

THE PHOTOGRAPH COLLECTOR

INFORMATION, OPINION, AND ADVICE FOR COLLECTORS, CURATORS, AND DEALERS

Volume XXXIV, No. 6

June 2013

AIPAD PHOTOGRAPHY SHOW AND AUCTIONS: \$50–\$60 MILLION IN SALES by Alex Novak (with Stephen Perloff)



Jerry Uelsmann, Giampaolo Paci, and Maggie Taylor liven up the AIPAD Photography Show New York Opening Reception. (All photographs of the AIPAD Photography Show in this article by Stephen Perloff.)

Despite some hefty competition during the week, the AIPAD Photography Show, New York produced some of the most solid results for dealers ever, as the show itself continued to set attendance records (up this year to a “real” 11,500 attendees). Buyers were finding lots of interesting images to take home to add to their collections. For the first time ever in reporting on photography and art fairs, I couldn’t find a single dealer to complain

about sales from the show. Most were in fact very enthusiastic about their results.

The 33rd edition of the longest-running photography fair in the world spotlighted 82 of some of the most important international photo galleries and private dealers. AIPAD featured contemporary, modern, and 19th-century photographs, as well as photo-based art, video, and new media. Exhibitors included galleries from across the U.S.

and around the world, including Europe, Asia, the Middle East, and South America. Seven galleries exhibited at AIPAD for the first time: Brancolini Grimaldi, London; ClampArt, New York; Fifty One Fine Art Photography, Antwerp; Klompching Gallery, Brooklyn; M97 Gallery, Shanghai; P.P.O.W., New York; and Sage Paris. An exhibitor list is still available at <http://www.aipad.com/photoshow>.

The opening night gala on April 3rd set the scene with a record crowd, which was buying in a serious way. That’s unusual at opening receptions, which often turn out to be simply social events. The benefit was for **inMotion**, which provides free legal services to low-income women.

A wide range of notables from the worlds of art, entertainment, fashion, finance, government and the media attended the bash including: Chris Rock, Naomi Campbell, Kelly Bensimon, John Demsey, Amanda Burden, Leonard Lauder, Sally Mann, Christo, Steven Meisel, Bob Gruen, Elliott Erwitt, Jerry Uelsmann and Maggie Taylor, Bruce Davidson, LaToya Ruby Frazier, Walter Martin and Paloma Munoz, Patrick McMullan, Vince Aletti, Vera Lutter, Jean Dykstra, Duane Michals, Anna Sui, Louise Blouin, Nion McEvoy, Michael Gross, Gary and Sarah Wolkowitz, Gloria Katz and Willard Huyck, Richard and Ronay Menschel, Celso Gonzalez-Falla, Henry Buhl, Joseph Baio, Dan Greenberg, Eileen Cohen, Matt Blank, Peter Som, Marjorie Ornston, Vicki Goldberg, Christiane Fischer, Keith Davis, Michael Mattis and Judith Hochberg, Sandra Phillips, Gary Sokol, Judith Keller, Charles Jing, Lisa Hostetler, Katherine

Bussard, Jeff Rosenheim, Malcolm Daniels, and Fred Ritchin — among many others.

AIPAD drew a wide range of curators from such institutions as the Museum of Modern Art, New York; Metropolitan Museum of Art; International Center for Photography; Solomon R. Guggenheim Museum; Morgan Library and Museum; Nelson-Atkins Museum; Library of Congress; Philadelphia Museum of Art; Los Angeles County Museum of Art; J. Paul Getty Museum; San Francisco Museum of Modern Art; Art Institute of Chicago; Art Gallery of Ontario, Scottsdale Museum of Contemporary Art; Detroit Institute of Arts; George Eastman House; Museum of Fine Arts, Boston; National Gallery of Art, Washington, DC; Smithsonian National Portrait Gallery; Smithsonian American Art Museum; New Orleans Museum of Art; National Gallery of Canada; Rijksmuseum, Amsterdam; and Tate Modern, London.

It really didn’t seem to matter what kind of work you were selling here. Whether it was 19th-century, 20th-century modernism or the latest cutting-edge contemporary work, it found buyers. Many dealers, including myself, set New York AIPAD Show records for sales. And the sales were strong to collectors, institutions, as well as other dealers. The strength of the latter’s purchases are what personally surprised and enthused me. Dealer purchases at shows have been rather anemic in the last few years. Dealers tend to avoid buying, particularly from other dealers, when they aren’t having a great show or year, and buy when they are doing well. There has been a bit of a recent turn-around here with dealers seeming to feel in more of a buying mood. At least that is my impression and experience. I not only sold to and bought from exhibitors myself, but witnessed numerous sales of the same type. Perhaps it was also because many of the dealers couldn’t get over to the auctions to buy nor had inclinations to do so, when those auctions had so competitively run their hours directly over the show’s. Many dealers complained privately (and publicly) about the three big auction houses, but few offered solutions, and some even felt it might have oddly helped the fair.

“The response to AIPAD 2013 from both collectors and exhibitors was overwhelmingly positive,” noted **Catherine Edelman**, new president of AIPAD, and director of **Catherine Edelman Gallery**, Chicago. “Sales were strong across the board, and AIPAD’s famously collegial and welcoming atmosphere, combined with the collective

IN THIS ISSUE

AIPAD Photography Show Report	1
Random Notes from Paris Photo LA	10
Auction Preview	16
Auction Report	17
Gallery Row	18
Museum and Nonprofit Row	18
Fairs and Festivals	20
Awards	21
In Passing	23
Auction Schedule	25
Courses, Lectures, and Seminars	27
Trade Shows, Fairs, and Festivals	27
Catalogues & Publications/Limited Editions	28
Exhibitions of Note	28



A display of Jefferson Hayman's images at Michael Shapiro Photographs.

knowledge and expertise of the membership, was unbeatable.”

Edelman reviewed her own results with us: “We did well this year. We decided to show two video pieces by Gregory Scott (in the past it’s only been one) and sold both, with additional follow up. I try to feature work not shown by other dealers and not only exhibited work by Gregory Scott (the video artist), but introduced the AIPAD public to Frieke Janssens (Smoking Kids) and Keliy Anderson-Staley. I also exhibited new pieces by John Cyr, whose works we highlighted last year, and Elizabeth Ernst (photo-based mixed media), whose works we show every three or four years.”

Edelman gave her thoughts on the show: “I thought the fair looked terrific this year, but I may be biased. By moving the food into an auxiliary room, we were able to fill out the back area with large booths, attaining a wonderful flow throughout the show floor. We also tweaked the corner booths, which really helped the visual impact, and dealers did a fantastic job installing their booths.” Edelman told me that she sold 11 pieces at the fair,

including those two Greg Scott videos at \$28,000 and \$26,000 respectively.

Edelman noted the competition from the auctions: “I’m not sure there is much we can do about the auctions taking place in and around our fair. On the one hand, it is very flattering. On the other hand, it would be nice to be the main focus for five days. We announce our show dates when they are finalized, which typically happens during the summer months. I am not sure there is much we can do about this issue, except to embrace it and celebrate the strength of the photo market.”

By the way, newly minted president Edelman is already becoming an AIPAD dealer favorite. She set up a lunch area for exhibitors that went over big with the group. In fact the entire management team got plaudits from virtually all of the exhibitors, who constantly remarked about the smooth operations of the show.

Our own company, **Contemporary Works/Vintage Works**, posted its best New York show results ever. Even after two months we are still making sales from the show, and probably will be until the end of the year.

I felt the show itself was in its most elegant iteration. Virtually all the collectors that I spoke to about the show were gushing with enthusiasm for the fair. More importantly, it was clear that the work at the fair was appealing to a large group of collectors and curators, who were not afraid to pull the trigger on probably over \$12–\$15 million in sales here over the four days. Add in the auction results that approached \$33 million, plus the local New York photo gallery sales, which were reportedly much stronger than normal for that week, and you had a single week when buyers bought over \$50–\$60 million in photography in just New York City! A rather staggering weekly total to us old timers. OK, it wasn’t quite the exaggerated \$100 million total that one publication reported, but it also wasn’t chopped liver either, as the saying goes.

As I noted above and as before the recession, some of Contemporary Works/Vintage Works’ strongest sales were to other dealers, who clearly saw and understood the many top bargains in our booth. The magnificent Heinrich Kühn landscape on our front wall and the two great Helmut Newtons in our rather crowded, but precious closet went to a German dealer friend after the fair, to whom I wish good health. We had a lot of interest in these images during and after the fair.

Many of our fellow exhibitors picked off other gems, including **Eric Franck**, to whom I sold a large Braun carbon print of the London Parliament Building on the Thames for his personal collection of London images. **Galerie Johannes Faber** and **Gallery 19/21** both picked up important 20th-century images from well-known artists Cartier-Bresson and Sudek respectively. **Paul Belanga** from **Stephen Daiter Gallery** bought a great Kessels nude for his personal collection. And I made sales to several other dealers just visiting the fair.

I also bought photographs from dealers here myself, including an important Kertész from Stephen Daiter, which I had reserved prior to the show. And I bought four prints from AIPAD dealer **Andy Smith**, ironically including a lovely Atget that I had sold to him years ago. I told several clients to forego bidding at auction and buy pieces directly from exhibitors at the show that represented the artists. Taking my advice would have saved several collectors more than 10–50% versus what the pieces sold for at auction. And there are plenty of other reasons to buy through a gallery/dealer instead of auction.

One of the other top 20th-century pieces that we had the pleasure of placing included a lovely vintage print of Henri Cartier-Bresson's famous *Rue Mouffetard* with the boy carrying the wine bottles up a street, which sold to a Texas collector. He beat out several other collectors and dealers eyeing the photograph.

Our wall and box of Eugene Atgets attracted several collectors' attention. Five of them went to one Florida collector alone. He happens to be a good client and a long-time friend. Another went to a brand new photography collector. We've just replenished some of those Atgets, but they continue to sell well before, during and after AIPAD at prices from \$1,000 to \$50,000. We've made recent Atget sales to institutions, collectors, and dealers alike. Several pieces and collections of 19th-century work also sold to several collectors, including an old friend who collects important early Japanese photography. We are still working with one artist/collector who is interested in a number of our 19th-century photographs.

Several museums put earlier pieces on hold, including New York's Metropolitan, the San Francisco Museum of Modern Art and Amsterdam's newly reopened Rijksmuseum. After the AIPAD Show, the National Portrait Gallery put a piece on hold as well. This year has surprisingly been a

very strong year for museum purchases for us, but we have always tried to have the kind of work that is rare and important enough to attract discriminating buyers at all levels and believe in placing such work in public collections when possible.

Big contemporary pieces also attracted strong interest at the fair for us. We sold a large color **Ara-ki** hanging nude to a collector/artist, who plans on donating the piece to a New York museum. Our front left wall had a huge Vik Muniz of *Orphan Girl at the Cemetery, after Delacroix* from *Gordian Puzzles* that had many collectors measuring it for their wall space. There is some serious after-show interest in the photograph by this influential contemporary artist, but it still hasn't sold as of yet. We brought two pieces of Lisa Holden's large color work that was displayed for the first time at AIPAD. Again, we had great interest in this best-selling artist.

On a slightly smaller scale, a vintage print by Tom Baril of *Beach Storage, Rockaway, NY* sold to a wife and husband, who were new clients. Contemporary Works/Vintage Works is the sole representative for Baril's vintage work, whose rare vintage prints retail for \$4,000–\$10,000. I also had a partner sell a Mapplethorpe that we owned together at the show.

One important piece that I swore was sold five or six times was the iconic *Penny Picture Display, Savannah, GA* by Walker Evans. The print was not from the portfolio and had been printed by Evans himself prior to 1966, and possibly well before considering that it did not fluoresce under black light as many later Evans' prints do. In any case, only a very few photographs were ever printed by Evans himself of this image — most in institutions. The last one to come on the market (and maybe the only other one) was actually a later print than this one; and it sold for well over \$90,000 at Sotheby's NY a number of years ago. Likewise the stunning Gustave Le Gray masterpiece of *Le Vapeur (The Tugboat), Normandy*, drew tons of attention, but is still currently available. Important photographs like these do not come along very often. Maybe it was the overwhelming abundance of riches in the booth that distracted potential buyers, but these masterworks will definitely find appreciative homes soon.

But I wasn't the only one with a great show. It seemed as if collectors were truly excited by the work here, and the exhibitors were ecstatic with their results.

Bryce Wolkowitz, Bryce Wolkowitz Gallery, New York, noted, “AIPAD continues to prove itself as a wonderful venue to showcase contemporary photography and new media. We were successful selling work by Edward Burtynsky, Joakim Eskildsen, Jim Campbell, and Airan Kang.”

Wendy Olsoff at P.P.O.W. said, “We’re so happy about our first time at AIPAD. The collectors are friendly, smart, and knowledgeable; and we had very healthy sales.”

Justine Durrett, director of sales, **David Zwirner Gallery**, said, “As a still new participant, we appreciate the warm welcome by the entire AIPAD membership and photo community. Our second consecutive year at the fair proved successful once again, as it’s the perfect way for us to meet and get to know so many exceptional curators and collectors at once.”

Another contemporary gallerist, **Yancey Richardson, Yancey Richardson Gallery**, New York, reported, “We had a record-breaking AIPAD and sold work by Andrew Moore, Zanele Muholi, Bryan Graf, Alex Prager, and Ed Ruscha.” The gallery sold 29 photographs, many to major museums.

Burt Finger from **PDNB Gallery** of Dallas told us, “We were extremely pleased with the results of this year’s fair. It was one of the best AIPAD Photography Shows ever—and we have been doing them for over 15 years! The crowd was alive, and it seemed that there was a hunger to spend money. Even the first night was very successful for us. We sold five pictures including a very nice Eggleston just at the opening.

Among the other pieces he sold were a beautiful dye transfer Harold Edgerton; some Harold Feinsteins (he visited our booth during the fair and was a really charming man); Garry Winogrand; a large group of Earlie Hudnall photographs, including a couple of vintage pieces to museums; some very beautiful images of New York by John Albok; and a Marion Palfi to a very famous comedienne.”

“Six Egglestons are still available, as well as a signed 16x20-inch *Martinique* by Kertész. We also have a vintage Stephen Shore of *Palm Beach, FL*, and a very nice Danny Lyons from *Conversations with the Dead*.”

Finger remarked that “the show was more beautiful than last year’s. Seems like there is improvement each year. I attended a fair the week after returning from The AIPAD Photography Show

and the contrast was apparent. It is hard to find a better fair than AIPAD. I’m thinking that the fair was a very positive experience, and the collectors were really trying to find pieces to buy. The economy is improving and I am planning my booth for next year already.”



A viewer checks out Sebastião Salgado's impressive book, Genesis.

Santa Monica gallerist **Peter Fetterman** always has an interesting perspective on the fair, and he emailed me to say: “I know it sounds like hype, but we had one of our best AIPAD’s ever. It seemed like all the stars were aligned. Our two star contemporary photographers Sebastião Salgado and Stephen Wilkes really delivered for us. The release of never-before-seen images from Salgado’s new *Genesis* series brought in crowds and many buyers too, I’m happy to report, to marvel at the sheer beauty and power of his images urging us to respect and preserve the remaining 46% of the world’s environment that we haven’t managed to destroy yet as a species. We also received great response to Stephen Wilkes’ new *Day To Night* releases, particularly his amazing *Inauguration*, which we featured in our booth, and *Jerusalem*, which we also sold to a Catholic University.”

“I would never in my wildest dreams would have thought that I would be in the business of selling and shipping large color prints as my first love has always been small, handcrafted silver prints one can conveniently put in a easy to handle museum box. I find myself now in the logistics business but change is good, and one must embrace it.”

Fetterman continued, “The show was full of interested, knowledgeable people who are there

for the ‘right’ reason — to imbibe, learn, and consume the best of the best in this medium — rather than the usual run-of-the-mill contemporary art fairs where it seems like an orgy of self aggrandizement. Wish there were more fairs of this quality around to participate in, but that is what makes AIPAD so special.”

Fetterman was typical of many of the exhibitors who I talked with at and after the show.

Kopeikin Gallery, Los Angeles, sold a number of photographs including one by Alejandro Cartagena for \$30,000 and said, “It was the best AIPAD yet.”



Julie Castellano, Director of the Edwynn Houk Gallery, talks to an interested attendee.

Edwynn Houk of Edwynn Houk Gallery said, “It’s been a very successful show for us. We sold about 20 works including a \$135,000 Manuel Alvarez Bravo. We had a good mix of existing clients and new clients, both New Yorkers and out-of-towners.”

Keith De Lellis of Keith De Lellis Gallery said the show was “excellent” and that the collectors were “knowledgeable, enthusiastic, charming, and appreciative.” He sold 25 images including a c.1950 Irving Penn for \$25,000.

Robert Burge/20th Century Photographs, Ltd., New York, said, “It was the best yet. Collectors seemed more serious.” The gallery sold ten images including a 1974 Irving Penn for \$85,000.

Julie Saul Gallery, New York, sold ten works including a 2007 Karin Apollonia Müller for \$24,000 and commented on the good attendance and wide range of collectors.

New York gallerist **Laurence Miller** told us, “We did about 50% better this year than last and had one of our best AIPAD shows ever. There were many new clients from different backgrounds, and they tended to be older. I sense a new shift of older

purchasers — not necessarily collectors — who are finding, once again, the great values still available in photography, especially as contemporary art and modern art are getting hugely expensive. Mid-level painters now sell in seven figures. People are decorating, in a serious way, with contemporary photography. But we also did very good business at the gallery on the mornings before the show with major collectors and museums.

“Here is a partial summary of sales, which are actually continuing: 13 Ray Metzker prints and two Metzker “composites”; 17 Michael Becotte prints; six Toshio Shibata large landscapes; three large Luca Campigotto prints; three Yas Ishimoto prints; and single prints by Kazuo Sumida, Eadweard Muybridge, and Miguel Angel Garcia.

“There is definitely new energy in the field; the doldrums of the Lehman Bros. fiasco are finally lifting. Overall the show was very well presented, the quality higher and more diverse, with many new exhibitors present making the show more youthful and vibrant. I think it is a fine compliment to AIPAD that major contemporary art galleries now want to participate. This trend will likely continue. The downside will be that smaller galleries and private dealers may be unable to get space as larger brands start taking over the real estate.”

Miller continued, “As for the auctions being at the same time, I am not sure it makes much difference. I don’t think the auctions impacted us at all, and in fact, as prices were high for very desirable pieces, several collectors found themselves with money free after the sales, as they did not purchase at auction as much as they had hoped. People buy what they want to buy with the money they have to spend. Of course we want all that auction money to come to the dealers, but perhaps as much as 20% of what is at auction is coming from dealers themselves.”

Miller also reported brisk sales at his gallery on 57th Street during the run of the show.

Rick Wester of Rick Wester Fine Art noted, “The foot traffic was the best we’ve ever experienced. We met dozens of new collectors, whose interest and passion for collecting lasted the entire show. Sales were very strong.”

Photo Gallery International, Tokyo, reported that sales were “great” at its first AIPAD Show.

Charles Isaacs Photographs, New York, sold an 1857 Gustave Le Gray seascape for \$85,000, among others.

THE AIPAD PHOTOGRAPHY SHOW continued

Alan Klotz, Alan Klotz Gallery, New York, reported, “We did very well, as usual, with a good balance between 19th- and 20th-century work, as well as contemporary. It confirms my belief that I don’t have to choose. The best pieces that we sold were a vintage Sudek *Still Life*, a vintage Peter Hujar of *Chloe Finch*, a vintage photogram by Theodore Roszak, and a vintage Walker Evans of an African-American woman on 42nd Street. We still have available a Sudek image of an early morning tram in Prague (\$9,500), Sudek’s *White Rosebud in a Glass* (\$15,000), and a couple of Seine images by Atget (\$9,500-12,000).”

Klotz remarked on the show itself: “I think the show has really hit its stride, both in the quality of work presented and the appearance, as well as the smoothness of the operation for exhibitors.

Klotz, noting the conflict that the auction houses set up, told me: “It was irritating that they chose to force this choice, but it is hard to say what did or didn’t happen for me because of it.”

Steven Kasher Gallery, New York, sold more than 15 works including a 1997 Herb Ritts for \$40,000.

Karen Marks, Howard Greenberg Gallery, New York, said: “There was a great turnout. We met lots of new and interesting collectors. Overall it was a great year at AIPAD.”



Abe Frajndlich poses in front of an image of the Hindenburg explosion at Daniel Blau’s booth.

Caroline Foulkes, Daniel Blau, London, stated: “I am happy to report that the show was a big success for us. It is clear that major collectors and museums are excited about 20th-century photojournalism. We greatly enjoyed AIPAD. The enthusiasm of visitors to the fair coupled with the positive energy of the other exhibitors made it a good experience for our gallery.” **Daniel Blau** himself told me, “It was a good one for us. Some

museums stepped up to the plate, happily carrying off some of our treasures, and last, but not least, a private collector secured the significant set of Hindenburg disaster pictures!”

Terry Etherton, Etherton Gallery, Tucson, AZ, told me: “We did fairly well with pretty much the same gross as the past three years. The show looked as good as it ever has. I thought the opening night crowd was very good compared to past years. I do think the auctions did have a negative effect though. By Saturday a lot of people were out of money. There were too many photos for sale in New York City at the same time. We sold a Callahan *Eleanor* for \$15,000 and a 1975 Ken Josephson portfolio, *New York State*, 1970, ten silver prints, for \$30,000, plus a good Danny Lyons from his *Conversation with the Dead* series.”



Terry Etherton sold **Harry Callahan: Eleanor** for \$15,000.

Etherton said, “We had a large set of Aaron Siskind’s *Divers* from the *Pleasures and Terrors of Levitation* series, which had a large amount of interest, and may sell it in six months, but that’s not guaranteed.”

Looking around the show, Etherton noted, “I loved the Chris McCaw in **Yossi Milo’s** booth. This was the large five-part piece, which was a real tour de force.”

Hans Kraus, Hans P. Kraus Jr. Inc., New York, noted “Long time AIPAD visitors have commented that the fair looked better this year than ever before. Our experience of the fair this year was a positive one. We sold a variety of pictures to new clients, as well as existing ones.”

Weston Gallery, Carmel, CA, sold a print of Ansel Adams’s *Moonrise Hernandez*, *New Mexico*, for \$85,000, seven works by Edward Weston, a Robert Frank, and a rare vintage Yousuf Karsh

portrait of Winston Churchill, among others. The gallery had also brought a magnificent Edward Steichen of *Black Canyon*, one of my favorite photographs that I saw in the fair.

Debra Klomp Ching, from **Klompching Gallery**, Brooklyn, said, “As first-time exhibitors, we were thrilled to be in the company of esteemed peers. Several fellow dealers made a point of visiting us at our booth to welcome us and to congratulate us on a well-presented booth. We found the foot traffic to be busy and constant most days. Sales were steady throughout the Show. We met many experienced collectors, previously unaware of the gallery. Many of our clients visited us, and a real delight was making contact with the next generation of younger collectors. We also spoke with several museum curators.”

Ching continued, “We’re happy to report on the sale of *Herero Woman in Patchwork Dress* by Jim Naughten. The 41x50-inch edition sold out (Edition of 3 + 2APs), with the retail value on the final piece being \$7,000. We sold several other pieces ranging in value from \$1,300 through to \$4,000.”



Jim Naughten: *Herero Woman in Patchwork Dress*, 2012 (©Jim Naughten. Image courtesy of Klompching Gallery, New York City)

Richard Moore, Richard Moore Photographs, Oakland, CA, reported that “sales were

not as good as last year (my best AIPAD Show), but we are still quite satisfied with the results. We sold over 20 works in the \$2,000 to \$6,000 range, with one higher-end sale.

Moore continued, “We made only one sale outside of the U.S., and we had more collectors buy from us this year and fewer sales to galleries and dealers. It seemed like the usual number of curators attending, and I know that AIPAD added several names to our VIP list for the show. The AIPAD show was very well attended by a sophisticated and knowledgeable audience. I believe that attendance on Thursday and Friday were record numbers for AIPAD. The mix of top quality vintage photographs with the broad spectrum of contemporary images and work in new media is what continues to make the AIPAD Photography Show stand out among art fairs showing photography.

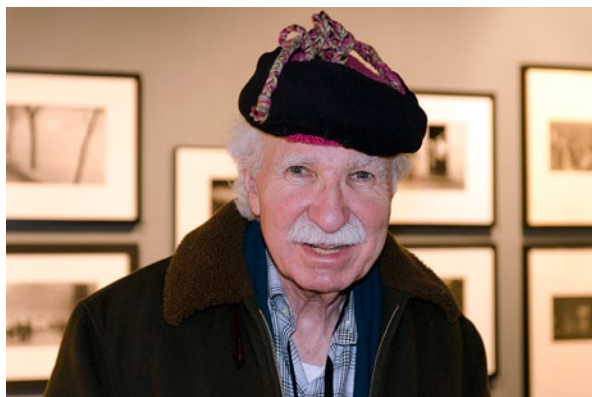
“We sold multiple pictures by Peter Sekaer (1930s), Ansel Adams, and François Szalay Colos (images from 1966, 1973). We also sold a large exhibition print in gum bichromate by the little known Belgian photographer Gustave Servaes to a major New York collector. The intriguing image (ca. 1900) of an itinerant organ grinder and a young boy in a snowstorm looking longingly through the gate to a large house created quite a bit of interest.”

Moore concluded, “I can’t say whether the auctions affected sales at AIPAD, but it was difficult for me to participate in any of the sales. I was able to attend the first hour of the Sotheby’s sale before the AIPAD show opened and bid unsuccessfully on two lots.”

Galerie Johannes Faber, Austria, sold a series of three vintage prints by Bernd and Hilla Becher for \$27,000.

Charles Schwartz, a private New City dealer and member of the I Photo Central website, said, “I had a very good show, and strong after-show sales. The show looked great, the attendance was very strong — one of the best AIPAD shows in recent years.”

Schwartz noted, “The most interesting pieces in my booth that did not sell included: Very unique Stieglitz and Steichen silhouettes made by John Barrett Kerfoot that were signed by Stieglitz and Steichen; a four-part panorama of Hong Kong from 1897 made of hand-colored albumen prints; and a 1960s 9.5x12.5-inch print of *Welsh Miners* by W. Eugene Smith, signed in stylus on recto, and with the photographers stamp on verso.”



Charles Schwartz sporting a creative chapeau.

Martin Weinstein of **Weinstein Gallery**, Minneapolis, reported that he “had a very good show. The weekday crowds were better than I have ever seen before at a show. We sold photographs by Vera Lutter, Alec Soth, and Robert Mapplethorpe. We also sold the great image of Niagara Falls by Annie Leibovitz.”

James Hyman of **James Hyman**, London, said, “For the second year running, we focused on 19th-century French photography inside our booth, with a selection of 20th-century vintage works on the outside. We were pleased with the response and made a number of sales during and after the fair. We did particularly well with French material including Baldus, Nègre, and Le Gray, and also sold a beautiful Egyptian work by J. B. Greene and several rare images by Horatio Ross.”

Talking about the fair, Hyman notes: Sales began more slowly than last year, perhaps because collectors had so much to consider with the auctions the same week, but by the end of the fair purchases went through and we were happy with the results. The show looks better every year. Business-wise, I think it was comparable to last year, but things are still slower than the year prior to that.”

Hyman continued, “Traditionally, auctions have been dependent on trade buyers to support the market, but it would seem that the focus is very much on private buyers, so the fact that the dealers at AIPAD were focused on the fair and not the auctions probably didn’t matter to them. It would be interesting to know, statistically, whether this year the New York auctions sold more to private buyers than in the past, as I would suspect that dealer purchases were down. Personally, I found it hard to focus on the auctions as well as the AIPAD Show, and bought less than usual. I think for my clients

it was less of an issue than for many of the other dealers, since most of the material we brought was 19th-century, which is an area the main auction houses in New York seem to have virtually abandoned.”

Hyman observed, “Higher-end material continues to be the most successful. The best 19th-century work is now so rare that museums and collectors know that the number of opportunities to buy the greatest works is becoming fewer with every year that passes. Despite this even the best 19th-century material remains cheap when compared to much 20th-century work and most contemporary pictures. Given these factors it surprises me that more 20th-century collectors don’t move into the 19th century. A painting collector interested in 20th-century modernism would be delighted to acquire a Cezanne or a Seurat, yet collectors of photographic modernism do not always make the same connection.”

Hyman remarked on a few of things in the show that attracted his eye, “**Lee Gallery** had a fabulous Ansel Adams, which I particularly admired. I also loved the incredibly rare rural Henri Le Secq salt prints that were on the booths of Charles Isaacs and Hans Kraus.”



Photographer — and model — Ayano Sudo at Picture Photo Space.

Catherine Couturier of **Catherine Couturier Gallery**, Houston, said, “I have been extremely pleased. Sales have been steady to many familiar faces and new collectors as well.”

Vasari, Buenos Aires, reported excellent sales, including a portfolio by Grete Stern and Ellen Auerbach.

Sid Monroe of **Monroe Gallery of Photography**, Santa Fe, NM, said, “We were very pleased with our results during this year’s fair, both financially and in terms of meeting with collectors and

establishing new relationships. The general tenor of the fair was even with steady business throughout the fair. We had a very good response to all of our civil rights material, with especially good results for Steve Schapiro and Ernest Withers work (\$2,500–\$15,000). In contemporary photojournalism material, we also had excellent sales and response to Yuri Kosrev and Nina Berman’s work (\$2,500–\$5,500). Unfortunately, I did not have the time to take in as much of the fair as I would have liked, but I was pleased to see what appeared to me more ‘classic’ and ‘vintage’ material.”

A few attendees also gave me their feedback on the show. Collector and teacher **Robert Yuskowitz** said, “The show, in general, was quite good. The dealers were friendly and attentive. It would have been nice to see more European dealers attending as in the past. My only complaint is that the show’s catalogue is not available without a ticket purchase. Now I can’t complain too much — my pass was gratis, but the catalogue is a great help for post-show sales and my diminishing memory. I had to take notes (good luck reading them back to myself). The catalogue would provide post-exhibition advertising, and, predictably, post-show sales for the exhibitors.”

Andrew Smith, **Andrew Smith Gallery**, Santa Fe, was attending instead of exhibiting for the first time. I think he may have regretted the decision not to exhibit at AIPAD (he exhibited instead at a small table-top photo show down the street) based on what he told me. “Everyone was so busy I could not even say ‘hello’ to many folks, and it was so crowded, I could not see into the booths to see the great work everyone had, but that was terrific for the vendors as it kept them on task. The intensity of the show is as palpable from the visitors’ side as much as from the vendors’ side of the aisle; too intense at some point to look or do business. Not a bad problem to have but one that calls for some creative thinking.”

Kraige Block of **Throckmorton Fine Art** summed it all up: “The Show has never been better.”

Alex Novak is a dealer whose company Contemporary Works/Vintage Works is located in Chalfont, PA. He is also the proprietor of iPhotoCentral at www.iphotocentral.com. Copyright © 2013 by I Photo Central, LLC.



RANDOM NOTES FROM PARIS PHOTO LA by Jean Ferro



(All Paris Photo LA photographs by Jean Ferro.)

SCENE 1: INT/EXT studio lot

On the heels of Art Month in Los Angeles, French-based **Paris Photo**, in its 17th year, expanded into the US market with a grand artistic debut of their multi-media production **Paris Photo Los Angeles** at the historic **Paramount Pictures Studio** in Hollywood.

There was much controversy surrounding the event that was scheduled for April 26–28, 2013. How, why...and would it work? Choosing the landmark venue of Paramount Studios was unique, since Paramount has been heralded as the last major Historic Hollywood motion picture studio in the Los Angeles area.

In 2012, Paramount celebrated its 100th anniversary and proudly wears the crown as one of Hollywood’s longest surviving motion picture giants. Since 1927, Paramount’s been operating from its current location at 5555 Melrose Avenue, producing an enviable history of blockbuster hits (and misses) paired with stability and growth.

Under the leadership of Adolph Zucker, the Hungarian mogul extraordinaire, and the founding partners Jesse L. Lasky and Cecil B. DeMille, Paramount gave birth to the brightest screen stars of the era: Mary Pickford, Douglas Fairbanks, Rudolph Valentino, Gloria Swanson, Paula Negri, Marlene Dietrich, Mae West, W. C. Fields, and The Marx Brothers.

One of the most memorable lines in cinematic history comes from Paramount’s 1950 film classic *Sunset Boulevard*. Gloria Swanson, as the delusional silent screen actress Norma Desmond slowly descends her grand staircase to deliver the line. “All right Mr. DeMille, I’m ready for my close up.”

PARIS PHOTO LA continued

By the mid 1960s, Robert Evans became head of production at Paramount and cast a bright light on the studio by introducing classic productions including *Chinatown*, *The Godfather*, and *The Odd Couple*. Today, most films produced are co-productions including this summer's release of director **J. J. Abrams** 3-D action thriller, *Star Trek into Darkness*.



Valentino Place

For me, attending Paris Photo Los Angeles was a homecoming of sorts. It was while living at 716 Valentino Place between 1982 and 1990 that I built my career as a photo artist. My multi-level studio and living space was neatly tucked away inside the stately English Tudor-styled building adjacent to Paramount Studios at the time! In 1990, Paramount moved to incorporate the Valentino building into their studio gates (it's now their accounting offices), which resulted in all of the residents having to move. Even today, when you enter the front gates of Paramount, to the right (facing east), the early 1920s building looks like a movie set. While at the fair, I stopped by the building and met the Executive Director of Contract Accounting, who now uses part of my old studio space as his office. We reminisced about the changes and growth of the studio over the past twenty years. The only structural identity still left in the buildings' interior is the old wooden staircase — and it still creaks as you climb the stairs!

My top floor studio was a glamorous, one-of-a-kind, two-story flat, which I acquired from the Oscar-nominated costume designer Theodora Van Runkle (best known for her work on the film *Bonnie and Clyde*). Valentino Place photo studio served me well! It was there in 1987 that I photographed **Reba McEntire** and many others celebrities. It is also where I produced several self-portraits series

for both exhibition and television.

In March of 1987, Helmut Newton asked me to model for a fine art shoot at my studio. Helmut wanted to portray a Mickey Spillane-type character, so he dressed as the stereotypical private eye (wearing a trench coat) and I, as the femme fatale, dressed provocatively in a satin slip. A few days after the photo shoot, Helmut telephoned to say he wanted me to meet his director, Adrien Maben, who was shooting the RM Arts documentary *Frames From the Edge*, a film about Helmut's life and work. "Jean" he said, "I want to re-create exactly what we did the other day in the pictures for the film." With my decade of experience as a self-portrait photo artist, I was able to mimic the same scenario easily. It was a true collaboration: Helmut Newton doing self-portraits with Jean Ferro, a self-portrait artist. One of these images is now included in the Sydney & Audrey Ermis Self-portrait Collection at **LACMA**. The same image was published in the 1999 Scalo edition *us and them* by Helmut Newton and Alice Springs. Upcoming at the end of June, the **Annenberg Space for Photography** will present "Helmut Newton: White Women • Sleepless Nights • Big Nudes" from June 29 to September 8, 2013, in Los Angeles.



Helmut Newton with Jean Ferro

PARIS PHOTO LA continued

When it came time to leave Valentino Place, my “Arrivederci & Farewell Party” brought out friends and fellow photo artists including Edmund Teske, Stephen Arnold, and Hollywood historian and raconteur Samson DeBrier.

Paris Photo Los Angeles has arrived! The opening press event in the Sherry Lansing Theater was well attended. Everyone wanted a glimpse of the new French connection to the arts in Los Angeles. As Los Angeles City Councilman **Tom LeBonge** noted in his speech, “The French gave us the Statue of Liberty and now they are bringing Paris Photo to LA.” Also at the podium was **Jean-Daniel Compain**, **Reed Exposition’s** General Director of their Culture & Entertainment Branch and **Julien Frydman**, Director of Paris Photo. Julien proclaimed with the growth of photography, Los Angeles and the Paramount Pictures location was the best choice to launch their expansion into the U.S. market for both still and moving images. Sixty international galleries as well as booksellers and artists from around the globe participated in the four-day inaugural presentation.



Stage 32

Giorgio Armani, Paris Photo’s Official Partner since 2011, combined efforts with **Sean Penn** to support the **J/P Haitian Relief Organization**, the charity that helped rebuild Haiti after the devastating earthquake. (For more information, visit www.armani.com/haiti) Armani also presented *ACQUA No.3*, a new body of work by photographer **Jim Goldberg**. Film industry hotshots that enjoyed the private reception held in Stage 5 included: Sean Penn, **Fergie** and her husband, **Josh Duhamel**, **Kyra Sedgwick** and **Kevin Bacon**, **Eduardo Ponti** and wife **Sasha Alexander**. Turning Paramount’s Stages 5, 31 and 32 and the New York Street façade into extraordinary gallery

spaces — an amazing location bonanza! Parties at **Aperture** and **BMW** (Paris Photo Associate sponsor) were jammed and kept everyone happily toasting champagne while others waited in long lines for their valet-parked cars. **Leica**, another official partner of Paris Photo is opening a store and gallery on Beverly Boulevard on June 20th in West Hollywood.

Included in the fair were several international book vendors including, **Aperture Foundation**, **Art Book / D.A.P. Steidel, Zucker** from NY, established in 1942 (wow, that’s a 70+ year history.) **Librairie 213** from France, and **Mack Books** from the UK, to name a few. **Taschen** had the spectacular **Sebastião Salgado** book *Genesis*. I enjoyed viewing the book as **Graham Howe**, President and Curator of **Curatorial Assistance**, took the time to page through each picture, one-by-one, in the 18.4 x 27.6-inch hardcover edition that was on display.

The **Peter Fetterman Gallery** will present the first US exhibition of “Genesis,” the new series by Salgado from June 29 to October 19, 2013, with an opening reception on Saturday, June 29, 4–7 p.m.

From Tokyo, I saw **Taki Ishii** and **MEM** presented **Tomoko Sawada’s** Lambda print, *Skin*, 2012.

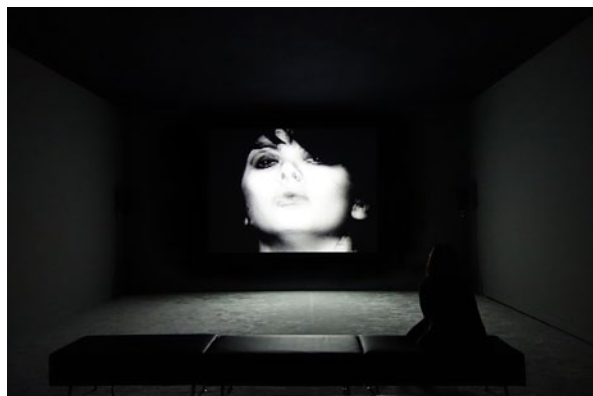


Douglas Fogle on the steps of a New York Street building

Douglas Fogle curated the excellent “Sound and Vision” program, which included conversations between artists on stage at the Sherry Lansing Theatre along with video screenings in stages 31 and 32. I loved **Bruce Conner’s** 1966 “Break-away” video with the fast moving black-and-white stills of **Toni Basil**. Each artist conversation/lecture program was filled to capacity. Attendee’s

PARIS PHOTO LA continued

lined up ahead of time to make sure they got a good seat. They had a stellar line up including: Doug Aitken, Phil Collins, Gregory Crewdson, Thomas Demand, John Divola, Roe Ethridge, An-My Lê, Sharon Lockhart, Richard Misrach, Catherine Opie, and Alec Soth along with *Mad Men* creator Matthew Weiner. Read more at www.parisphoto.com/losangeles/program/sound-and-vision-the-conversations - Yhpxw7t7yapfbxG8.99.



Bruce Conner's Breakaway video

Tim Jefferies' Hamilton Gallery, UK, had an assortment of Irving Penn, Herb Ritts, Betinna Rheims and one of Helmut Newton's big nudes, presented in the cozy, after hours, lounge-styled space, with a fireplace — a rarity in Los Angeles! Positioned just across the isle from Hamilton, New York's **Howard Greenberg Gallery** offered Joel Meyerowitz, Steichen's *Charlie Chaplan*, William Klein's *Atom Bomb Sky*, along with a stunning piece by Eikoh Hosoe, *Kamaitachi #12*.



Rose Shoshana with Jean-Daniel Compain

The **Gagosian Gallery** exhibited William Eggleston and other heavy hitters including Richard Prince, Ed Ruscha, Cindy Sherman, Tim Bur-

den, and Warhol. Even heard that **David Lynch** was there. **ROSEGALLERY**, always a delight, presented her unique pallet of photography. Rose had a large space in Stage 5 with an incredible roster of artists including Jo Ann Callis, Robert Flick, Graciela Iturbide and others.



Carolle Benitah at 127 Gallery

A new interesting artist for me was **Carolle Benitah** at the **127 Gallery** from Gueliz Marrakech. Carolle's mixed media works, *Souvenir Albums*, consisted of three albums of meticulously produced montages of childhood memories. Also included was her wonderful series of handwritten text over individual red-lipped faces, titled, *ce qu'on ne peut pas dire*.

Cherry and Martin of Los Angeles showcased a wall mounted and framed video work by **Brian Bress**, *Cowboy* (showing Brian led by Peter Kirby). Bress used a high definition single-channel video (color) with an HD monitor and player. 38.5 x 22.5 x 4 inches, no sound. Here's a 2:53 minute clip: <http://vimeo.com/52104060>.

The **K.O.N.G Gallery** from Seoul, Korea, showed black-and-white work by Michael Kenna along with Bernard Faucon's muted colors, and Erwin Olaf's softy-toned color pieces. And a wonderful work that I saw earlier in the year, Leenam Lee's *Mountain Villa and Lofty Recluse* video still transition piece. I've always been attracted to kinetic art or this type of framed moving imagery with nature sounds. You can see Leenam Lee's art work on Vimeo. <http://vimeo.com/67178803>.

Gallery Karsten Greve from Cologne, Germany, hung a solo show of enlarged silver prints of Sally Mann's dark and penetrating work from her 2000 and 2002 *Battlefields* series. Mann reproduced a select group of images from her original antique wet-plate collodion negatives.



Robert H. Jackson: *Jack Ruby Shoots Lee Harvey Oswald to Death* at Daniel Blau

Daniel Blau presented an exhibition of Pulitzer Prize-winning and news pictures with photographs by Eddie Adams — *Riveting Vietnam Atrocities— Execution in Saigo*” (if you’ve never seen *The Unlikely Weapon, The Eddie Adams Story* documentary, check it out) Davie Hume Kennerly, and the unforgettable Robert H. Jackson’s *Jack Ruby Shoots Lee Harvey Oswald to Death*.

Konzett Gallery was handling the work of Günter Brus and Otto Muehl, two of the main protagonists of Vienna Actionism whose images were way too brutal and perverse for my taste. Great for someone on a diet! Simply hanging one of these photos over the dining room table could kill your appetite, especially with a piece like *Bondage of the Female Body*. Also **Westlicht Gallery**. I’m Austrian and French decent—just can’t relate, their work is scary.

The most colorful work came from Tierney Gearon at **Jackson Fine Art** from Atlanta with the work *Untitled (Plate 5)* from the *Shapes* series. Her images show lives comprised of both comfort and confusion.



Tierney Gearon at Jackson Fine Art.

The **Parisian Galerie 1900–2000** had a large selection of incredible vintage prints made by the Surrealist Man Ray. I’m sure most attendee’s of the fair didn’t know that Man Ray had his studio in Hollywood less than a mile from Paramount at Villa Elaine where he lived during World War II. I know the space because Samson DeBrier (who knew Man Ray and Juliet) wanted me to live there. At the time it was run-down so I took Samson’s other suggestion, Valentino Place. Villa Elaine had no parking...for that matter, neither did Valentino Place — luckily the Valentino Building was in a safer neighborhood.

L.A.’s **Marc Selwyn Fine Art**, presented the work of Los Angeles’ Photo Hero Robert Heineken that included his TV screen images of *T.V. Network Newswomen Corresponding: Barbara Walters/Faith Daniels*, along with the wonderful William Wegman and the Richard Misrach, *Playboy No. 39* (Centerfold).

Louis Stern showed the work from artists Lucien Clergue, Leonard Nimoy, and others. **Etherton Gallery** dedicated their space to Magnum photographer, Alex Webb’s *The Suffering of Light* exhibition.

Barbara Kasden, *Untitled*; John Divola, *Zuma 28*; Catherine Wagner, *Four Perspectives on Christopher Columbus*; and Lewis Baltz, *Claremont* were among those represented by the **Luisotti Gallery**. From Paris there was **Magini-A**, featuring work by several artists including Nigerian photographer, J.D. Okhai Ojeikere with the his most prolific work, the *Hairstyle* series, portraits including *Modern Suku* and a selection of circa 1950, unique gelatin silver prints, *Paramount Photographers, Untitled*.

Martin Asbaek Gallery, Copenhagen, featured German artist Martin Liebscher’s *Volksbüh-*

PARIS PHOTO LA continued

ne, c-print. You almost felt like you could walk into the print and sit down as Liebcher did in each theater seat by digitally processing the scanned photographs that he took of himself. In true Hollywood Style, even a transvestite showed up wearing the biggest, most outlandish necklace I've ever seen in my life.

Catherine Edelman Gallery drew crowds with Gregory Scott's brilliantly produced *Outside the Frame* video series using himself in a humorous and uniquely constructed narrative series, leaving everyone in the booth mesmerized.



Robert Koch in front of Andy Warhol's art car.

The **Robert Koch Gallery's** walls were full with artists Kenneth Josephson, *Polapan, 1973*; Irving Penn, *Rock Groups, San Francisco 1979*; Stieglitz and others. Robert had a great location — positioned right next to the Andy Warhol *BMW M1* art car! (BMW has a decade-long history of partnership with Paris Photo.) Koch told me that at one time he had a similar car. **Michael Kohn Gallery** exhibited Wallace Berman and Charles Brittan. I captured many photos in the huge studio stages where the galleries displayed their artists, which I posted on my Jean Ferro Facebook page along with other reportage work I did on the fair. I also had a chance to speak with author **Kristine McKenna**, co-author of *Semina Culture: Wallace Berman & His Circle* and editor of *She: Works by Wallace Berman & Richard Prince*.

I was happy to see two new works from Doug and Mike Starn with *The no-mind not-thinks no-things, sonbet* and *Black Pulse 7* at **Hackelbury**. The Starn Twins were my earliest contemporary art inspiration in the '80s when they were with Leo Castelli.



Julien Frydman

At a certain point, I began to feel engulfed in what felt like layer-upon-layer of galleries, book signings, moving images, artist's talks, food trucks and studio ambiance. On two occasions, I decided to slip into reportage mode and positioned myself at the corner of New York Street. Using a mailbox for a tripod, I captured the fairs' visitors from a single point of view. Just as the day came to an end, it happened: The perfect Cartier-Bresson decisive moment; when Paris Photo Director Julien Frydman stepped perfectly into my viewfinder!

I met so many interesting and diverse people. All in all, the consensus seems to be that Paris Photo Los Angeles was a success and very enjoyable program. Almost everyone I spoke to is looking forward to 2014. Although from the visitor's point of view, one exception, that it would last a full week including two weekends. I did hear they have a three-year deal. There is definitely something going on in the photography movement — major galleries heading west from NYC, **Leica** opening up a store — all signs of a growing collectors Los Angeles market. Whatever it is, I'm happy! Au revoir, perhaps I'll see you next year at Paris Photo with my work on the walls!

The promotion graphics for Paris Photo Los Angeles was created using an **Ed Ruscha** single palm tree image, courtesy of the artist and the **Gagosian Gallery**. The website lists catalogs for sale and the list of exhibitors can be found by visiting: www.parisphoto.com/losangeles/exhibitors.

The CBS America Show segment on Jean Ferro at Valentino Place: <http://www.youtube.com/watch?v=oALjPWDvoSk>.

More on Jean Ferro at JeanFerro.com, www.facebook.com/jean.ferro.16?fref=ts.



AUCTION PREVIEW

The French auctioneer **Christophe Joron-Derem** will auction off a unique group of works by 20th-century masters of photography, as well as a collection of vintage prints dating from the 19th century.

The sale will take place in Paris at the Hôtel Drouot (Salle or room 2) on Monday, June 17 at 2 p.m. (Paris time).

Photographs will include an exception group of 40 Henri Cartier-Bresson photographs used for all the famous edition by his publisher Delpire. The images are some of the most famous works of photojournalism done by Cartier-Bresson, from 1933–1954, and include: Spain, 1933 (8 prints), Mexico, 1934 (2 prints), London, 1938 (1 print), Boston, 1947 (1 print), Kashmir, 1948 (1 print), China, 1948 and 1958 (9 prints), Dublin, 1952 (1 print), and U.S.S.R., 1954 (10 prints).

Included in this ensemble are an additional six portraits done by Cartier-Bresson for *Vogue Magazine* in 1962 including images of Marcel Duchamp, Marcel Duchamp and Man Ray, Robert Rauschenberg, Alberto Giacometti, Henri Matisse in Venice (1944, printed in 1960), and Alberto Giacometti, Galerie Maeght, 1961. There is also a print of Cartier-Bresson's *Un dimanche sur les bords de Marne*.

The majority of the photographs are either original vintage prints or printed later, circa 1970. Each work is accompanied by an authorization of sale from the **Fondation Henri Cartier-Bresson**. The Fondation Henri Cartier-Bresson has also provided the catalogue entry for each of the aforementioned lots.

Other important work by other photo masters include: André Kertész, a group of 12 1933 Distortions, 12.5 x 10 cm printed later. Some of these prints bear crop marks in red grease pencil; Jacques-Henri Lartigue, a group of 20 photographs that date to 1903 to 1930, printed from the 9 x 12 cm glass-plate negatives as well as 6 x 13 (from the 6 x 13 cm stereographic negatives), printed from 1970–1980; Irving Penn, eight prints from the series *Christmas at Cuzco*, a print from the series *Petits métiers* 1958, and an chromogenic print from a Pepsi Cola ad; and Paul Ronald, photographs taken on the movie set of Federico Fellini's *8 1/2*.

Also in this same sale are works by Robert Mapplethorpe, Brassai, Robert Doisneau, Édouard Boubat, Pierre Molinier, and Pierre et Gilles.

The section devoted to an ensemble of 19th-century photographs includes a collection of photographs of Maharajas and early photographs of Italy by James Anderson.

You may view by appointment at the offices of Etude Christophe Joron-Derem, 46 rue Sainte Anne, 75002 Paris, from Monday June 10 to Thursday June 13, and then at Hôtel Drouot, salle 2 at 9 rue Drouot, 75009 Paris, on Saturday June 15 from 11 a.m. to 6 p.m.; and Monday June 17 from 11 a.m. to noon. The auction itself will be held on Monday, June 17 at 2 p.m. in the same salle or room.

The expert is **Christophe Gœury**, who can be reached by phone at + 33(0)1 42 54 16 83; mobile + 33 (0) 6 16 02 64 91; or by email at: chgoeury@gmail.com. His address is 6, rue Gaston Couté, 75018 Paris.

You can also contact the auction house itself by phone at + 33 (0) 1 40 20 02 82; Fax : + 33 (0) 1 40 20 01 48; by email: contact@joron-derem.fr. Etude Christophe Joron-Derem, 46 rue Sainte Anne, 75002 Paris. The auction house's website with catalogues in several formats can be found here: <http://www.joron-derem.fr>.

The auction can be found online here: <http://www.joron-derem.com/flash/index.jsp?id=16410&idCp=34&lng=fr>.

Alex Novak



Andreas Gursky: *Kuwait Stock Exchange* (£400,000–£600,000) at Sotheby's London.

The cover lot of **Sotheby's** Contemporary Art auction in London on June 26 is the most important collection of Andreas Gursky "Stock Exchange"

AUCTION PREVIEW continued

photographs in private or public hands. His Stock Exchange series, ten images made over 20 years on three continents, chart the history of our modern age of globalization. The sale will offer an unprecedented five exchanges — the most significant collection in private or public hands. The *Tokyo Stock Exchange* of 1990 (£500,000–£700,000), the first of Gursky's pantheon of trading floors, set the blueprint and structure for his future practice. It is presented alongside *Hong Kong Stock Exchange* of 1994, (£300,000–£400,000); *Chicago Board of Trade*, 1997, (£700,000–£900,000); *Chicago Board of Trade III*, 1999–2009 (£600,000–£800,000); and *Kuwait Stock Exchange II* (£400,000–£600,000). Visitors to Sotheby's exhibition prior to the sale, will have the unique opportunity of seeing the largest group of works from the Stock Exchange series ever shown together.



AUCTION REPORT

The **Galerie de Chartres** held an auction on May 25th of 40 of the paper negatives of 19th-century photographer Felix Teynard and in the process set a new world auction record for a paper negative at €186,000, or about \$240,000. Lot 58, *Dakkeh*, or a group of date palm trees, was only estimated at €4,000–€6,000 but soared to the record after a battle between an anonymous French collector and another bidder. The French collector won the prize (and the other images in the auction with trees predominating). Reportedly, this was the same French bidder who won the cover image of the Galerie de Chartres' sale of the paper negatives and positives of Louis De Clercq.

The previous world auction record was set during the second set of Jammes sales at Sotheby's in Paris in 2002. A paper negative by Nègre, which showed the arched doorway of the abbey tower at Mont-Majour. With an estimate range of €30,000–€45,000, it became an object of contention between Hans Kraus, who was bidding for a private collector, and the phone. The phone bidder snagged it at a new world-record price at that time for a paper negative at auction of €137,750 or about \$122,000. Other lots of paired positives and negatives have sold for more.

The sales total for the Chartres auction for the 40 paper negatives was over €888,000 (well over \$1,150,000), and there were eleven buyers in all, excluding the French **Bibliothèque Nationale**,

which pre-empted two lots. The bidders included dealers and collectors from the U.S., France, U.K., and other European countries. The Galerie de Chartres has had considerable luck with auctioning paper negatives and other key 19th-century photographic material. The expert there is **Arnaud Delas**.

Alex Novak

Among the many strong results that **Auction Team Breker** of Cologne, Germany, attained on May 25 for everything from an Apple 1 computer to 19th-century toys was €18,445 (\$24,000) for an utterly charming *X-Ray For Amusement Only* device, which delivered illustrated cards of male and female skeletons, each accompanied by a grim prediction, and which featured an engaging photographer.



AUCTION REPORT continued

The German-made camera that was used to take one of the most iconic pictures of the 20th century has sold for almost \$150,000 at auction. Photographer Alfred Eisenstaedt used the Leica Illa rangefinder to capture the image of a sailor kissing a nurse as he celebrated Japan's surrender at the end of the Second World War. The camera was expected to sell for about \$30,000 but fetched five times that amount at the **Westlicht** auction house in Vienna.



GALLERY ROW

On Collecting Fine Art, a series of seminars sponsored by the **Art Dealers Association of Greater Washington** and the **American University Museum at the Katzen Arts Center** will coincide with the Katzen Arts Center exhibition "Washington Art Matters," on view June 15 to August 11 2013. This series of panel discussions is designed to encourage collecting fine art with advice from established Washington-area gallery directors, who will share their knowledge and expertise.

Topics covered in the various panels will include how to get started, how to educate your eye, how to develop a collection, how to understand descriptions of various processes and techniques, and how to maintain best practices for archival preservation of an art collection. The target audience for these seminars will be young professionals and novice collectors.

Each panel will feature presentations by gallery directors, who are members of the Art Dealers Association of Greater Washington [ADAGW]. ADAGW galleries represent a broad spectrum of fine art, from established masters to contemporary art, in all media, by artists known locally, nationally and internationally. These art experts will share their knowledge and offer guidelines "On Collecting Fine Art."

The schedule is:

- June 27: *Collecting Works on Paper: Prints and Drawings*
- July 18: *Collecting Photographs: Vintage and Contemporary Photography* (Panelists include **Christopher Addison** and **Kathleen Ewing**, among others.)
- July 25: *Collecting Sculpture, Glass & 3-dimensional Art*

- August 8: *Collecting Contemporary Paintings: Washington area and national artists*

The Panel Moderator is Jack Rasmussen, Director and Curator, American University Museum. The seminars are scheduled for Thursday evenings starting at 6:30 p.m., at Abramson Family Recital Hall, Katzen Arts Center, American University 4400 Massachusetts Avenue, NW, Washington, DC.

On Collecting Fine Art is free and open to the public. Reservations are suggested. Call (202) 986-0105 for reservations or more information.



MUSEUM AND NONPROFIT ROW

In a landmark partnership, **Impressions Gallery** is depositing its archive with the **National Media Museum**. It will become part of the National Photography Collection, where it will be titled as "Impressions Gallery Archive" and receive the highest standards of collections management. It is believed to be the first time a publically funded photography gallery will have its archive cared for and made accessible by a national institution.

Impressions Gallery, one of the oldest and most respected venues for contemporary photography in Europe, has accumulated an unrivalled collection of archival materials and photographic work since its inception in 1972. The aim of the partnership with National Media Museum is to make this rich period of British photographic exhibiting history available to curators, scholars, photographers, and the wider public.

The National Media Museum is already home to 3.5 million items of historical significance including one of the finest photographic collections in the world. With an active program of collections management, exhibitions, loans to peer institutions, and an international reputation, the National Media Museum is the ideal partner to continue and develop the Impressions Gallery's collection for the future, and make it available to the public.

Impressions Gallery is known for its directional role in the photography world, recognizing and supporting photographers in the early stages of their careers such as Martin Parr, whose first show was staged at the gallery in 1972. Impressions has consistently set critical agendas by commissioning and showing work that addresses (sometimes

controversial) issues of politics, race, gender, and identity. In the late 1980s and early 1990s, the gallery was the first in the UK to show photographic work responding to the AIDS crisis, and led the field in showing new work using then-emerging technologies of video and digital media.

Director of Impressions Gallery **Anne McNeill** said, “Impressions Gallery has played an incisive role in expanding people’s perceptions and understanding of photography. To coincide with achieving our milestone 40th anniversary, we are delighted to realize the next steps in the development and long term preservation of our archival materials.”

Jo Quinton-Tulloch, Head of National Media Museum, said, “Naturally, the Museum is thrilled to be able to secure such an important archive and collection of photography — one which not only records and evidences the considerable contribution of Impressions Gallery over the past 40 years and counting, but which also further enhances the National Photography Collection.”

This is the second major collaboration for the two Bradford-based photography venues, following the successful launch of the inaugural photography festival *Ways of Looking* in 2011. The Chairman of Impressions Gallery Board of Trustees **Darryn Hedges** said, “This exciting project demonstrates Impressions’ ongoing commitment to making Bradford known as the UK destination for photography.”

At the same time, there is new uncertainty at the **National Media Museum**.

The announcement of the outcome of the government’s spending review on 26 June is likely to bring further cuts to the Science Museum Group that includes Bradford’s National Media Museum. A petition has been launched against closure at: you.38degrees.org.uk/petitions/save-the-national-media-museum-bradford.

The media has flagged all options being on the table from the return of admission charges — despite this being contrary to government policy — to the merger or closure of one of the Group’s northern-based museums with the National Media Museum being the most likely candidate. **Ian Blatchford**, Director of SMG has also flagged closure of one of the Group’s museums as an option. The SMG faces a significant deficit from 2014 that is likely to be exacerbated by a further reduction in its grant-in-aid from central government.

The NMeM is seen as a key player in the re-generation of Bradford’s city center and the city council has been vocal in its support for it. It has proposed that financial responsibility for the museum is moved from the DCMS to the Department for Business.

The museum has undertaken a significant restructuring including major staff losses over the past year and any further reduction in funding would inevitably further impact on the museum’s activities.

This morning, Ian Blatchford, Director and Chief Executive, Science Museum Group spoke at a press conference organized by the Science Media Centre and Campaign for Science and Engineering at the Wellcome Trust, London, on why the science budget be protected in the forthcoming Spending Review. He said:

“In the past four years, we have dealt with a 25 per cent real terms cut in funding when the science base, funded by a different Government Department, has had to cope with a 10 per cent cut. We are investigating a range of options but if an additional 10 per cent cut is made when the spending review is announced at the end of this month, there would be little choice other than to close one of our museums, since our structural (year on year) deficit would rise from £2 million to £6 million. Cuts at this level will mean that we will again need to make savings across the whole Group, this includes the Science Museum in London and each of our sister museums in the north. I would rather have three world class museums than four mediocre museums. I should add that charging is not on the agenda because Government policy precludes it.”

Michael Pritchard

Spaces Corners founders **Melissa Catanese** and **Ed Panar** will give a hands-on presentation about their interest in photobooks by walking visitors through their favorite books of the season at their next pop-up event on Saturday, June 22, from 11 a.m. to 5 p.m. at **Transformer Station** in Cleveland’s Ohio City. **Todd Hido’s** *Excerpts from Silver Meadows* will also be on view in the gallery. The event and exhibition are free and open to the public.



FAIRS AND FESTIVALS



Unknown: *Canton. Boats on the River*, 1870s, albumen print 8.5"x 11.5". £750 from Luxury Catalogs at the London Photograph Fair.

Free entry to the next **London Photograph Fair**, and a number of other events, is still available with 'London Book Fair' week tickets. The tickets give complimentary access from 10 a.m. to the London Photograph Fair on June 16th, and are can be requested be emailing the organizers.

The tickets also give free access to the **ABA London International Antiquarian Book Fair** from June 13– 15 at Olympia, the **PBFA Summer International Book Fair** on June 14–15, and the **London Map Fair** on June 8– 9.

Booking levels are high for the London Photograph Fair, with visitors from the USA and Europe complimenting a wide representation of UK-based dealers. The June event will be partially boothed, with 16 dealers opting to hang work, while more than 30 dealers will occupy tabletop space. Among those new faces taking part are the London-based **James Hyman Gallery**, French dealer **Anne Choux**, and the Munich book and photograph dealers **Antiquariat Lorych**.

Fair Organizer **James Kerr** said, "We think our involvement in the 'Book Fair Week' initiative will be highly successful. We have had requests for a significant number of tickets, and we think that collectors like the idea of being able to visit a number of related events within a few days."

Tickets can be requested by emailing info@photofair.co.uk in advance, but please note, no ticket, no free entry. The London Photograph Fair is the UK's premier event for photography collectors. It takes place four times a year at the Holiday Inn Bloomsbury, which is just 10 minutes walk

The London Photograph Fair



Holiday Inn Bloomsbury WC1N 1HT

June 16th 10am-4pm

www.photofair.co.uk

Image courtesy of Steve Brickles: www.stevebrickles.com

from both Euston and King's Cross/St. Pancras mainline train stations.

Full details of the fair are available on www.photofair.co.uk with the contact details for regular participants also provided. A preview of selected images that will be offered at the Fair will be available on the website in the run-up to the event.

For more details please contact: James Kerr, Organizer, at 07802 333841, info@photofair.co.uk.

The gallery selection for the 17th edition of **Paris Photo**, which will be held November 14 to 17, 2013, at the Grand Palais in Paris boasts 125 confirmed galleries, including 24 new galleries joining the Fair this year.

The 2013 edition will be completed by an innovative program including "Private Collection," "Recent Acquisitions," and "Open Book" exhibitions, the third edition of the Paris Photo Aperture Foundation Photobook Awards, as well as the Platform debates and interviews.

The 24 new galleries are: **303 Gallery** New York / **Ben Brown** London / **Bendana-Pinel** Paris / **Bourouina** Berlin / **Carlos Carvalho** Lisbon / **Charim** Vienna / **Cheim & Read** New York / **Es-paivisor** Valencia / **Glaz** Moscow / **Grafika La Estampa** Mexico / **Ivorypress** Madrid / **Klemm's** Berlin / **Metro Pictures** New York / **Michael**

Werner Cologne / Mummery + Schnelle London / Nailya Alexander New York / Particuliere Paris / Polka Paris / Rhona Hoffman Chicago / Rolf Art Buenos Aires / Susanne Zander Cologne / Tasveer Bangalore / Thaddaeus Ropac Paris / Vasari Buenos Aires.

The 101 returning galleries are: Alain Gutharc Paris / Analix Forever Geneva / Asymetria Warsaw / Bernard Bouche Paris / Bernheimer Munich / Bertrand Grimont Paris / Bonni Benrubi New York / Brancolini Grimaldi London / Bruce Silverstein New York / Camera Obscura Paris / Christophe Gaillard Paris / Christophe Guye Zurich / Conrads Dusseldorf / Daniel Blau Munich / Danziger New York / David Zwirner New York / Du Jour. Agnes B. Paris / Edwynn Houk New York / Eric Dupont Paris / Eric Franck London / Esther Woerdehoff Paris / Feldbuschwiesner Berlin / Feroz Bonn / Fifty One Antwerp / Filomena Soares Lisbon / Flatland Utrecht / Fraenkel San Francisco / Francoise Paviot Paris / Frank Elbaz Paris / Gagosian Paris / Gilles Peyroulet Paris / Gitterman New York / Greve Paris / Guido Costa Projects Turin / Hackelbury London / Hamiltons London / Hans P. Kraus Jr. New York / Howard Greenberg New York / Ilan Engel Paris / In Camera Paris / James Hyman London / Jerome Poggi Paris / Johannes Faber Vienna / Klaus Kleinschmidt Wiesbaden / Kuckei + Kuckei Berlin / Laurence Miller New York / Le Reverbere Lyon / Leo Koenig New York / Les Filles Du Calvaire Paris / Luisotti Santa Monica / Lumiere Des Roses Paris / M+B Los Angeles / M Bochum Bochum / Magnin-A Paris / Magnum Paris / Martin Asbæk Copenhagen / Mem Tokyo / Michael Hoppen London / Michele Chomette Paris / Nikolaus Ruzicska Salzburg / Obsis Paris / Odile Ouizeman Paris / Pace/Macgill New York / Paradise Row London / Parrotta Stuttgart / Peter Lav Copenhagen / Photo&Contemporary Turin / Polaris Paris / Priska Pasquer Cologne / Purdy Hicks London / Raiña Lupa Barcelona / Robert Hershkowitz Lindfield / Robert Klein Boston / Robert Koch San Francisco / Robert Mann New York / Robert Morat Hamburg / Rosegalerie Santa Monica / Rx Paris / Sage Paris Paris / School Olivier Castaing Paris / Silverlens Makati / Stephen Bulger Toronto / Stephen Daiter Chicago / Steven Kasher New York / Stevenson Cape Town / Suzanne Tarasieve Paris / Taik Helsinki / Taka Ishii Tokyo / Taro Nasu Tokyo / The Third Gallery Aya Osaka / Thessa Herold Paris

/ Thomas Zander Cologne / Toluca Paris / Vintage Budapest / Von Lintel New York / Vu' Paris / Westlicht Vienna / Wilma Tolksdorf Frankfurt / Xippas Paris / Yancey Richardson New York / Yossi Milo New York.

The list of Publishers and Booksellers, as well as the Paris Photo program, will be released in July. For further information, visit www.parisphoto.com.



AWARDS



Evgenia Arbugaeva: From the series *Tiksi*

The first prize in Leica Camera's highly prestigious annual photography competition, the "Leica Oskar Barnack Award 2013" went to Siberian-born Evgenia Arbugaeva. For her winning submission, a project titled *Tiksi*, Arbugaeva will receive a Leica M camera valued at €10,000 and a cash prize of €5,000. The second-place winner in the competition, Ciril Jazbec, will be presented with the "2013 Leica Oskar Barnack Newcomer Award" and a Leica M camera and lens. The prizes will be presented at the Rencontres Internationales de la Photographie in Arles, France, on July 3, 2013.

In *Tiksi*, a portfolio of images shot in the small town of the same name on the coast of northern Siberia, Evgenia Arbugaeva takes a closer look at her birthplace and everyday life in the Arctic. Formerly an important military and scientific base at the heart of the Siberian tundra, the significance of the port is no longer visible. With the collapse of the Soviet Union and the global crisis of the 1990s, the population of the town decreased dramatically. Although relatively well supplied in the Soviet era, today the town's remaining residents face se-

vere unemployment and grim perspectives. More and more people have left the town because of the decline in the standard of living. In an intensely emotive and poetic manner, the photographer infuses her images of the Arctic desolation and the icebound landscape and its residents with a particularly fascinating beauty. She presents scenes of everyday life in plain and simple images without distracting details. Arbugaeva's photographs show the struggle of the people against the never-ending cold, deprivation and loneliness of their environment. Simultaneously, the photographer captures her home town with a warm and loving eye. Her images radiate an almost fairy-tale magic that above all captures the imagination of their viewers.

Evgenia Arbugaeva, born in 1985, works as a freelance photographer in Russia and New York. Her work has been shown in various one-woman exhibitions and has been published in magazines like *Elite Traveler* and *Zoom*.



Ciril Jazbec: From *Waiting to Move*.

Basketball is the most popular sport in Shishmaref, their high school team being considered among the best in Nome district. David Jungers plays with his son, Rjay Nayokpuk. David is one of the few whites in the community and himself a child of a mixed relationship. Unemployment is high on the island, and David is happy to do whatever odd jobs that may come up.

In his portfolio *Waiting to Move*, Ciril Jazbec sets his focus on recording the daily life and vanishing traditions of the Inupiaq Inuit people of Shishmaref. The village, situated on a narrow island off the coast of north-west Alaska, is directly affected by the threat of global warming and subsequent rising sea levels. In 2002, the residents voted to relocate their entire village to the nearby mainland to preserve their community. Since then, they have been waiting for the financial means to realize their move, but this has not yet been approved by the US government. The emotional

images shot by Ciril Jazbec capture the mood of waiting and simultaneously document the solidarity of a small community caught between traditions and the modern age. Although their future seems bleak, the villagers demonstrate outstanding unity. This unity is the source of the people's unwavering hope for a brighter future.

Born in 1987, Ciril Jazbec was raised in a small, idyllic village in Slovenia. Before studying photojournalism at the London College of Communication, he studied business sciences with a focus on management. He has worked as an advertising photographer for numerous Slovenian, Croatian, and British agencies since the age of 20.

The Leica Oskar Barnack Award 2013 received entries from more than 2,200 photographers from 101 countries. The majority of the entries received were from Germany, the USA, Russia, and Italy. This year, the jury members included **Karin Rehn-Kaufmann**, artistic director of the **Leica Galerie** in Salzburg; **Dimitri Beck**, editor-in-chief of *Polka* magazine; **Markus Schaden**, publisher and freelance curator; **Brigitte Schaller**, art director of *Leica Photographie International Magazine*; and **Klavdij Sluban** and **Peter Turnley**, photographers. The two winning portfolios plus the images submitted by the nine finalists of the Leica Oskar Barnack Award can all be seen in *Leica Photographie International Magazine's* "Special Edition 2013" issue, along with interviews and background stories.

Frank Gohlke, an acclaimed photographer of the American landscape, and a professor of photography at the **University of Arizona**, has been awarded a **Fulbright Scholar** grant to create a new body of work in Kazakhstan during the 2013–2014 academic year, the U. S. Department of State and the J. William Fulbright Foreign Scholarship Board announced recently. Gohlke will explore the unique wild apple forests around Almaty, located in southeast Kazakhstan, and document their appearance and current condition.

Known for his large-format landscape photographs, Gohlke's work has been shown at museums all over the world, and he has been awarded two Guggenheim Fellowships, a previous Fulbright Scholar grant, and two fellowships from the National Endowment for the Arts.

Born in 1942, Frank Gohlke received his B. A. in English Literature from the University of Texas. At Yale University, where he received his M.A. in

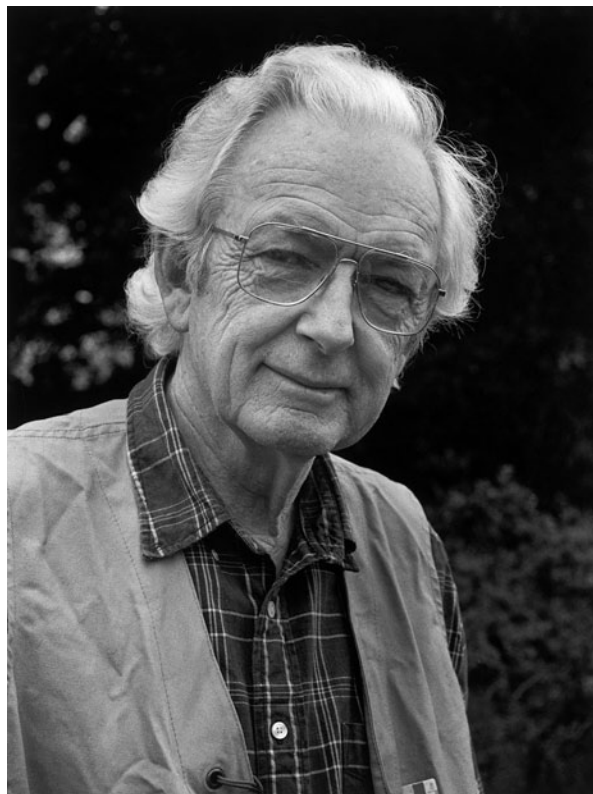
English in 1966, he met Walker Evans, and then studied privately with Paul Caponigro. His photographs achieved national recognition in the influential 1975 exhibition *New Topographics: Images of a Man-Altered Landscape* at the George Eastman House International Museum of Photography and Film in Rochester, New York.

He has taught at the Massachusetts College of Art and Design, Boston; the School of the Museum of Fine Arts, Boston; and Harvard, Princeton, and Yale Universities. His photographs are held in the collections of The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; George Eastman House International Museum of Photography and Film, Rochester, NY; Amon Carter Museum, Fort Worth, TX; Art Institute of Chicago; and Walker Art Center, Minneapolis, MN.

His work is represented by **Howard Greenberg Gallery** in New York City, and was most recently on view there in the exhibition *Frank Gohlke: One Thing and Another* from March 23 – May 5, 2012.



IN PASSING



The American photographer Wayne Forest Miller. (Courtesy Joan B. Miller. ©Magnum Collection / Magnum Photos)

Photographer Wayne F. Miller, who helped revolutionize documentary photography and lead the movement to renew California's forests, died on May 22 at age 94.

Mr. Miller, born in Chicago, Illinois in 1918, began his career over the Pacific, shooting photographs of the Pacific combat theater during World War II, having been hand-selected by Capt. Edward Steichen for his elite naval combat photographic unit that documented the war effort.

One of Mr. Miller's most recognized photographs from the war shows a wounded pilot being pulled from his fighter plane. By tragic coincidence, Mr. Miller had been scheduled for the flight and the photographer who had taken his place was shot and killed while documenting the firefight. While Mr. Miller's war photography documented soldiers both at ease and in combat, tragedy dominated.

Mr. Miller was one of the first to arrive at Hiroshima to document the devastation left by the atomic blast. Mr. Miller throughout his life kept a piece of the rubble, a Japanese teacup into which glass had melted, at the doorway to his darkroom as a memorial.

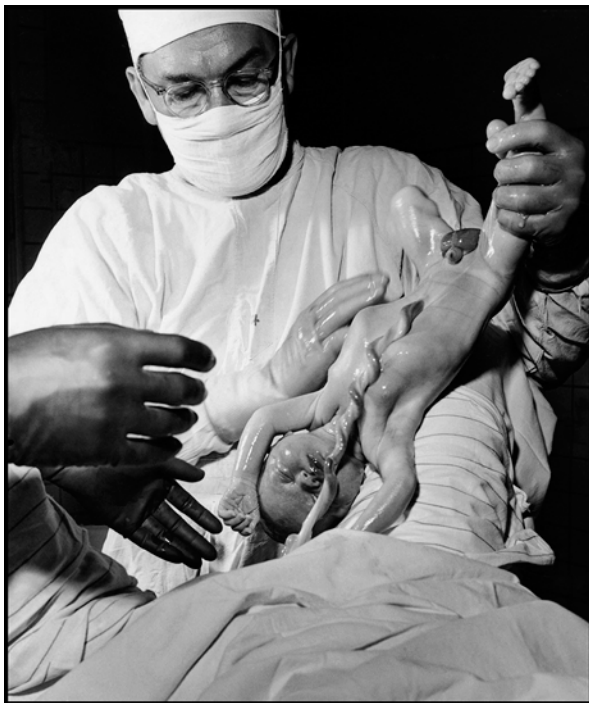
After the war, Mr. Miller celebrated life by finding it on Chicago's South Side. The predominantly African American community settled partly by former sharecroppers from Mississippi and Georgia invited Mr. Miller into their homes and their lives. The Guggenheim Foundation awarded him two fellowships to photograph the community between 1946 and 1948. While these photographs included celebrities like Ella Fitzgerald, Duke Ellington, Lena Horne, Gwendolyn Brooks, and Eartha Kitt in their early careers, most of the photographs were of ordinary people in ordinary settings.

He then picked up his growing family and with his wife, Joan, moved west to California on the encouragement of fellow documentary photographer Dorothea Lange. Mr. Miller and Joan settled in Orinda, California, and Mr. Miller's Orinda studio became a gathering spot for iconic photographers of the day, including Lange and Steichen.

Mr. Miller and Steichen worked together until Steichen's death in 1973, also at the age of 94. Steichen, and Mr. Miller as his assistant, embarked on the Family of Man project in 1953, a collection of images of humanity from around the globe, in response to World War II. Steichen, then the curator of photography at the Museum of Modern Art,

sought a photographic representation of the similarities among people. They sorted through nearly two million photographs before selecting 503 images from 273 photographers in 68 countries. The exhibit opened in the Museum of Modern Art in 1955 and traveled the world. The exhibit was turned into a book by the same name and has sold 4 million copies.

The exhibit and book included several personal pictures by Mr. Miller, including a portrait of his daughter, Jeanette, and an image of the birth of his son David being delivered by Mr. Miller's father. The image, features a towering umbilical cord as the surgeon grandfather lifted the newborn upside down by the leg.



Wayne Miller: USA. Chicago, IL. September 19, 1946. The photographer's father delivering the photographer's son. (©Wayne Miller / Magnum Photos)

For the next several decades, Mr. Miller traveled for *Life Magazine*, *Ebony*, *Newsweek*, *Saturday Evening Post*, *National Geographic*, and other magazines of the time. Other projects included a collaboration with Dr. Benjamin Spock and John B. Reinhart on the book *A Baby's First Year* and Mr. Miller's own book, *The World Is Young*.

In the mid-1970s, Mr. Miller retired the camera professionally to pursue a passion for California's redwood forests. Mr. Miller and Joan themselves owned a small patch of forest land in Mendocino County they had bought when nearly bare, clear-cut land and had watched the trees regenerate with their stewardship. As a landowner, Mr. Miller became aware of tax laws that encouraged clear cutting. In response, he spearheaded an effort to eliminate those laws and regulations that inadvertently penalized forest owners for keeping trees as a founding member of the Forest Landowners of California. The group's work resulted in major changes that led to creation of sustainable regulations for forest management for California forest land that remain in place today. Mr. Miller's own forest land continues to serve as an example of sustainable logging practices.

Among the only photographs Mr. Miller made after his retirement were those documenting the growth of his redwood forest. He had photographed his wife, Joan, standing on the clear-cut property in 1958 surrounded by large stretches of bare soil, eroded slopes, and scattered remaining trees. In 1998, Joan stood in the same spot with a continuous, verdant redwood forest in the background. Mr. Miller is also survived by his four children, Jeanette Miller, David Miller, Dana Blencowe, and Peter Miller, nine grandchildren and one great grandchild with another on the way.

Magnum Photos

Abigail Heyman, whose important 1974 book *Growing Up Female: A Personal Photo-Journal* was an integral part of the early days of the women's movement, died on May 28. The book sold over 35,000 copies, a huge number for a photo book that attested to its meaning for many people at the time. She was also one of the first female members of Magnum. Her later books were *Butcher, Baker, Cabinetmaker* (1978) — devoted to working women — and in *Dreams & Schemes: Love and Marriage in Modern Times* (1987).



AUCTION SCHEDULE

Ongoing - **Artnet - Photographs** - online at www.artnet.com/auctions - for further information, contact (877) 388- 3256, 49 (0) 30 2091 7850, or www.artnet.com/auctions.

June 12 - **Beaussant-Lefèvre - Includes Photographs** - 2 p.m. - at Drouot Richelieu, Salle 11, 9 rue Drouot, 75009, Paris, France - for further information, contact Beaussant-Lefèvre, 32, rue Drouot, 75009 Paris, France, 33 01 47 70 40 00, contact@beaussant-lefevre.com, or www.beaussant-lefevre.com.

Through June 13 - **Daniel Cooney Fine Art - Photographs** - at bid.igavelauctions.com - for further information, contact Daniel Cooney Fine Art, 508 West 26th Street, #9C, New York, NY 10001, (212) 255-8158, dan@danielcooneyfineart.com, or igavelauctions.com/auctions/summer-auction-photographs.

June 13 - **Humane Society of New York's Fourth Benefit Photography Auction** - (rescheduled from November 2012 due to superstorm Sandy) at the Marianne Boesky Gallery, 509 West 24th Street, New York, NY 10011 - advance online bidding - for further information, contact Sandra DeFeo at (212) 752-4842 or sandra.hsnyc@verizon.net or www.humanesocietynyc.org.

June 13 - **Vltavín Auction Hall - Includes Photographs** - 5 p.m. - at Masarykovo nábřeží 36, 110 00 Prague, Czech Republic - preview 6/10–12 10–6, 6/13 10–noon - for further information, contact 224 930 340, info@galerie-vltavin.cz, or www.auctions-art.cz.

June 14 - **Milliarède: Auction House Lyon - Camera Collection and Old Photographs** - 9 a.m. - at Étude Milliarède — Hôtel des Ventes de Lyon 9ème, 3 avenue Sidoine Apollimaire, 69009 Lyon, France - for further information, contact 04 78 47 78 18, contact@etude-milliarede.com, or www.etude-milliarede.com

June 14 - **Van Ham Fine Art Auctions - Historic, Classic, and Contemporary Photographs and Photography Literature** - 4 p.m. - at Schönhauser Straße 10–16, D-50968 Cologne, Germany - preview 6/8–11 - for further information, contact 49 221 92 58 62 0, info@van-ham.com, or www.van-ham.com.

June 15 - **Louiza Auktion & Associés, Brussels - Modern and Contemporary Art** - 3 p.m. - at 6 Place Stéphanie, 1050 Brussels, Belgium - catalogue online ten days before the auction - for further information, contact 32 (0)2 503 66 45, info@louizaauktion.com, or www.louizaauktion.com.

June 15 - **Auktionshaus Markus Weissenböck - Includes Vintage Photographs** - at Wolf-Dietrich-Strasse 6a, 5020, Salzburg, Austria - for further information, contact 43 662 88 25 31, office@wiener-werkstaette-postkarten.com, or www.wiener-werkstaette-postkarten.com.

June 15 - **Catherine Charbonneaux, SVV - Contemporary Art** - 2 p.m. - at Drouot Richelieu, Salle 16, 9 rue Drouot, 75009, Paris, France - preview 6/14 11–6, 6/15 11–noon - for further information, contact 01 43 59 66 56, infos@catherine-charbonneaux.com, or www.catherine-charbonneaux.com.

June 17 - **Joron-Derem - 40 Henri Cartier-Bresson Photographs** - 2 p.m. - Hôtel Drouot, Salle 2, 9 rue Drouot - 75009 Paris, France - preview at Étude Christophe Joron-Derem, 46 rue Sainte Anne, 75002 Paris, France: 6/10–13 by appointment - for further information, contact expert Christophe Gœury at 33(0)1 42 54 16 83 or chgoeury@gmail.com, Christophe Joron-Derem at 00 33 (0)1 40 20 02 82 or contact@joron-derem.fr, or www.joron-derem.com.

June 18 - **Pierre Bergé and Associates - Jean-Paul Morin Collection, 4th Part: Includes Photographs** - 2:30 p.m. - at Drouot Richelieu, Salle 16, 9 rue Drouot, 75009, Paris, France - preview 6/17 11–6 - contact during the sale: 33 (0)1 48 00 20 16 - for further information, contact Benoît Forgeot, Membre de la Compagnie Nationale des Experts, at 4 rue de l'Odéon, 75006 Paris, France, 33 (0)1 49 49 90 00, contact@pba-auctions.com, or www.pba-auctions.com.

June 19 - **Dorotheum - Modern and Contemporary Art** - 4 p.m. - at Dorotheergasse 17, Vienna, 1010 Austria - preview 6/12–19, M–F 10–6, Sat 9–5, Sun immediately prior to the auction weeks 10–5 - for further information, contact 431 515 600, client.services@dorotheum.at, or www.dorotheum.com.

AUCTION SCHEDULE continued

June 20 - **Gros & Delettrez - Includes Orientalist Photographs** - at Hotel Drouot Richelieu, Salle 8, 9 rue Drouot, 75009 Paris - preview 6/19 11–6, 6/20 11–noon - catalogue online - for further information, contact 33 0 (1) 47 70 83 04, contact@gros-delettrez.com, or www.gros-delettrez.com, or specialist Abdelaziz Ghozzi, 33 (0)1 40 46 99 70 or ghozzi@noos.fr.

June 20 - **Millon & Associés - Photographs: Collections and Propositions** - 2:30 p.m. - at Salle V.V., 3 Rue Rossini, 75009 Paris, France - preview 6/19 11–7, 6/20 11–noon - for further information, contact Expert Christophe Goeurly at 33 (1) 42 54 16 83 or chgoeurly@gmail.com; or 01 47 27 95 34, contact@millon-associes.com, or www.millon-associes.com.

June 21 - **ferraton.be - Includes Photographs** - 1 p.m. - at 162 Chaussee de Charleroi, Brussels 1060, Belgium - preview 6/14–15 & 6/17–19 10–7, 6/20 10–6 - contact during the sale: 32 (0)2 538 69 17 - for further information, contact 02 538 69 17, alain.ferraton@skynet.be, or vp.ferraton.be.

June 21 - **Cowan's Auctions, Inc. – American History** - 10 a.m. - at 6270 Este Avenue, Cincinnati, OH 45232 - preview 6/20 noon–5, 6/21 8–10 a.m. - for further information, contact Katie Horstman at (513) 871-1670 ext. 46 or katie@cowans.com, or www.cowanauctions.com.

June 21 - **De Baecque & Associés - Photographs** - 6:30 p.m. - at 70 rue Vendôme, 69006 Lyon, France - for further information, contact 33 (0) 4 72 16 29 44, contact@debaecque.fr, or www.debaecque.auction.fr.

June 22 - **Galerie Koller - Contemporary and Post-War Art** - 5 p.m. - at Hardturmstrasse 102, Zurich, Switzerland - previews: 5/11–13: highlights at 2 rue de l'Athénée, CH-1205 Geneva, Switzerland, 39 339 5962 768 or genova@kollerauctions.com; 5/23–24: highlights at 4 Citadellstraße, 40213 Düsseldorf, Germany, 49 211 30 14 36 38 or duesseldorf@kollerauctions.com; 5/30–6/3: highlights at 12 St. James's Square, London SW1Y 4LB, England, 44 20 710 421 71 or london@kollerauctions.com; 6/8–17 full preview in Zurich - for further information, contact 41 44 445 63 63, office@kollerauctions.com, or www.galeriekoller.ch.

June 25 - **Artcurial - Includes Photographs** - 7 p.m. - at 7 rond-point des Champs-Élysées, 75008 Paris, France - preview 6/22 11–6, 6/23 2–6, 6/24 11–7 - catalogue online - for further information, contact Julie Hottner at 33 1 42 99 16 54, jhottner@artcurial.com, or www.artcurial.com.

June 25–26 - **Christie's, King Street - Post-War and Contemporary Art** - 6/25 at 7 p.m., 6/26 at 1 p.m. - at 8 King Street, St. James's, London SW1Y 6QT, England - for further information, contact Dina Amin, Department Director, at (0) 207 389 2958 or damin@christies.com, or www.christies.com.

June 26–27 - **Sotheby's London - Contemporary Art** - 6/26 at 7 p.m., 6/27 at 10:30 a.m. & 2 p.m. - at 34–35 New Bond Street and Bloomfield Place, London W1A 2AA, UK - preview 6/22–23 noon–5, 6/24 9–5, 6/25 9–6, 6/26 9–noon - for further information, contact Cheyenne Westphal, Board Director, Contemporary Art Chairman, Contemporary Art Europe at 44 20 7293 5000 or cheyenne.westphal@sothebys.com, or www.sothebys.com.

June 27 - **Bloomsbury Auctions, London - Modern and Contemporary Prints** - 11 a.m. and 1:30 p.m. - at Bloomsbury House, 24 Maddox Street, Mayfair, London, W1S 1PP, England - preview 6/25 9:30–5:30, 6/26 9:30–8, 6/27 from 9:30 a.m. - catalogue online - for further information, contact 44 (0) 20 7495 9494, info@bloomsburyauctions.com, or www.bloomsburyauctions.com.

June 27–28 - **Phillips de Pury & Company, London - Contemporary Art** - at Victoria at 9, Howick Place, SW1P 1BB London, United Kingdom - catalogues online or available at 44 20 7318 4039, (212) 940-1240 or catalogues@phillipsdepury.com - for further information, contact Phillips London at 44 20 7318 4010 or www.phillipsdepury.com.

June 27 - evening sale - preview 6/20–27: M–Sat 10–6, Sun noon–6 - for further information contact Peter Sumner, Head of Contemporary Art Department, 44 207 318 4063 or psumner@phillips.com.

June 28 - 2 p.m. - preview 6/20–28: M–Sat 10–6, Sun noon–6 - for further information contact George O'Dell, Head of Day Sale, 44 207 318 4093 or godell@phillips.com.

AUCTION SCHEDULE continued

July 3 - **Yann Le Mouël - Photographs** - 7:30 p.m. - at the Bureau du Festival, 34 rue du Docteur Fanton, 13200 Arles, France - preview at 13 rue Jouvène, 13200 Arles, France: 7/1 3–8, 7/2 11–8, 7/3 11–2 - catalogue available online - for further information, contact expert Viviane Esders at 33 (0) 1 43 31 10 10, esders@wanadoo.fr, or www.viviane-esders.com; during the preview 33 (0) 6 35 28 55 04 or 33 (0) 6 11 49 52 27, or Yann Le Mouël at 33 01 47 70 86 36, contact@yannlemouel.com, or www.yannlemouel.com.

July 13–14 - **Neal Auction Company - Includes Photographs** - at 4038 Magazine Street, New Orleans, LA - catalogue online and in print (\$35) - for further information, contact (504) 899-5329, (800) 467-5329, clientservices@nealauction.com, or www.nealauction.com/indexnet.html.

July 20 - **Maître Philippe Kaczorowski and Salorges Encheres - Includes Photographs** - 2:30 p.m. - at 132 Avenue des Ondines, 44500 La Baule, France - for further information, contact 02 40 69 91 10, sarlkac@wanadoo.fr, or www.interencheres.com.

July 21 - **Tajan Monaco - Modern and Contemporary Art** - 7:00 p.m. - at Café de Paris, Monaco- for further information, contact Dominique Legaliot, Le Méridien Beach Plaza, 22 Avenue Princess Grace, 98000 Monaco - 06 03 12 41 72, estimation@tajan.com, or www.tajan.com.

July 23 - **Maître Philippe Kaczorowski and Salorges Encheres - Includes Photographs** - 2 p.m. - at 8 bis rue Chaptal, BP 98804, 44188 Nantes, France - for further information, contact 02 40 69 91 10, sarlkac@wanadoo.fr, or www.interencheres.com.

August 21 - **Cowan's Auctions, Inc. – World at War** - 10 a.m. - at 6270 Este Avenue, Cincinnati, OH 45232 - for further information, contact Jack Lewis at (513) 871-1670 or firearms@cowans.com, or www.cowanauctions.com.

August 24–25 - **Ashe Auctioneers - Photographs** - 8/24 (A–K) at 8 a.m. PDT, 8/25 (L–Z) at 8 a.m. PDT - at 30 East McDowell Road, Suite 107–239, Phoenix, AZ 85004 - catalogue will be online - for further information, contact Donald Ashe at (602) 266-0893, info@AsheAuctioneers.com, or www.asheauctioneers.com.



COURSES, LECTURES, AND SEMINARS

June 21–23 - **Workshop** - “Exploring Your Vision,” with Alex Webb and Rebecca Norris Webb - at Aperture Gallery and Bookstore, 547 West 27th Street, 4th floor, New York, NY 10001 - ticketed, limited availability - for further information, contact (212) 505-5555 or www.aperture.org/events.

June 24–25 - **Conference** - “Workers and Consumers: The Photographic Industry 1860–1950” with keynote speaker Professor Steve Edwards (Open University) speaking on “Working Lives in Photography” - at the Photographic History Research Centre, De Montfort University, Leicester LE1 9BH, United Kingdom - £55 2 days; £30 day ticket; £25 students, unwaged or retired 2 days; £15 students, unwaged or retired day ticket; £38 Conference Dinner, including wine at Case Restaurant, Leicester, June 24th - draft program available [here](#); register [here](#) - for further information, contact phrc@dmu.ac.uk or the above links.

June 28 - **Talk** - “A Democracy of Images,” with guest curator Merry Foresta - at the Smithsonian American Art Museum, McEvoy Auditorium, Lower Level, 8th & G Streets, N.W., Washington, D.C. 20004 - free and open to the public - for further information, contact (202) 633-1000 or AmericanArtPrograms@si.edu.



TRADE SHOWS, FAIRS, AND FESTIVALS

June 5 – July 28 - **PhotoEspaña** - International Festival of Photography and Visual Arts founded in 1998, themed “Body, Eros and Politics” by curator Gerardo Mosquera, organized by La Fábrica - for further information, go to www.phe.es.



CATALOGUES AND PUBLICATIONS

CATALOGUES AND PUBLICATIONS

Book - *World's Greatest*, by Pete Doherty - with essays by Stephen Brunt, Jim Christy, and Larry Fink - published 2013 by Bulger Gallery Press, Toronto - for further information, contact the Stephen Bulger Gallery at (416) 504-0575, info@bulgeryallery.com, or www.bulgeryallery.com.

Book - *Bending the Frame: Photojournalism, Documentary, and the Citizen*, by Fred Ritchin - 176 pages, 40 four-color images, 6"x8.5", softbound - \$19.95, currently on sale for \$16.96 - published 2013 by Aperture, New York - for further information, contact Aperture at 547 West 27th Street, 4th floor, New York, NY 10001, (212) 505-5555, customerservice@aperture.org, or www.aperture.org.



LIMITED EDITIONS

Graciela Iturbide Photograph: *Vevey, Switzerland, 2009* - gelatin silver print - 10.0625"x9.9375" image on 14"x11" paper, signed in ink on recto, signed and captioned in pencil on verso - edition of 15 and no APs - \$800 - for further information, contact Aperture at 547 West 27th Street, 4th floor, New York, NY 10001, (212) 505-5555, customerservice@aperture.org, or www.aperture.org.

Graciela Iturbide began to work as a photographer in the early 1960s, and was for a time Manuel Álvarez Bravo's pupil and assistant. One of the most important and prolific figures in Mexican photography, Iturbide is best known for her photographs of the country's indigenous peoples living in small villages. At the same time, however, she has made stunning pictures of the landscape in Mexico and beyond. This photograph, made in Switzerland in 2009, is evidence that Iturbide's talent for capturing striking aspects of her environment transcends her initial focus on Mexico. Two gnarled branches sprout a fretwork of thinner stems that slash the pale-gray sky. Iturbide's talent for black-and-white printing is emphasized by the leaves clinging intermittently to them: some are dark silhouettes, while others are picked out in detail by the light.



EXHIBITIONS OF NOTE

California

More Than Fifteen Minutes: Andy Warhol and Celebrity (through June 30), **Hauntings: American Photographs, 1845–1970** (through July 7), **Revisiting the South: Richard Misrach's Cancer Alley** (through June 16), and **Lee Friedlander: The Cray Photographs** (through June 16) - at the Cantor Arts Center at Stanford University, Lomita Drive at Museum Way, Stanford University, Stanford 94305 - (650) 723-4177 or museum.stanford.edu - W–Sun 11–5, Th to 8.

Japan's Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto (through August 25), **Overdrive: L.A. Constructs the Future, 1940–1990** (through July 21) and **In Focus: Ed Ruscha** (through September 29) - at the J. Paul Getty Museum, 1200 Getty Center Drive, Los Angeles 90049 - (310) 440-7360 or www.getty.edu - T–Sun 10–5:30, Sat to 9.

Stanley Kubrick (through June 30), **Unveiling Femininity in Indian Painting and Photography** (through July 28), and **Hans Richter: Encounters** (through September 2) - at the Los Angeles County Museum of Art (LACMA), 5905 Wilshire Boulevard, Los Angeles - (323) 857-6000, publicinfo@lacma.org, or www.lacma.org - M–T & Th 10–8, F noon–9, Sat–Sun 11–8.

California Photography | Beth Yarnelle Edwards: Suburban Dreams - at the Oakland Museum of California, 1000 Oak Street, Oakland 94607 - (510) 318-8400 or museumca.org - W–Sun 11–5, F to 9 - through June 30.

Kael Alford and Thorne Anderson: Eye Level in Iraq - at De Young, Fine Art Museums of San Francisco, Golden Gate Park, 50 Hagiwara Tea Garden Drive, San Francisco 94118 - (415) 750-3600 or deyoung.famsf.

EXHIBITIONS OF NOTE continued

[org](#) - T–Sun 9:30–5:15, F to 8:45 – through June 16.

30x: Three Decades - at the Museum of Photographic Arts, 1649 El Prado, San Diego 92101 - (619) 238-7559, info@mopa.org, or www.mopa.org - T–Sun 10–5 - through October 13.

Rising Dragon: Contemporary Chinese Photography - at San Jose Museum of Art, 110 South Market Street, San Jose 95113 - (408) 271-6840 or www.sjmusart.org - T–Sun 11–5 - through June 30.

Hammer Projects: Cyprien Gaillard - at the Hammer Museum, 10899 Wilshire and Westwood Boulevard, Los Angeles - (310) 443-7000 or www.hammer.ucla.edu - T–F 11–8, Sat–Sun 11–5 - through July 28.

Urs Fischer - at the Museum of Contemporary Art, 250 South Grand Avenue, Los Angeles - (213) 626-6222 or moca.org - M & F 11–5, Th 11–8, Sat–Sun 11–6 - through August 19.

Colorado

Primal Seen: Selections from the Collection - at the CU Art Museum, 1085 18th Street, Boulder 80309 - (303) 492-8300, cuartmuseum.coloradu.edu - M–F 10–5, T to 7, Sat noon–4 - through June 22.

Delaware

Gertrude Käsebier's Photographs of the Eight: Portraits for Promotion - at the Delaware Art Museum, 2301 Kentmere Parkway, Wilmington 19806 - (302) 571-9590, info@delart.org, or www.delart.org - W–Sat 10–4, Sun noon–4 - catalogue available - through June 28.

Gertrude Käsebier: The Complexity of Light and Shade - at the Old College Gallery, University of Delaware, 18 East Main Street, Newark 19716 - (302) 831-8037, universitymuseums@udel.edu, or www.udel.edu/museums - W–Sun noon–5, Th to 8, closed during University breaks and holidays - through June 28.

District of Columbia

David Levinthal: War Games (through September 1), and **WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath** (June 29 – September 29) - at the Corcoran Gallery of Art, 17th Street and New York Avenue, Washington - (202) 639-1700 or www.corcoran.org - W–Sun 10–5, Th to 9.

Bound for Freedom's Light: African Americans and the Civil War (through March 2, 2014) and **Mathew Brady's Photographs of Union Generals** (through May 31, 2015) - at the National Portrait Gallery, 8th and F Streets, NW, Washington - (202) 633-8300, npgnews@si.edu, or www.npg.si.edu - daily 11:30–7.

Pictures in the Parlor (through June 30) and **A Democracy of Images: Photographs from the Smithsonian American Art Museum** (June 28 – January 5, 2014) - at the Smithsonian American Art Museum, Eighth and F streets NW, Washington - (202) 633-7970, AmericanArtInfo@si.edu, or americanart.si.edu/exhibitions - daily 11:30–7.

Diaghilev and the Ballets Russes 1909–1929: When Art Danced with Music (through September 2) and **A World of Bonds: Frederick Sommer's Photography and Friendships** (June 16 – August 4) - at the National Gallery of Art, 4th and Constitution Avenue NW, Washington - (202) 737-4215 or www.nga.gov - M–Sat 10–5, Sun 11–6.

Florida

Vivian Maier: Out of the Shadows - Florida Museum of Photographic Arts, The Cube at Rivergate Plaza, 400 North Ashley Drive, Cube 200, Tampa 33602 - organized by Aperture Foundation, New York - (813) 221-2222, info@fmopa.org, or www.fmopa.org - T–Sat 10–5, Fri to 8, Sun noon–5 - through June 16.

The Radical Camera: New York's Photo League, 1936 – 1951 - at the Norton Museum of Art, 1451 South Olive Avenue, West Palm Beach 33401 - (561) 832-5196, info@norton.org, or www.norton.org - M–Sat 10–5, Sun 1–5 - through June 16.

EXHIBITIONS OF NOTE continued

Indiana

Ai Weiwei: According to What? - at the Allen Whitehill Clowes Special Exhibition Gallery, Indianapolis Museum of Art, 4000 Michigan Road, Indianapolis - (317) 923-1331, ima@imamuseum.org, or www.imamuseum.org - T-W & Sat 11-5, Th-F 11-9, Sun noon-5 - through July 28.

Louisiana

Inventing the Modern World: Decorative Arts at the World's Fairs 1851-1939, Photographs by Joshua Mann Paillet - at the New Orleans Museum of Art, 1 Collins Diboll Circle, New Orleans 70124 - (504) 658-4100 or www.noma.org - T-Th 11-6, F 11-9, Sat-Sun 11-5 - through August 4.

Massachusetts

Soviet Restaurant Polaroids: Photographs by John Lucas - at the Griffin Museum at Digital Silver Imaging, 9 Brighton Street, Belmont 02478 - (617) 489-0035, photos@griffinmuseum.org, info@digitalsilverimaging.com, or www.griffinmuseum.org - M-F 9-5:30 - reception June 27 6-8 - through July 1.

Mario Testino: British Royal Portraits (through June 16) and **Bruce Davidson: East 100th Street** (through September 8) - at The Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston - (617) 267-9300, webmaster@mfa.org, or www.mfa.org - M-T & Sat-Sun 10-4:45, W-F 10-9:45.

Toshio Shibata: Constructed Landscapes - at the Peabody Essex Museum, East India Square, Salem 01970 - (978) 745-9500, (866) 745-1876, or www.pem.org - T-Sun & holiday M 10-5 - through October 6.

Michigan

Motor City Muse: Detroit Photographs, Then and Now (through June 16) and **Shirin Neshat** (through July 7) - at the Albert and Peggy de Salle Gallery of Photography, The Detroit Institute of Arts (DIA), 5200 Woodward Avenue, Detroit 48202 - (313) 833-7900 or www.dia.org - T-Th 9-4, F 9-10, Sat-Sun 10-5.

Minnesota

New Pictures 8: Sarah Jones - at the Minneapolis Institute of Arts, 2400 Third Avenue South, Minneapolis 55404 - (888) 642-2787 or www.artsmia.org - T-Sat 10-5, Th to 9, Sun 11-5 - through October 6.

Missouri

Edward Curtis: Visions of Native America - at the Saint Louis Art Museum, One Fine Arts Drive, St. Louis 63110 - (314) 721-0072 or www.slam.org - T-Sun 10-5, F to 9 - through June 14.

Nevada

50 Greatest Photographs of National Geographic - at the Imagine Exhibitions Gallery at The Venetian Resort Hotel Casino, 3355 Las Vegas Boulevard South, Las Vegas 89109 - (702) 414-9000 or www.venetian.com; or Debbie Donohue at (404) 808-7578, ddonohue@imagineexhibitions.com, or www.imagineexhibitions.com - daily 9:30-7 - opened February 14, closing date undecided.

New Jersey

Picturing Power: Capitalism, Democracy and American Portraiture (through June 30), **1913: The Year of Modernism** (through June 23), and **Shared Vision: The Sondra Gilman and Celso Gonzalez-Falla Collection of Photography** (June 29 - September 15) - at the Princeton University Art Museum, Princeton 08544 - (609) 258-3788 or www.princetonartmuseum.org - T-Sat 10-5, Sun 1-5 - *Picturing Power* book available.

New Mexico

Mont St. Michel and Shiprock: Photographs by William Clift - at the New Mexico Museum of Art, 107 West Palace Avenue, Santa Fe 87501 - (505) 476-5072 or www.nmartmuseum.org - T-Sun 10-5, F to 8 - book available at www.williamclift.com - through September 8.

EXHIBITIONS OF NOTE continued

New York

William Eggleston: At War with the Obvious (through July 28), and **Photography and the American Civil War** (through September 2) - at the Metropolitan Museum of Art, 1000 Fifth Avenue at 82nd Street, New York 10028 - (212) 535-7710 or www.metmuseum.org - Sun & T–Th 9:30–5:30, F–Sat 9:30–9 - catalog available for Civil War exhibit.

Bill Brandt: Shadow and Light (through August 12) and **XL: 19 New Acquisitions in Photography** (through January 6, 2014) - at the Museum of Modern Art, 11 West 53rd Street, New York 10019 - (212) 708-9400, info@moma.org, or www.moma.org - M & Th–Sun 10:30–5:30, F to 8.

Lisa Ross: Living Shrines of Uyghur China - at The Rubin Museum of Art, 150 West 17th Street, New York 10011 - (212) 620-5000, info@rmanyc.org, or www.rmanyc.org - M & Th 11–5, W 11–7, F 11–10, Sat–Sun 11–6 - through July 8.

LaToya Ruby Frazier: A Haunted Capital - at the Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn 11238 - (718) 638-5000 or www.brooklynmuseum.org - W–F 10–5, Sat–Sun 11–6, 1st Sat/month 11–11 - through August 11.

Dorothea Lange's America - at the Edward Hopper House Art Center, 82 North Broadway, Nyack 10960 - (845) 358-0774 or www.edwardhopperhouse.org - Th–Sun 1–5 or by appointment - June 22 – August 18.

Being There: Bruce Jackson, Photographs 1962–2012 - at Burchfield Penney Art Center at SUNY Buffalo State, 1300 Elmwood Avenue, Buffalo 14222 - (716) 878-6011, burchfld@buffalostate.edu, or www.burchfieldpenney.org - T–Sat 10–5, Th to 9, Sun 1–5 - through June 16.

A Different Kind of Order: The ICP Triennial - at The International Center of Photography, 1133 Avenue of the Americas, New York 10036 - (212) 857-0000, info@icp.org, or www.icp.org - daily 10–6, F to 8 - catalogue available, 8"x 10", hardcover, \$49.95 - artist lectures May 21 and 29 and June 19 7 p.m. - through September 8.

The Polaroid Years: Instant Photography and Experimentation - at The Frances Lehman Loeb Art Center, 124 Raymond Avenue, Box 703, Poughkeepsie 12604 - (845) 437-5237 or flac.vassar.edu - T–Sat 10–5, Th to 9, Sun 1–5 - through June 30.

Ohio

Todd Hido: Excerpts from Silver Meadows - at the Transformer Station, 1460 West 29th Street, Cleveland 44113 - info@TransformerStation.org or transformerstation.org - W–Sat noon–5, Th to 9 - May 14 – August 24.

Danny Lyon: The Bikeriders - at the Akron Art Museum, One South High, Akron 44308 - (330) 376-9185, mail@AkronArtMuseum.org, or www.akronartmuseum.org - W–Sun 11–5, Th to 9 - through June 21.

Pennsylvania

Oh Snap! Your Take on Our Photographs - at the Carnegie Museum of Art, 4400 Forbes Avenue, Pittsburgh 15213 - (412) 622-3131 or www.cmoa.org - T–Sat 10–5, Th to 8, Sun noon–5 - opened February 21.

Lee Miller: Photographer of War - at the Winter Center Gallery, 60 West Cottage Avenue, Millersville University, Millersville 17551 - (717) 871-4629, winterinfo@millersville.edu, or www.millersville.edu/muarts/venues/winter-center - M–F 1–7:30, Sat 1–4 - through June 30.

Stephen Perloff: Unseen Color, Part II - at The Light Room Gallery, 2024 Wallace Street, Philadelphia 19130 - (215) 765-0262 or www.thelightroom.org, Sat 12–4 and by appointment - closing reception 6/16 2–6 p.m., artist's talk at 4 p.m. - through June 16.

Family Portrait - at The Philadelphia Museum of Art, Perelman Building, Julien Levy Gallery, 2525 Pennsylvania Avenue, Philadelphia 19130 - (215) 763-8100 or www.philamuseum.org - T–Sun 10–5 - June 8 – November 10.

EXHIBITIONS OF NOTE continued

Tennessee

Vik Muniz: Garbage Matters - at the Frist Center for the Visual Arts' Gordon Contemporary Artists Project Gallery, 919 Broadway, Nashville 37203 - (615) 244-3340, mail@fristcenter.org, or www.fristcenter.org - M-W & Sat 10-5:30, Th-F 10-9, Sun 1-5:30 - June 14 - September 22.

Texas

Vaquero: Genesis of the Texas Cowboy — Photos by Bill Wittliff (through July 7), **Las Sombras | The Shadows: Photograms, and Creatures of Light and Darkness: New Work, by Kate Breakey** (through July 7), and **The Writer's Road: Selections from the Sam Shepard Papers** (through February 14, 2014) - at The Wittliff Gallery of Southwestern & Mexican Photography, Alkek Library, 7th floor, on the campus of Southwest Texas State University, 601 University Drive, San Marcos - (512) 245-2313 or www.thewittlifffcollections.txstate.edu - hours vary throughout the year — call ahead.

Utah

Mike Disfarmer: Cleburne County Portraits - at the Utah Museum of Fine Arts at The University of Utah, 410 Campus Center Drive, Salt Lake City 84112-0350 - (801) 581-7332 or www.umfa.utah.edu - T-F 10-5, W to 8, Sat-Sun 11-5 - through July 14.

Washington

Gertrude Käsebier's Buffalo Bill Portraits - at the Northwest Museum, 2316 West First Avenue, Spokane 99201 - (509) 456-3931 or www.northwestmuseum.org - W-Sun 10-5 - through September 2.

Wyoming

National Geographic Greatest Photographs of the American West - at the Buffalo Bill Historical Center 720 Sheridan Avenue, Cody 82414 - (307) 587-4771, info@bbhc.org, or www.bbhc.org - Mar-Apr: daily 10-5 - catalogue available (\$30) - through August 11.

Australia

Remember Me: The Lost Diggers of Vignacourt - at the Australian War Memorial, Treloar Crescent (top of ANZAC Parade), Campbell ACT 2612 - 61 (02) 6243 4211 or www.awm.gov.au - special tours every Wednesday 11:30 a.m. in the Special Exhibition Gallery - through July 31.

Canada

Scotiabank Photography Award Exhibition: Arnaud Maggs, Arthur S. Goss: Works and Days, Here and There: Photography and Video Works on Immigration, and Lead and Light: The Evolution of Lumiere Press (June 19 - August 25); **Gabor Szilasi: The Eloquence of the Everyday** (June 19 - August 25); **Ken Woroner: Hardscrabble** (June 19 - July 14) - at the Ryerson Image Centre, 33 Gould Street, Toronto, Ontario M5B 1X8 - (416) 979-5000 x7032, gallery@ryerson.ca, or www.ryerson.ca/ric - T-F 11-6, W to 8, Sat-Sun noon-5 - curator walk-through of Goss show August 14 6 p.m.; public opening of Szilasi show June 19 7 p.m. and curator walk-through July 17 6 p.m.

Light My Fire: Some Propositions about Portraits and Photography - at Art Gallery of Ontario (AGO) Musée des beaux-arts de l'Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4 - (877) 225-4246 or www.ago.net - T-Sun 10-5:30 - through October 20.

China

Roman Loranc - at Timeless Gallery, A 1-8 Yunquishi, No. 6 Baiyun Road, Xicheng District, Beijing - 10 6328 7686, xiaoshuai1020@hotmail.com, or www.timeless-gallery.com - T-Sun 11-6 - through the end of June.

Czech Republic

The Intimate Circle in Contemporary Czech Photography - at City Gallery Prague, Municipal Library, 2nd floor, Mariánské náměstí 1, Prague 1 - 420 222 310 489 or www.citygalleryprague.cz - T-Sun 10-6 - through August 18.

EXHIBITIONS OF NOTE continued

France

Vanessa Winship: Photographier l'Amérique (Photographing America) - at The Henri Cartier-Bresson Foundation, 2 Impasse Lebouis, 75014 Paris - 33 1 56 80 27 00, contact@henricartierbresson.org, or www.henricartierbresson.org - T-F & Sun 1–6:30, W to 8:30, Sat 11–6:45 - through July 28.

Germany

Distance and Desire: Encounters with the African Archive - at The Walther Collection, Reichenauerstraße 21, 89233 Neu-Ulm/Burlafingen - 49 731 176 9143, info@walthercollection.com, or www.walthercollection.com - Th–Sun through guided tour only - opens June 13.

Steve McCurry: The River of Time: Photographs from Asia 1980–2011 - at the Kunstmuseum Wolfsburg, Hollerplatz 1, 38440 Wolfsburg - 49 5361 26690, info@kunstmuseum-wolfsburg.de, or www.kunstmuseum-wolfsburg.de - T 11–8, W–Sun 11–6 - through June 16.

Ages: Portraits of Growing Older - at Die Photographische Sammlung/SK Stiftung Kultur, Im Mediapark 7, 50670, Cologne - 300 0221 88 895, photographie@sk-kultur.de, or www.photographie-sk-kultur.de - Sun–T & Th–Sat 2–7 - through July 28.

The Naked Truth and More Besides: Nude Photography around 1900 - at the Kunstbibliothek im Museum für Fotografie – Staatliche Museen zu Berlin, Jebensstraße 2, 10623 Berlin - 49 030 3186 4825, mf@smb.spk-berlin.de, or www.smb.museum/mf - T–Sun 10–6, Th to 8 - through August 25.

Israel

Displaced Visions: Emigré Photographers of the 20th Century – The Israel Museum, Ruppin Boulevard, Jerusalem, 972-2-6708811, imj.org.il – Sun–M & W–Th 10–5, F 10–2, Sat 10–5 – through September 29.

The Netherlands

Darkroom: Extraordinary Stories from the History of Dutch Photography (through December 29) and **Robert Doisneau | Master Street Photographer** (through September 1) - at the Nederlands Fotomuseum, Wilhelminakade 332, NL-3001 BN Rotterdam - 31(0) 10 203 04 05, info@nederlandsfotomuseum.nl, or www.nederlandsfotomuseum.nl - T–F 10–5, Sat–Sun 11–5.

Photography and History in the USSR, 1920–1940 - at the Noorderlicht Photogallery, Stichting Fotografie Noorderlicht, Akerkhof 12, 9711 JB Groningen - 31 (0) 50 318 2227, info@noorderlicht.com, or www.noorderlicht.com - W–Sun 12–6 - through June 30.

Switzerland

Lewis Hine: Photography for a Change (June 8 – August 25), and **This Infinite World: Set 10 from the Collection of the Fotomuseum Winterthur** (June 8 – February 9, 2014) - at the Fotomuseum Winterthur, Grünenstrasse 44 + 45, CH-8400 Winterthur - 41 52 234 10 60, fotomuseum@fotomuseum.ch, or www.fotomuseum.ch - T–Sun 11–6, W to 8.

Adieu la Suisse! - at the Fotostiftung Schweiz, Grünenstrasse 45, 8400 Winterthur - 41 (0) 52 234 10 30, info@fotostiftung.ch, or www.fotostiftung.ch - T–Sun 11–6, W to 8 - opening March 14 6–9 - June 8 – August 25.

United Kingdom

Susan Aldworth: The Portrait Anatomised (through September 1) and **Francis Goodman: Back in Focus** (through November 3) - at the National Portrait Gallery, St. Martin's Place, London WC2H OHE, England - 020 7306 0055 or www.npg.org.uk - Sat–W 10–6, Th–F 10–9 - Man Ray catalogue available (£35); Goodman talk with James Hicks July 21 3 p.m.

EXHIBITIONS OF NOTE continued

The House of Annie Lennox (through June 30) and **Lucknow to Lahore | Fred Bremner's Vision of India** (through September 29) - at the Scottish National Portrait Gallery, 1 Queen Street, Edinburgh, EH2 1JD, Scotland - 44 (0)131 624 6200, pginfo@nationalgalleries.org, or www.nationalgalleries.org - daily 10–5, Th to 7.

Deutsche Börse Photography Prize 2013 - at the Photographers' Gallery, 16–18 Ramillies Street, London W1F 7LW - 020 7087 9300, info@tpg.org.uk, or thephotographersgallery.org.uk - M–Sat 10–6, Th to 8, Sun 11:30–6 - through June 30.

Cairo to Constantinople: Early Photographs of the Middle East - at The Queen's Gallery, Palace of Holyroodhouse, Canongate, The Royal Mile, Edinburgh EH8 8DX - www.royalcollection.org.uk - March: daily 9:30–4:30, April–October: daily 9:30–6 - through July 21.

Arrangements in Black and Grey: Black and White Photography in the 21st Century - at Fox Talbot Museum and Village Lacock, near Chippenham, Wiltshire SN15 2LG - 01249 730459, lacockabbey@nationaltrust.org.uk, or www.nationaltrust.org.uk/main - hours vary/season - through October 22.

Giorgio Casali, Photographer — Domus 1951 – 1983: Architecture, Design and Art in Italy - at the Estorick Collection of Modern Italian Art, 39a Canonbury Square, London N1 - 44 (0)20 7704 9522 or www.estorickcollection.com - catalogue available - W–Sat 11–6, Sun noon–5 - through September 8.



The Photograph Collector is now delivered to you as a PDF by email. Please be sure to alert us at info@photoreview.org if your email address changes.

The Photograph Collector is a monthly newsletter established in 1980. It is published and copyright ©2013 by The Photo Review, 140 East Richardson Avenue, Suite 301, Langhorne, PA 19047, (215) 891-0214 - Fax (215) 891-9358 - Email info@photoreview.org - Editor: Stephen Perloff - ISSN 0271-0838 - An Annual Subscription is \$149.95. American Express, MasterCard, and Visa cards welcomed.
