium War. Many of the photographs of Peking, now Beijing, taken in 1860, were created before the burning of the royal palaces. Stephan's copy of the Beato album, perhaps the most complete example, came to light at a small auction in Pennsylvania in 2014.

Another late addition to the collection was William Saunders Portfolio of Sketches of Chinese Life and Character (1871). A copy of that work surfaced in 2012 at an auction in Sweden. This copy, unlike the known apparently complete copies, had an additional 20 prints totalling 70 photographs. Stacey Lambrow, curator of the collection, travelled to Sweden to make sure Stephan's collection secured the unique volume.

One of these early documentarians of China, whose work is now tragically scarce, is the photographer Thomas Child. Child, born in England, travelled to China in the early 1870's and brought with him his photographic equipment. While he worked as a gas engineer, he was also an accomplished amateur photographer.

Child contributed greatly to our knowledge of life in Beijing in the late 19th century with his early and comprehensive photographic survey of that city. His work is vitally important because he photographed Beijing in several ways others did not. Among his many career defining practices was a geographically organised survey of Beijing and its environs, which included regions and places often overlooked. He gained access to areas from which others were barred, and his involvement with the local culture gave his photographs an intimate perspective on China.

The Stephan Loewentheil Photography of China Collection has the world's most complete set of Child's photographs. This is one of the many areas in the collection that exceeds those of the world's greatest institutions.

An important recent item Stephan added to his collection was a set of Thomas Child's glass plate negatives. Large glass plates rarely survived the test of time due to their fragility. In addition, Child's negatives had to travel with him back from China. The rare glass plates demonstrate the laborious process required to create these photographs.

One of Child's great contributions to the photography of China was his photographs of the Yuanmingyuan, the pleasure grounds of Chinese royalty. Although he reached the sites after their destruction, he presents an important facet of their history: a time before they fell into complete disrepair. His photographs remain a source of information on the architecture and layout of one of the most important sites in Chinese culture.

Afong Studio. *Chinese Actors*. Albumen silver print. 1870s

Thomas Child.
No. 203. East Wing Yuen Ming Yuen. c.1870s.
Albumen silver print.

Child's photograph, No. 203. "East Wing Yuen Ming Yuen", is a stunning view of the octagonal Music Pavilion adjacent to Xieqiqu. The photograph is a stark composition. The pavilion inhabits most of the shot, putting emphasis on the ornate features of the structure such as detailed carvings and brightly coloured flourishes. The traditional roof of the structure collapsed in the 1860 fires, and the shining porcelain tiles are seen in heaps of rubble flowing forth from the structures arched openings. Sadly, even the small remnants of the pavilion seen in this photograph vanished by the early 1900's.

Child's photograph No. 204, "Princes Porch" shows one of two intricately carved and embellished marble entryways that stood as the entrances to the stone screen of Guanshuifa. In the "20 Views of the European Palaces" the gateway appears in engraving no. 16, Guanshuifa zhengmian 16, (Viewing the Great Fountain main façade). The gate was likely a meeting place for Manchu nobles visiting the Emperor. The southern facing wall of the European Palaces, which separated Xieqiqu from the other areas of Changchun Yan, is visible through the gate. Child's photograph depicts the immense damage the gate suffered in 1860. This gateway was further damaged in the Boxer War, making this image by Child another visual record of Chinese historical structures now lost to time. As Vera Schwarcz states, Child's photograph "stands as an eternal monument to a moment of lost greatness." When Child made these photographs in 1877, he may not have been fully aware of the role of Yuanmingyuan in the cultural legacy of China. Nonetheless, it was undoubtedly his intent to preserve monuments that would soon be lost to history.

In recent years Stephan has begun to bring his collection out for exhibition, providing opportunities for wider scholarship. He has staged a series of small exhibitions including at the China Exchange in London, at institutions and private galleries in New York, and most recently a major exhibition at Tsinghua University Art Museum in Beijing. The exhibit at Tsinghua was the first exhibition of 19th century photography from China ever held on the mainland. It was spectacularly received, with over 70,000 visitors in the first few weeks and press coverage ranging from Chinese state TV and newspapers to CNN.

In the last decade there has been a shift in opinions from experts in the field of photography, raising the perception of the aesthetic nature and value of early photography of China. In more recent years, the wider public is becoming aware of the enormous artistic value of these early photographs. It can only be hoped that as time goes on this appreciation continues to grow and an even wider audience will be exposed to the powerfully historic and artistic treasure that is early photography of China.

Jacob Loewentheil is an archivist, author, rare bookseller, and photography dealer. He lives in Manhattan and graduated from Cornell University with a degree in psychology.

Thomas Child. *No. 204. Princes Porch Yuen Ming Yuen,* 1870s.
Albumen silver print.

Felice Beato. *View of the North Gate Beijing,* 1860. Albumen two print panorama.

Thomas Child. *Jade Belt Bridge*, 1870s. Albumen silver print.

Liang Shitai (See Tay). *Portrait of Li Hongzhang,* circa 1878. Albumen print.

Pow Kee Studio. *Yellow Crane Tower,* circa 1878. Albumen print.

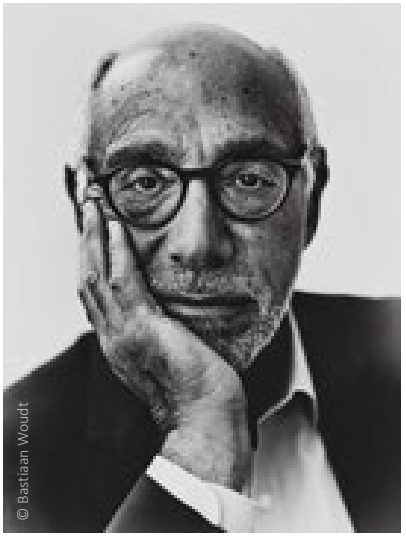
INTERVIEW BY MICHAEL DIEMAR

HOWARD GREENBERG

Vivian Maier. Chicago, Chromogenic print, 1978.

WHO'S AFRAID OF VINTAGE PHOTOGRAPHY?

HOWARD GREENBERG



New York-based Howard Greenberg Gallery has been a leading force in the international photography market for decades. Its beginnings however, were more humble, a small gallery in Woodstock called Photofind. *The Classic* caught up with Greenberg to talk about his career, his work on the Paris Photo committee, Saul Leiter, Vivian Maier, the sale of his collection and the future of the classic photography market.

There are four months to go until Paris Photo. Have you decided what you will show at the fair this year?
– The answer is no! I make life difficult for everyone in the gallery. Generally, we don't decide on what we're going to show until the very last minute. We may discuss ideas but I usually wait until about six weeks before until I start to assemble the material. .

You are on the Paris Photo committee. Can you tell me how the selection process works?
– There are nine of us on the committee and then there's the fair management and their staff. They prepare a colour coded Excel sheet of all the applicants so that we have a basic idea of who the galleries are, if they were at the fair the year before, if they have applied before. With that homework done, we come to the meeting and basically go through the list alphabetically. We look at the applicant, the work and the idea that they propose. We try as quickly as possible to decide, yay or no or let's come back to it. That's the process.

Are there a lot of arguments?
– Not really. Sure, there are disagreements from time to time but we know each other pretty well by now, and what our tastes are. That makes it a lot easier to get through the process.

To the dismay of some dealers in classic photography, racks are not allowed at the fair. They feel they would sell a lot more if they were. Is that for aesthetics reasons?
– There are two schools of thought. The whole photography collecting business started with a few galleries and a lot of private dealers. When AIPAD had its first show in the early 1980's, all the dealers, whether they had galleries or not, were photography only dealers. And there was a tradition of people wanting to look through piles of old photographs, at flea markets and yard sales and so on. In those days, AIPAD was one of the few opportunities for dealers to meet people and sell pictures. Consequently, the dealers brought as much as possible. Bins on table tops was the norm and there were no booths to hang framed photos. Then around 15 years ago, a lot people began to feel strongly about gaining acceptance in the art world. Presentation became very important and that meant not having bins and stacks of pictures. With Paris Photo it was easy, and early on, the quality of presentation became imperative. This was to ensure that the fair was taken seriously as an Art fair.

Consuelo Kanaga (American, 1894–1978). *Young girl in profile,* gelatin silver print, 1948.
The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust © Estate of Consuelo Kanaga. Courtesy, Museum of Fine Arts, Boston.

At the 2017 edition, a US gallery caused much debate, not to say a complete uproar, when they exhibited a selection of nudes of children, taken by Ellen Brooks in the early 1970's. Despite the protests, the images were not removed and it was explained to me at the time that it was not the committee's role to make such decisions. Has there been a change since?

– There hasn't been much of a conversation about it lately, not that I've heard. However, I don't think the issues or people's perceptions have changed. It was a very clear problem between censorship, how do you define art, good taste or bad taste, illegal or legal. All that came up with Brook's photographs.

Manuel Alvarez Bravo (Mexican, 1902-2002). *The Daughter of the Dancer*, gelatin silver print, 1933. The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust *© Archivo Manuel Álvarez Bravo, S.C . Courtesy, Museum of Fine Arts, Boston.

The committee didn't have an official meeting. We discussed it among ourselves and there was a general consensus that it was serious work by a known photographic artist and not made for prurient interests. The question was, what would the public's perception of it be and would they be offended? Especially if they brought children to the fair. Were there legal issues we would have to deal with? Fraenkel Gallery is a top gallery. We basically decided that they could take care of it themselves and that it wasn't our place to censor it.

Do you still feel that?

– Absolutely, and nothing happened. There were no complaints to the management, no newspaper scandal or articles that I know of. Maybe because it was in Paris as opposed to many other places. There's a different perception about human bodies in Paris.

It was announced in June that Paris Photo and AIPAD will collaborate on the New York show and that next year, it will be called Paris Photo New York. Are you on that committee as well?

– No, I'm not and I don't know if there is a committee. I was aware of the talks between Paris Photo and AIPAD. Paris Photo has been trying to find a venue in the US and of course New York was always the best one. It seemed for both organizations at this point in time, a merger made a lot of sense. Some people were sceptical but Paris Photo proved that what they would bring to AIPAD's fair at Pier 94, which is a large venue and not so easy to deal with, would be very beneficial. AIPAD felt they had more to gain than to lose but as I said, I was not involved in those decisions. I'm glad it happened though.

Did the show need reenergizing?

– Everybody felt the fair was off and that it needed to be perceived differently, attended better, be more of an event outside the photography circle. It just wasn't taking off. It's tough in that venue but at the same time, it's a great venue with the potential to present photography and look like an Art fair, not so different from Paris photo in the Grand Palais or the Armory show at the same venue.

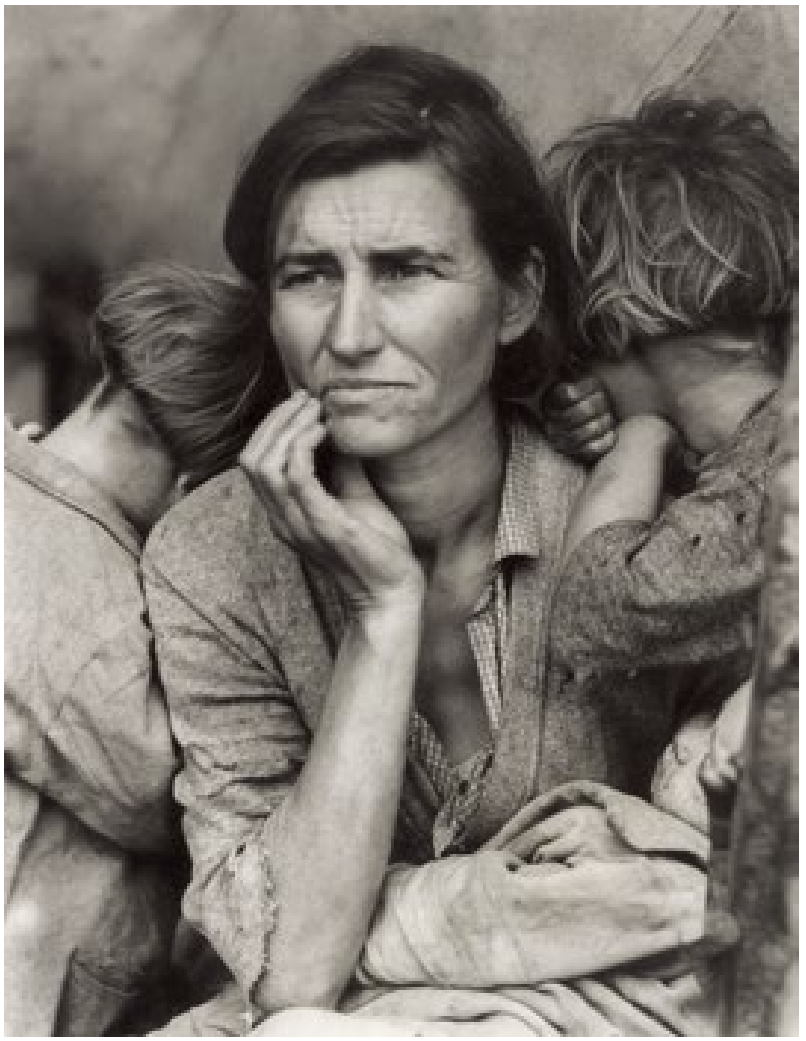
Can we go back to your beginnings and how you got into photography?

– I'm from Brooklyn. I went through college and graduated with a degree in psychology and was accepted into a PhD clinical psychology programme. There was the Vietnam War and I had to spend a brief period in the military, in the reserves, and that stopped me from going to graduate school. When I got out, I went travelling around Europe. I was involved in a car accident in France and came back to Brooklyn, on crutches, with the possibility of never being able to walk well again. While I was recovering, close friends of my parents were going to Japan. They asked me if I wanted anything in Japan.

Edward Steichen (American (born in Luxembourg), 1879–1973). *Gloria Swanson*, gelatin silver print, 1924. The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust © 2019 The Estate of Edward Steichen / Artists Rights Society (ARS), New York. Courtesy, Museum of Fine Arts, Boston

I said, "Yeah, a Pentax camera!" That was simply because I had dated, for a brief period of time, a girl who was a photo major at Parsons. Looking at her photographs caught my interest. Also, my roommate had taken some photography courses at LIU. So I got a camera, started making photographs and never looked back. I taught myself for the most part and became a photographer very quickly.

So you started as a photographer?
– Yes, and in 1972, I moved up to Woodstock, New York. I worked at the local newspaper, photographed for artists and did some record album photography. I wasn't the only game in town, but almost. Then in 1976, I received a grant and I used it to put together an exhibition for the Woodstock Art Association, called *The Photographic History of Woodstock*.



Dorothea Lange (American, 1895-1965). *Migrant Mother, Nipomo, California,* 1936. Gelatin silver print. The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust. Courtesy, Museum of Fine Arts, Boston.

Through my research, I discovered Eva Watson Schütze who lived in Woodstock at the turn of the century. She was a summer resident in the original artists' colony, called Byrdcliffe, and a member of the Photo-Secession. I didn't know much about the Photo-Secession except a friend said I should see her photographs. They were all platinum prints and I had never seen anything like them. They simply blew me away. I started doing research on her and the Photo-Secession, in turn becoming more and more interested in the history of photography. There was a lot of photography in Woodstock and a lot of serious photographers passed through. At the same time, I was finding and acquiring all kinds of photography and photographica for almost nothing. I would get small catalogues from dealers with their offerings as they did in those days. I began to learn about the market, fledgling as it was. And I went to the Photographic Historical Society's table top fairs. I was becoming seriously interested in the history and the possibility of making a living in the field, but not just with my camera. In the interim, I founded the Center for Photography in Woodstock in 1977. That kept me very busy but it didn't stop me from looking for old photographs. Eventually I left the directorship of the center and in 1981 I opened my own gallery around the corner and called it Photofind Gallery.

Could you make a living from it?
– Barely! But living in Woodstock in those days, you didn't need that much money. I was energetic. I believed in what I was doing and made my way around. I found and acquired photography which seemed to be of interest to people in and out of the photo world. I knocked on every door I could. Photographs weren't worth that much in those days and I didn't sell so many. But it only got better.

Were there any particular finds that you remember from those years?
– Well, there was the treasure underneath Doris Lee's daybed! Doris Lee was a serious painter and had lived in Woodstock from the early 1930's. She asked me to photograph her work. I had taken an advanced seminar in New York city, on photographing art works, colour reproduction etc. I could make a little money out of that and got to meet so many incredible artists. Doris was famously alcoholic. When people arrived at her door, she would greet them wearing an old housecoat, often lying on a daybed near the entrance. The first time we met, I asked her if she had any of Russell Lee's old photographs. They had been married for a brief period of time in the early 30's, just before Russell went on the road for the FSA. Her response was "That was 100 years ago! I don't want to talk about Russell Lee!" Then Doris passed away. I had just opened Photofind so I had a certain legitimacy in Woodstock as the person to talk to about photography. One of the antiques dealers in town called and asked me if I had ever heard of Russell Lee? She told me she was working with Doris Lee's children and that they had found some photographs by him. I went to her home

and found two large cartons of photographs. Of course they had been under that (draped) daybed always. You couldn't see what was underneath it! There were some 500 vintage Russell Lee photographs, various other fsa prints and most notably, a set of five or six mounted prints from Lange's migrant mother shooting. They wanted 5000 dollars for all of it. I had to take a really big gulp because that was a lot of money for me at the time but I bought it anyway. I took the boxes to the gallery, getting very excited. I put the Dorothea Lange's on a shelf. At the same time a guy strolled in, took a look and asked me what how much I wanted for them? I thought "Oh my God, what am I going to do?" I just blurted out, "6000 dollars" and he said, "Okay, I'll buy them!" I didn't know whether I should be happy or really pissed off with myself!

You moved your gallery to New York in 1986 and later renamed it Howard Greenberg Gallery. How did you build it in terms of material? What was the focus? Documentary? The Avant Garde?

– I was into photography! I had learnt as much as I could pretty quickly. I had access to the collection rooms at MoMA and the Met. Documentary photography didn't hold more or less interest for me than the Photo Secession or modernist work, but there was a much more available, particularly from the mid-century. There was earlier material of course but there were a number of dealers who were gobbling that up. George Rinhart, Harry Lunn and a few others come to mind, but with little exception mid-century work was still available. The other thing was, through photographs I became interested in the history they told, especially with the Photo League and the New York photographers, post '45 to '60. I was born in 1948 so I had and still have, a lot of nostalgia for New York and the times when I grew up. That was part of the attraction. When you put that subject matter in the hands of great photographers, and then as with the Photo League, under the tutelage of Sid Grossman who taught great printmaking, that really affected me.

You also began representing estates?

– Yes, that started in the 80's. I would meet the spouse or some other family member of some great photographer and they wouldn't know what to do with what they had, so I would represent them. The most notable early on was the estate of Martin Munkácsi, one of the greatest and most influential photographers of the 20th century. He was almost completely forgotten. His daughter Joan lived in Woodstock. We met, got along well and we agreed to work together. That was very important for the gallery. I did a small catalogue and through that I met collectors like Sam Wagstaff and John C. Waddell. I also sold prints to SFMOMA, The Getty, MoMA, the Met and suddenly I gained respect from the most serious people around.

You also came to represent the Edward Steichen estate?

– That was almost twenty years later and a whole different story. Everyone knew, because it was well publicized, that when Steichen died in 1973, he left everything to his wife Joanna to give to museums. There was some Steichen work on the market which came from his long-term assistant Rolf Petersen but that was it. I knew a couple of people who knew Joanna Steichen. One in particular thought we should get together. I didn't think she had any prints remaining, but I was excited to meet her. Johanna was a very difficult woman, especially at first. We met and we talked. She was very testy but she showed me 8 or 10 grey boxes with matted prints. I then found out that she had slightly opened the door to two other dealers. She asked me if I could sell prints, for how much money, and so she was testing me and the

André Kertész (American (born in Hungary), 1894–1985). *Chez Mondrian,* gelatin silver print on carte postale, 1926. The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust* © 2019 Estate of André Kertész / Higher Pictures *Courtesy, Museum of Fine Arts, Boston.

market. This began a difficult courtship that continued for close to two years. Fortunately, we decided to work together. Then we did our first show which she loved and said that I really understood Steichen's work. We also sold about 100 prints. After that, she was very kind and very generous, easy and appreciative. It was a turning point for the gallery. We were doing fine up until then but to have the Steichen estate, and there were close to a thousand prints, it changed things. To work with that material was amazing. So many museums and collectors bought. I bought a lot of work myself and I still have some great ones, though not as many as I used to.

With regards to classic photography, there are many collectors who insist on vintage and wouldn't even for a second consider a "printed later", never mind a posthumous print. What are your own thoughts on this?

– When I started I never considered anything but vintage work. That was all I cared about because I was really involved with the older processes and the older materials. As for modern prints? Well, most of the masters were still alive and printing at that point. Their images were great but I got as much out of modern prints as by looking in a book. I did, however, sell some modern prints as a means of developing interest with people who might collect. Some of those photographers were William Klein, André Kertész, and Barbara Morgan. Their prints cost 4-500 dollars and sales often went to family and friends. But we didn't sell them at the gallery. That changed of course, as markets spread, time passed and the supply of great vintage work began to slow. It also changed because a lot of people wanted the more iconic images and selling modern prints was the only way I could supply them.

And then colour and digital work entered the market?

– To me, that was a much bigger change and much more difficult to deal with. The initial questions were, "Are you going to sell digital prints?" "Are you going to sell contemporary photography using digital processes?" My first kneejerk reaction was "No, I don't like this stuff. I'm just going to stay in vintage photography." But I quickly realised that the new possibilities of digital technology were catching on. I had many conversations with photographers about this and one by one they were getting involved. So over a few years, I tried to educate myself and look at the issue objectively. My thinking about all this has changed. I don't have issues with new technologies. The aesthetics of photography have always been driven by the latest technology and digital is only the latest, albeit a game changer. Now, we show some contemporary work that's made digitally, Edward Burtynsky is maybe the most notable. I'm comfortable with it. It's simply a different medium. However, it is photography. Obviously, living photographers have taken to it like crazy. One very important reason is that you can make very large prints, with far better detail and color than you could ever make with analogue.

You have had great success with Saul Leiter. When did you get to know him?

– It goes back to my friendship with Jane Livingston. She was the curator and author of the New York School exhibitions at the Corcoran. Not many people know that when she did the series of three shows, she couldn't get a book published. It took a few years after the exhibitions to get a publisher to do it. When the book was about to be published, we met and discussed having some sort of show. We were in a taxi cab and she asked me if I had ever heard of Saul Leiter? I said "No". Jane said, "He is in the book and he's an amazing photographer. I think you would really like his work." That was a strong recommendation. So I went to his apartment. It was far more dusty than it appeared in the film about him. He sat me on a small wooden chair. We talked. Saul talked in circles and liked to push and prod you. He was a really unusual and interesting guy. He handed me an old photo paper box, 11 x 14 inches. covered in dust. I opened it and looked at about 30 black and white prints. They were fantastic, amazing photographs, amazing prints. I knew right away that I wanted to work with him. He agreed and we did our first show together. That was in 1994.

What about his colour work?

– I had no idea at that point that he made colour pictures. I didn't know about his career as a fashion photographer at Harper's Bazaar or at least I didn't look into it. I wasn't much interested in colour anyway. One day, some two years after we had started working together, he came to the gallery with a similar looking box, but without the dust. I almost made one of the biggest faux pas of my life! After I looked through them I said, "Are some of your slides faded?" He looked at me, kind of sternly, closed the box and said "Howard, I don't think these are for you." And he started walking out! Carrie Springer, my assistant who worked with Saul, looked horrified and ran after him. I quickly got up and said, "Sorry Saul, I didn't mean to offend you! Why don't you leave the prints with me for a few days and let me have a better look?" He said "Fine! Of course everyone in the gallery was blown away by them and so was I once I realised and was informed, by Carrie, that the palette was purposeful, to emulate his paintings, because he was also a painter. Then I understood how special the colour work was. And so we began to show it as well as his black and white. But it took years before Saul caught on, we displayed the work at several art fairs and the work was selling steadily. The prints weren't that expensive in the beginning, only 700 dollars. However, people who knew him from his fashion days and many others, including myself, were grossly dissatisfied that he still wasn't considered important. Saul didn't have that ambition. He said to me, "Howard, all I ever want is one little book. And if people should see the book and like my work after I'm gone, that would be very nice" In the beginning I thought he was putting me on but he really meant it. It took a long time to get his book published. There were so many trials and tribulations but eventually Steidl did the first colour book. At the same time we did a colour show in my then new gallery uptown, in 2003. Roberta Smith, the best art critic at The New York Times, reviewed it and praised it, then it was announced in the Times every week for the duration of the show. That was when everything changed. At that point I had already been working with him for 10 years.

Saul Leiter. *Snow*. Chromogenic print, 1960.

The Vivian Maier story, the discovery of her work in a storage locker is well known by now. There have been some legal issues. Have they all been settled now?

– "Settled" implies that there was a law suit, but there wasn't. I represent John Maloof who was one of the purchasers of the negatives, prints and ephemera in that storage locker auction. Afterwards, he acquired even more from people who had acquired bits and pieces. John had the largest collection from the beginning. We have a partnership in the gallery's representation of his collection that has worked perfectly for many years. As can be seen in the film, John did his very best to find Maier's rightful heir(s) and owners of the copyright. He hired genealogical researchers, went to France and traced her family as far back possible. There were two cousins, one who was a slight step closer to Maier, who was completely uninterested, "I don't know about Vivian Meier, I don't care, don't bother me!" The cousin next in line was interested. John drew up an agreement for copyright and paid an agreed amount. That was the best he could do. The only wild card left was Vivian Maier's brother who had died in a mental institution. After more research, it appeared that he didn't have any heirs.

So where did the complications spring from?

– Well, there is a lawyer in Indiana, who for no apparent reason, decided that John hadn't worked hard enough at finding the rightful heir. He turned up the aforementioned other cousin, got him to sign a piece of paper that he was the rightful heir. All of this made news and because of that, the public administrator in Cook County Chicago, became aware of Vivian Meier and that there might be some money out there. He hired a law firm to represent the Vivian Maier estate. Of course, there is no estate, but the county can legally create a temporary estate to act behalf of the rightful heirs until they are identified. The whole thing was a questionable because they knew there were no actual rightful heirs and that it wasn't going to go any further. We could have challenged them in court. Our lawyers felt we would have won because there were a lot of potential illegalities in what they were doing. But John's and I felt it would be better to settle with them, work it out rather than go to court. Otherwise, we would risk undermining the business, with buyers becoming fearful and losing confidence. So we negotiated with this group of lawyers and the public administrator. It was painful because they really didn't know much about the photography market and they were asking for way more than what was appropriate. But finally, we came to an

Vivian Maier. *Chicago,* 1975.

agreement. That was it. And there was never, ever a law suit or a court case. That said, there is one other person who owned between 10 and 15 % of the negatives. He was very aggressive about marketing, arranging for exhibitions all over the place. He operated totally separately from John. He, unlike John, decided he didn't want to talk to the "estate". He disposed of all his negatives and supposedly, the estate is trying to sue him and try to collect from him and even the galleries that he worked with. This side of the Vivian Maier story is not settled yet. However, all of the work John and myself have done is covered by our agreement with the "estate".

How do you plan to proceed with the archive?
– Hard to say, there's been great interest in the archive, from people all over the world. We are chugging along. It's amazing to me that after only 8 or 9 years, Vivian Meier has become an international icon. The appetite for viewing and acquiring her work continues unabated. I would never have predicted that. It seems uncanny and it's beyond anything I've ever experienced in my career.

You have experienced a number of recessions over the years. The 2008 financial crisis was something else entirely. How has it affected the photography market and the classic photography market in particular?
– It changed everything. Coming out of it, it was very much a buyer's market. Dealers and galleries were very hard up for sales and buyers were tough in negotiations. We used to have a joke, "20% is the new 10%". That was more or less what happened and it continues today. Buyers push harder for larger discounts. It's tough. A lot of the time, dealers have a defensive posture when selling. It wasn't like that before the recession. Things have picked up since 2008 and 9 but that attitude pervades.

When we spoke after Paris Photo last year, you told me, "Some people are afraid of vintage photography".
– When I say "some people", I mean those who haven't had the experience of being immersed in the photography world. They tend to be newer on the scene, often younger, with a different view of the pleasures of photography. They also tend to be sceptical of the market and rely on sources like artnet auction records as reliable information. And then there is the old problem of "how do I know there won't be millions of prints". That question has been dealt with by contemporary photographers with editioning. But the guarantee is not there with vintage photography and that scares a lot of people. The pleasure of vintage photography is the uniqueness of each print and that no two are the same. The fact that we'll never know how many exist, apart from an experienced, educated guess, well that's tough for a lot of people to swallow these days. Another part of the fear is about history. Previously, most people involved with vintage photography had some interest in history, be it of photography or the planet. I think most dealers would agree with me, that there just isn't as much interest in history, especially with younger buyers, as there used to be.

Sid Grossman (American, 1913–1955). *Coney Island (Couple Embracing)*, 1947. Gelatin silver print. The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust *© Howard Greenberg Gallery, New York. Courtesy, Museum of Fine Arts, Boston.

Edward Weston (American, 1886-1958). *Nahui Olin*, platinum print, 1923.
The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust. Courtesy, Museum of Fine Arts, Boston.

Walker Evans (American, 1903–1975). *Couple at Coney Island*, gelatin silver print, 1928.
The Howard Greenberg Collection—Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust *© International Center of Photography. Courtesy, Museum of Fine Arts, Boston.

Are they less willing to learn about the market?
– People have less patience. We have faster, shorter communications and the typical person doesn't want to dive into education or deeper research. And when you buy a nice, big colour picture from an edition of five, you really don't have to know that much, only that you like the picture, the price and that's the end of it. Years ago, when there were fewer collectors, it was a smaller, slower universe. Most people who collected had unique experience in photography. They might have printed in the darkroom, or had an uncle who was a photographer, or the like. They brought some of this experience to collecting and were more passionate and engaged. Learning about the market only comes with this same kind of interest and desire.

In the 19th century photography market, institutional buying has become increasingly important. What's the situation with 20th century classic from you perspective?
– There wasn't much institutional buying after the recession but they came back and have been important to the market ever since. I don't think there's any specific differentiation between 19th and 20th century. I think some museums put their resources into 19th century because they already had good collections of 20th century. And some institutions have decided to put their resources into certain eras and subjects in 20th century. So each institution is unique.

You sold the Hank O'Neal archive of FSA images at Paris Photo 2017. Perhaps the biggest sale at the fair that year?
– Hank O'Neal wrote first good book on the FSA, published in 1977. He did a lot work putting that together, including spending extensive time with each photographer. All but three were still alive then. He had a wonderful archive which included more than photographs. There was correspondence and ephemera as well. That was what I sold. To my surprise, it sold to a private person. It may have been the largest single sale that year but I really have no idea and tend to doubt it.

Is there much competition between institutions for such archives?
– Yes and no. Obviously, any institution, large or small, would love to have quality donations that would add value to their collections. But there are not many institutions willing and able to take on 30 000 - 40 000 photographs. Managing such quantities brings with it a lot of cost and logistical concerns. There are a handful of institutions who will take an entire archive but even that practice is slowing down with so many difficult considerations.

You have also sold your own personal collection, to Museum of Fine Arts, Boston. It's currently exhibited at the museum. Was it difficult was it to let it go?
– Not really, though I continue to be very emotionally attached to it. To explain, I have to go back to the infrastructure of my gallery. Several

years ago, I converted the gallery into an ESOP, which stands for Employee Sponsored Ownership Program. This came about during President Carter's era.
It was written to promote American workers' ownership of American companies, and specifically for corporations with between 10 and 500 employees.
As far as I know, no other art gallery has become an ESOP. For many reasons and after much research, I went ahead and created this structure for my gallery. Only then I knew that someday I would have to sell the collection, as opposed to giving it away. The reason for was that most of the pictures were owned by the gallery, bought over 35 years by me but through the gallery. Because of the ESOP, technically, the gallery owned them, and I could not claim them personally. The best option was to sell the whole collection to a museum and hopefully keep my name with it and protect my legacy. The collection is very personal. It's about my love for photography, my life, and the pictures that were most meaningful to me in the beginning when I learned photography. I was in no rush but then serendipity put my collection on the road in Europe. Several curators wanted to acquire it, starting with the organiser of the show, at the Musée de l'Elysée in Lausanne. A couple of American institutions showed great interest as well. In the end, the Museum of Fine Arts, Boston acquired it. I'm thrilled because they have a very strong appreciation and enthusiasm for the collection. They say it's a game changer! Also, it's not so far from home which I'm very pleased about. That the collection will remain intact is the most important thing.

Classic photography has increasingly been overshadowed by contemporary work. What's the best way forward for it?
– Good question! I don't know. But I tell you this. It's tough out there right now. All the photo galleries large and small are struggling to make sales in the way we used to. I'm hard pressed to say where it's headed. There will always a decent market for vintage photography, this I know. Museums will continue to collect and there will always be a desire for classic images, as well as new and interesting discoveries. The ball has been picked up somewhat in Europe during the past ten or so years, where there was little collecting before. And China seems to be coming along. My gallery has continued to do quite a bit of business with Europeans, and some in Asia though not as much as in the late 90's when the Japanese museums were forming their collections.
I think the business will continue to grow in Asia. But overall, it's a difficult market. And where we will be in the future? I just don't know, but I remain ever optimistic. ●

Viewpoints; Photographs from the Howard Greenberg Collection will be on show at Museum of Fine Arts, Boston until 15 December.

Robert Frank (American, born in Switzerland, 1924). *Pablo in Times Square,* 1953. Gelatin silver print. The Howard Greenberg Collection – Museum purchase with funds donated by the Phillip Leonian and Edith Rosenbaum. Leonian Charitable Trust © Robert Frank; courtesy Pace MacGill Gallery, New York. Courtesy, Museum of Fine Arts, Boston.

INTERVIEW BY MARY PELLETIER

SYLVIE AUBENAS

Gustave Le Gray. *French fleet at Cherbourg,* albumen print, 5 August, 1858.

PHOTOGRAPHY AT BIBLIOTHÈQUE NATIONALE DE FRANCE

TRANSLATION BY ATHENA FOKAIDIS

In February 1948, a distant relative of early daguerreotypist Joseph-Philibert Girault de Prangey (1804-1892) contacted the Bibliothèque nationale de France with an offer. Comte Charles de Simony was looking to sell all 29 boxes of Girault's daguerreotypes (including those from his 1843-44 tour of the Eastern Mediterranean and Upper Egypt). But Jean Prinet, curator in the Department des Estampes et de la photographie, needed convincing. After two years of correspondence, he decided to accept a small gift of Parisian views and, to the bewilderment of contemporary readers, pass on the rest.

Sylvie Aubenas knows this story well – the present director of the Department des Estampes et de la photographie digs into the correspondence of her predecessors and charts the uncertain trajectory of these daguerreotypes in her 2019 catalogue essay for *Monumental Journey: The Daguerreotypes of Girault de Prangey*. (Thankfully, there's a happy ending for the BnF; it would go on to acquire 158 daguerreotypes from the remaining group in 2000). This essay is the most recent addition to Aubenas' long list of illuminating publications and exhibitions, all of which are informed by her 30 years at the BnF, and most often defined by rigorous research into 19th century French photography history. *The Classic* spoke to Aubenas about the unique nature of France's photographic *patrimoine*, how the BnF acquires and cares for the millions of photographs under her supervision, and the magic of 19th century imagery and investigation.

The Bibliothèque nationale de France's collection is known as the 'oldest photography collection in the world'. When did the BnF begin "collecting" photography?

– The first photographic image in our collection arrived in 1849. It is a héliographic engraving donated by Augustin François Lemaître. He was a Parisian engraver who helped Niépce with his work starting in 1825. Then, in 1851, the legal deposit was put in place thanks to Blanquart-Evrard's initiative. At that same time, we began to acquire photographs: Maxime Du Camp, Henri Le Secq. I believe we began to buy photographs very early on for the photographic image's qualities of accuracy and evidence. Photography was also an extraordinary form of documentation for history, art history, architectural history, and the collection of celebrity portraits. All of these areas were strong points of the department of prints founded by Louis XIV in 1672. Photography was naturally integrated into the already centuries-old collection.

The true desire to assemble photography for its own sake, collect it as you say, dates back to the period directly following the Second World War. This was when the open-minded curator Jean Adhémar, who was also a renowned art historian, began to understand photography's specificity. He was a great friend of André Jammes who was beginning to assemble his own collection. I met André Jammes at the start of

Girault de Prangey. *Palm tree close to Saint Theodore's Church, Athens*, Daguerreotype, 1842.

Gustave Le Gray. *Self-portrait in the mirror of the Duchess of Parma's dressing table*. Salt print, 1851. Copyright BnF, Prints and Photographs Department.

Adalbert Cuvelier. *Young man reading*, salt print, 1850s.
Copyright BnF, Prints and Photographs Department.

my work on Poitevin and that was really memorable for me. We have been friends for over thirty years.

How did you begin your career working with photographs? Did you always aspire to work in cultural heritage, and what was your route into the BnF?
– Working in the field of photography was certainly not an early calling. At the beginning of my studies, I hesitated a lot between history and literature – even if I could cite Baudelaire and say that "glorifying the cult of images" has always been "my great, my only, my original passion". But I did not know which form that could take. I was raised in a setting quite removed from art history, and thanks to several coincidences I discovered this work. Not really knowing which direction to take, I even started by doing research on medieval history.

Eventually, I passed the entrance exams to the École nationale des Chartes which does training for archival curation in libraries and, indirectly, museums. Part of the long and demanding curriculum for this training is the thesis requirement. None of the suggested topics around bibliophilia seemed that interesting to me. At the time, the first exhibitions of early photography took place in Paris, and the Musée d'Orsay was created along with a photography department like the Met or the MoMA. I would go see exhibits, I found antique photography fascinating, and I thought it might be an interesting research topic. It was a subject where there was still so much to discover and where my rigorous training as an archivist could be put to use. So in 1985, I started a project on the inventor photographer Louis-Alphonse Poitevin; the Bibliothèque nationale de France had just purchased a large part of his photographs and archives. This was exciting work, and it was the opportunity for Poitevin's works and archives – which were still privately owned – to join the national collections. I had really found my calling, and after that, all I wanted was to join the department where I work today.

Can you explain how the BnF acquires photography, and how this process might differ from a museum collection?
– I am not sure if there is a fundamental difference between our current way of collecting photography and that of a large museum with a photography department. We are dedicated to acquiring works that are important to the history of photography, its functions, and its aesthetics. We have never been afraid to acquire sizeable collections. In spite of difficulties from lack of storage space we always managed to find solutions to ensure the best keeping conditions.

It would be fair to say that in any case, we prefer to have sets of the same photographer rather than only one very beautiful image. Nor have we been afraid to collect works of lesser known authors, be they older or more contemporary. We trust our intuition and our expertise, and in hindsight, we are by and large pleased with our choices.

There's another dimension to the BnF collection, which you mentioned – the legal deposit. The BnF differs from other institutions in Europe and the UK in that its collection of early photography was built because, as with books and newspapers, prints of images that were launched commercially had to be deposited at the BnF. Was this always adhered to?

– While we have benefited from legal deposits since 1851, we have not relied solely on legal deposits. Starting in 1850, we also carried out acquisitions and received significant donations. Legal deposits allowed for us to have tens of thousands of cartes de visite, stereoscopic prints, and marvels like the entire collection of Vallou de Villeneuve, all the Bisson, Greene, Teynard works, the complete series of nine prints of Nadar's hermaphrodite, etc. Nevertheless, from its conception and through today, the legal deposit has never been exhaustive or even well respected. Nowadays, it no longer has the same meaning for paper prints.

We have always taken a pragmatic approach. As we could not keep all the photographic production, we would process what we had and then encourage legal submissions from artists who seemed important to us. In the 20th century, my now-retired colleague Jean-Claude Lemagny turned the legal deposit into an opportunity to come together and dialogue with French photographers. Often these submissions were accompanied by acquisitions we made to encourage young creators. It was the most intelligent way to make the most of an administrative obligation. Héloïse Conesa, who is currently responsible for this aspect of the collection, continues to work in this manner. She meets photographers every day.

These requirements seem to lay the groundwork for a very sizeable collection – is it possible to get an idea of the actual size of the collection?

– I'm not sure that in 2019, the number of prints in a collection is important when each day results in billions of photographic images circulated through social networks. Much more significant is the quality, representation, variety of technique, aesthetic choices, and politics of the acquisition. In any case, I can tell you we undoubtedly have several million photographs. At the start of my career, this number seemed immense to me, intoxicating and slightly awful as well because of all the work that was left to do. Now the number appears much smaller to me…

And how much of the collection is made up of early/19th century material?

– In terms of early photography, say until the 1870s, we definitely have tens of thousands of prints, paper negatives, and daguerreotypes. And for the 19th century, certainly hundreds of thousands of prints and fewer negatives. I have never counted them…

First and foremost we have French photographers like Le Gray, Nadar, Atget, Charnay, Teynard, Reutlinger, Disdéri, but also English, Americans, Italians : Caneva, Clifford, Cameron, Muybridge… many big names and many small names which are very important too. Since we are also a library, we have many books and periodicals from the start of photography up through today. We also have archives like those of Nadar and Poitevin, Otto and Pirou, and Reutlinger.

What were the policies in regards to purchases and exhibiting photography when you began? Have you set out a new strategy or direction in the years since?

– This is a difficult question. Without a doubt things have evolved, but it all happened naturally and progressively. We have adapted just as early photographers had to change their ways of working and seeing. Value changed and continues to evolve for that matter. The main positive difference is that now the importance of historical photography in the museum world is no longer questioned. It is unequivocally accepted by everyone, which was not yet the case even thirty years ago. At the very least, this gives us a sense of legitimacy and comfortable working conditions.

Was there a point when the collection saw a swing from documentary and historical events to art photography and the fine art print?

– Without a doubt, the manner in which we appreciate works and the reasons for acquisition have evolved: Bonfils or Atget were purchased as documentary in their time but that does not prevent us from appreciating them for other reasons today. By contrast, the notion of beautiful prints, the interest in photography as art evolved, and we were influenced

Henri Le Secq. Smoked herrings, paper negative and positive, 1851-1860.

by museum practices which were established little by little starting in the 1950s. Starting in the 1920s and into the 1930s, photography definitively took over books and periodicals, and the necessity to acquire documentary images disappeared. It was enough to have books and illustrated periodicals of photographs.

Yet paradoxically, this was the period where we began to make massive purchases of photographs. Influenced by collectors like André Jammes, Georges Sirot, René Coursaget, Gabriel Cromer, we understood that photography in and of itself was important to preserve. The very first biographies of photography, those of Beaumont Newhall and Raymond Lécuyer, were important for this awareness. Until the 1970s, we were the only public collection in France to show interest in photography; we did not have any points of reference. When Jean Adhémar asked Jean-Claude Lemagny to put together a contemporary photography collection starting in 1969, he sent him to the MoMA to see what was happening. It was similar to when Françoise Heilbrun was sent to the United States during the planning stages for the Musée d'Orsay.

France has been better than most countries at safeguarding its photographic *patrimoine*, its heritage, whether the material is bought by local museums or the big institutions such as the BnF or Musée d'Orsay. Can you tell me about the decision process behind this? That is, who buys what?
– Each institution has its own policy regarding acquisitions and it is rare for there to be competition for early photography. We always discuss important sales amongst ourselves. Sellers and gallery owners who have contacted institutions directly have understood who the best representative for the works is according to what they are offering. Furthermore, those who are in charge of the collections know each other well and have a mutual understanding. They will share information about one acquisition or another if necessary. There is also a photography delegation who reports to Marion Hislen at the Minister of Culture who can also coordinate if necessary.

It is also important to note that if museums, archives, and libraries in all of France's regions buy works in connection with their region, they are not necessarily minor works. The Havre Library recently bought a wonderful print of the Havre harbour from Gustave Le Gray.

Following on from that question: Pre-empting by a museum at [a French] auction is the horror of every dealer and collector who buys at auction. Can you tell me how it works?
– I know that this French custom is described as traumatising for our foreign friends. I think that you overstate this trauma just a bit. I want to point out that, for one, we exercise moderation when taking advantage of this practice and only do it when we deem it important. It is also only done when it contributes to safeguarding our photographic heritage upon which you just remarked with admiration.

Concretely, pre-empting allows an institution to stand in for the last bidder at an auction. For the seller and the auction house, it does not change anything, it is just the beneficiary of the lot that is different.

In November last year, 71 prints of Egyptian images by Gustave Le Gray from two albums came up for auction at Delon-Hoebanx in Paris. The gossip going around the weeks prior was that half the lots would be pre-empted by BnF, but this didn't happen. Did the BnF buy anything at all?
– I understand perfectly why the auction house broke down the albums to sell images individually. It was to allow each collector to buy some prints, and by doing this, the auction house could undoubtedly make more money.

As a curator and photography historian, this broke my heart because I consider the albums to be precious objects. They are testimonies beyond each image they contain, witnesses to an organization and order of images put together by the photographer or album owner. The organization of an album is key to understanding an author's work.

It is not of interest to our collection to acquire prints from a disassembled album. Perhaps some museums do it. I prefer to wait for the opportunity to find a complete album…tomorrow or in twenty years, there is no hurry. Our collection has existed for centuries and can take its time.

How do you begin to organise research into a collection of the BnF's size? Has it all been catalogued?
– The department began working on organising the collection in the 1960s. Regarding antique photography, my predecessor Bernard Marbot did an enormous amount of work on classifying and grouping works. We patiently continue in this way. Now all antique, modern and contemporary photographers are marked with the number and subject of their works on our online catalogue. All the works are not described one by one, but we are making good progress. All the paper negatives, autochromes and daguerreotypes have been labeled and digitised. The works of Atget, Félix Nadar, Bisson, Durandelle, Vallou de Villeneuve, Bisson, Cuvelier, Cameron, etc., are described by image. The majority of 20th century photographers are catalogued by image as well.

In our department there are about 60 people of whom 8 (without counting myself) are responsible solely for photography. Without a doubt, it is not enough, but we have a remarkable team, very motivated and skillful. We have three tremendous curators: Dominique Versavel, Héloïse Conesa, and Flora Triebel.

Your career and research has revolved around the work of many early masters of photography, such as Gustave le Gray and Nadar. What draws you to the 19th century?

– Even if I sometimes work on the 20th century, on Brassaï and the Séebergers, for example, the 19th century remains my favorite century. It is a marvelous period for photography. I am particularly interested in its relationship with other arts and indeed the lives of great photographers like Le Gray, Nadar, Atget. I also worked on Degas the photographer, Delacroix and photography, and nude photography of models for artists.

But the real motivation is the opportunity to work on images and discover new ones. Or to see differently those images we thought we knew because a new element appeared, like new information about the subject, or the author. For me, there is a magic in the images of the 19th century. It later disappears, even though the 20th century produced sublime images. But it is just is not the same.

Charles Nègre. *Female nude on bed.* Paper negative and positive, 1850.

There are many, dealers among them, who lament the low profile of 19th century photography at the public institutions. There are often temporary exhibitions but none have rotating displays of their masterpieces. Why do you think that the "masterpieces" of photography history do not get the same billing as, say, the Titians or Picassos that institutions always have on display? And is this changing? The V&A in London just recently began highlighting their early collection in a more permanent way in their new Photography Centre – but not yet in Paris or the US.

– Allow me to add my lamentations to those of the dealers! I would love a permanent exhibition with rotations from our collection of 19th century photographs! But even if we have the collection that would allow for it, we do not have the gallery space nor the logistics in place. It is a shame because of course a curator's greatest pleasure is the ability to share her passions and to display works in public as much as possible.

We do regularly hold temporary exhibitions, and we lend a great deal of exhibitions to other institutions – the Greene exhibit in San Francisco, *Photographs: An Early Album of the World* at the Louvre in Abu Dhabi, *Black Model* in New York and Paris, etc. Our building is currently under renovation; when it opens again in fall 2021 we are going to open a museum gallery that will present a rotating sampling of the complete BnF collections. Some of the photographs will be on permanent display.

Personally, I really like the presentation of the Photography Department of the Metropolitan in New York, which changes every three months. These are always great discoveries for the visitor.

Your research often illuminates history that is not strictly "photographic". Do you see yourself as a type of 'biographer' of these early practitioners? I'm thinking of your landmark book on Gustave le Gray, published in 2002, and your recent essay on Girault de Prangey for *Monumental Journeys*.

– You are absolutely right, I am indeed very interested in the context of the creation of works and the lives of their authors. Even if there is a particular delight in looking, understanding the history around images does not take away from their charm. In 2012, we worked with collector Marc Pagneux to put together an exhibit entitled *La photographie en 100 chefs-d'œuvre* (*Photography in 100 masterpieces*). We selected images from our collection where the focus was deliberately on the works themselves, without taking anything else into account. I occasionally step away from biographies to focus purely on the images. In 2020, we will have an exhibition at the Grand Palais in Paris on the aesthetics of black and white photography. It will mainly be about 20th century works, but not exclusively. There, we will also concentrate on the visual force of the works.

Are there still early French photographers that need to be researched more thoroughly? And do you think there are French photographers of the 1840s and '50s, known to have been active but whose work is yet to emerge? Sometimes, photographers, or caches of material by them, come out of the blue, such as Campigneulles.

– This is the kind of thing I love in this field: many items, works, and artists are yet to be discovered. Each year new surprises come to us. I think that Ambroise Richebourg deserves a serious study: he is a fascinating figure that took on every genre, travelled to Russia with Théophile Gautier, worked with the police…

One could simply take the list of participants in all of the photography exhibitions in the 19th century

in the book published by Roger Taylor and look at descriptions of images with which we are unfamiliar. There are many of them.

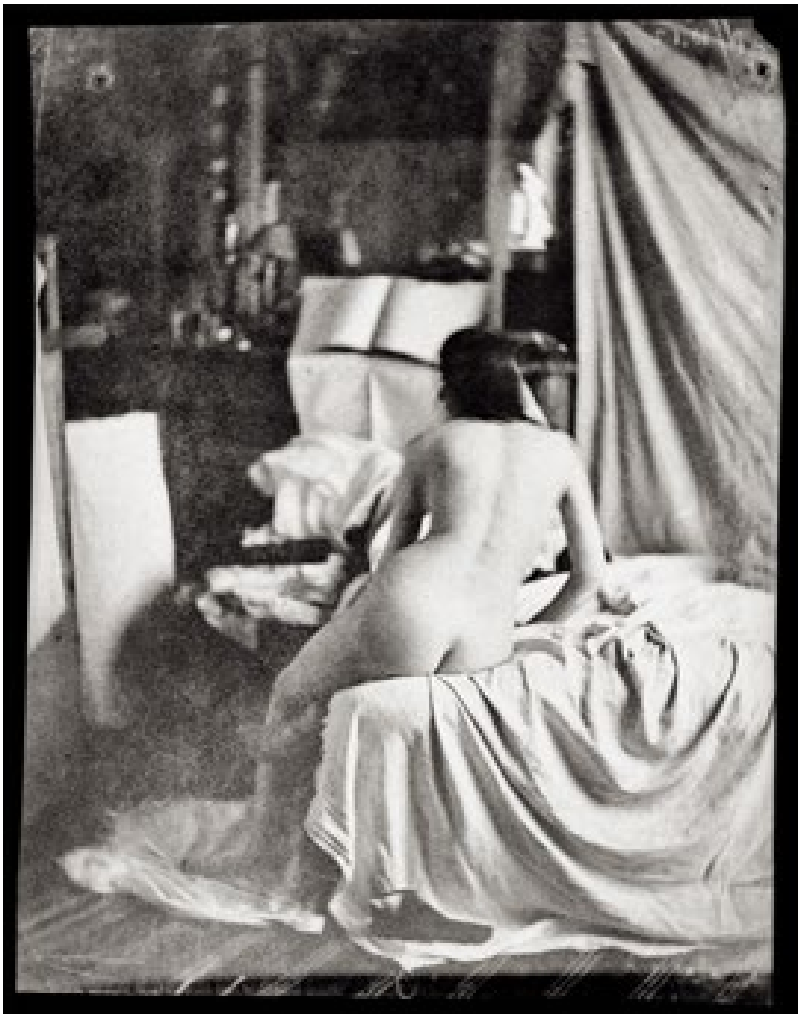
The photography world is very different today compared to what it was like 40 - 50 years ago. Back then, a lot of the research was done by dealers and collectors. How would you describe the situation today? Do you have an active dialogue with the business? I ask since a number of dealers and auction house specialists share that they have gathered information in recent years, adding to the scholarship themselves.
– Yes, we are in dialogue with auction house specialists and gallery owners, collectors, experts working with galleries, like Larry Schaaf with Hans Kraus. It is absolutely common practice in the art world, and it is extremely enriching to have a point of view that is less academic.

Naturally, experts in the photography field, as in other disciplines in the art market, contribute to knowledge and undertake very important research, like Ken and Jenny Jacobson with the Ruskin collection. I consider some auction catalogues as references and more interesting to read than many books or exhibition catalogues. In my department, we hold onto these works with great care.

For example, I learned a lot about the manner of seeing photography as developed by Serge Plantureux in the 1990s. Serge Kakou is an expert of photography on Africa and Oceania – if I ever had a question, I would speak with him. Like curators, experts share an attention to the materiality of the works, the beauty of prints and their dating, and the importance of the identification of authors. I would say that academics who are not in close contact with the works have a more theoretical vision.

In 1995, the department discovered 39 prints of then-unknown images of trees by Atget, and in 2003 you published a book about the find - how did you discover them? Are there other treasures waiting to be found?
– When I arrived in the department in 1993, Bernard Marbot told me he regretted that Atget's magnificent studies of trees were missing from our collection, that they were too expensive and too rare for us to ever acquire them.

Until the 1960s, acquisitions of photographs were classified by subject and not by author. Since then, we have put works together by author. However, it is a long task for such a large collection where engravings, drawings, and photographs are sometimes mixed up. So in 1923 we bought 111 photographs of the Saint Cloud park by Atget. They were sorted by subject – statues, ponds, architecture – but we did



not know where to put the trees. They remained in their original delivery envelope with Atget's writing, and they were left in an archival box labeled Saint Cloud park. Bernard Marbot and Luce Lebart – the latter was doing an internship with us at the time – routinely visited all of these topographical archival boxes and found this incredible treasure. Needless to say it was a marvelous surprise!

We have had numerous surprises like this and I hope that we will continue to have more of them. That is the advantage of taking care of a very old collection. We can expand it without spending any money!

Most people in the photography world associate your name with the exhibitions and books you have done on 19th century photography, Gustave Le Gray, Nadar, Girault de Prangey, Atget, Degas, but you have also written books on fashion photography. Do you have other photographic passions that are not reflected in your bibliography?
– Indeed I have written a lot on numerous photographers and many subjects like fashion photography, nude photography, and calotypists. I try to transform my photographic passions into books or exhibitions

Adrien Tournachon. *Self-portrait in hat*, salt print, 1854-1855.

because it is the best way to share them. As for those that do not make it into my bibliography, I just have not yet found the opportunity to bring them to life. But I am not discouraged!

Many of the exhibitions that you curate and contribute to happen outside of the walls of the BnF, both in France and abroad. Can you explain what it's like to collaborate with institutions around the world? Coming from a library archive, what are some of the obstacles you face, organisational or otherwise?
It is true that one of the complexities of our institution is that while our collections are extraordinary, diverse and immense, the structures, personnel, and budget are not commensurate to what the collection's value demands. We have few temporary galleries, and we will have to reduce their usage for economic reasons. On the other hand, starting in 2021 we will have a gallery/museum to show a sampling of our collections from antiquity up to video.

Even still, each year we regularly organise one or more photography exhibitions: *French Landscapes, a Photographic Adventure, 1983-2016* in 2017, *May 68, Images Have a History* and *Nadar* in 2018, and *Koudelka* in 2019. For more than fifteen years we have been supported by the very loyal and generous patronage of the Louis Roederer champagnes and their president Frédéric Rouzaud. With Michel Jeanneau, secretary general of the Louis Roederer Foundation we help financially each year with a scholarship a student working on our collections. We are very proud to be able to encourage researchers.

It is true that more and more we orientate ourselves toward collaborations outside of the BnF walls with institutions like the Metropolitan, the Getty, the George Eastman House, the Musée d'Orsay, the Grand Palais, and private French foundations as well.

I think that our duty and mission is to put forth our collections so they might be seen, known, and understood by enthusiasts and inquisitive audiences. It is also to allow them to be discovered by a widespread public. Showing our collections outside of our walls--if it is in association with our institution and it corresponds with our standards--is really a good thing.

In April of 2020 we will present a selection of over 300 works on the theme of black and white at the Grand Palais. There will be *virage à l'or* prints [very dark prints produced with gold] from Désiré Charnay, rayographs from Man Ray and many more surprises.

Last year, the BnF held an exhibition about Nadar - not just Félix, but also his brother Adrien, and his son Paul. Why was it important to incorporate these two (lesser-known) Nadars into the exhibition? What was the response like?
– It had been a while that we were thinking of exhibiting Nadar again. The work of describing and digitizing his work and the work Adrien Tournachon had been doing for years led me to the realization that this was the most intelligent and stimulating way to show Nadar.

On Félix Nadar, the 1994 exhibit organised by the BnF with the Metropolitan and the Musée d'Orsay was incomparable. At the beginning of my career, I had the opportunity to participate in the exhibit with Maria Morris Hambourg, Philippe Néagu and Françoise Heilbrun. It's an unforgettable memory.

To bring a new perspective, it was necessary to take into account the progress in research on the lives of the Nadars, and the sensibility we bring to scientific photography and the current interest for documentary photography. It was also to at last give space to

Installation view of the Nadar exhibition at BnF. © Emmanuel Nguyen Ngoc BnF.

Adrien Tournachon and introduce Paul Nadar, who was not only a businessman. Above all, we wanted to explain how beyond the conflict between these three men, their artistic, familial, and commercial ties merged. We also wanted to show that in the end we cannot really understand their works and their choices without considering all three.

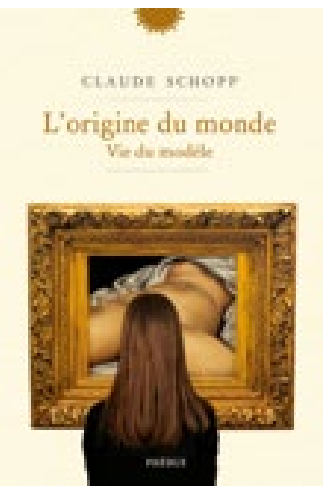
With Anne Lacoste, the current director for the Institute of Photography in Lille – however she worked on the beginning of the project at the Musée de l'Elysée in Lausanne – we decided to devote the exhibit to the comparisons and intersections of the lives and works of the three Nadars. We also cannot forget the Nadar women who were very active behind the scenes. We also were able to reassign and date the works. It was very interesting, and I think the public appreciated it.

Now we are going to attack the precise description and digitization of Paul Nadar's work--which is enormous. It is work that could not have been completed for the exhibition.

Your name cropped up in the news recently for helping solve an artistic mystery - the identity of the sitter in Courbet's famous 1866 painting *L'Origine du Monde*. What was that process like, and does that sort of thing happen within the Photography Department more often than makes the news?

– Actually my friend, Alexandre Dumas specialist Claude Schopp, discovered a letter which revealed the name of the model while he was working on publishing correspondences between Alexandre Dumas' son and Georges Sand. The letter was available to everyone in our Manuscripts Department, but had yet to be published. Nobody had paid it any attention. He was astounded. He had found a name, which is clearly the most important thing, but still had to confirm that it was not a false lead, vintage gossip...

That is when we worked together to find the historical and biographical elements on Mlle Quéniaux which led to a book published by Phébus, a French publisher, and which will soon be translated into several languages.



The cover of Claude Schopp's book, *L'Origine du Monde*

Eugène Atget. *Tree in the park of Saint-Cloud*, albumen print, 1910-1923.

Adalbert Cuvelier. *Pine trunk*, salt print, 1860.

Of course we and other researchers are led to discoveries throughout our research in the collections. Unfortunately this kind of surprise does not happen very often. In any case, this proves that genuinely thorough researchers like Claude Schopp are rewarded for their work!

As a library, it seems that public access to collections is at the forefront of your mission. How important is public access to photography - especially original objects and prints - in today's photographically-saturated culture?
– A library is organised so that researchers may easily access collections. However the BnF is not just one of the largest libraries in the world, it is also a specific library with collections that cannot be found in this quantity and quality in other more traditional libraries. It is due to the fact that the BnF is the heir of the library of France's kings who collected items like etchings, drawings, precious manuscripts, original music scores, medals, and antique objects and sculptures, Greek vases for their collection.

With such precious collections, it is important to balance how the researchers can access the works and conserve them. Therefore we digitise our most fragile images to avoid that they be handled too much. The advantage is the works are easily accessible for free around the world.

I also think it is very important to permit researchers to see the originals and understand their material beauty, their texture...otherwise all the photographs will appear to have the same size and color as a computer screen and that is a shame.

How have you seen interest in photography change over the course of your career at the library? Are people coming to the BnF with different types of requests?
– If you are referring to researchers who come to work in our study room, we have seen great diversity in nationalities. When I started to work here 26 years ago, researchers of historic photography were either French or American. We have seen Germans, Italians, many Spaniards, and now in equal numbers Japanese, Chines, Israeli, Moroccan, Turkish, etc.

The subjects of study for early photography have changed as well: there are still many inquiries by country, many searches related to Gender Studies, much research on the use of photography, and on illustrated press. The heroic time of working on elaborate biographies of master photographers is now a bit passé.

I also notice that since our collection is now more easily accessible online, many historians who do not specialise in antique photography willingly use our collection for illustration, documentation, comparison purposes, which is a good thing.

You chair the Prix Nadar, the annual prize for a photography book edited in France. What are some of the qualities that you find make up a successful photography book?
– For the Prix Nadar jury, comprised of demanding persons from the world of photography and organised by Gens d'Images with the BnF since 1955, numerous elements are

John Beasley Greene. *The Sphinx,* from *Le Nil : Monuments. Paysages, Explorations photographiques*. Salt print, 1854. Copyright BnF, Prints and Photographs Department.

important. We look at the originality of the subject, the quality of the reproduction of the images, the creativity of the maquette, but above all the harmony between the subject of the book and it's material style. This harmony creates an important, great photography book that one wishes to keep, to collect.

We are happy to see that French editors are numerous and fearless. Many small organizations have started up in the past few years like Clémentine de la Féronnière, Le bec en l'air, Filigrane, Textuel, Be-pôles, Loco, Light Motiv, Trans Photographic Press. They all demonstrate great inventiveness. We are in a rich time of photography publishing. It is also necessary to pay tribute to the memory of Xavier Barral, who died suddenly in January 2019 and who was a great editor of photography books. I only have one regret, that very few books are concerned with antique photography...

We know that next April you'll open the black and white exhibition at the Grand Palais – what else is on the agenda for you and for the BnF?

– For the moment I have this project with the Musée d'Orsay about Girault de Prangey, which will take place in the Fall of 2020. I have another project for next year, but I can't speak about it for a few months. I also hope also to collaborate with the George Eastman House in Rochester – we would like to do an exhibition about Gabriel Cromer collection. The main part of the Cromer collection is in Rochester, but after the Second World War, we had the opportunity to also buy a part of the Cromer collection, which the widow missed sending to the US.

In 2021, the curator for contemporary photographs will do an exhibition called *Material, Immaterial* and an important part of that exhibition is about how contemporary photographers use old processes – daguerreotypes, paper negatives. Some years ago, I thought that people would one day have no more interest in 19th century photographs, but it's not true!

It sounds like you are very busy, and never slowing down – will you ever retire?

– No, I can't slow down! For me, it's impossible, it's not in my nature. I will retire...but not yet! ●

ENGLAND & Co

THE RADICAL MOMENT

INTERVIEW BY MICHAEL DIEMAR

JANE ENGLAND

In 1977, London-based artist Anne Bean revisited two of her performances from the early 1970s, only this time she performed and choreographed them in front of photographer Chris Bishop's camera. She did so at considerable risk to herself. Both performances emerged from her dialogues with the elements fire and water, testing both her endurance and fearlessness to the very limit with her perilous actions. The title *Shouting "Mortality" as I drown* is self-explanatory. In the performance of *Heat*, Bean applied a flammable liquid to the front of a sheet of glass that she placed just in front of her face, before igniting it. She stood behind in close proximity to the glass and reacted to the heat as the flames intensified and the glass seemed to be on the verge of shattering.

Anne Bean is anything but a household name in the photography world, but she has since 1970 been a very active exponent of live art and performance, not only in the UK but also in the rest of the world. She works in a range of mediums: performance, projections, drawing, painting, sculpture, photography, film and sound. A selection of her work will be presented by England & Co at this year's edition of Paris Photo, alongside work by Michael Druks, Howard Selina, Susan Hiller, Hannah O'Shea and other artist photographers of the UK avant-garde of the 1960s, '70s and '80s.

Jane England of England & Co explains.

– Anne had never had gallery representation before we started working with her and that goes for a lot of the artists we represent. She resisted a conventional art world career and from the beginning has followed her own personal trajectory of enquiry, "What is Art and what am I doing in it?" She regards her work as one continuous performance. Many of her images were – and are – produced in a collaborative process

Anne Bean. *Shouting "Mortality" as I Drown,* 1977. Photo-collage. Photographer: Chris Bishop. © Anne Bean, courtesy of England & Co.

far beyond mere documentation, and Bean often later re-engages with them, attacking the printed photographs with flame or corrosives or cutting up, collaging and inscribing them.

Jane England's gallery is part of a growing international infrastructure of dealers and galleries dealing in performance-related photography and conceptual photography from the 1960s and '70s. For those versed mainly in the traditional canon of photography, this is work that comes completely out of the blue. Hardly surprising as back in the day, the majority of the artists shunned the established art galleries were equally far removed from the photography world. Performances would often take place in improvised art spaces and the same went for exhibitions, presented in studios and private homes, in colleges and community halls. What's the appeal? I suspect it's the rawness, the intensity, the absence

Anne Bean. *Who Speaks My Voice?* 1982. Photographic collage. Photographer: Sue Arrowsmith. © Anne Bean, courtesy of England & Co.

of seductive gloss and that so many of the concerns echo strongly even today.

The roots of this work lie for the most part outside the photography world, in the avant-garde art movements, theatre, dance, experimental music, political theory but photography would become an important tool for many artists, not only as document and as a way of dispersing ideas but also as an integral part of their art work.

There were precursors of course, in conceptual art, the towering figure of Marcel Duchamp. Alfred Jarry's *Ubu Roi*, staged in Paris 1896, had many elements that would later be associated with performance art. As did the soirees, experimental stage productions presented by the Italian and Russian futurists. Among the latter were Mikhail Larionov and Natalia Goncharova, who would create impromptu performances by walking the streets of Moscow, their faces covered in letters and strange hieroglyphics.

Some of the strategies of the Italians and Russians would be picked up and developed by the Dadaists and the Surrealists. At the Bauhaus, a stage workshop was set up and was the first ever course on performance at an art school, with Oskar Schlemmer, Kurt Schmidt and Xanti Schawinsky as its principal leaders, presenting performances such as *Mensch und Kunstfigur* and *Circus*.

The Bauhaus was closed by the Nazis in 1933. By that time, many of its former teachers had already left Germany, most of them for the US. Among them were Josef and Anni Albers who joined the faculty at Black Mountain College, North Carolina, an experimental art college founded in 1933 by John Andrew Rice. The college quickly developed a reputation as an interdisciplinary hotbed. Among the faculty and students were Buckminster Fuller, John Cage, Merce Cunningham, Robert Rauschenberg and Cy Twombly. Initially performances would be improvised, as entertainment, but they became more focused after Josef Albers invited his former Bauhaus colleague Xanti Schawinsky to the faculty, giving him free reign to outline a 'stage studies programme'. His first performance at the college, such as *Spectorama*, used theatre as a laboratory and a place of action and experimentation.

Cage and Cunningham returned to Black Mountain College in 1952 for *Untitled Event*, a performance that involved Cage reading a text on the relation of music to Zen Buddhism and excerpts by Meister Eckhardt, followed by *A composition with a radio*. Rauschenberg played scratchy old records and projected film clips and abstract slides while David Tudor played *prepared piano*. Cunningham danced through the aisles while being chased by a dog. The world at large took no notice of *Untitled Event* but rumour of it spread within the art world, to New York and The New School for Social Research where Allan Kaprow, Jim Dine, Claes Oldenburg and George Segal would attend lectures.

Historians often cite Allan Kaprow's *18 Happenings in 6 Parts*, staged at Reuben Gallery, New York in 1959 as a milestone. It was one of the earliest opportunities for a wider audience to experience live art events. Central to the event was Kaprow's decision that it was time to 'increase the responsibility of the observer'. Kaprow had created complex environments in three rooms, with chairs arranged in circles and rectangles, forcing the visitors to look in different directions. There was a control room

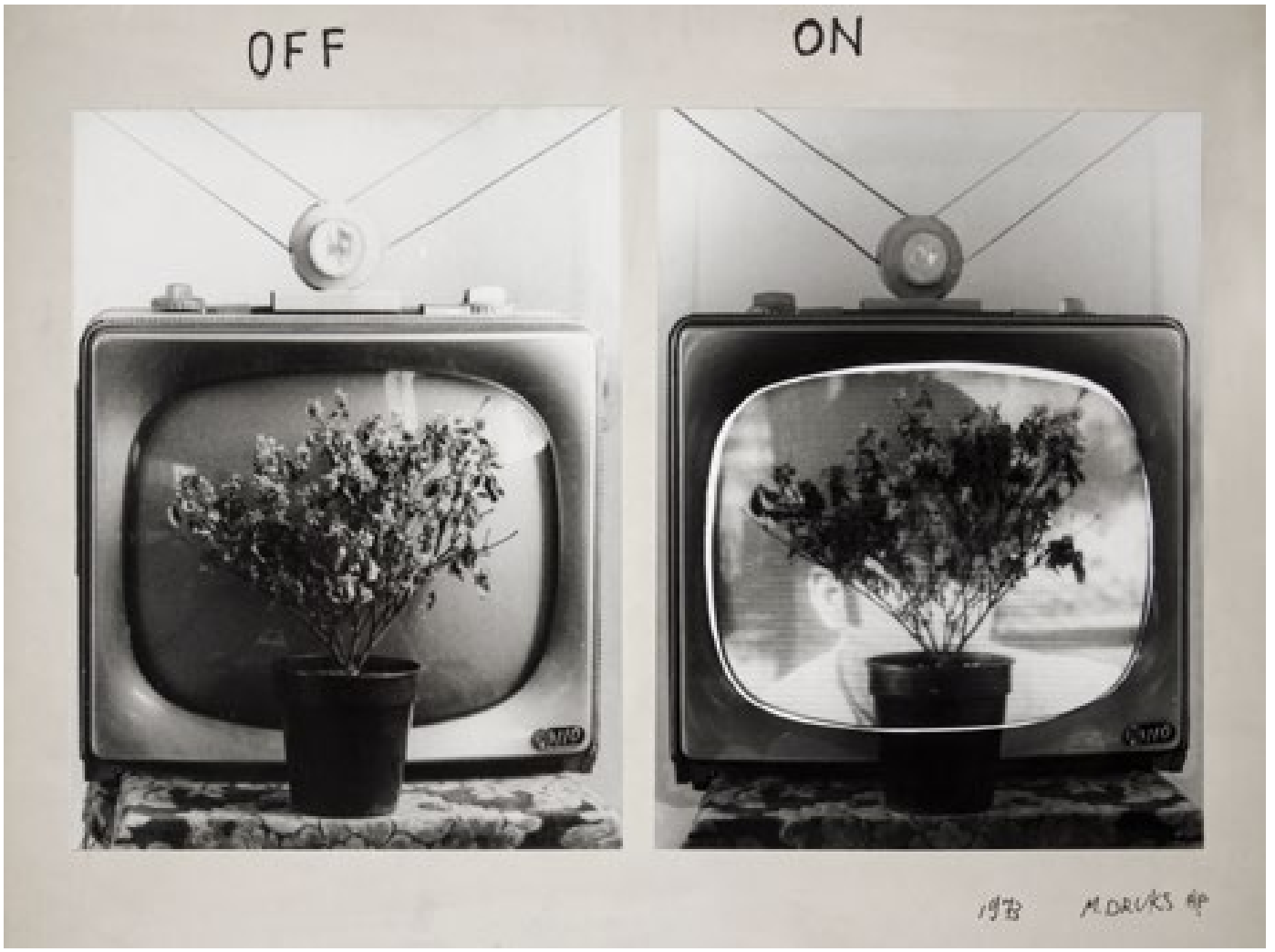
Anne Bean. *Heat (Elemental Series),* 1977. Silver bromide prints. Photographer: Chris Bishop. © Anne Bean, courtesy of England & Co.

from which the performers would enter and exit. Lights divided the spaces. Full-length mirrors reflected the environments. The visitors were designated as part of the cast and were each given a card, explaining that the performance was divided into six parts, each containing three happenings occurring at once, with instructions how to move between the environments.

What did it all mean? The audience was left to make up its own mind. As Kaprow stated, 'the actions will mean nothing clearly formulable so far as the artist is concerned'. He was, in a sense, wiping the slate clean, creating a new space, fundamentally questioning what art could be. And performance was by its very nature ephemeral, undermining the notion of fetishizing the art object.

In Europe, others were also wiping the slate clean. Yves Klein sought to find a vessel for "spiritual pictorial space". At the age of 19, he signed his name to the blue sky. For Klein, painting was "like the window of a prison, where the lines, contours, forms and composition are determined by the bars". He began producing monochrome paintings in 1955 and in 1960, registered his own formula, International Klein Blue, IKB. In 1958, he stated that his paintings were now invisible, and presented them in in a completely empty space, except for a large cabinet. In 1960, Klein turned the traditions of painting upside down, rather than paint from models, he staged a performance where he painted with models. He rolled nude models in IKB, instructed them to press their bodies against prepared canvases. At hand to document it all were photographers Harry Shunk and János Kender. The same year, Klein, Shunk and Kender produced the most famous photograph in performance art, *Leap into the Void*, a photomontage showing Klein apparently jumping into space from a building on a quiet suburban street.

While Kaprow had been content to have the audience make up its own mind, others, including many members of the Fluxus Group, would take a distinctly political stance. In the early '60s, artists presented aggressive, political Fluxus-style events in Paris, Cologne, Düsseldorf



Michael Druks. *Off-On*, 1973. Silver bromide print. © Michael Druks, courtesy of England & Co.
In the mid 1970s, Druks made a major series of works involving varied reactions to – and interventions with – TV screen images. Using performance and photography, these interventions had subversive, humorous or politically charged results as Druks produced a kind of visual commentary on what he regarded as television's omnipresence in society.

Clay Perry. *Tjebbe van Tijen (drawing on Kensington Park Road, Notting Hill),* 1966. Archival pigment print.
Tjebbe van Tijen is a Dutch artist and theorist who is particularly known for his public performances of the 1960s. In 1966, he made a collaborative performance work, *Continuous Drawings* when he drew a line from the Institute for Contemporary Art in London to the Stedelijk Museum in Amsterdam and on to Rotterdam, using various modes of transport while continuing to draw his line. Perry's photograph is from the London side of the project.

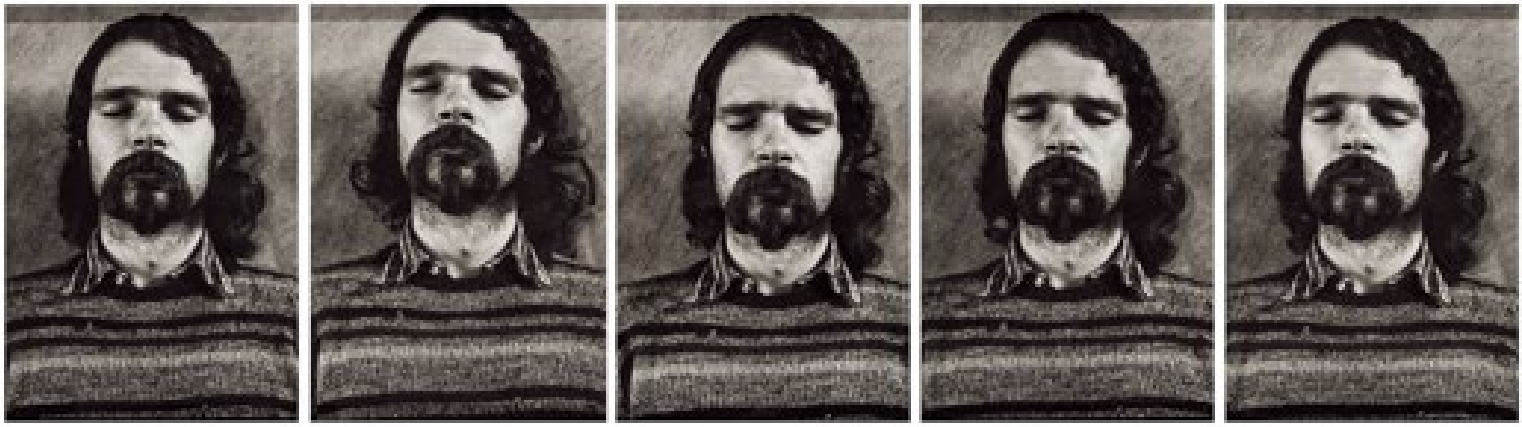
and Amsterdam. And there was no shortage of theories and concerns to explore: feminism, sexuality, identity politics, political theory, colonialism, post-structuralism, anti-psychiatry, the power structures of capitalism, environmentalism. The Situationists, led by Guy Debord, and their notion of society as a 'spectacle', based on the power of the mass media and the fetishism of commodities, leading to passivity and alienation, would directly and indirectly have an influence on many artists.

While some artists embraced current theories, others would tap into ancient traditions, most notably the Vienna Actionists, with Hermann Nitsch, Otto Mühl, Günter Brus and Rudolf Schwarzkogler as its main participants. Their performances were based on art and the politics of transgression, using the human body, blood and ritual. In 1962, Nitsch described his performances as 'an aesthetic way of praying'. Dionysian and early Christian rites were re-enacted in a modern context, and according to Nitsch, illustrating Aristotle's notion of catharsis through fear, terror and compassion. The Vienna Actionists would have a profound effect on the international scene, not least because of the photographs that were taken of their performances.

There were other ideas in the air. Minimalism emerged in New York in the early 1960's, with Donald Judd's 1965 essay *Specific Objects* becoming a touchstone for the formation of minimalist aesthetics. Within a few years, Land Art, rejecting what the movement's artists saw as a ruthless commercialisation of art, rejected museums and galleries, developing large landscape projects, Robert Smithson's *Spiral Jetty* (1970) being the best known.

While the term *Concept Art* started to be bandied about in the early '60s, by Henry Flynt of the Fluxus Group and others, it wasn't until Sol Lewitt's 1967 article *Paragraphs on Conceptual Art* that the term Conceptual Art was being used to reference a distinct movement, where the idea or concept was the most important aspect of the work, the execution*"a perfunctory affair"*.

One of the movement's members was Victor Burgin, who established himself not only as an influential artist but also as a theorist. Burgin and a number of likeminded photographers and writers developed new theories for photography, tearing up the John Szarkowski notion of the photographer as "auteur", instead discussing context for images, the ideologies and power structures in



Howard Selina. *Imagining and Thinking About*, 1972. The artist's body parts being thought about, the order of the images as specified by the artist: 1. My Heart, 2. My Veins, 3. My Liver, 4. My Tongue, 5. My Lungs, 6. My Fingers, 7. My Brain, 8. My Genitals, 9. My Eyes, 10. My Skeleton. Installation of 10 silver bromide black and white prints.

and around them. Burgin would have a profound effect on photography education on both sides of the Atlantic, as well as showing his work in exhibitions in museums and galleries. Others would have much less visibility, in some cases, producing art or presenting performances for only a brief period of time. And Jane England has made it something of a mission to find artists who somehow fell through the cracks.

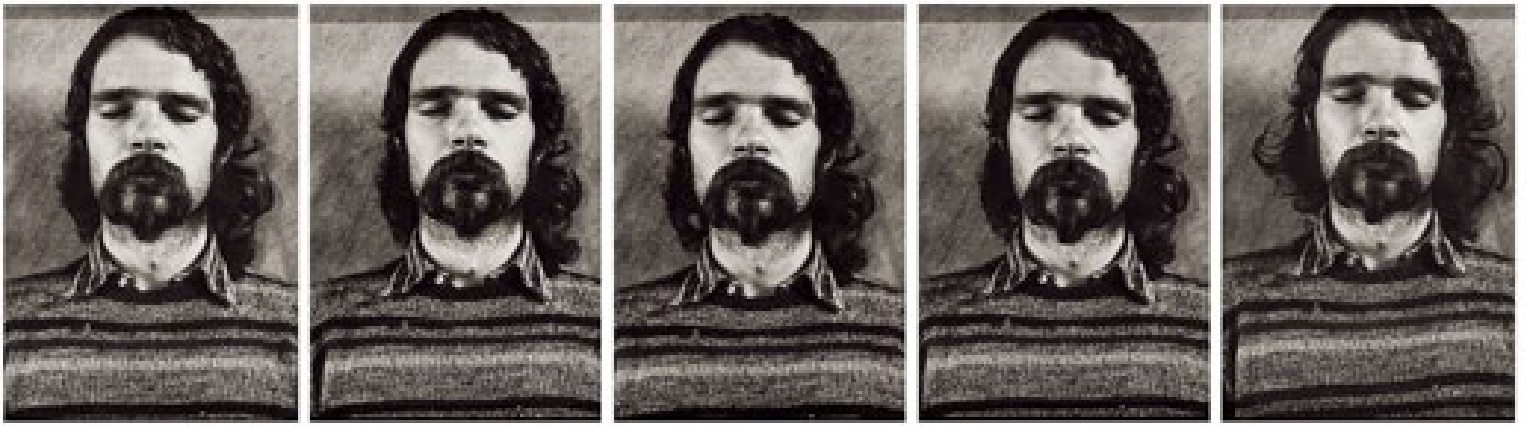
Michael Druks. *Two Meters from Paris*, 1975. Silver bromide print. Michael Druks made a series of different works where he invited participants to indicate a measurement such as a yard or a meter using their outstretched arms. Their estimates varied from accurate exact measurements: Druks was interested in the difference between individuals and their subjective sense of scale.

Can we start out with your background and how and why you got involved in the photography scene?

– I became involved in a roundabout way. After studying art history at Melbourne University I left Australia for Rome, eventually moving to London in the 1970s where I became more interested in photography as I started informally to document artists and people around me. I decided to study photography at a London art school in the mid '70s and went on to exhibit my work in galleries, and also to work for magazines, including the *Sunday Times* colour supplement. In 1987, I opened a gallery, England & Co, with a programme that reflected my interests. We research and curate exhibitions, exploring aspects of the avant-garde of the 1940s through to the 1980s. Our particular focus is on reassessing artists who have become marginalised or their significance unrecognized, and placing their works in museum and institutional collections. Our programme has increasingly incorporated photography, concentrating on artists' use of photography as both a medium and method for documentation and experimentation, particularly in the late 1960s and 1970s.

Going back some 10-15 years, it was quite rare to come across performance-related photography and conceptual photography from the 1960s and '70s period at the big photography fairs, and then usually the Vienna Actionists. There is far more of that material now at Paris Photo. Why the growing interest do you think?

–The renewed interest in both Conceptual Art and Performance Art in the past decade or so is obviously a major component in this. Related exhibitions, such as *Performing for the Camera* at Tate in 2016, have drawn attention to the photographs that recorded and documented performances, and to the fact that the photographers were often, and still are, valued collaborators with performance artists. Performances by their very nature are ephemeral acts, and photography is a key method for capturing and preserving a specific act or moment. There are also performances that are conceived and choreographed by the artist specifically for the camera. This is an area that has particularly interested me.



And artists often collaborated with photographers?
– Yes, and I would single out the work of the photographic partners Harry Shunk and János Kender which is now being acknowledged as a major resource as the extent of their archive is revealed. They produced so many iconic images. One of the most memorable is their collaboration with Yves Klein in 1960; *Leap into the Void*. The French/Italian artist Gina Pane chose to work with one photographer, Françoise Masson, and planned and formally arranged and designed the photographs to be made of her actions. British artist Anne Bean is another example of an artist who often collaborated with photographers, re-performing or occasionally making a new performance specifically for the camera, a practice she has utilised since the 1970s.

Are there other reasons for the increased interest in this work?
– Well, ideas about identity have also become a major factor, from Marcel Duchamp and his feminine alter ego Rose Sélavy, and the gender-ambiguous self-portraits of Claude Cahun in the 1920s, through to the contemporary artist Cindy Sherman and her multiplicity of self-portrait constructs as imagined characters. In the 1970s and early 1980s, the American-born, London-based artist Susan Hiller (1940-2019) made a series of photomat self-portraits. In a pre-iPhone era, these were examples of self-portraiture using democratic means as you did not need to own a camera. Hiller said that she had been thinking about "self-image, self-presentation, self-enactment" and in these self-contained and self-referential images she is the "subject", but also had control over how she presented herself. We will be exhibiting several of these rare self-portrait works at Paris Photo. Hiller is one of the significant women artists of the 1970s who engaged with conceptual art and used it to express their concerns. There has also been a great reactivation of interest in Feminism and the politics of representation that informed the Women's Movement, and is playing a significant role in the interest in the work of women artists of the era and in its resonance today.

Conceptual artists wanted to expand the definitions of art.
– Yes, art as ideas expressed as events and actions. As an example, we work with the Israeli-born, London-based artist Michael Druks who established an international reputation in the 1960s and 1970s for his highly original conceptual work with political and subversive themes that incorporated performance and photography. In the mid 1970s, he made a major series of works involving varied interventions with TV screen images. These interventions had subversive, humorous or politically charged

Susan Hiller. *Untitled*, 1984. Photo-booth images mounted on sheet.

results as he documented his various reactions and interactions with programmes being broadcast on television. His photographic installation *Unauthorized Biography* from around 1975 comprises 56 photographs where he photographed the television news at specific chosen moments while his own portrait image

was strategically taped in a central position on the TV screen. Another artist we will be exhibiting, Howard Selina, also actively used photography in his land-art works and performative conceptual works of the 1970s, producing sequential images to comprise the final work. In his land-art works he photographed the evidence of his actions in nature; in other series, he wanted to record communicative actions or inner thoughts.

Performance art has many historical roots but things began to change in the late 1950s.
– When Allan Kaprow staged *18 Happenings in 6 Parts* in 1959, he helped to precipitate a challenge to the orthodoxy of the time when art was defined by the object itself – a painting or sculpture etc. Kaprow asserted that "Life is much more interesting than art". A new definition evolved where 'art' was the action or event and participative experience that was the "Happening", however transient or immaterial. Another key element was that each time it took place, it was different. Photography and film provided some record of what took place, but this was all outside the conventions of museum or gallery presentations at that time. It reflected the fact that the art world was not immune to the social change and upheavals taking place at that time.

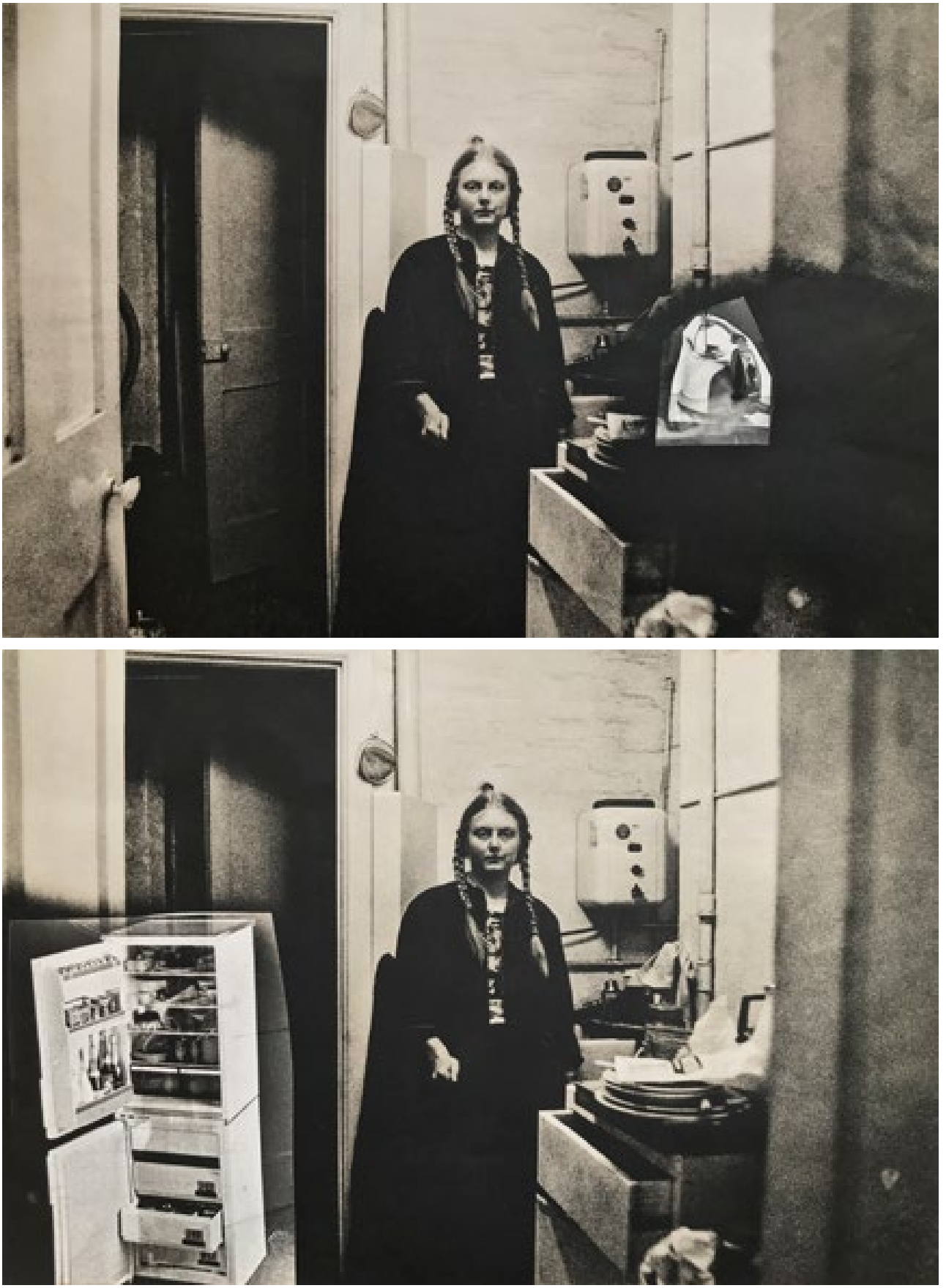
The Vienna Actionists are among the best known from this period. How much of an impact did they have on the scene as a whole?
– The Vienna Action Group achieved international attention with their taboo-breaking, uninhibited performance actions involving the use of paint, food, blood, or ersatz bodily fluids. Many of their ritualistic performances of the 1960s and 1970s were documented, in particular by the Viennese photographer Ludwig Hoffenreich, and images widely disseminated in both mainstream and art press: emerging performance artists of the era were inevitably influenced by them. In the UK, this Viennese influence is apparent on the work of artists such as Stuart Brisley. In the USA, it is reflected in the performances of Carolee Schneeman, and particularly on Paul McCarthy who produced increasingly transgressive performances in the 1970s, although he differentiated himself from the Viennese group as he saw himself "more as a clown than a shaman". In France, Gina Pane used blood and self-inflicted wounds, as did other artists of the 1970s such as the self-styled "grandmother of performance art", Marina Abravomić. However, Pane was not working in the primitivist traditions of the Viennese Actionists - her violence was contained and controlled; her intention was to disturb her audience, not to act as a priestess or shaman.

Communication is easy and quick today. How much communication and exchange of ideas went on at the time? Especially internationally?
– It was a much smaller 'scene' and without mobile phones or internet it was mainly by 'word of mouth' and correspondence. Ideas were disseminated through magazines such as Studio International and Art Monthly, by letters and printed newsletters, phone calls, meetings and travel.

Today the photography world has a pretty good grasp of the existing material by the leading practitioners in the traditional canon. The field you're working in yields more and more unknown material. From the US, Western and Eastern Europe, South America, Japan.
– Yes, as a gallery, we are committed to a programme of research and to reassessing the work of artists who somehow have not been fully recognized. Archives are a significant resource: we are currently working with the archives of living artists as well as with estates. This is an integral part of our practice. We show works by international artists and photographers, from London to New York, but the main emphasis is on the London avant-garde of the 1960s, '70s and '80s, and the artists who came here then, such as the Latin American artists who escaped the dictatorships in Chile and Brazil.

One of those who fell through the cracks was the British artist Sue Barnes?
–Yes, and we are working on an exhibition and publication on her. She is virtually unknown. She was a conceptual feminist of the 1970s who used photography to explore her obsessions and themes of identity. Barnes studied at the Royal College of Art in the late 1970s, and her early work explored feminist themes about self-identity, family, and 'the home'. Her early notebooks reveal her interest in the writings of authors such as Virginia Woolf and Sylvia Plath, and she became immersed in the "second wave" of Feminist thought and activities of the 1970s, which informed her work and practice. Much of her photography was produced in secret, as she worked in her South London flat, making numerous photographic self-portraits, recording herself in her kitchen, bedroom or bathroom. She photographed and documented her home environment and objects from her daily existence in series of photographic images. She rarely showed her work and it was only towards the end of her life that she began to think of exhibiting again. Following her untimely death in 2014, her archive of works and images is the subject of our research and reassessment.

Many of these artists that are now attracting interest were previously overlooked because they worked on the periphery of the gallery system and often outside it.
– Sue Barnes was always on the periphery of the gallery system, and like many artists, was not temperamentally inclined to participate in it. However,



Sue Barnes. *Untitled (Home Self Portrait)*, circa 1979. Photomontages. Sue Barnes explored feminist themes about self-identity, family, and "the home". She made several series of works about the concept of domesticity and the gendered space of "home", sometimes using photomontage to add images of household appliances from magazines to photographs of herself in her kitchen.

Hannah O'Shea *Still from 'A Visual Time Span' (A Visual Diary 1974-76),* 1975. Silver bromide print. © Hannah O'Shea, courtesy of England & Co.
O' Shea's *A Visual Time-Span (A Visual Diary 1974-76)* is an eclectic collage made over a period, representing both her own live art and film work, interspersed with her participation and documentation of Women's Liberation and Gay Rights demonstrations at the time In this section of filming, O'Shea says that she both "painted the performer and documented the 'Stills' incorporated in this work, the woman representing the raw 'animus' (from Latin 'spirit 'mind'). The spatial placement of the female body, both within the frame and the space between the limbs, is of equal importance, as the painted form itself, suggesting the sculptural weight of its 3-dimensional mass. The image is a reclamation of the female body, from its core of 'being' and a revelation of the 'female gaze'."

although a number of over-looked artists were - and are - often well-known and respected by curators and other artists, they usually worked outside the gallery system of that period. Performance artists primarily emerged from a fine art practice. They broke away from the limitations of painting, taking a radical new direction away from the commercial gallery world. The idea of art being a commodity was something they left behind as they aimed to break down barriers between life and art. Anne Bean has exemplified this throughout her career. In the late 1960s and through the 1970s, being a performance artist was a way of "being" and about expressing a radical position. It was a time of political and anti-racist protests, of experimentation and social change: when concepts of identity became politicized through sexual freedom and the Feminist and Gay Liberation movements; and artists responded to all of this. Another consideration is that the 1970s were an era when artists could live and survive relatively cheaply in cities like London: property was cheap or even free if they squatted a building, and in the UK there was a relatively generous benefit system and Arts Council Grants that supported artists' projects and events. Many of these artists went into teaching part-time at art schools and had political principles that led them to want to be completely independent of the gallery system.

The artists we have talked about from the '60s and '70s were pushed in even more to the sides by the art world in the 1980s, with the rise of the artist as "Superstar", not to say "brand"?

– Yes, they became less visible in the 1980s, their practice seeming less relevant. In the UK, the Thatcher era from 1979 to 1990 was very much a time when

money became a major driver in almost everything as conservative views were welded to the economics of the free-market. A new culture emerged which was susceptible to the lure of fame and money, and yes, many in the art world went in new commercial directions. You could use the analogy that much of the commercial art world left behind an 'analogue' black and white world as it moved into the new era of the 1980s.

You have exhibited at Photo London and many other fairs but this is the first time you exhibit at Paris Photo. Who are the buyers today of this material? Museums? Private collectors?
– From us, it is predominantly museums and foundations who acquire works, with some private collectors. Many institutional collections are filling gaps in their collections and there are new privately funded museums and foundations.

Many of the artists and estates that you work with have never had gallery representation before. How do you price the material?
– A price structure gradually evolves for an artist's work, reflecting that of their peers, and also related to the significance of specific works or their rarity. It is a matter of experience and judgement, and one has to balance the commercial aspect with a long-term mission to enable key works to be placed in museum and institutional collections.

Today, there's a small but growing infrastructure of galleries and dealers in this field. One topic that often comes up in conversations I have is the rarity of the material. There are for the most part very few vintage prints of particular images, sometimes not even a print. And collectors and museum curators will insist on vintage prints. How do you counter that?
– Vintage prints have an aura among dealers and collectors, partly because of their greater rarity and because there is a belief that they are made closer to the photographer's original intention and to the technical methods and materials in use at the time. This is often true, but in the case of many photographers of the 1960s and 1970s, especially when they worked for magazines or documented a performance for an artist, only what was required immediately was printed, often just one frame from a shoot, chosen quickly for a print deadline. There needed to be a reason for an image to be printed or an opportunity for a print to be exhibited, and this did not happen often. Artists who produced photographic prints of their work often only produced a few test prints and a contact sheet, and needed the impetus of an upcoming exhibition or funding to produce final prints. Another aspect is that editioning has only been widely practiced since the 1970s, and even then, many photographers did not bother until they were given an exhibition or someone requested a print. Often editions were unfulfilled and only a few

Anne Bean. *Self-portrait,* 1974. Photo-collage.

made. When we work with an artist photographer there are often images that they never printed at the time, but intended to. Photographic paper was expensive or they were too busy making a living. So no prints were made at the time. I think collectors and curators need to adjust and open up their thinking when it comes to this field as many artists and photographers of the 1960s and '70s are now revisiting their archives and producing contemporary prints from their negatives of the era. In numerous cases it is a "printed later" or "authorized Estate print" – or nothing at all would be available – and these works are clearly important. For this reason, we produce limited editions of images by several artists and artists' estates that we work with.

Clay Perry. *Portrait of David Medalla,* 1964. Archival pigment print. David Medalla is a pioneering figure in the areas of kinetic, participatory and live art. Born in Manila in 1942, Medalla has been based in Britain on and off since the 1960s, when he co-founded the influential SIGNALS Gallery in London and edited the Signals Newsbulletin. © Clay Perry, courtesy of England & Co.

You also work with the British photographer Clay Perry?

– In 1960s London, Perry was "the" photographer for the avant-garde art scene, documenting the most innovative international artists and exhibitions, such as Yoko Ono, David Medalla, Gustav Metzger, and Takis. Perry became house photographer for the legendary SIGNALS Gallery, producing images for its iconic SIGNALS Newsbulletin, a forum for artists, writers and poets involved in experimental art. Perry usually made only one or two prints for the Newsbulletin or if one was needed for press or by an artist, as he was busy with other jobs and supporting his young family. I knew Perry from when we both were freelance photographers for *The Sunday Times Magazine* in the late 1970s, and I was also friendly with several of the founders of SIGNALS, and about ten years ago, I suggested that Perry unpack his early negatives from his attic. It is only now that Perry's early archive has been made visible, and his images are regularly requested from us by museums and art publishers. Many had never been printed, not even on a contact sheet, and these unseen images now provide a valuable record of the art scene of that era. There are almost no surviving vintage prints in Perry's archive, but his photographs document key figures in the artworld of that time, and since 2009, we have published contemporary editions with Clay Perry of some of his memorable images and portraits.

As a whole, this is a sprawling history yet to be written in full. Are there institutions or organisations gathering documentation at this time?

– In the UK, Tate has been actively collecting archives and related material, and a few years ago set up a research network to examine the collection and preservation of performance-based art. Another UK organisation, LADA (Live Art Development Agency) has become an invaluable resource of reference material related to performance art. In Paris, the Centre George Pompidou in Paris has extensive archives. In Holland, the Stedelijk Museum in Amsterdam and the Van Abbe Museum in Eindhoven are both active in this area. In Spain, there is the Museo Reina Sofia's archive collection and in Latin America, there is the *Museo de Arte Latinoamericano de Buenos Aires* (MALBA). In the USA, numerous institutions, university libraries and museums have acquired archives and works in this area, from Yale University to MoMa New York and the San Francisco Museum of Modern Art. In Vienna, SAMMLUNG VERBUND collects Feminist avant-garde. So yes, the history is gradually being written, through public and private collections acquiring significant performance artworks and documentation from the 1960s and 1970s. ●



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NEW VINTAGE PHOTOGRAPHY FAIRS

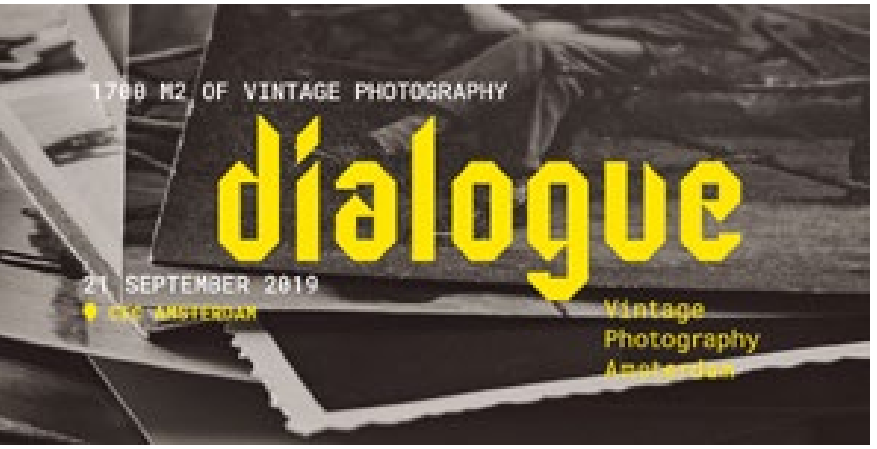
By Michael Diemar

Dr. Hans Rooseboom, Curator of Photography at the Rijksmuseum and a member of the fair's advisory board.

The photography world has grown enormously over the last two decades, not least in terms of large, specialised photography fairs all over the world. Photography fairs aren't a new phenomenon, of course, but they used to be much smaller and intimate; table-top fairs, focused mainly on classic photography.

Well, the small fairs are still very active and it seems, more energised than ever. In 2017, Bruno Tartarin, the publisher of *The Classic*, started up *Photos Discovery*, held at Pavillon Wagram in Paris, and showed the international photography world just how exciting these smaller fairs can be. Don't miss the next edition on Saturday 9 November.

Since then three new fairs have come along. **Dialogue Vintage Photography Amsterdam** held its first edition on 21 September this year, timed with Foam's contemporary photography fair *Unseen*.



The vintage fair brought together photography and book dealers from the Netherlands, Germany, France, Belgium, Germany, the US and the UK. And there was much else going on, exhibitions, series of talks and workshops, ensuring a steady stream of visitors. The fair is organised by the Dialogue Foundation, a non-profit organisation aiming to further the interest in vintage photography, says Dr. Hans Rooseboom, Curator of Photography at the Rijksmuseum and a member of the fair's advisory board, "The Netherlands has until now lacked a meeting point for vintage photography. Our inspiration came from the famous Frido Troost (1960 – 2013), whose Institute of Concrete Matter offered a space where collectors, curators and photographers could meet and have extraordinary encounters and dialogues so we, two curators and three collectors, joined forces and made it all happen."

www.dialoguevintagephotography.com

Bernard Quaritch, exhibitor at Dialogue.

The team behind
Dialogue Vintage Photography Amsterdam.

The Royal Photographic Society headquarters in Bristol. Courtesy RPS.

The English antiquarian bookseller and dealer and collector of vintage photography Hugh Rayner is the organiser of a new fair in the UK, **Bristol Vintage Photography Fair**. The first edition will take place on Sunday 1st of December, at the prestigious headquarters of the Royal Photographic Society in Bristol.
Rayner explains, "The fair is an opportunity for collectors of early photography in Bristol and the West of England, to meet some of the leading specialist photograph dealers from the UK and Europe, and to view and purchase fine and rare vintage photographs from all around the world. Material on sale will include a wide range of fine historical photographs, from circa 1840 to 1990: daguerreotypes, ambrotypes, calotypes, albumen & silver gelatin prints, and examples of many other historical photographic processes: Lantern slides, cartes-de-visite & cabinet print portraiture, Stereographs, etc. All material on offer will be original vintage prints with no modern reproductions or facsimiles allowed. The range of material on offer will be priced from just a few pounds, to some examples of the rarest and most valuable work, by some of the greatest names in 19th and early 20th century photography."

www.bristolphotofair.uk

The French dealer and independent photography expert Serge Plantureux is one of the instigators of the **Biennale di Senigallia**, held in the historical city Senigallia on Italy's Adriatic coast. The pilot event took place in May 2019 and the project has since received the official support it needed to secure its future. Plantureux explains, "The International Biennale will take place in June every odd year, 2021, 2023, etc. And in even years, also in June, we will have a photo festival, featuring photographers from Senigallia. Every year there will be a photo fair, as well as concerts, talks, lectures and much else."

Raphael Chicheportiche exhibitor at the fair at the Biennale di Senigallia pilot event.
Courtesy Serge Plantureux

And Senigallia wasn't chosen at random, Plantureux says, "A law was passed in 2018, designating Senigallia, for the whole of Italy, as the *Città della fotografia*, the City of Photography. It was here that Giuseppe Cavalli in 1942, published *Otto fotografie italiani d'oggi* (Eight Italian Photographers Today) and prophesised that Europeans, reluctant to return to the forms of bourgeois art prevalent before 1914, and wishing just as much to distance themselves from the excessively political graphic agitation of the avant-garde, would now favour photography and cinema. Cavalli pursued his reflection, distinguishing a little later the trends of neo-realism and photo-journalism from the more abstract research of metaphysical photography. He founded a school that was later taken over by a student of one of his students, Mario Giacomelli, a child of Senigallia."

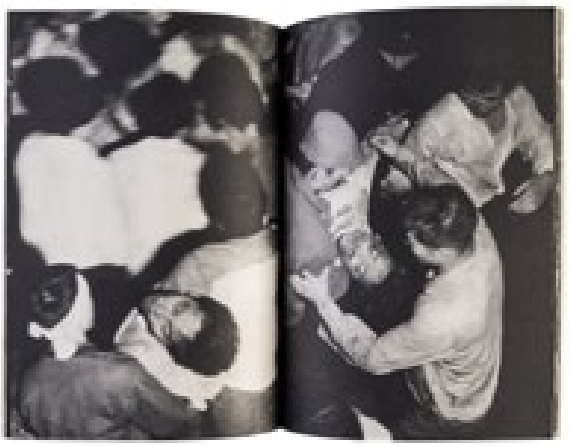
www.biennaledisenigallia.it

Group of officers from various regiments including the 56th & 54th Infantry Regiments of the British Army. Unknown photographer. Circa 1860.
Courtesy Hugh A Rayner Collection.

A COLLECTION OF JAPANESE PHOTO BOOKS

By Titus Boeder

I came to Japanese photo books through my love of Japan. The allure is immediate, an ancient culture tangible from the moment you arrive at the airport. I lived in Tokyo 1987-1989, where I worked in the antiquarian department at Charles E. Tuttle Publishers. Words failed when trying to explain it to those at home and although I tried to capture it on film, the reality remained elusive. It took ten years before it occurred to me that there must be Japanese photographers who captured what I wanted to talk about.

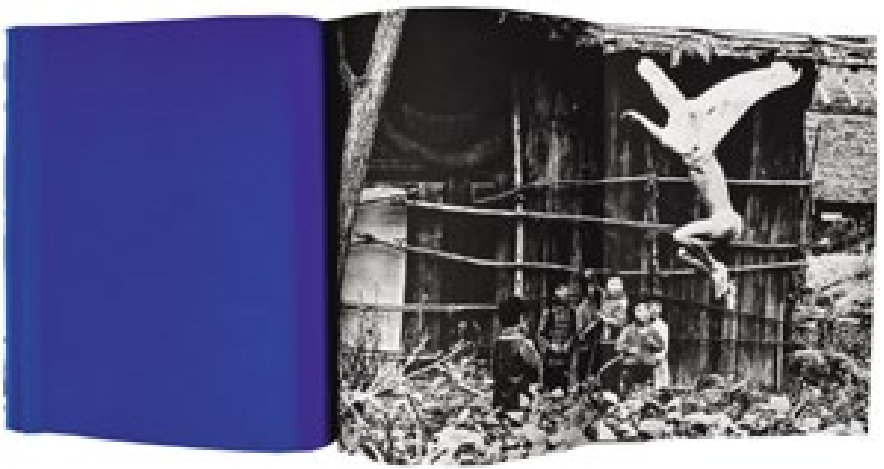


Courtesy of Maggs Bros. Ltd

Hamaya Hiroshi, *Ikari to kanashimi no kiroku*, published 1960.

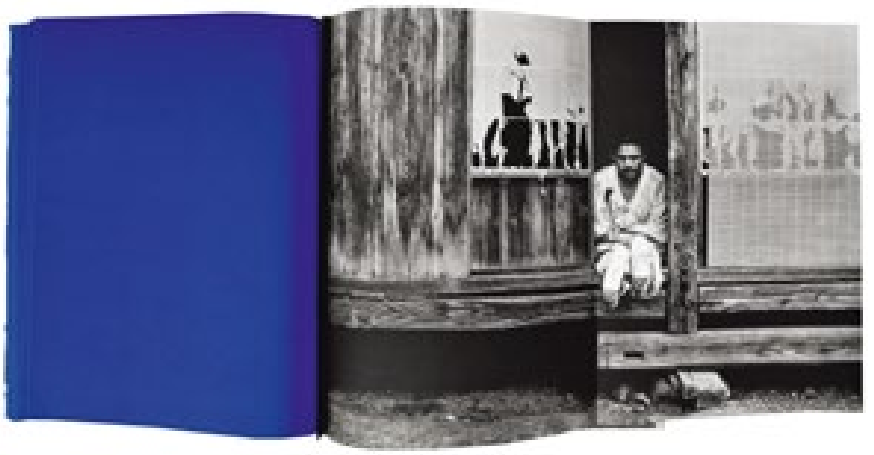
I can still remember the first time I saw Hamaya Hiroshi's *Ikari to kanashimi no kiroku* in a small bookshop in Jimbocho, the book district of Tokyo, where even now over 120 book dealers offer their wares. It is the last book guild district in the world. Hamaya's book came as a shock: The cover showed a group of white-shirted youths, their heads bowed. The title translates as 'Record of Grief and Anger'. I had never seen grief and anger in Japan. What could this book possibly contain? It turned out to be about the Anpo movement of 1960, an event that I had been completely unaware of: The relationship between Japan and the United States was governed by the Treaty of Mutual Cooperation and Security (Anpo) of 1951 which allowed the US to keep it forces in Japan until such time that the Japanese self-defence forces were fully trained. This treaty was due for renewal in 1960. However, in the increasingly hostile atmosphere of the Cold War, public opinion was strongly against it. From May 20th until June 22nd students and opposition groups

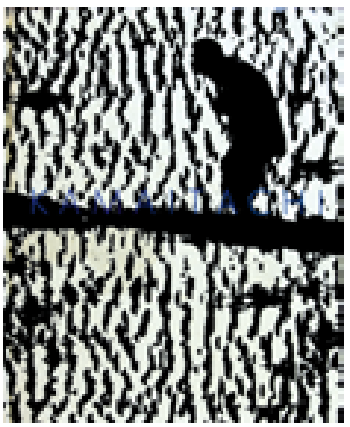
organised massive demonstrations in Tokyo that were frequently met with police brutality. One female student was killed. Hamaya Hiroshi covered the events and later asserted that they changed his life. He said: "In 1960 Japan was plunged into a sort of political crisis that reminded one of a night before an outbreak of a revolution. Never did the Japanese people evince so much concern for political issues as at this time. Such an incident never happened in the time of my generation. And I, who never took pictures of political happenings, felt I had to make record of this historical incident."



The book was published in the same year and provides an evocative document of the troubled times. It was a revelation. At the time of publication, it cost Yen 300. In spite of the low price each plate is printed in photogravure. The dark black images capture the feel of the time, the passion, the violence, the anger and the sense of defeat. Nothing like this existed in the West at that time, neither in politics nor in photography.

The other book that stands out for me in the collection is Hosoe Eikoh's *Kamaitachi*. It has a similar energy to the previous book but all of the pictures are posed: The title *Kamaitachi* (lit. Weasels' Slash) refers to a supernatural type of wind that occurs in a clear sky and that can cause the face of farmers to be slashed. The design by Tanaka Ikko oozes quality: It references the title by coating each of the double-page foldout plates on verso in blue (blue sky) and when the viewer opens the plate the image flashes across our face with an intense and almost demonic energy implicit in the title. At the same time it captures the meeting of a rural tradition with cutting-edge modernity.





Hosoe Eiko, *Kamaitachi,* published 1969. First edition. No. 571 of a limited edition of 1000 copies.

As for collecting? We have to beware of the dangers of bibliomania. There are several levels to this obsession: First you get the book you have been looking for a long time, then you start worrying about the condition, then about the rest of the paraphernalia, the slipcase, the box, and, in Japan, the obi. Obi, a term referring to the belt in traditional Japanese clothing, both male and female - but in book terminology meaning the band of paper wrapped around the lower part of the outer layer of the book, advertising the content - is the ultimate in completeness. It is the first part of the book to get damaged because once opened it actually inhibits the comfortable handling of the book. Yet, characteristically, it survives in Japan in more cases than one might expect: The Japanese collector being well aware of its importance in terms of the completeness of the book. It is the ultimate sales-point and a dealer will always point out with particular satisfaction if the obi is present. Once started where can one stop? One book necessarily leads to another. One photographer leads to another, one book-designer leads to another, and so on...

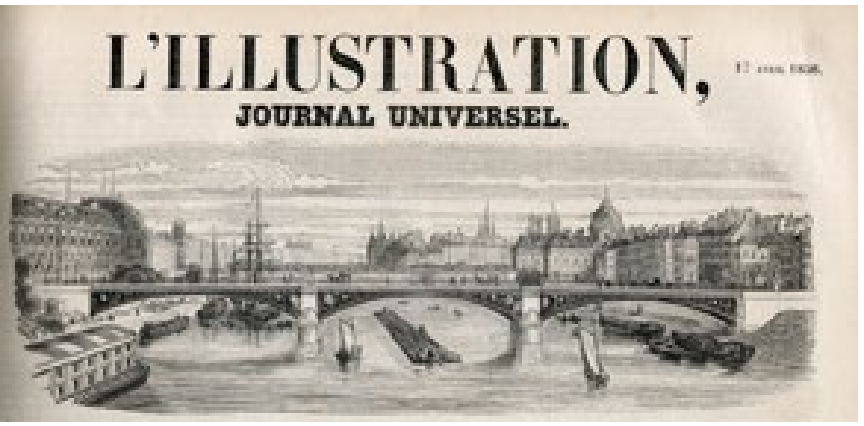
Maggs Bros Ltd. are currently marketing this group of over 360 photo book titles as well as some 140 reference books. They represent a comprehensive overview of Japanese photography from the post-War period. Sixty-seven of the titles are signed by the photographer and the large majority of the books are in very good to fine condition.

A VISIT TO GUSTAVE LE GRAY'S STUDIO

By Daniella Dangoor

It's hard to overestimate the importance of illustrated periodicals in 19th century life. In a world shrunk by greater speed of travel and communications, they helped disseminate news, events, art and a vision of the world and of their own nations. Reportages of facts and dispatches were illustrated with engravings, from drawings, descriptions as well as photographs. Engravings from Felice Beato's photographs completed the correspondents' reports in *The Illustrated London News* from the Anglo-French expedition to China in 1858, and later the momentous changes that occurred in Japan in the 1860's.

In France, Gustave Le Gray worked continually for *L'Illustration* and *Le Monde Illustré* during the late 1850's, culminating in Garibaldi's campaign of Italian reunification in 1860, his images of the ruins


L'ILLUSTRATION,
JOURNAL UNIVERSEL.

of Palermo and his iconic portrait of the General himself. Later the same year, he photographed the so-called Lebanon events, an uprising by the Druze, an Islamic sect originally from Egypt, which had led to a massacre of Christian Maronites and the intervention of French soldiers from the Camp de Chalons. *Le Monde Illustré* published in its 29 September issue a portrait of the Christian leader Youssouf-Karam in Syria from a photograph by Le Gray.

But in 1856, all that was still to come. That year, Le Gray, with finance from wealthy backers, expanded his business and opened a commercial studio in 35, Boulevard des Capucines, while retaining his studio in Clichy. Photographers Bisson Fréres took the main floor at number 35, Le Gray the top floor.

It was big news. In its 12 April 1856 issue, *L'Illustration* published an engraving of the foyer of Le Gray's premises and a full description of his studio:

Since photography became an art, establishments dedicated to its operation have had to adapt. The studio replaced the laboratory, the salon replaced the studio and, in the case of M. Le Gray, a cabinet of curiosities with an imposing anteroom.
At the center of this room, whose walls are covered with Cordoba leather reminiscent of the rich Flemish interiors of Mieris and Metzu, a double staircase with twisted balusters, fringed with red velvet, leads to a glazed studio and chemical laboratory. This staircase offers the visitor a Moses Saved from the Waters *painted by François de Mura in 1977, as well as a Venetian mirror in a round carved wood frame sculpted with plump putti. In the salon, lit by a large glass bay overlooking the boulevard, we find a cabinet of carved oak in the Louis XIII style, whose panels represent various biblical scenes which conceal a multitude of drawers and secret compartments, as is typical of this kind of furniture. Opposite, over the fireplace, hangs a mirror in the Louis XIV style, engraved with subjects borrowed from the combat of European and Oriental Knights. Among the many paintings arranged on the rich red velvet wall coverings is a portrait of Isabella the Catholic, from the school of Bronzino. Her head rises imposingly above a stiff lace ruff. The lace, the costume and the jewelry are finely detailed, contrasting with the crudeness of the head. Another portrait of a Flemish woman is attributed to Mirvelt. Finally, on a finely sculpted and gilded Venetian table, lying helter skelter with German plates of embossed copper and Chinese vases are unmounted portraits, the best successes of the eminent individuals who have sat before M. Le Gray's lens. Other coloured and framed prints of the same subjects decorate the small boudoir adjoining the salon. But the real merit of this establishment is the artistry of M. Le Gray who has been able to harness the sunlight which rushes from dawn to its daily task under his skillful direction. M. Le Gray, whose renown as a photographer is universal, has written the best treatise on his art and has indicated, with a selflessness which honours him, the processes and combinations of chemical elements best calculated to achieve perfection.*

Le Gray would not remain at number 35 for long. In 1860, burdened by financial problems, he left Paris and France for good, abandoned his wife and children and sailed off with Alexandre Dumas on the ship *Emma* for a tour of the Mediterranean. Having parted ways with the famous author in Palermo, Le Gray eventually made his way to Egypt where he would end his days in 1884. The Bisson brothers left number 35 at the same time as Le Gray. The new tenant was none other than Nadar. In 1874, he lent the premises to a new generation of artists, Degas, Monet, Renoir etc. who presented what would become known as the first impressionist exhibition.

Daniella Dangoor is a London-based collector and former photography dealer.

L'Illustration, 12 April 1856. The foyer at Gustave Le Gray's studio.

Linus Carr

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MARTIN MUNKACSI (1896 – 1963)

Vintage Gelatine silver print, with printers number verso for Life/Ladies Home Journal

Printed before 1960

ALEXANDRA RODCHENKO (1891 – 1956)

Varvara Rodchenko, the artists daughter (1927)
27cm x 12cm Vintage Gelatine Silver Print
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MARTIN MUNKACSI (1896 – 1963)

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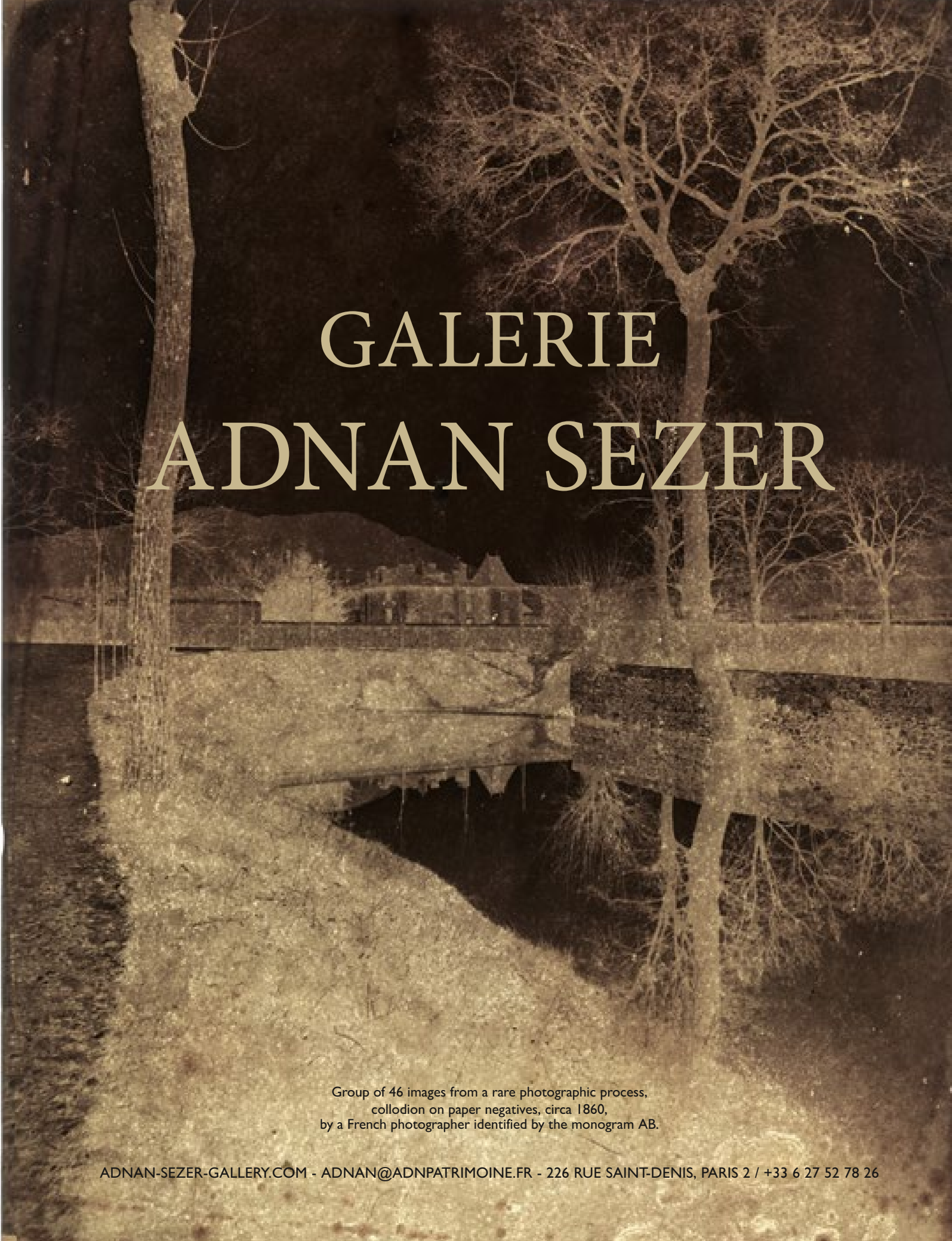

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