

THE PHOTOGRAPH COLLECTOR

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

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Summer 2020

AUCTION REPORTS AND PREVIEWS IN THE AGE OF COVID-19 by Stephen Perloff



Edward Burtynsky: *Colorado River Delta #2, Near San Felipe, Baja, Mexico*, 2011 (\$15,000–\$25,000) sold well above estimate for \$52,500 at Christie's, New York City.



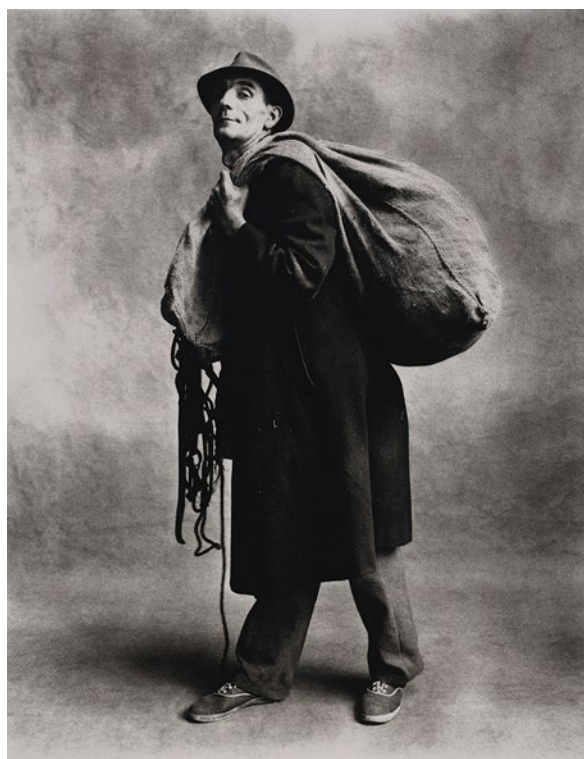
Peter Beard: *But past who can recall or done undo (Paradise Lost)*, 1977 (\$70,000–\$100,000) found a buyer at \$118,750 at Christie's, New York City.

Christie's online Photographs sale ending June 3 totaled \$2,422,125 with a 50% buy-in rate. There were a few good results, but overall this must have been a disappointment to both Christie's and its consignors. In these unprecedented times this is not a reflection of just Christie's, but a sober reflection on the state of the photography market.

Clearly safe bets like Irving Penn and Peter Beard were at the top of the heap, but at prices well below the highs of just a year or two ago. Still, it is heartening to see that Penn's *Small Trades* series is getting the recognition that his other series have had.

The top ten were:

- Peter Beard: *But past who can recall or done undo (Paradise Lost)*, 1977 (\$70,000–\$100,000) at \$118,750
- Irving Penn: *Rag and Bone Man, London*, 1951 (\$40,000–\$60,000) at \$106,250



Irving Penn: *Rag and Bone Man, London*, 1951 (\$40,000–\$60,000) collected a bid of \$106,250 at Christie's, New York City.

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- Irving Penn: *Butcher, London*, 1951 (\$40,000–\$60,000) at \$87,500
- Irving Penn: *Dandelion/Taraxacum officinale, New York*, c. 1973 (\$70,000–\$100,000) at \$75,000
- Irving Penn: *Black and White Fashion (with Handbag) (Jean Patchett), New York*, 1950 (\$50,000–\$70,000) at \$62,500
- Peter Beard: *Tsavo North on the Athi Tiva, circa 150 lbs. – 160 lbs. side Bull Elephant, February, 1965* (\$40,000–\$60,000) at \$62,500

- Edward Burtynsky: *Colorado River Delta #2, Near San Felipe, Baja, Mexico*, 2011 (\$15,000–\$25,000) at \$52,500
- Alec Soth: *Peter's Houseboat, Winona, Minnesota*, 2002 (\$30,000–\$50,000) at \$52,500
- Ahmet Ertuğ: *The Library of Trinity College, "The Long Room," Dublin*, 2008 (\$40,000–\$60,000) at \$50,000
- Peter Beard: *Untitled (Greetings Richard)*, July 30–31, 1988 (\$10,000–\$15,000) at \$50,000.

Christie's Ansel Adams auction on June 4 totaled \$327,625. The top lot was *Winter Sunrise, Sierra Nevada, from Lone Pine, California*, 1944 (\$40,000–\$60,000), which dawned well over estimate at \$93,750.

In response to my questions about the auction results, **Darius Himes**, International Head of Photographs, Christie's wrote the following:

In the time since Christie's closed on March 13th, the Photographs department has held a total of four online auctions, two of which were our postponed Spring sales — the Various Owner sale for which we had produced a catalogue, and the sale of Ansel Adams material from the Center for Creative Photography — while the *Walker Evans: An American Master* sale, and the *Pictorialism Into Modernism* sale of previously deaccessioned, mostly duplicate prints from the Museum of Modern Art that occurred in 2017/2018, which were sold without reserve. Aside from the large, various owner sale, three of these four sales were 100% sold and generated over \$750,000 of revenue.

Our Various Owner sale of material that had been gathered long before the quarantine period was upon us sold 60% by value. We set a new world record for a Gordon Parks print at auction, and the material that fared best included primarily Post-War and Contemporary artists: Irving Penn's *Small Trades* work, Peter Beard, and Hiroshi Sugimoto among the highlights. Without being able to view the classic and vintage material in person, that property had a lower sell-through rate, not surprisingly.

Looking at the season as a whole thus far, Christie's has sold 291 photographs

(in 4 sales) for a hammer + premium total of \$3,147,750 at 73% by lot; Sotheby's has sold 122 lots (in 1 sale) for \$2,994,875 at 54% by lot; and Phillips has yet to hold their Spring sale.

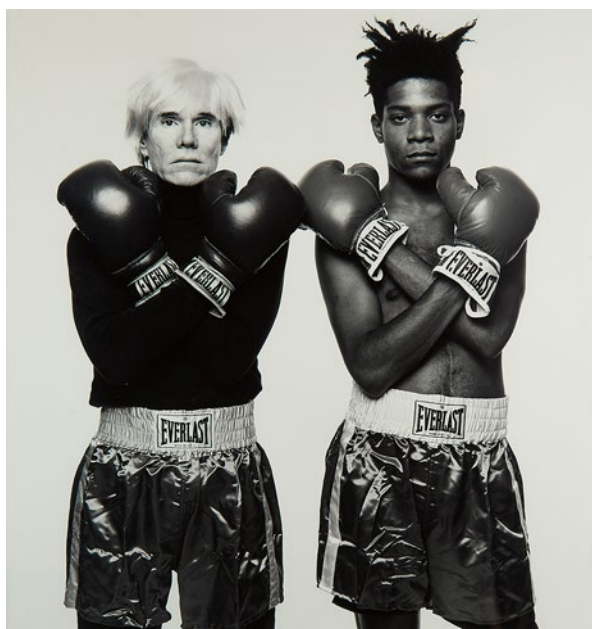
The biggest news of this season, however, is how many new clients purchased photographs from our sales. We had active participants in our sales from over 100 countries (!) with over 100 completely new buyers and bidders to Christie's. We attribute this not only to the strength of the Christie's brand and Photographs department, as well as to forced home, and therefore online, browsing and buying.

Our belief is that there truly is a new generation and pool of buyers of photographs out there. The more we experiment and adjust our offerings to a changing marketplace, the more we attract them. This is good for the overall health of the market and photography community. In many senses, we've won the war: Photography IS Art, without question. The issue for everyone to solve is simply how to place great work in front of the eyes of the art-buying world. We are very enthusiastic about the future of the market.

Certainly the number of new bidders is heartening. And the total sale value is not grossly out of line with other seasons, though the per lot price is down. It is not surprising that in these times sales are below past averages. As seen below, Swann's Photographs sale was under \$1 million dollars for the first time since February 2015.

Phillips upcoming sale will be telling — and the wild gyrations of the stock market may be the least of our worries. With the pandemic raging beyond the levels of the first few months and the current administration abandoning the fight, with some states pausing their reopening or reinstituting various strictures, and with an untold level of a second wave coming this fall, uncertainty will be something we will be living with for some time.

Swann's *Fine Photographs* sale on June 11 was part of the \$6.9 million total for their June sales including *African American Fine Art*, *Graphic Design / Modernist Posters*, and *Contemporary Art*. It totaled \$883,216 with a 30% buy-in rate.



Michael Halsband: *Andy Warhol and Jean-Michel Basquiat* (\$20,000-\$30,000) punched it's way to \$27,500 at Swann Galleries, New York City.

The top ten were:

- **Michael Halsband:** *Andy Warhol and Jean-Michel Basquiat* (\$20,000-\$30,000) at \$27,500
- **Henri Cartier-Bresson:** *Rue Mouffetard, Paris* (\$15,000-\$25,000) at \$25,000
- **Edward Weston:** *Eroded Rock* (\$12,000-\$18,000) at \$16,250
- **William Klein:** *School out, Dakar* (\$6,000-\$9,000) at \$15,000
- **Lucas Samaras:** *Photo-Transformation, 11/8/73* (\$5,000-\$7,500) at \$15,000
- **Robert Mapplethorpe:** *Self-Portrait with Whip*, from the *X Portfolio* (\$10,000-\$15,000) at \$13,750
- **Edward S. Curtis:** *Maid of Dreams* (\$4,000-\$6,000) at \$13,750
- **Diane Arbus/Neil Selkirk:** *Petal Pink for Little Parties* (\$7,000-\$10,000) at \$13,750
- **Ansel Adams:** *Aspens, Northern New Mexico* (\$14,000-\$18,000) at \$12,500, and
- **Horst P. Horst:** *Mainbocher Corset, Paris* (\$12,000-\$18,000) at \$12,500.

Tailor-Made: Fashion Photographs from the Collection of Peter Fetterman at **Phillips** on June 25 totaled \$403,500, with a 34.4% buy-in rate. Ormond Gigli's *Girls in the Windows, New York City*, 1960, chromogenic print, printed later, 49.5"x49.5" (\$30,000-\$50,000) was the top lot at \$52,500.

Sarah Moon's *Fashion 4, Yohji Yamamoto*, 1996, digital pigment print, printed 2019, 73.5"x58" (\$40,000-\$60,000) failed to find a buyer. But Melvin Sokolsky's *Bubble Seine, Paris*, 1963/later, platinum palladium print (\$40,000-\$60,000) floated to \$47,500.

Cowan's sale of *American Historical Ephemera and Photography, Including African Americana* on June 26 was led by an exceptional Civil War archive of John Merritt Morse, NH 3rd Infantry and US Army Signal Corps, consisting of numerous letters, documents, and some images. Estimated at \$15,000-\$25,000, it sold well over estimate at \$53,125.



A Civil War archive of John Merritt Morse (\$15,000-\$25,000) sold well over estimate at \$53,125 at Cowan's.

Edward S. Curtis's signed platinum photograph *Three Chiefs, Piegan*, c. 1900 (\$2,000-\$3,000) sold for more than five times its high estimate at \$21,250. A bidder scaled a half-plate daguerreotype of the *Washington Monument, Bal-*

timore, Maryland, possibly by John Plumbe, Jr., c. 1845 (\$15,000–\$25,000) for \$18,750.

A rare period sixth-plate tintype of Abraham Lincoln: The “Beardstown Portrait,” c. 1860 (\$10,000 –\$15,000) also went for \$18,750. And a half-plate daguerreotype of Franklin Pierce by Samuel Root, c. 1852 (\$12,500–\$17,500) collected a vote of \$17,500.



AUCTION PREVIEW

Phillips’s *20th Century and Contemporary Art Evening Sale* in New York Auction on July 2 includes one photograph: Thomas Struth’s *Notre Dame, Paris*, 2000, chromogenic print face-mounted to Diasec, in artist’s frame, image 67.25”x83.75”, overall 71.125”x87.625”, ed. 4/10 (\$300,000–\$500,000).



Gilbert & George: *Two*, 2001, hand-dyed gelatin silver prints, in artist’s frame (\$60,000–\$80,000), at Phillips, New York

The Day Sale on July 2 features two images by Gilbert & George: *Banker*, 2011, chromogenic print, in artist’s frame, in 9 parts, each 29.75”x25” (\$70,000–\$100,000); and *Two*, 2001, hand-dyed gelatin silver prints, in artist’s frame, in 4 parts, each 28”x33.25” (\$60,000–\$80,000); as well as two Cindy Sherman’s: *Untitled #97*, 1982, chromogenic color print, ed. 8/10 + 2 AP, image 45”x30” (\$150,000–\$200,000); and *Untitled #155*, 1985, chromogenic color print, ed. 3/6, 72.5”x49.25” (\$40,000–\$60,000).

Other highlights are Ana Mendieta’s *El laberinto de la vida* (*The Labyrinth of Life*) from the series *Labyrinth of Venus*, 1982/1991, black-

and-white photograph, ed. 2/6 + 3 AP. 39.5”x60” (\$50,000 –\$70,000); and Rodney Graham’s *Oak, Mellaar* from the series *Flanders Trees*, 1989, monochrome color photograph, ed. 1/1, 94.5”x70.875” (\$40,000–\$60,000). There are also photographs by Mike Kelley, Peter Fischli and David Weiss, Roni Horn, Anne Collier, Hank Willis Thomas and Sanford Biggers, Carrie Mae Weems, and Thomas Ruff.



Cindy Sherman: *Untitled #97*, 1982, chromogenic color print (\$150,000–\$200,000), at Phillips, New York

Among the 319 lots at **Ader Nordmann & Dominique**’s auction in Paris on July 3 are numerous 19th-century landscapes, cityscapes, and architectural views, many by Felix Thioller. There are portraits by Nadar and Carjat, among others, a few Atgets, and works by other European masters including, of course, numerous nudes, most at quite reasonable prices.

The top lot is Claude Cahun’s *Theater of dramatic research*, May–June 1929 (€20,000–€30,000) — Claude Cahun (self-portrait) and Solange Roussot in *The Mystery of Adam*. Robert Doisneau’s *Ballad for cello and darkroom*, c. 1950 (€18,000–€25,000), is an original maquette

AUCTION PREVIEW continued

for the book, composed of 40 vintage silver prints (29 prints on matte cardstock, numbered on the image, some dated “1977”, and 11 proofs on glossy paper).



Claude Cahun: *Theater of dramatic research*, May–June 1929 (€20,000–€30,000) at Ader, Paris

Peter Beard’s *Giant Polaroid Day*, January 20, 1997, is estimated at €15,000–€20,000. Dmitri Ivanovitch Ermakov’s *Armenia*, c. 1880, consists of two albums with 94 and 136 albumen prints (€10,000–€15,000). And there’s a silver print of Irving Penn’s *Cuzco Children, Peru*, 1948/c. 1960 (€10,000–€15,000).

Andrew Smith Gallery’s inaugural auction containing over 250 lots on LiveAuctioneers.com is coming July 17th. The preview starts July 7, 2020.

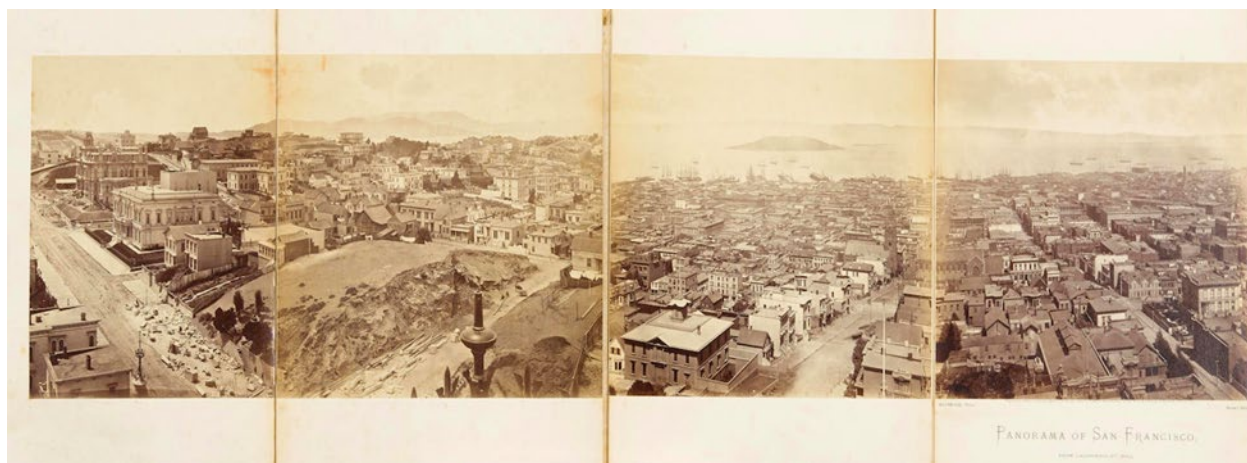
There are prints, books, and portfolios by Ansel Adams, Edward Weston, Lee Friedlander, Vittorio Sella, Paul Caponigro, Flor Garduño, El-

iot Porter, Laura Gilpin, Edward S. Curtis, Adam Clark Vroman, Erwin E. Smith, William Henry Jackson, Carleton Watkins, Eadweard Muybridge, Timothy O’Sullivan, School of William Henry Fox Talbot, Hill & Adamson, Julia Margaret Cameron, Roger Fenton, Frederick Evans, J. H. Lartigue, Frederick Sommer, Eugene Atget, Yousuf Karsh, William Clift, Patrick Nagatani, James Fee, Ken Light, Morrie Camhi, vernacular views, Americana, important classic & historic 19th- and 20th-century photography, landscape, portraiture, limited edition books, photographs and photogravures, Autochromes, tintypes, platinum prints, calotypes, orotones or goldtones, gelatin silver and collodion prints, salt prints, and panoramas.

There are just a few photographic items in **Bonhams’ *Fine Books & Manuscripts*** auction closing July 8. The most important is Eadweard Muybridge’s *Panorama of San Francisco, from California St. Hill*. [San Francisco:] Morse’s Gallery, 1877 (\$15,000–\$25,000).

One of the most interesting items in the sale is a signed full-length portrait albumen print carte-de-visite by Bradley & Rulofson of Emperor Norton (c. 1818–1880), certainly one of the fascinating characters of the 19th century, c. 1864 (\$4,000–\$6,000). From the catalogue description:

Joshua Abraham Norton, born in Deptford, England and raised in South Africa, arrived San Francisco in 1849. He amassed a small fortune by way of real estate and imports, but lost it after an ill-advised 1852 investment in rice. Over the next several



Eadweard Muybridge: *Panorama of San Francisco, from California St. Hill*. [San Francisco:] Morse’s Gallery, 1877 (\$15,000–\$25,000), at Bonhams, New York City

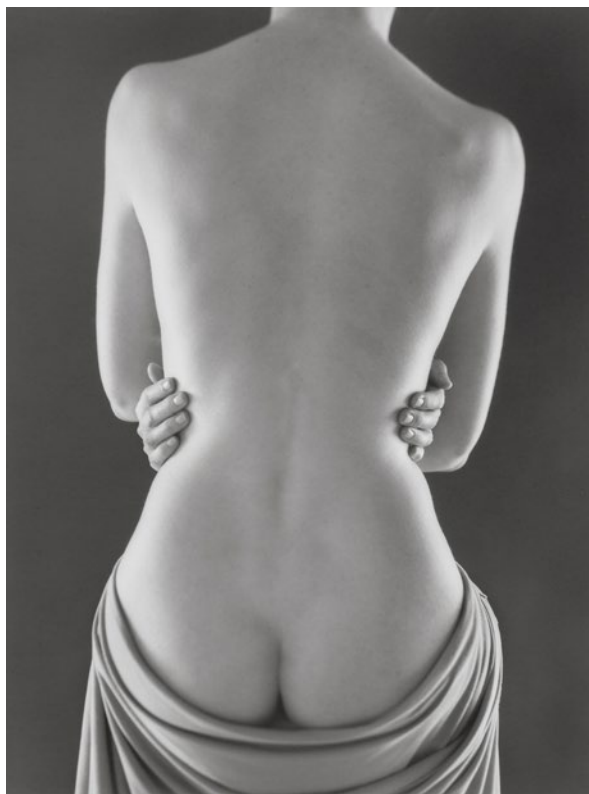


Bradley & Rulofson: *Emperor Norton*, c. 1864, carte-de-visite (\$4,000–\$6,000) at Bonhams

years, after protracted litigation over the rice contract, Norton went from a fortune of \$250,000 (roughly equivalent of \$8 million today) to living in a Kearny Street boarding house. He emerged in September 17, 1859, with a letter to various newspapers of the city proclaiming himself “Emperor of these United States.” The letter was first published in the *San Francisco Daily Evening Bulletin* as a humor piece. Norton became an instantly recognizable local figure in his military costume as he walked the San Francisco streets. He would go on to make many political decrees over the years, some of which quite incisive and progressive. There are stories of him stopping a group of anti-Chinese rioters by standing between them and the Chinese people they were targeting and reciting the Lord’s Prayer until the rioters dispersed. Among his many progressive proclamations and decrees, Norton de-

manded that African Americans be allowed to ride streetcars and attend public schools, that the courts allow Chinese people to testify and that women be allowed to vote. He went on to become a much beloved figure of San Francisco, receiving regular coverage in the city’s newspapers, being included in local directories as emperor and he was even listed in the 1870 census as emperor. Samuel Clemens famously included him in a modified form as the King in *The Adventures of Huckleberry Finn*.

Norton posed for a number of photographs (17 according to the Emperor Norton Trust) although very few signed photographs have appeared on the market. He poses here in full U.S. military dress complete with epaulets on his coat and holding a walking stick, but with a rough hem on his pant legs.



Ruth Bernhard: *Draped Torso with Hands*, 1962/later (\$3,000–\$5,000), at Heritage.

Heritage’s monthly online Photographs sale on July 8 features numerous images by Ruth Bernhard. Leading the way are her *Draped Torso with Hands*, 1962/later, and her *Spanish Dancer*, 1971/ later (each at \$3,000–\$5,000).



Richard Prince: *Untitled (Cowboy)*, 1984, chromogenic print (CHF 30,000–50,000), at Koller, Zurich

Koller's Photography auction in Zurich on July 8 includes everything from daguerreotypes to travel albums to Pictorialist, Constructivist, and

modernist images; to nudes, celebrity, and fashion; as well as work by noted photographers of the mid- to late-20th century; to art stars like Vik Muniz and Richard Prince.



Edward S. Curtis: publicity still of *Elmo Lincoln, The Original Tarzan*, 1920s (\$700–\$1,000) at PBA Galleries, Berkeley, CA



A complete set of the 11 volumes of *Photographie* by Arts et Métiers Graphiques, 1930–40 (\$3,000–\$5,000) is on offer at PBA Galleries in Berkeley, CA.

PBA Galleries' Fine Art - Photography & Prints - Food & Drink - Illustrated Books on July 9 in Berkeley, CA, includes a hodgepodge of photographs of various eras, albums, and books. The top photographic lot is Eliot Porter's *Portfolio One: The Season*, 1964, with twelve dye-transfer prints (\$10,000–\$15,000). Featured among books and periodicals is a complete set of the 11 volumes of *Photographie* by Arts et Métiers Graphiques, 1930–40 (\$3,000–\$5,000). And one of the odder lots is Edward S. Curtis's publicity still of *Elmo Lincoln, The Original Tarzan*, 1920s (\$700–\$1,000).

Grisebach's Modern and Contemporary Photographs auction on July 9 in Berlin features Gustave Le Gray's impressive city panorama *Pont du Carrousel, vue du Pont Royal, Paris*, c. 1859 (€10,000–€15,000). Another top lot is Peter Beard's *Elephant and Kilimanjaro*, 1984/2005 (€100,000–€150,000). Among fashion highlights is *Givenchy Hat for "Jardin des Modes"* (Paris 1958) by Frank Horvart (€2,000–€15,000). And from one of the most important German photographers, Germaine Krull's *Daretha [Dorothea] Albu. Kostümentwurf: Lotte Pritzel*, c. 1925, is estimated at €3,000–€5,000.

Phillips's New York Photographs auction will take place on July 13. They are encouraging bidding online or by phone. In-person and remote viewings are available by appointment at 450 Park Avenue July 9–12. Contact appointmentsnewyork@phillips.com or (212) 940-1200 to discuss arrangements.

There are quite a number of important and interesting images among the 236 lots on offer. Leading the way is Ansel Adams's *Winter Sunrise*,

Sierra Nevada from Lone Pine California, 1944, mural-sized gelatin silver print, printed 1967 (\$300,000–\$500,000). That's followed by a work from the Post-Modern canon, Richard Prince's *Untitled (Cowboy)*, 1993, Ektacolor print, numbered 2/2 (\$200,000–\$300,000).

Two other works arrive with estimates above six figures: Charles Sheeler's *Ford Plant, River Rouge, Bleeder Stacks, Detroit*, 1927, printed no later than 1941 (\$100,000–\$150,000); and John Baldessari's *Life's Balance (Male/Female)*, 1986, gelatin silver print triptych, two with applied oil tinting (\$100,000–\$150,000).



Hannah Höch: *Clown*, 1924 (\$60,000–\$80,000) at Phillips, New York



John Baldessari: *Life's Balance (Male/Female)*, 1986 (\$100,000–\$150,000), at Phillips, New York

Among Modernist works are Pierre Dubreuil's *The Driver*, 1931, oil print (\$70,000–\$90,000); and Hannah Höch's *Clown*, 1924, unique collage of halftone and rotogravure elements (\$60,000–\$80,000). There are two classic Edward Weston prints: *Pepper II*, 1929 (\$70,000–\$90,000); and *Dunes, Oceano*, 1936, probably printed in the 1940s (\$60,000–\$80,000).

Likewise, there are two Robert Franks among the top lots: *View from hotel window – Butte, Montana*, 1956, printed no later than 1973 (\$65,000–\$85,000); and *Newburgh, New York*, 1955/late (\$60,000–\$80,000). And of course there is a Peter Beard: *Ruhuti Valley (Aberdare Forest, Kenya)*, record-class rhino [circa 47"] for *The End of the Game*, 1972 gelatin silver print with ink, affixed gelatin silver prints, chromogenic prints, Polaroid prints, magazine images, a fountain pen nib and applied blood, executed later (\$60,000–\$80,000).

Among more contemporary works are William Eggleston's *Untitled (Sumner, Mississippi, Cassidy Bayou in the Background)*, 1972, dye transfer print, printed 1999 (\$60,000–\$80,000); Alec Soth's *Peter's Houseboat, Winona, Minnesota*, 2002, archival pigment print, printed later, flush-mounted (\$60,000–\$80,000); Jeff Wall's *Basin in Rome 2*, 2003–2006, transparency in lightbox, number 1 from an edition of 10 (\$60,000–\$80,000); and Zhang Huan's *Family Tree*, 2001, nine chromogenic prints, numbered 3/25 (\$60,000–\$80,000).



Alec Soth: *Peter's Houseboat, Winona, Minnesota*, 2002, (\$60,000–\$80,000), at Phillips, New York

Additionally with estimates of \$50,000–\$70,000 are pictures by Man Ray, Diane Arbus, and Wolfgang Tillmans.



Tina Modotti: *Interior of Church Tower at Tepotzotlán, Mexico*, 1924, platinum print (\$200,000–\$300,000), at Sotheby's, New York

The 94 lots in Sotheby's sale of *Photographs from the Ginny Williams Collection* on July 14 is led by Tina Modotti's *Interior of Church Tower at Tepotzotlán, Mexico*, 1924, platinum print (\$200,000–\$300,000) and Herbert Bayer's *In Search of Times Past*, a unique object, with collaged photographs, halftone prints, and hand-applied gouache and ink, mounted, titled and dated in pencil on the mount, framed, 1959 (\$150,000–\$250,000). Another highlight is Edward Weston's *Dunes, Oceano* (\$120,000–\$180,000).



Herbert Bayer: *In Search of Times Past*, 1959, platinum print (\$150,000–\$250,000), at Sotheby's, New York

AUCTION REPORT continued

There are also two groups of 9 images each by Bernd and Hilla Becher — *Fabrikhallen* and *Blast Furnace Heads B* (each \$80,000–\$120,000).

The **Coeur d’Alene Art Auction** holds their 35th annual *Fine Western & American Art Auction* from the Grand Sierra Resort in Reno, NV, on July 25. The catalog will include 264 selections. Online bidding will be available exclusively through Bid-square.

One of the most historically important lots ever featured at the Coeur d’Alene Art Auction will be Edward Curtis’s *The North American Indian*. The lot, which includes Curtis’s personal American oak book cabinet designed to house the portfolio, carries a presale estimate of \$1,500,000–\$2,500,000.



AUCTION REPORT

Bassenge’s sale of *19th–21st Century Photography* on June 10 in Berlin had a 39.1% buy-in rate. They don’t list their sale total. The top lot was Shotaro Shimomura’s *The World through Lenses*, 1934/35, 36 vintage warm-toned gelatin silver prints on chamois paper. It was estimated at \$9,900 and sold for \$9,350. The second most expensively estimated lot was Alfred Eisenstaedt’s *Drum Major for the University of Michigan Marching Band*, 1950/printed 1960s, at \$4,950, but it failed to sell.



GALLERY ROW

PDNB Gallery Co-Director **Missy Finger** gives a brief tour of the exhibition *Women We Have Known: Photographs by Women Artists*. This exhibition covers almost 100 years of photographs. Featured in the show are works by Anne Noggle, Ellen Auerbach, Ruth Orkin, Cristina Garcia Rodero, Grete Stern, Flor Garduño, Patty Carroll, Lucienne Bloch, Robyn Stacey, Mariana Yampolsky, Marta Maria Perez Bravo, Meg Griffiths, E-J Major, Ida Lansky, Sara J. Winston, Cheryl Meadow, Delilah Montoya, Irene Bayer, Jeanine Michna-Bales, Carolyn Brown, Barbara Maples, Lotte Stam-Beese, Janis Hefley, and Ferne Koch.

The gallery will eventually be posting upcoming interviews with a few of the artists featured in the exhibition. The exhibition is on view at the gallery by appointment only (154 Glass Street, Suite

104, Dallas, TX 75207). You can schedule an appointment at info@pdnbgallery.com.

[View the exhibition tour here.](#)

A new exhibit in **The Museum of Vernacular Photography**: *Silent Movie Stars and Their Fancy Motor Cars*.



Simen Johan: *Untitled #181*, 2015

Christophe Guye Galerie announced the representation of Scandinavian photographer and artist **Simen Johan**. Simen Johan first gained recognition in the early 1990s for his uncanny images of children in which he digitally recombined fragments of faces and bodies (including his own) into new characters. Through a unique combination of early digital manipulation and traditional dark-room techniques he pushed the boundaries of the photographic medium beyond what was then considered possible. He has since developed a hybrid form of imagemaking, integrating candidly photographed animals and landscapes with a compositional structuring and conceptual intent typically associated with painting or cinema.

Christophe Guye Galerie is located at Dufourstrasse 31, 8008 Zürich, Switzerland, +41 44 252 01 11, <https://christopheguye.com>.

Paul Hertzmann and Susan Herzig write, “In 1754, the English intellectual Horace Walpole coined the word ‘serendipity’ when describing an ancient Persian fairy tale, called *The Three Princes of Serendip*. As they traveled, he wrote, “*They were always making discoveries, by accidents and sagacity, of things which they were not in quest of...*”

“It’s our good fortune that for over 45 years we’ve been buying what appeals to us and hop-

ing others will be tempted by our choices. Our interests are broad, the parameters being some connection to photography or photographers. Most of these photographs, letters, and ephemera have not previously been offered for sale. Starting with microphotographs by John B. Dancer and ending with an early Edward Weston, we've included a self-portrait by John Hillers, an important letter by Frances Benjamin Johnston, an announcement of Alvin Langdon Coburn's wedding, an unknown variant of an Anne Brigman self-portrait, an early Imogen Cunningham and more.

"We hope by serendipity, you'll find [here](#) what you didn't know you were looking for."

Gail Gibson writes: "The family of Marion Post Wolcott approached us with a very thoughtful idea. Together, with **G. Gibson Projects**, we would like to donate 20% of sales from a selection from Marion's work to the [NAACP](#) or the [Black Lives Matter](#) organization. This is not currently an online exhibit but is featured on our website for a period of time. Here is a link to the images with prices: [Americans Working Together](#).



Marion Post Wolcott: *Family on the porch of their home, Natchitoches, Louisiana, 1940*

"Beginning in September of 1938, Marion Post Wolcott spent three and a half years photographing

in New England, Kentucky, North Carolina, Florida, Louisiana, Tennessee, Georgia, Washington, DC, Alabama, and Mississippi. Unique among the Farm Security Administration (FSA) photographers, Wolcott showed the extremes of the country's rich and poor in the late '30s, its race relations, and the fertile land formed with government assistance, which revealed the benefits of federal subsidies. Marion Post Wolcott's FSA work has been widely collected, exhibited and published, and is included in the permanent collections of most major museums in the United States.

"As an FSA documentary photographer, I was committed to changing the attitudes of people by familiarizing America with the plight of the underprivileged, especially in rural America... FSA photographs shocked and aroused public opinion to increase support for the New Deal policies and projects, and played an important part in the social revolution of the 1930s." — Marion Post Wolcott

"She picked beans with her subjects; she changed their kids' diapers, and washed their faces. Why did they allow her into their lives...to get the images that reveal more than an objective document of the times, images that show a connection of spirit, the dignity, pride, despair, and hope in the faces of these people she cared about, and understood. They liked her; they knew she cared; they thought that maybe she would, could, help. That the images would get back to others who would, and could, help. She gave them hope; and, she did what she had to do, with a passion and commitment that kept her on the back road alone for up to a month at a time." — Linda Wolcott Moore

A larger selection of FSA-era photographs by Marion Post Wolcott can be viewed [here](#).

G. Gibson Projects is open by appointment. Email or call (206) 587-4033 to make arrangements. Their mailing address is PO Box 9266, Seattle, WA 98109.

The **Joseph Bellows Gallery** announced their reopening, by appointment or chance. To schedule an appointment, call (858) 456-5620 or send an email to info@josephbellows.com. They have implemented protective measures recommended by the public health authorities to ensure the safety of their staff and visitors and look forward to welcoming you back.



MUSEUM AND NONPROFIT ROW

Wallis Annenberg writes, “I’m writing to share some news — borne out of the pandemic that has upended public institutions across the world. After closing its doors to the public in March, the **Annenberg Space for Photography** will not be reopening.

“It’s been a joy and a privilege to share my favorite art form with the Los Angeles community for these ten wonderful years. Because a great photograph does so much more than capture what’s in front of us. It captures what’s deep inside us — the trials and the triumphs the naked eye rarely sees. That’s why the Photo Space has been so meaningful to me.

“It’s also why I’m so very grateful to the extraordinary teams we’ve built — from the founding leadership of ASP to the current leadership of **Katie Hollander** and her incredible team — for the work they’ve done and for the vision we’ve shared. Together, we’ve staged some extraordinary exhibits; we’ve showcased some astonishing work; we’ve highlighted some critical issues. And I believe we’ve had a chance to touch people’s lives.

“I am especially gratified by the public response to our work at ASP. In our decade of existence, nearly a million visitors have taken part in our exhibitions and programs, including back to our first show on the city of Los Angeles, to our other outstanding exhibits including, *Who Shot Rock & Roll*; *Contact High: A Visual History of Hip-Hop*; *National Geographic’s Photo Ark*; *Refugee*; *Generation Wealth*; *Identity: Timothy Greenfield-Sanders The List Portraits*; and *WALLS: Defend, Divide and the Divine*.

“Our most recent exhibit, *Vanity Fair: Hollywood Calling*, generated a tremendous amount of attention from all over the world. And we’ve done so much more than displaying great work. I’m just as proud of our thought-provoking and diverse films, education programs, public concerts, and panel discussions. In all of these ways, we have worked to inform and inspire the public — to connect photographers, philanthropy, and the human experience through powerful imagery and stories.

“You will be able to view our past exhibits, archives of interviews, and audio tours through social media and at annenbergphotospace.org. And I can tell you, we’re going to look for new and creative ways to bring stirring art to the public in the years ahead.

“For now, given the unprecedented health crisis we face, the Annenberg Foundation will continue to place its primary focus on helping to support those affected by COVID-19. In addition, we’re going to continue to expand our commitment to social and economic justice, in every way we can.

“Closing a chapter is never easy. But I want to say, from the bottom of my heart, this has been one of the great chapters of my philanthropic career. And I thank you for being such a big part of it.

“Wishing you health and safety in the weeks and months ahead.”

The **Martin Z. Margulies Foundation**, Miami, announced a major gift of contemporary art to national nonprofit organizations whose vital mission is to promote, exhibit, and support the work of living artists. Four hundred works of paintings, sculpture, and photography have been culled from the world-renowned Margulies Collection as donations to support those organizations who are facing continual expenses during these times while fundraising income has all but come to a halt. The Margulies Collection has a forty-year history of philanthropy in the visual arts carrying its mission of art as a platform to help nourish our communities and help break the chain of poverty through education. For this special and unprecedented gift, they are focused on nonprofit art institutions that have been hit the hardest by the pandemic. They have carefully earmarked arts organizations struggling to remain open to the public in these difficult times, and to offer much needed support to artists, in the crucial points in their careers, when the need for support and exposure is so critical.

“These four hundred works have been assembled from the early years of my collecting activities. We are happy to be of some help to artists who do not have dealers and need support at this time. All proceeds from the sale of these artworks will go to help artists,” says **Martin Margulies**.

“The Margulies Collection has stepped up to help where and when it is needed most,” says New York Art Advisor, **Kimberly Marrero**.

The **Eastman Museum** will not reopen along with other cultural institutions and museums in New York’s Finger Lakes region due to ongoing construction. The museum will remain closed until mid-July to accommodate the project. It will continue to host [numerous events online](#) during

this period, for members and nonmembers, and have [virtual tours and activities](#) available to enjoy at home.

The Conservation of Daguerreotypes: Objects in mirror are more complex than they appear



Unidentified photographer: [*Unidentified sitter with book*], mid-late 19th century, daguerreotype, 13.9 x 10.7 cm. (Albert Davis Collection of Theater Artifacts. Hoblitzelle Foundation Gift 1956, uncatalogued.) Left: Normal light image. Right: Specular light image.

One of many strengths in the **Harry Ransom Center**'s collections is early photography. In addition to the earliest surviving photograph produced in a camera, [The Niépce Heliograph](#), the Center holds many beautiful examples of daguerreotypes. Photograph Conservators **Heather Brown** and **Amber Kehoe** explore how the process of documenting these complex objects helps conservators to better understand and assess them over time. [Learn more.](#)

Carnegie Museums of Pittsburgh announced it will reopen its four museums in late-June, with timed ticketing and other safety protocols in place to protect staff and welcome back the community. Carnegie Museums of Art and Natural History, Carnegie Science Center, and The Andy Warhol Museum will reopen to all visitors on Monday, June 29, and to only members from Friday, June 26, through Sunday, June 28. Timed ticketing will be available on all Carnegie Museums websites as of Monday, June 15. The museums have been closed to the public since Saturday, March 14, in response to the COVID-19 pandemic.

Among the exhibitions that visitors will discover when the Carnegie Museums reopen: [An-My Lê: On Contested Terrain](#) at Carnegie Museum of Art; the world premiere of [Dinosaur Armor](#) at Carnegie Museum of Natural History; and [Femme Touch](#) at the Andy Warhol Museum. To learn more

about the museums' virtual offerings, see [Carnegie Museums from Home](#).

The Delaware Art Museum will reopen on Wednesday, July 1, 2020. Museum Members will receive two weeks of exclusive access before opening to the general public on Wednesday, July 15, 2020. To keep guests safe, Plexiglas shields will be installed at the front desk and in the Museum Store and all transactions will be cashless, so visitors are encouraged to remember their credit cards. Guests will also be required to wear face masks and practice social distancing. The Thronson Café will be closed until further notice. Maps and brochures will only be available electronically for the time being.

The Museum will return to its regular operating hours: Monday and Tuesday: closed; Wednesday, Friday, Saturday, and Sunday: 10 a.m. – 4 p.m.; Thursday: 10 a.m. – 8 p.m. The Museum will be closed on Saturday, July 4, in honor of Independence Day.



AUCTION HOUSE ROW

A Toast to Daile Kaplan, Swann's Doyenne Emerita

A Letter from Nicholas D. Lowry
June 26, 2020

In 1990 Germany was reunified, the Hubble Space telescope was launched, and it was the year I graduated from college. That year, thirteen paintings were stolen from the Isabella Stewart Gardner Museum, including works by Rembrandt, Vermeer and others, and a few months later Van Gogh's portrait of Doctor Gachet sold at auction for \$82.5 million, making it the most expensive painting in the world. It was also the year that **Daile Kaplan** began working at Swann Galleries.

At the end of this month Daile will be stepping away from her role as Vice President and head of Swann's Photographs & Photobooks Department. She is not retiring. She is entering the next phase of her life where she has more time to pursue personal ambitions.

To say that she has had an impact would be to understate Daile's standing within the photo world. Over the years Daile has helped transform the vintage photography auction market. Among the innovations she has brought to the industry

AUCTION HOUSE ROW continued

was the introduction of photobooks to the auction canon, and transforming vernacular photography from a pastime into an international collecting pursuit.



Daile Kaplan talking about vernacular photography at a symposium at ArtYard in Frenchtown, NJ, in June 2019. (Photograph by Stephen Perloff)

She has spoken about photography around the world, written countless articles, and is visible far beyond the community of photo enthusiasts due to regular, engaging appearances on the PBS television series *Antiques Roadshow*.

Daile's work as a mentor within the photo market can best be exemplified by many of her former staffers who have gone on to populate the photography departments of other auction houses around America.

It would be an understatement to say that this is a bittersweet announcement. It is hard to think that someone who I have known for longer than the duration of my professional career will no longer be right down the hall, with her expertise, knowledge, charm, kindness and humor.

Daile is very much part of the fabric and identity of this company. What is making this change

easier for all of us is that **Deborah Rogal**, who has worked alongside Daile for 15 years, will be taking over leadership of our Photography Department. You will be hearing a whole lot more about Deborah in the coming weeks, but for now I would ask that you join me and the whole Swann family in saying thank you to Daile. Thank you for being a colleague nonpareil: A specialist, mentor, appraiser, collector, auctioneer, enthusiast and friend.

Sincerely,

Nicho

Nicholas D. Lowry

President & Principal Auctioneer



Deborah Rogal

Deborah Rogal joined the Swann Galleries' Photographs & Photobooks department in 2006, and has served as its Associate Director since 2014. She has presided over numerous sales of private collections of photobooks and rare photographs, including the 2012 sale of Edward S. Curtis' *North American Indian*, the first million-dollar lot at Swann (\$1,440,000 in October of 2012). Rogal has contributed to the burgeoning vernacular photography market, which was spearheaded by Kaplan, and has introduced and contextualized never-before-seen imagery uniquely offered at Swann. "I have had the pleasure of working with Daile for most of my professional career, and I could not have asked for a better mentor and colleague. I am thrilled and honored to be stepping into the role of Director now, and look forward

to continuing Swann's long relationship with the photographic medium," Rogal commented.

Rogal has lectured about collecting, and in the last two years has made several appearances on the PBS television show *Antiques Roadshow* as an appraiser. She has a wide-ranging expertise, but holds special interest in Depression-era photography, the Photo-Secession, and photobooks from all periods. Rogal's alma mater is Smith College ('05).

Of the transition Kaplan remarked, "I am moving on from Swann with a sense of gratitude and expectation that, with the promotion of Deborah Rogal to Director, the department is in great hands."

Heritage Auctions has moved its global headquarters into a new state-of-the-art, 160,000-square-foot facility and multipurpose campus. As of June 1, Heritage Auctions' global headquarters is now located at 2801 W. Airport Freeway, Dallas, Texas 75261, which is adjacent to Dallas/Fort Worth International Airport and in its foreign trade zone.

The new headquarters, less than 30 minutes from both downtown Dallas and Fort Worth, is twice the size of Heritage's longtime home at 3500 Maple Avenue, and now consolidates its three separate Dallas locations under a single roof. The single-story complex spans the length of nearly three football fields.

Nearly 450 of Heritage's more than 600 employees occupy its new headquarters. In the works for more than a year, this consolidation is the most significant expansion in the firm's history.

Heritage is already known as the world's largest collectibles auction house — a global leader in coins, comic books, sports and entertainment memorabilia, among 40 categories. In recent years, however, the company has made significant expansions into the realms of fine art, fine and rare jewelry and timepieces, luxury handbags, rare wines, and historic nature and science artifacts. The move to the expansive new facility will increase operational efficiencies and allow Heritage to better serve its more than one million clients, both buyers and consigners from across the globe.

The new headquarters features an 8,000-square-foot gallery showroom for invitational art exhibitions and events, such as collectibles shows.

"We are excited to now be in the middle of Dallas-Fort Worth near one of the world's largest airports," said CEO and Co-Founder **Steve Ivy**. "This location and facility will better serve all of our clients, including bidders and consignors who visit our showrooms or consign with us."

This is all against a background of a global pandemic in which Texas, which flouted science and opened much too early, is one of the hardest hit areas in the world. We wish Heritage good luck and hope that for the time being most of those 450 employees can work from home. When people can gather safely in their gallery showroom is anybody's guess, but don't be surprised if that is well more than a year in the future.



UNLIMITED EDITIONS

Affordable Prints from See In Black



Quan Brinson for See in Black

From their website:

"-Vol. 001 Black In America.

"With the deaths of George Floyd, Breonna Taylor, David McAtee, Tony McDade, and other

UNLIMITED EDITIONS continued

Black people at the hands of law enforcement, See In Black formed as a collective of Black photographers to dismantle white supremacy and systematic oppression. Through the sale of highly curated original images from Black photographers, we raise funds to support causes that align with our vision of Black prosperity. We stand in solidarity with our greater Black family to take immediate action for the improvement of Black lives. Our intention is to replenish those we've been nourished by.

"100% of profits supports our Partners. Sale open through Fri 7/3."

There are many fantastic images. Check it out: <https://seeinblack.com>.



LIMITED EDITIONS



Danielle St. Laurent: *The Austin Family*, 2020, from *Family Portraits in the Time of Covid-19*.

Daniel Cooney Fine Art has announced a Limited Edition Portfolio by **Danielle St. Laurent:** *Family Portraits in the Time of Covid*. See the portfolio [here](#) or contact the gallery for a PDF of images at dan@danielcooneyfineart.com.

The portfolio is available in an edition of ten. Each 8"x10"-print is an archival pigment print on Hahnemühle Fine Art Baryta Satin paper, signed, titled, dated, and numbered in pencil on the re-

verse.

Edition #1-2 Sold

Edition #3-5 \$2,500

Edition #6-8 \$3,000

Edition #9-10 \$4,000

Danielle St. Laurent will be donating all of her proceeds to **Isaiah House** in East Orange, NJ. Isaiah House is dedicated to families and individuals who are considered most fragile — that is, those who have been devastated by unemployment, illness, drug addiction, teenage pregnancy, fires and crises. Isaiah House offers a variety of support services to family members, including life-skills training, instructions in household and money management, job search assistance, tutoring, medical referrals, and on-site drug and alcohol support groups. To find out more about Isaiah House, visit www.isaiahhouse.org.

Daniel Cooney Fine Art is located at 508-526 West 26th Street, Suite 9C, New York, NY 10001, (212) 255-8158, dan@danielcooneyfineart.com, <https://www.danielcooneyfineart.com>.



FAIRS AND FESTIVALS

The organizers of the **PGH Photo Fair** have announced the cancellation of this year's fair, due to the ongoing threat posed by the COVID-19 pandemic. "We are committed to presenting a safe and inclusive event. When we feel we can do that again, we will be thrilled to offer the 8th edition of the fair," they write. They will still be hosting their free Speaker Series event virtually through Zoom. To find out more information and to sign up, [visit their webpage](#).

They are also in the process of organizing other virtual programming efforts in lieu of the fair and are asking for suggestions for virtual programming that you feel would be engaging and useful.



PUBLICATIONS

21st Editions is offering a rare opportunity to acquire the *Complete 21st Collection* of sixty-three (63) individual projects, one of only six complete collections worldwide.

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Morris and Alfred Stieglitz, each publication oversaw the collaboration of multiple artisans, up to a dozen or more each book. 21st Editions quickly became known for its world-class presentations of word, image, and artisan bindings.

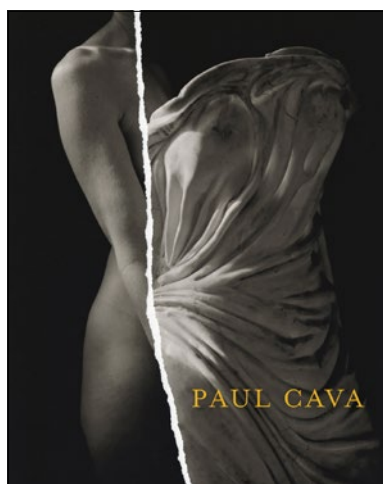
Students and researchers now have access to the full or nearly full 21st Editions catalogue at three institutions renowned for their conservation and promotion of the art of the book: **The National Gallery of Art**, the **Anderson Library** at the **University of Minnesota**, and the **Carey Library** at the **Rochester Institute of Technology**.

Complete sets of the 21st Collection are extremely rare. Each contains sixty-three (63) individual books, and within those books, some nine-hundred (900) photographic prints (nearly all of them signed), uniquely printed predominately in platinum and including gum over platinum, photogravure, chine collé, silver, cyanotype, Fresson, kallitype, ambrotype, tintype, pigment ink, and dye-sublimation.

This complete set has been compiled one title at a time and kept in museum storage.

You can contact 21st Editions at 9 New Venture Drive, Unit 1, South Dennis, MA 02660, 21st@21stEditions.com, 21stEditions.com, (508) 398 3000.

We will be publishing an interview with 21st founder Steven Albahari in our next issue.



I am pleased to announce the release of a new book of my work.

PAUL CAVA

PHOTOGRAPHS | COLLAGES | MONTAGES

250 copies, softcover
76 pages with 57 reproductions
12 x 9.5 inches
Unsigned copies: \$40
Signed copies: \$50
Limited edition with print: \$550

The limited edition book includes a signed copy of the book with one of three selected pigment prints on 11 x 8 1/2 inch sheets, each signed and numbered in an edition of 10 at \$550 each.

[Click here to purchase the book and view the limited edition prints >](#)

AUCTION SCHEDULE

AUCTION SCHEDULE

July 2

PHILLIPS | 20th Century and Contemporary Art
450 Park Avenue, New York
Amanda Lo Iacono, (212) 940-1278, aloiocono@phillips.com
[View Catalogue](#)

July 2

ARTNET | California Cool
Online
1 (800) 427-8638

July 3

ADER | Photographs
3, rue Favart 75002 Paris
2 p.m.
+33 (0) 1 53 40 77 10 or contact@ader-paris.fr

July 8

KOLLER | Ibid Photography
4 p.m. – Hardturmstrasse 121, CH 8031 Zürich
+41 44 445 63 63 or office@kollerauktionen.ch
[View Catalogue](#)

Through July 8

BONHAMS | Fine Books and Manuscripts
Online
Preview by appointment: Ian Ehling (212) 644-9094 or ian.ehling@bonhams.com
[View Catalogue](#)

July 8

HERITAGE | Photographs
Online
[View Catalogue](#)

July 9

GRISEBACH | Modern and Contemporary Photography
Fasanenstraße 25, 10719, Berlin, Germany
2 p.m.
Preview through July 8th; open M–Sat 10–6, W 7/8 10–3 and by appt.
+49 30 885 915 0 or auktionen@grisbach.com
[Order Catalogue](#)

Through July 9

ARTNET | Queer Legacy
Online
[View catalogue.](#)

AUCTION SCHEDULE continued

July 9

PBA GALLERIES | Fine Art - Photography & Prints - Food & Drink - Illustrated Books

11 a.m. PDT – Berkeley, CA

[View Catalogue](#)

July 10–22

ARTNET | HERstory: Photographs by Women and of Women

Online

Deadline to submit: July 6

1 (800) 427-8638

July 13

PHILLIPS | Photography

450 Park Avenue, New York

(212) 940-1245, Sarah Kreuger, skrueger@phillips.com or Vanessa Hallett, vhallett@phillips.com

[View Catalogue](#)

July 14

SOOTHEBY'S | Photographs from the Ginny Williams Collection

1334 York Ave, New York, NY 10021

12 p.m.

Emily Bierman, (212) 894-1149 or emily.bierman@sothebys.com

[View catalogue](#)

July 17

ANDREW SMITH GALLERY | Prints, Books & Portfolios

Online

(505) 984-1234 or info@andrewsmithgallery.com

[Catalogue Coming Soon](#)

July 25

THE COEUR D'ALENE ART AUCTION | Fine Western & American Art auction

3 p.m.

11944 N Tracey Rd, Hayden, ID 83835

(208) 772-9009

July 28–August 11

ARTNET | Photographs: Then and Now

Online

Deadline to submit: July 23

1 (800) 427-8638



TRADE SHOWS, FAIRS, AND FESTIVALS

July 4 – September 20

NOORDERLICHT | Festival

Main Festival: 7/18–9/20 Museum Belvédère, Afslag BLV & Museum Heerenveen, Heerenveen, NL

Young Curators: 7/4–9/20 Noorderlicht Studio, Groningen, NL



As many places are beginning to open up — by state, county, or city — many galleries and museums are opening or planning on opening soon, some with regular if reduced hours, some by appointment only, and most if not all requiring the wearing of masks and providing hand sanitizer — hopefully from a reputable source, including maybe some distilleries that have shifted production, and not the poison ones coming from some sketchy places. So check the websites or call or email before you go to see a show.

Stay safe.

Stephen Perloff

ONLINE EXHIBITIONS AND COLLECTIONS OF NOTE

California

Hal Fischer talks with curator and friend Erin O'Toole about the exhibition **Thought Pieces: 1970s Photographs by Lew Thomas, Donna-Lee Phillips, and Hal Fischer:** [watch the video](#) - at San Francisco Museum of Modern Art (SFMOMA), 151 Third Street, San Francisco 94103 - (415) 357-4000 or www.sfmoma.org - Sun–T & F 10–5, Th & Sat 10–9.

Black Power: [view online](#), **Andrew J. Russell Collection:** [view online](#) and **Dorothea Lange: Photography as Activism:** [view online](#) - at Oakland Museum of California, 1000 Oak St., Oakland 94607 - (510) 318-8400, <http://museumca.org> - W–Th 11–5, F 11–10, Sat & Sun 10–6.

Ansel Adams: Surf Sequence: [view online](#), **The Capital Group Foundation Photography Collection at Stanford University:** [view online](#), **What Is Motion: Edward Muybridge:** [view online](#) and **Andy Warhol Photography Archive: Contact Sheets: 1976 – 1987:** [view online](#) - at the Cantor Arts Center, Stanford University, 328 Lomita Drive, Stanford 94305 - (650) 723-4177 or <https://museum.stanford.edu> - W–M 11–5, Th 11–8.

Bill Anderson Photography: [view online](#) and **Stephen H. Willard Collection:** [view online](#) - at the Palm Springs Art Museum, 101 Museum Drive, Palm Springs, CA 92262 - (760) 322-4800 or <https://www.ps-museum.org> - F–T 10–5, Th 12–8.

Colorado

Past Exhibitions: [view online](#) and **George P. Perez and His Relationship to the Photograph:** [read the interview](#) - at MCA Denver, 1485 Delgany St., Denver 80202 - (303) 236-1836 or <https://mcadenver.org/> - T–Th 12–7, F 12–10, Sat & Sun 10–5.

Photographer Fazal Sheikh Discusses Common Ground: [watch the video](#) - at the Denver Art Museum, 100 W 14th Ave. Pkwy, Denver 80204 - (720) 865-5000 or <https://denverartmuseum.org> - T–Sun 10–5, F 10–8. **Now open to the public.**

Annual Members' Show (through August 8), **The Times of Bill Cunningham:** [rent the film](#) and **CPAC Permanent Collection:** [view online](#) - at the Colorado Photographic Arts Center, 1070 Bannock St., Denver - (303) 837-1341 or <https://cpacphoto.org> - T–F 11–5, Sat 12–4. **Now open to the public.**

District of Columbia

Storied Women of the Civil War Era: [view online](#), **Recent Acquisitions:** [view online](#), **One Life: Dolores Huerta:** [view online](#), **First Ladies:** [view online](#), **Votes for Women:** [view online](#), and **The Outwin 2019: American Portraiture Today:** [view online](#) - at the National Portrait Gallery, 8th and F Streets NW, Washington 20001 - 202/633-8300 or npg.si.edu - daily 11:30–7.

Graciela Iturbide's Mexico: [view online](#) - at the National Museum of Women in the Arts, 1250 New York Ave. NW, Washington 20005 - (202) 783-5000 or <https://nmwa.org> - M–Sat 10–5, Sun 12–5.

EXHIBITIONS OF NOTE continued

Outbreak: Epidemics in a Connected World: [view online](#) - at the Smithsonian National Museum of Natural History, 10th St. & Constitution Ave, NW Washington, D.C. 20560 - (202) 633-1000 or <https://naturalhistory.si.edu> - 10–5:30 daily.

Florida

Zanele Muholi, Deana Lawson and Rania Matar: Being Seen: Recent Acquisitions from the Ringling Photography Collection (through January 3, 2021) - at the John and Mable Ringling Museum of Art, 5401 Bay Shore Rd., Sarasota 34243 - (941) 359-5700 or www.ringling.org - daily 10-5, Th 10-8. **Now open to the public.**

DSC and UCF Graduates of 2020 (through August 1) - at the Southeast Museum of Photography, 1200 W International Speedway Blvd., Daytona Beach 32114 - (386) 506-4475 or www.smponline.org - T–F 11–5, W 11–6, Sat 1–5. **Opens to the public July 18.**

Zanele Muholi, Deana Lawson and Rania Matar: Being Seen: Acquisitions from the Ringling Photography Collection (through September 18) - at The John and Mable Ringling Museum of Art, 5401 Bay Shore Rd., Sarasota 34243 - (941) 359-5700 or www.ringling.org - daily 10–5, Th 10–8. **Now open to the public.**

Georgia

Sally Mann: Blowing Bubbles: [watch the video](#) and **Shirin Neshat: Possessed:** [watch the video](#) - at the High Museum of Art, 1280 Peach Street NE, Atlanta 30309 - (404) 733-4444 or www.High.org - T–Sat 10–5, F 10–9, Sun 12–5. **Reopens Saturday, July 18.**

Illinois

Midwest Photographers Project: [view online](#) - at the Museum of Contemporary Photography at Columbia College Chicago, 600 South Michigan Avenue, Chicago 60605 - (312) 663-5554 or www.mocp.org - M–W & F–Sat 10–5, Th 10–8, Sun 12–5.

Andy Warhol: From A to B and Back Again: [view online](#) - at the Art Institute of Chicago, 111 South Michigan Ave., Chicago 60603 - <https://www.artic.edu> - daily 10:30–5, Th until 8.

Kansas

2020 Washburn Art Student Exhibition: [view online](#) - Mulvane Art Museum at Washburn University, 1700 SW Jewell Ave, Topeka 66621 - (785) 670-1124 or <https://mulvaneartmuseum.org/> - T & Th 10–7, W, F, Sat 10–5, Sun 1–5.

Louisiana

Entwined: Ritual Wrapping and Binding in Contemporary Southern Art (through August 30) and **Revelations: Recent Photography Acquisitions** (through September 27) - at the Ogden Museum of Southern Art, 925 Camp St., New Orleans 70130 - (504) 539-9650 or <https://ogdenmuseum.org> - F–W 10–5, Th 10–8. **Open to the public.**

Guanyu Xu, Elliott Jerome Brown, Jr., Dionne Lee, Esther Hovers: New Photography: Create, Collect, Compile (through September 20) - at the New Orleans Museum of Art, 1 Collins Diboll Circle, City Park, New Orleans 70179 - (504) 488-2631 or www.noma.org - T–Th 10–6, F 10–9, Sat 10–5, Sun 11–5.

Maine

Light, Motion, Sound 2012: [view online](#), **Dan Davis 2012:** [view online](#), **Luc Demers 2012:** [view online](#), **Gary Green 2013:** [view online](#), **Elke Morris 2013:** [view online](#), **Jeff Becton:** [view online](#), **Valeri Nistratov:** [view online](#), **Johanna Moore 2015:** [view online](#), **D. M. Whitman:** [view online](#), **Cole Caswell 2016:** [view online](#), **Gail Skudera: Woven:** [view online](#), **Joyce Tenneson's Maine: Gold Trees:** [view online](#), **Meggan Gould: Bureau of Visual Instruction:** [view online](#), **Thoreau Bicentennial:** [view online](#), **Barbara Peacock: Selections from American Bedroom and Hometown:** [view online](#), **Contemporary**

EXHIBITIONS OF NOTE continued

Portraiture 2018: [view online](#), **Margo Halverson: If I Had Known:** [view online](#), **Greg Shattenberg: Rewinding Romance:** [view online](#), **The Barbara Morris Goodbody Collection:** [view online](#), **Jack Montgomery and Ralph Gibson: Appearances:** [view online](#), **10 Years & 100 Photo Collectors:** [view online](#) and **Beyond the Shadows: Photographs of The Holocaust and the Danish Exception:** [view online](#) - at the Maine Museum of Photographic Arts, 314 Forest Avenue, Portland 04101 - (207) 331-6622 or www.mainemuseumofphotographicarts.org - M–Th 7:45–11, F 7:45–8, Sat 10–8, Sun 10–11.

Massachusetts

An Incomplete History of Photography: Civil War to Civil Rights (through July 31): [view online](#) and **Expanding the Narrative: Recent Acquisitions:** [view online](#) - at the Addison Gallery of American Art, 180 Main Street, Andover 01810 - (978) 749-4000 or <https://addison.andover.edu> - T–Sat 10–5, Wed 10–9, Sun 1–5.

Making, Not Taking: Portrait Photography in the 19th Century: [view online](#) - at the Davis Museum, Wellesley College, 106 Central St., Wellesley 02481 - (781) 283-2051 or www.wellesley.edu/davismuseum - T–Sat 11–5, W 1–8, Sun 12–4.

Missouri

Photography Collection: [view online](#) - at The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City 64111 - (816) 751-1278 or nelson-atkins.org - W, Sat–Sun 10–5, Th–F 10–9.

New Jersey

LIFE Magazine and the Power of Photography: [view online](#) - at the Princeton University Art Museum, located at the heart of the Princeton campus, Princeton 08544 - (609) 258-3788 or <https://artmuseum.princeton.edu> - T–W & F–Sat 10–5, Th 10–10, Sun 1–5.

New York

Photography's Last Century: The Ann Tenenbaum and Thomas H. Lee Collection: [view online](#) - at The Met Fifth Avenue, 1000 Fifth Avenue at 82nd Street, New York 10028 - (212) 535-7710 or www.met-museum.org - Sun–Th 10–5:30, F–Sat 10–9.

Where Do We Go from Here? The Photo League and Its Legacy (1936–2006): [view online](#), **Recent Acquisitions: New York Street Photography from the 1960s and 1970s:** [view online](#), **Making the Scene: The Midtown Y Photography Gallery, 1972–1996:** [view online](#), **Letters to Sala:** [view online](#), **Heavens Above: Art and Actuality:** [view online](#), **Harlem 1900–1940:** [view online](#), **1969: The Year of Gay Liberation:** [view online](#), **Immigrant City:** [view online](#), **Star Quality: The World of Noël Coward:** [view online](#) and **Recollection: Thirty Years of Photography at The New York Public Library:** [view online](#) - at the Stephen A. Schwarzman Building, Fifth Avenue at 42nd Street, New York 10018 - (917) 275-6975 or www.nypl.org/events/exhibitions - M & Th–Sat 1–6, T–W 10–8, Sun 1–5.

The Whitney's Collection: [view online](#) - at the Whitney Museum of American Art, 99 Gansevoort St., New York 10014 - 212/570-3600 or www.whitney.org - M, W, Th, Sun 10:30–6, F & Sat 10:30–10.

George Eastman Photograph Collection: [view online](#) - at the George Eastman Museum, 900 East Avenue, Rochester 14607 - (585) 271-3361 or www.eastman.org - T–Sat 10–5, Sun 11–5.

Photography Collection: [view online](#) - at the Johnson Museum of Art, Cornell University, 114 Central Ave., Ithaca 14853 - (607) 255-6464 or <http://museum.cornell.edu> - T–Sun 10–5.

Disrupting Fatherhood Part II: Living Through the Pandemic: [view online](#) - at Fotografiska, 281 Park Avenue South/22nd, New York 10010 - hello.ny@fotografiska.com - 9 a.m.–11 p.m., Th–Sat 9 a.m.–12 a.m.

Ohio

Ilse Bing: Queen of the Leica (through October 10) and **PROOF: Photography in the Era of the Contact Sheet** (through August 2) - at The Cleveland Museum of Art, 11150 East Boulevard, Cleveland 44106 - (216) 421-7350 or www.clevelandart.org - T, Th, & Sat–Sun 10–5, W & F 10–9. **Now open to the public.**

EXHIBITIONS OF NOTE continued

Art after Stonewall, 1969–1989 (through October 4) - at the Columbus Museum of Art, 480 East Broad St., Columbus 43215 - (614) 221-6801 or www.columbusmuseum.org - T–W 10–5, Th 10–9, F–Sun 10–5. **Now open to the public.**

Oregon

Though There Be Fury on the Waves: Victor Jorgensen at Sea, 1943–1945: [view online](#) - at the Portland Art Museum, 1219 SW Park Avenue, Portland 97205 - (503) 226-2811 or www.portlandartmuseum.org - T–W & Sat–Sun 10–5, Th–F 10–8.

STILL Photography: Selections from the Permanent Collection: [view online](#) and **Carrie Mae Weems: The Usual Suspects:** [view online](#) - at the Jordan Schnitzer Museum of Art, 1430 Johnson Lane, Eugene 97403 - (541) 346-3027 or <https://jsma.uoregon.edu> - W 11–8, Th–Sun 11–5.

Pennsylvania

Charles “Teenie” Harris: In Sharp Focus (ongoing) and **An-My Lê: On Contested Terrain** (through January 18, 2021) - at the Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh 15213 - (412) 688-8690 or <https://cmoa.org> - Sun–W, F 10–5, Th & Sat 10–8. **Now open to the public.**

Tennessee

Photograph Collection: [view online](#) - at the Memphis Brooks Museum of Art, 1934 Poplar Ave, Memphis 38104 - (901) 544-6200 or www.brooksmuseum.org - W 10–8, Th–F 10–4, Sat 10–5, Sun 11–5. **Now open to the public.**

Texas

Looking In: Photography from the Outside (through July 5) and **Acting Out: Cabinet Cards and the Making of Modern Photography** (August 15 – November 1) - at the Amon Carter Museum of American Art, 3501 Camp Bowie Blvd., Fort Worth 76107 - 817/738-1933 or www.cartermuseum.org - T–Sat 10–5, Th to 8, Sun 12–5. **Now open to the public.**

Virginia

Photograph Collection: [view online](#) - at the Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond 23220 - (804) 340-1405 or vmfa.museum - daily 10–5, Th–F 10–9.

The Eye That Follows: Photographs by Dawit N.M. (through August 16) - at the Chrysler Museum of Art, 1 Memorial Place., Norfolk 23510 - (757) 664-6200 or <https://chrysler.org> - T–Sat 10–5, Sun 12–5.

Austria

Alex Soth: Photography is a Language (through August 30) - at Kunst Haus Wien, Museum Hundertwasser, Untere Weißgerberstraße 13, A-1030 Vienna - +43 1 712 04 91 0 or www.kunsthauwien.com - daily 10–6. **Now open to the public.**

The Cindy Sherman Effect: Identity and Transformation in Contemporary Art (through July 19) - at Kunstforum Wien, Freyung 8, AT-1010 Vienna - +43 (0)1-537 33 26 or www.bankaustria-kunstforum.at - M–Sun 10–7, F 10–9. **Now open to the public.**

The City – The Countryside. Japanese Photography of the 1960s and 70s from Collection of the Museum der Moderne Salzburg - at Museum der Moderne, Mönchsberg 32, 5020 Salzburg - +43 662 842220 or www.museumdermoderne.at - T–Sun 10–6, W 10–8. **Now open to the public.**

Canada

Photograph Collection: [view online](#) - at the Ryerson Image Centre, 33 Gould Street, Toronto, Ontario M5B 1X8 - (416) 979-5164 or www.ryerson.ca/ric - T–F 11–6, W 11–8, Sat–Sun 12–5.

Finland

Inanimate Life and Dead Nature (through September 13), **Lasse Lecklin: Crossings** (through August 30), **Sanna Kannisto: Sense of Wonder** (through September 13) and **Yann Mingard: Everything is up in the air, thus our vertigo** (through September 13) - at Finnish Museum of Photography, Kaapelitehdas, Tallberginkatu 1 G, 00180 Helsinki - +358 9 6866 3621 or <https://www.valokuvataiteenmuseo.fi> - T–Sun 11–6, W 11–8. **Now open to the public.**

France

Hiro: Fish & Fowl (through August 14) - at Château La Coste, 2750 Route de la Cride, 13610 Le Puy-Sainte-Réparate - +44 (0) 207 499 9493 or www.hamiltongallery.com. **Now open to the public.**

The World According to Roger Ballen (through July 31) - at Halle Saint Pierre, 2, rue Ronsard, 75018 Paris - www.hallesaintpierre.org - M–F 11–6, Sat 11–7, Sun 12–6. **Now open to the public.**

Marie Bovo: Nocturnes (through August 23) - at the Fondation Henri Cartier-Bresson, 79 Rue des Archives, 75003 Paris - +33 (0)1 40 61 50 50 or www.henricartierbresson.org - T–F & Sun 1–6:30, W to 8:30, Sat 11–6:45. **Now open to the public.**

Claudia Andujar: The Yanomami Struggle (through September 13) - at Fondation Cartier pour l'art contemporain, 261 Boulevard Raspail, 75014 Paris - +33 1 42 18 56 50 or www.fondationcartier.com. **Now open to the public.**

Germany

Daguerre's Soup (through November 1), **Helena van der Kraan** (through November 1) and **Eddy Posthuma De Boer** (through August 23) - at the Hague Museum of Photography, Stadhouderslaan 43, 2517 HV Den Haag - 31 (0) 70-33 811 44 or www.fotomuseumdenhaag.nl - T–Sun 12–6. **Now open to the public.**

Toni Schneider. Retrospective. "Look Here!" (through September 27) - at Kunstfoyer, Versicherungskammer Kulturstiftung, Maximilianstraße 53, 80530 Munich - +49 (0) 89 2160 2244 or www.versicherungskammer-kulturstiftung.de - daily 9–7. **Now open to the public.**

John Heartfield: Photography Plus Dynamite (through August 23) - at Akademie der Künste, Postfach 210250, 10502 Berlin - +49 (0)30 200 570 or www.adk.de - M–Sun 10–8. **Now open to the public.**

Resistance & Sensibility. Collezione Donata Pizzi: Women Photographers from Italy (through August 30) - at Fotografie Forum Frankfurt, Braubachstraße 30-32, - 60311 Frankfurt am Main - +49 69 29 17 26 or www.fff Frankfurt.org - T 11–6, W 11–6, Th–Sun 11–6. **Now open to the public.**

Subject and Object: Photo Rhine Ruhr (through August 16) - at Kunsthalle Düsseldorf, Grabbeplatz 4, 40213 Düsseldorf - +49 211 89 962 43 or www.kunsthalle-duesseldorf.de - T–Sun 11–6. **Now open to the public.**

Berenice Abbott: Portraits of Modernity (through September 6) - at Die Photographische Sammlung / SK Stiftung Kultur, Im Mediapark 7, 50670 Cologne - 0049 (0) 221-88895 300 or www.photographie-sk-kultur.de/ - Th–T 2–7. **Now open to the public.**

Recommended Olympus Fellowship (through August 30) and **Good Outlook 2019/2020** (through August 30) - at House of Photography / Deichtorhallen, Deichtorstr. 1-2, 20095 Hamburg - +49 (0)40-321030 or www.deichtorhallen.de - T–Sun 11–6. **Now open to the public.**

Body Performance (through September 20) - at Helmet Newton Foundation, Museum for Photography, Jebensstrasse 2, 10623 Berlin - +49 (0)30-3186 4856 or www.helmutnewton.com - Th–Sun 11–8. **Now open to the public.**

Wolfgang Schulz and the Photo Scene Around 1980 (through October 11) - at the Museum für Fotografie, Staatliche Museen zu Berlin, Jebensstrasse 2, 10623 Berlin - +49 (0)30 3186 4825 or <https://www.smb.museum/> - Th–Sun 11–8. **Now open to the public.**

EXHIBITIONS OF NOTE continued

Italy

Uniform: Into the Work / Out of the Work: [view online](#) - at Fondazione MAST, Via Speranza, 42, Bologna 40133 - +39 051 647 4345 or www.mast.org - Tue–Sat 10–7.

The Netherlands

Paulien Oltheten: Stay Healthy (through August 30), **Tall Stories from the Rich Collection of the Netherlands Fotomuseum** (closing date TBA) and **The Collection Illuminated by Marwan Magroun** (through January 10, 2021) - at the Nederlands Fotomuseum, Las Palmas Building, Wilhelminakade 332, 3072 AR Rotterdam - +31 (0)10 203 04 05 or - www.nederlandsfotomuseum.nl - T–Sun 11–5. **Now open to the public.**

Bertien Van Manen and Friends: Beyond the Image (through October 4) - at the Stedelijk Museum Amsterdam, Museumplein 10, 1071 DJ Amsterdam - <https://www.stedelijk.nl/en> - daily 10–6, F 10–10. **Now open to the public.**

On Earth – Imaging, Technology and the Natural World (through September 2), **Foam 3h: Mali Arun – Paradisus** (July 3 – September 3) and **Vivian Maier: Works in Color** (through September 13) - at Foam — Photography Museum of Amsterdam, Keizersgracht 609, 1017 DS Amsterdam - 31 (0) 20 551 6500, info@foam.org, or www.foam.org - Sat–W 10–6, Th–F 10–9. **Now open to the public.**

Norway

The World in 3D (through October 4), **Edward S. Curtis: Man, Myth and Legend** (through October 4) and **Outdoor Exhibition: Iconic Images** (through December 31) - at Preus Museum, Kommandørkaptein Klincks vei 7, 3183 Horten - +47 33 03 16 30 or www.preusmuseum.no - Th–Sun 11–4. **Now open to the public.**

Switzerland

reGeneration4 (through September 27) - at the Musée de l'Elysée Lausanne, 18, avenue de l'Elysée, 1014 Lausanne - 41 21 316 99 11 or

www.elysee.ch/accueil - T–Sun 11–6. **Now open to the public.**

Evelyn Hofer: Encounters (through August 30) - at Fotostiftung Schweiz, Grünenstrasse 45, CH-8400 Winterthur, Zürich - +41 52 234 10 30 or www.fotostiftung.ch/en. **Now open to the public.**

Women War Photographers (through August 30) - 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 11–8. **Now open to the public.**

United Kingdom

Photography Collection: [view online](#) - at National Museum Cardiff, Cathays Park, Cardiff CF10 3NP - 0300 111 2 333 or <https://museum.wales> - T–Sun 10–5.

Photography Collection: [view online](#) - at the Victoria and Albert Museum, Cromwell Rd., Knightsbridge, London SW7 2RL - +44 (0)20 7942 2000 or <https://www.vam.ac.uk> - daily 10–5:45, F 10–10.



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