

THE PHOTOGRAPH COLLECTOR

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FALL AUCTION REPORT by Stephen Perloff



Robert Frank: *Parade – Hoboken, New Jersey*, 1955 (\$100,000–\$150,000) sold for \$125,000 at Christie's

Christie's lead off the fall auction season with a small evening sale of 27 lots on October 4. The results were strongly disappointing. Only 14 lots sold for a total of \$1,108,000 (a buy-in rate of 48.1%) and many of the higher-estimated lots passed.

Constantin Brâncuși's *Golden Bird*, c. 1920 (\$30,000–\$50,000) flew to its high estimate,

\$62,500 to a phone bidder, perhaps French, as Matthieu Humery took the call. Man Ray's *Rayograph*, 1922 (\$250,000–\$350,000) came in just below its low estimate at \$295,500, which appeared to be the reserve. Indeed, the reserves were quite high on a number of lots, as a second Man Ray *Rayograph* passed at \$90,000 on a low estimate of \$100,000.

Irving Penn's *Black and White Vogue Cover*, 1950 (\$150,000–\$200,000) failed to find a buyer at \$120,000. But Peter MacGill came through for Robert Frank's *Parade – Hoboken, New Jersey*, 1955/1971 (\$100,000–\$150,000), at \$125,000, the low estimate and also seemingly the reserve.

Dorothea Lange's *White Angel Bread Line, San Francisco*, 1933/after (\$80,000–\$120,000), was claimed by a phone bidder for \$106,250, also taken by Humery, but with a different bidder number. Henri Cartier-Bresson's *Calle Cuauhtemotzin*, 1934/1960 passed at \$42,000 on an estimate of \$60,000–\$80,000. Likewise Alexander Rodchenko's *Morning Wash*, 1932, passed at \$38,000 on an estimate of \$50,000–\$70,000.

Then the highest-estimated lot of the sale, Edward Weston's elegant *Shells, 6S*, 1927 (\$400,000–\$600,000), was left on the beach at \$300,000.



Thomas Struth: *El Capitan (Yosemite National Park)*, 1999 (\$150,000–\$200,000) garnered \$187,500 at Christie's

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A couple of contemporary images managed to sell: Thomas Struth's *El Capitan (Yosemite National Park)*, 1999 (\$150,000–\$200,000) at its low estimate, \$187,500, and Richard Misrach's *Untitled #724-96*, 1996 (\$50,000–\$70,000), just below its low estimate at \$60,000. But Man Ray's *Enough Rope*, 1944 (\$70,000–\$90,000) passed at \$60,000, as did Gilbert & George's highly touted *Xerxes*, 2008 (\$120,000–\$180,000) at \$85,000.

Lastly, William Eggleston's dye transfer print *Untitled (Downtown Morton, Mississippi)*, c. 1970/2008 (\$40,000–\$60,000) found a buyer at \$68,750.

While there was certainly a larger audience than one normally sees for a day sale, the room was not as packed as other evening sales with more compelling work. Not surprisingly, only two of the lots sold in the room.

Christie's day sale on October 5 did marginally better, totaling \$2,429,312 with a 38.6% buy-in rate.

Robert Mapplethorpe images did well leading off the morning as 17 of 21 sold. *Ken Moody and Robert Sherman*, 1984 (\$50,000–\$70,000), brought \$100,000. A black-and-white *Calla Lily*, 1984 (\$50,000–\$70,000) and a color dye-transfer print *Calla Lily*, 1988 (\$40,000–\$60,000) blossomed to \$75,000 and \$93,750, respectively.



Robert Mapplethorpe: *Flag*, 1987 (\$400,000–\$600,000), earned the top price of \$487,500 at Christie's

Mapplethorpe's *Flag*, 1987 (\$400,000–\$600,000), was more prominent even than in the presidential campaign as it was the cover lot of the day sale catalogue. It earned the top price of either sale at \$487,500. And his notorious *Self Portrait*

with *Whip*, 1978 (\$30,000–\$50,000), scared up a bid of \$106,250.

Ansel Adams's *Frozen Lake and Cliffs, Kaweah Gap, Sierra Nevada, California*, 1932 (\$40,000–\$60,000), hit its low estimate at \$50,000. But Paul Strand's *Cobweb in Rain*, 1927/late 1940s (\$30,000–\$50,000) was stranded, and Charles Sheeler's *Buggy, Bucks County*, c. 1917 (\$40,000–\$60,000) was abandoned in the barn. Even Peter Beard's *Giraffes in Mirage on the Taru Dessert, Kenya, June 1960* (\$50,000–\$70,000) were left to wander aimlessly offstage.

Nobuyoshi Araki's violent *Yakusa*, 1994 (\$20,000–\$30,000) garnered \$56,250. Vik Muniz's *Symphony in White No. 1*, 2013 (\$40,000–\$60,000), was left to whistle in the dark, but Irving Penn's *Cocoa Dress (Balenciaga)*, *Lisa Fonsagrives-Penn*, 1950 (\$50,000–\$70,000) went off the bargain rack at \$56,250. The sale concluded on a better note as W. Eugene Smith's *The Walk to Paradise Garden*, 1946 (\$25,000–\$35,000), sold over estimate for \$52,500. Sadly I don't think we'll have an image of hope to guide us after this current election war.

Phillips again surpassed the field with an evening and day sale on October 5 and 6 that totaled \$4,922,875, with the lowest buy-in rate of the big three, 31%. They had not only the highest selling lot of the season, but more lots selling for over \$100,000 than either Christie's or Sotheby's.



Robert Frank: *City Fathers, Hoboken, New Jersey*, 1955–56/1960s or before (\$200,000–\$300,000) raised \$212,500 at Phillips

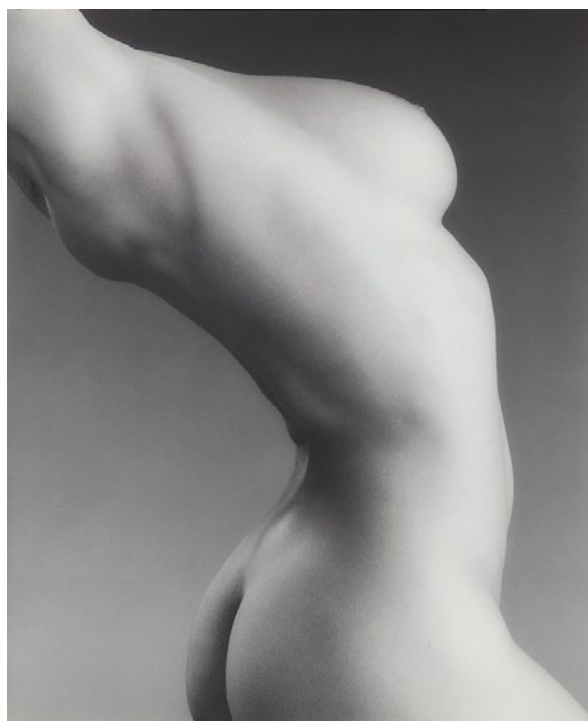
Diane Arbus's *Child with a Toy Hand Grenade in Central Park, N.Y.C.*, a Selkirk print (\$70,000–\$90,000) exploded to \$150,000. Richard Avedon's *John Harrison, Lumber Salesman*,

and *His Daughter Melissa* (\$70,000–\$90,000) came in at \$87,500. But the portfolio *Americans in Kodachrome* (\$100,000–\$150,000) failed to find a home despite a number of foldout pages in the catalogue.

Robert Frank's *City Fathers, Hoboken, New Jersey*, 1955–56/1960s or before (\$200,000–\$300,000) celebrated the election season at \$212,500. Hans Bellmer's *Les Jeux de la Poupée (The Games of the Doll)*, 1949 (\$70,000–\$90,000) was a bargain at \$75,000.

Edward Weston's *Untitled (Tina on the Azotea, with Kimono)*, a palladium print from 1924 (\$80,000–\$120,000) also sold under estimate at \$87,500, the same price achieved by Hiroshi Sugimoto's *World Trade Center*, 1997 (\$60,000–\$80,000).

No one shut down the lanes on Edward Steichen's *George Washington Bridge, New York*, 1931 (\$50,000–\$70,000) as a bidder paid a toll of \$62,500. Doug & Mike Starn's *Untitled #7* from *Structure of Thought*, 2000, hit its high estimate at \$75,000. And Hannah Wilke's rare *S.O.S. Stairification Object Series*, 1974, (\$60,000–\$80,000) sold a bit under estimate for \$68,750, but an auction record for the artist as was the price for the Starns.



Robert Mapplethorpe: *Lisa Marie*, 1987 (\$50,000–\$70,000) doubled its low estimate to \$125,000 at Phillips

Gilbert & George's *Day*, 1978 (\$600,000–\$800,000) was lights out at \$670,000, also a bit under estimate, but the highest-selling lot of Phillips sale and of the auction season. It had sold in a Christie's Contemporary Art Evening Sale in May 2003 for \$276,300, a price rise of a bit under 7% per year compounded annually, and a return to the buyer of about 5.2% per year.

Robert Mapplethorpe's *Lisa Marie*, 1987 (\$50,000–\$70,000) doubled its low estimate at \$125,000, while Herb Ritts's elegant *Versace Dress, Back View, El Mirage*, 1990 (\$100,000–\$150,000) brought \$112,500, just under low estimate.



Richard Avedon: *Brigitte Bardot, Hair by Alexandre, Paris, January 27, 1959* (\$220,000–\$280,000) sold for \$250,000 at Phillips

Irving Penn's *Poppy: Burgundy, New York*, 1968/2006 (\$60,000–\$80,000) graced a buyer's bouquet at \$68,750 and Richard Avedon's *Brigitte Bardot, Hair by Alexandre, Paris, January 27, 1959* (\$220,000–\$280,000) was blown dry at \$250,000.

Vik Muniz's *Starry Night, After Van Gogh* from *Pictures of Magazines*, 2012 (\$50,000–\$70,000) dazzled at \$93,750.

A bidder hunted down Peter Beard's *Lion Pride* from *The End of the Game*, 1976 (\$60,000–\$80,000) at \$68,750. But Sebastião Salgado's *Southern Right Whale* (\$90,000–\$100,000, an in-

teresting narrow range on the estimate), made a wrong turn and passed. Then Richard Misrach's *Untitled #114-03*, 2003 (\$40,000–\$60,000), hit its high estimate at \$75,000, closing out the evening session.

The next day Phillips presented a range of work from many of the usual suspects, with — as usual — more contemporary work than the other houses, and saw pretty steady results, with few high prices. Irving Penn's *Patissiers, Paris*, 1950/1976 (\$40,000–\$60,000) rolled out a bid of \$52,500. Richard Avedon's *Andy Warhol and Members of the Factory*, 1969/1975 (\$30,000–\$50,000) worked its way to \$60,000.

A bidder rode Helmut Newton's *Saddle II, Paris*, 1976 (\$40,000–\$60,000) to \$90,000. And Thomas Demand's *Abgang/ Exit*, 2000 (\$70,000–\$90,000), found a way out well below estimate at \$50,000.

Sarah Krueger, Phillips' Head of Sale, Photographs, said, "This season, we continue to see demand for late-20th- and early-21st -century works, with new records having been set for both Hannah Wilke and The Starn Twins. Diane Arbus' *Child with a toy hand grenade in Central Park* and Robert Mapplethorpe's *Lisa Marie* both performed exceptionally well, more than doubling their low estimates.

Sotheby's sale on October 7 totaled \$2,897,875 with a 34.3% buy-in rate. Both the total and buy-in rate were lower than Christie's with seven fewer lots. They just didn't have much high-end material, with only three lots selling for more than \$100,000.



A complete set of *Camera Work* (\$150,000–\$250,000) brought \$187,500 at Sotheby's

Ansel Adams accounted for four of the notable lots: *Teton Range, Snake River* (\$30,000–\$50,000) brought \$52,500; *Moonrise, Hernandez*,

FALL AUCTION REPORT continued

New Mexico (\$100,000–\$200,000) was the second highest lot of the sale at \$200,000; *Portfolio Three: Yosemite Valley* (\$50,000–\$70,000) sold for \$68,750; and *Portfolio Four: What Majestic Word, In Memory of Russell Varian* (\$50,000–\$70,000) reached its low estimate at \$62,500.

A complete set of *Camera Work* (\$150,000–\$250,000) attained third place in the sale with a bid of \$187,500. Alfred Stieglitz's *The City of Ambitions*, a large-format photogravure from the collection of Dorothy Norman (\$50,000–\$70,000) hardly attracted ambitious bidders as it sold below estimate for \$50,000. (I probably don't have to remind you that the estimates do not include the premium and the sales prices do; so in this instance the hammer price was \$40,000.) Likewise, Stieglitz's *Georgia O'Keeffe*, 1918 (\$300,000–\$500,000) was the highest-estimated lot of the sale and the most expensive, but still sold well under estimate at \$250,000.



Alfred Stieglitz: *Georgia O'Keeffe*, 1918 (\$300,000–\$500,000) was the top lot of the sale but sold under estimate at \$250,000 at Sotheby's

A similar fate befell Edward Steichen's *Greta Garbo*, 1928 (\$50,000–\$70,000), which was almost left alone at \$50,000. Here Hans Bellmer's *Les Jeux De La Poupée* (\$50,000–\$70,000) did reach its low estimate at \$62,500. The cover lot, Yves Klein, Harry Shunk, and János Kender's

artistic collaboration *Leap Into The Void*, 1960 (\$15,000–\$25,000) doubled its high estimate to \$62,500.



Hans Bellmer: *Les Jeux De La Poupée* (\$50,000–\$70,000) reached its low estimate of \$62,500 at Sotheby's

Among more contemporary work, Thomas Struth's *Crosby Street* (\$15,000–\$25,000) did well at \$61,250; Hiroshi Sugimoto's *Conceptual Forms 0033* (\$50,000–\$70,000) made its low estimate at \$62,500; Robert Mapplethorpe's *Calla Lily* (\$50,000–\$70,000) was short of its estimate at \$50,000; Andy Warhol's *Untitled (White Brick Wall)* (\$20,000–\$30,000) double its high estimate at \$75,000; and Peter Beard's *Orphaned Cheetah Cubs, Mweiga, Kenya* (\$50,000–\$70,000) hit its high estimate at \$87,500.

Overall it was a pedestrian sale, as with Christie's, lacking much material to get collectors excited.

The other house that showed especially strong results was **Swann Auction Galleries**. On Tuesday, October 25, Swann's sale of Art & Storytelling: Photographs & Photobooks earned \$1,844,948 (their highest total since 2012) with a buy-in rate of 27.3%, even more remarkable as there were 418 lots in the sale. Bidders filled the room, competing with other collectors over the phone and online and driving many prices above their estimates.

The top lot of the sale was Julia Margaret Cameron's *Portrait of Kate Keown*, 1866, one of the first in her series of life-sized heads. The cir-

cular albumen print sold for \$106,250, an auction record for the print. A set of 14 first editions by Ed Ruscha, some signed, sold well above their estimate, finally realizing \$45,000.



Karsh—Fifteen Portraits, a portfolio with this portrait of Muhammad Ali, sold for a record \$87,500 at Swann

The sale broke several auction records, including that of *Karsh—Fifteen Portraits*, a portfolio by Yousuf Karsh that sold to a collector for \$87,500, an auction record for the set. The portfolio includes portraits of such luminaries as Muhammad Ali, Marc Chagall, Winston Churchill, Albert Einstein, Helen Keller, and Georgia O’Keeffe.



Margaret Bourke-White: *At the Time of the Louisville Flood, Kentucky*, 1936, printed 1970 (\$40,000–\$60,000), sold for \$65,000 at Swann

An artist record was set for Martin Chambi, whose fifty photographs of Peru from the 1920s sold to a collector for \$50,000. *At the Time of the Louisville Flood, Kentucky*, by Margaret Bourke-White, broke the record for a modern printing of the well-known, and still resonant, image. It sold for \$65,000.

Alfred Stieglitz was well represented in the sale, not only by individual photographs such as *The Steerage* (\$20,000), but also by his magazines, *291* and *Camera Work*. The complete series of *291*, 1914–15, sold well above its estimate to a private collector for \$52,500, while issues of *Camera Work*, which Stieglitz edited, were divided into smaller lots. The most notable of these was Number 49/50, the final issue of the magazine, which went for \$26,250.

Swann Galleries Vice President and Director of Photographs & Photobooks **Daile Kaplan** said, “The sale realized impressive results for a range of remarkable objects. The stellar prices demonstrate how collectors are reexamining photography from the perspective of ‘art and storytelling,’ and discovering treasures of the medium.”

The top lots were:

- Julia Margaret Cameron: *Portrait of Kate Keown*, albumen print, 1866 (\$50,000–\$75,000), sold for \$106,250.
- Yousuf Karsh: *Karsh—Fifteen Portraits*, 1941–70, printed 1983 (\$40,000–\$60,000), sold for \$87,500.
- Robert Frank: *Political Rally, Chicago*, 1956 (\$60,000–\$90,000), sold for \$67,500.
- Margaret Bourke-White: *At the Time of the Louisville Flood, Kentucky*, 1936, printed 1970 (\$40,000–\$60,000), sold for \$65,000.
- Alfred Stieglitz: *291*, Numbers 1–12, complete series, 1915–16 (\$30,000–\$40,000), sold for \$52,500.
- Martin Chambi: contemporary binder with 50 medium-format photographs of Peru, 1920s (\$20,000–\$30,000), sold for \$50,000.
- Edward Ruscha: set of 14 titles from Ruscha, first editions, dates vary (\$20,000–\$30,000), sold for \$45,000.
- Ansel Adams: *The Grand Tetons and the Snake River*, 1942, printed 1970s (\$25,000–\$35,000), sold for \$40,000.
- Dorothea Lange: *White Angel Breadline*, silver print, 1933, printed 1960s (\$30,000–\$45,000), sold for \$30,000.

- *Camera Work*, Number 49/50, edited by Alfred Stieglitz, final issue, 1917 (\$14,000–\$18,000), sold for \$26,250.
- *Camera Work*, Number 48, edited by Alfred Stieglitz, 1917 (\$14,000–\$18,000), sold for \$23,750.
- Group of 45 rare tintypes and 19 ambrotypes, 1860s–90s (\$2,500–\$3,500), sold for \$21,250.

There seemed to be little enthusiasm for the offerings this auction season. The bland results at Christie's and Sotheby's reflected the caution of the economy in an incautious election season, but also the lack of compelling material. Phillips, and even Swann, did better with material that suited their respective audiences, for which they've carved out — at least in part — a more specific niche.

Yet uncertainty will reign until and if there is a turnaround. One major dealer told me that very few people have been buying traditional, classical images in the past months and he wondered if the current 40-year run might have reached its end. But it could be part of a cycle, too, as there well may be fewer new collectors replacing the older collectors for those images that have fueled the photography market over the past few decades. Certainly many younger collectors are drawn to contemporary photography and contemporary art. Big, bold color pictures may have an attraction for them that smaller black-and-white images don't. This chapter has yet to be completed, but as with much else in the art world, when something becomes undervalued its market is eventually rediscovered. We are not necessarily in this downturn now for the long-term — and despite the claims of certain politicians, the American economy is generally strong and growing, although certainly too many have been left behind — so the photography art market will not be disappearing, even if it does turn out to be undergoing a transformation.



AUCTION PREVIEW

On November 10 and 11 **Sotheby's Paris** will present two Photographs sales: the various-owners Photographs auction followed by a major European collection: "Photographs from Atkins to

Warhol." With works spanning the history of the medium, the sales offer highlights from the 19th century to the mid-20th century.



Ernest de Caranza & Emile Charles Labbé: *Mont Athos, Couvents Grecs, Turquie*, 1853, album comprising 87 salt prints flush-mounted to card (€50,000–€70,000) at Sotheby's Paris

The Photographs sale on November 10 includes the Collection of Emile Charles Labbé and reveals a remarkable collaboration between the photographer Ernest de Caranza and the painter Emile Charles Labbé. A genuine travel diary, these extraordinarily high-quality photographs record the two artists' epic journey to Mount Athos (modern-day Greece) in 1853. Although the existence of these photographs were known, they have remained within the same family for over 150 years, and are a remarkable discovery. The outstanding lot in this collection is the album entitled *Turquie, Couvents Grecs, Mont Athos*, which contains 87 prints in a red shagreen folder with the Sultan Abdülmejid I "Tughra" (€50,000–€70,000).

There is also a major French Surrealist collection consisting of 17 lots, including works by Raoul Ubac, Henri Cartier-Bresson, Hans Bellmer, and photographs from André Kertész's *Distortions* series (€20,000–€30,000).



Desirée Dolron: *Brigitte, Xteriors IV*, 2007 (€50,000–€70,000) at Sotheby's Paris

The contemporary section will be led by works by Richard Avedon (*James Story*, *Coal Miner*, €70,000–€100,000), William Eggleston (*Untitled — Memphis*, €150,000–€200,000), Francis Alÿs, Rashid Rana, Thomas Ruff, Desirée Dolron (*Brigitte, Xteriors IV*, €50,000–€70,000), and Hiroshi Sugimoto.

On November 11 Photographs from Atkins to Warhol features the rare album *British Algae* by Anna Atkins, considered the first book in the history of photography to solely use photographs. This album of 102 cyanotypes was produced between 1843 and 1853 (€120,000–€180,000). The definitive version of her book on plants can be found at the Royal Society, London, and copies of the album can be found in leading international museums: the J. Paul Getty Museum in Los Angeles, the British Museum in London, and the Museum of the History of Science in Oxford. Only a few copies still remain in private hands.

There's a particular focus on *avant-garde* photography, with artists including Karl Blossfeldt (*Hydrangea Macrophylla*, a silver print from around 1920, €20,000–€30,000), and Rudolf Koppitz, internationally acclaimed for his *Bewegungsstudie* (Motion Study).



Camille Silvy: *Lecture, Dans les Rues de Paris, de L'ordre du Jour Adressé à l'Armée d'Italie*, 1859 (€50,000–€70,000) at Sotheby's Paris

American photography is also well represented, with Alfred Stieglitz's *The Steerage*, 1907 (€15,000–€20,000) and Edward Weston's one-off collaboration with Margrethe Mather, *The Marion Morgan Dancers* (€30,000–€40,000).

This November, **Christie's Paris** will present two important sales of photography. On the 10th, the Autumn Photographs Parisian sale will feature 123 lots estimated at €2.2–€3.2 million, spanning mid-19th century works to contemporary images. The sale is highlighted by André Derain's collection of photographs by Eugène Atget and a unique album by Amélie Guillot-Saguez. On the 12th, Christie's will present Claude Berri's collection of 69 photographs, estimated at €1.2–€1.8 million.

The auction covers photography with works from 1842 to 2010, from Girault de Prangey, Amélie Guillot-Saguez, and Eugène Atget to Man Ray, Henri Cartier-Bresson, Helmut Newton, Irving Penn, Hiroshi Sugimoto, and Nick Brandt.

André Derain's collection of photographs by Eugène Atget comes directly from Derain's heirs and comes to the auction market for the first time. In total, the 53 works—including 47 by Atget

AUCTION PREVIEW continued

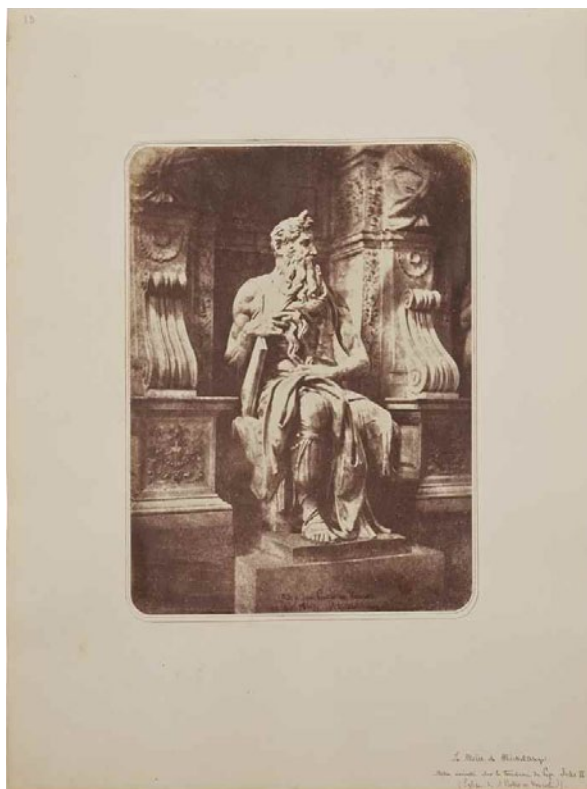
— are estimated at approximately €800,000. The collection features Atget's favorite subjects such as small traders, luxuriant gardens, shop windows, empty streets, and old buildings' facades; subjects that have made him famous. When Atget began capturing these scenes he started as a salesperson, providing documents to Paris' artists. In some of Derain's work, the inspiration from Atget's photographs is obvious. Among the first collectors of works by Eugène Atget, were Maurice Utrillo, George Braque, Pablo Picasso, Man Ray, and André Derain.



Eugène Atget: *Bon Marché, Paris*, 1927 (€60,000–€80,000) at Christie's Paris

Another highlight of the sale is a rare and previously unknown album containing 37 photographs by Amélie Guillot-Saguez (1810–1864). The discovery of this album is major for photography's history and confirms that Amélie Guillot-Saguez was one of, if not the first, French female photographer at the time. She was an artist who married Doctor Guillot, a physicist and chemist, and together they worked on improving the photographic process of the calotype. In 1847, the couple left France for Italy, where she started producing her first calotypes, in Rome and Naples. The 37 views gathered in this album are from this period (€200,000–€300,000).

Alongside of these 19th century masterpieces, a selection of early and mid-20th century works by Man Ray and Marcel Duchamp, Henri Cartier-Bresson, and Brassai are featured. Irving Penn, Helmut Newton, Diane Arbus, Hiroshi Sugimoto, and Thomas Struth will also be represented. Among the contemporary photographers are works by Nobuyoshi Araki, Philip-Lorca di Corcia, and Nick Brandt.



Amélie Guillot-Saguez: *Rome*, 1847 (€200,000–€300,000) at Christie's Paris

Claude Berri's passion for photography will be presented in a dedicated auction on Saturday November 12 at Christie's Paris. It includes 69 works estimated at approximately €1.2 million, mainly focusing on the 1930s and contemporary photography.

Elodie Morel, Head of Paris Photography department, adds, "The works that Claude Berri has cautiously chosen constitute a coherent and selective collection. His interest in the beginning of photography to contemporary creations makes this auction a great journey throughout photography's history."

The French director began building his collection by acquiring works by Eugène Atget and Brassai of which the collection includes prints from his famous graffiti series. From the 1950s, Berri was very fond of Paul Strand and two of his photographs are featured in the sale (each estimated at €20,000–€30,000).

The contemporary section will feature an important photograph by Jeff Wall in a lightbox (€300,000–€500,000), large prints by Hiroshi Sugimoto that Claude Berri had included in an exhibition at his Renn Espace in 1995–1996 and 1999, next to works by Alexander Rodchenko

AUCTION PREVIEW continued

such as *Ball Bearing Plant, Moscow, 1932* (€50,000–€70,000) and Raoul Ubac (€25,000–€35,000). Most of the photos of the collection were exhibited in 2003 at the Archevêché and Cloître Saint-Trophisme during the Arles International Photography Festival.



Jeff Wall: *Rear view, open air theatre, Vancouver, 2005* (€300,000–€500,000) at Christie's Paris

Ader Nordman's sale of Photographs and Photobooks in Paris on November 12 includes 19th-century to modern and contemporary photographs. Among highlights from the 19th century is a scarce set of paper negatives by Julien Vallou de Villeneuve, a rare anthropometric booklet by Alphonse Bertillon (€6,000–€8,000); large salted and varnished prints by Russian photographers Scherer & Nabholz (€112,000–€15,000); and three chronophotographic studies on gelatin silver plates by French scientist Étienne Jules Marey (up to €6,000–€8,000).



Étienne-Jules Marey: *Chronophotographie. La marche de l'homme. Station Physiologique, 1886*, at Ader Nordman

Among modern and contemporary highlights are a set of rare vintage gelatin silver prints by Brassai; the very scarce edition of *Voluptés de Paris* by Brassai with the censored images (€3,000–€4,000); the *Vanished World Portfolio* by Roman Vishniac (€18,000–€20,000); a large private collection dedicated to Czech photography; and a hand-painted Polaroid by Peter Beard, *Loiyangalani, Lake Rudolf, Kenya, May 1993* (€8,000–€10,000).

There is also for the first time in public auction a large selection of French photographers curated by Emilia Genuardi.



Henry Cammas: From *La Vallée du Nil*, 1862 (£150,000–£200,000), at Sotheby's London

Works relating to Egypt and the Middle East are set to be the highlights of **Sotheby's** forthcoming sale of [Travel, Atlases, Maps and Natural History](#) in London on November 15. The sale contains books, manuscripts, maps, and historical photographs from around the world, including the two greatest books on Egypt: David Roberts's *Holy Land & Egypt*, and a first edition of the monumental *Description de l'Égypte*, 1809–1822, 33 volumes (£160,000–£200,000). Egypt is also represented in a very scarce book, *La Vallée du Nil*, 1862, illustrated with over 100 original photographs taken in 1860 by Henry Cammas, the protégé of the Orien-

talist and explorer Koenig Bey, to whom this copy is inscribed (£150,000–£200,000).

Henry Cammas spent nine months in Egypt in 1860, living on a boat on the Nile and photographing sites along the banks. These are among the earliest photographs ever taken of the country.

This copy is dedicated to Cammas's patron, Mathieu Auguste Koenig, later known as Koenig Bay (1802–65). Koenig left his native France in 1820 to travel to Egypt, and settled in Cairo in 1827. He was appointed tutor to Muhammed Ali's children in 1834. Soon afterwards he was awarded the title Bay and was put in charge of the Translation Office at the Ministry of Foreign Affairs. By the time Cammas and Lefèvre came to Egypt Koenig Bay had become an important and influential figure due to his position in the Egyptian court.

The photographs are accompanied by André Lefèvre's excellent account and includes chapters on ancient and modern Egypt, biographical notes on Koenig Bay, detailed information about daily life during their travels, Egyptian monuments, and practical advice for other photographers and travellers.



From a Collection of over 1,300 nineteenth-century photographs of Palestine (£250,000–£300,000), at Sotheby's London

Other highlights in the sale include a collection of over 1,300 nineteenth-century photographs of Palestine, highlights include two panoramas, numerous books and albums, and individual prints (£250,000–£300,000); Francis Frith: *Lower Egypt, Thebes and the Pyramids; Upper Egypt and Ethiopia; Sinai and Palestine; Egypt, Sinai and Palestine ... Supplementary Volume*. London: William Mackenzie, 1862–63 (£20,000–£30,000); and Pascal Sebah and Felix Bonfils: a large-format al-

bum of 71 photographs of Syria, Lebanon, Greece, and Turkey, c. 1870s–80s (£30,000–£40,000).



Gustave Le Gray: *Full-length portrait of Alexandre Dumas*, 1859, albumen print, 30 x 20.4 cm.

A rare album of portraits by 19th-century French photographer Gustave Le Gray will be sold at **Artcurial** in Paris on November 15, as part of the Alfred de Vigny collection (€120,000–€150,000).

The leather-bound album, which was bequeathed to the poet by the family of Léon Mauftras, contains 113 portraits, including a self-portrait signed in ink by the photographer. Most of these formal portraits were created in Gustave Le Gray's studio at 35 boulevard des Capucines, between 1855 and 1859. These albumen prints were probably gathered by Léon Mauftras, a lawyer and friend of the photographer, when he was commissioned by Le Gray to close his Paris studio. There are five portraits of Léon Mauftras in the album and a curious pair of "souvenir" photographs in which he and Le Gray appear alternately amongst

a group of men, seated outdoors around a table enjoying their wine. Portraits of important figures from the Second Empire mingle with portraits of the photographer's circle, including his family and studio personnel. Several sitters in the portraits have yet to be identified.

The quality of the prints in this album, most of which have preserved their rich tonalities, demonstrate the photographer's mastery of chemistry. All of the portraits in this album are rare (Count Olympe Aguado, Alexandre Dumas, Vice-Roy of Egypt). More than half of them are the only known prints known to exist to this day. Twelve portraits were reproduced in the catalogue of the Gustave Le Gray 1820–1884 retrospective exhibition held at the Bibliothèque Nationale de France and the J. Paul Getty Museum, Los Angeles in 2002.

Among the highlights of **PBA Galleries** November 17 auction of Rare Books & Manuscripts is Alfred Stieglitz's large-format *Steerage* from 291 (\$30,000–\$40,000) and an album with 64 original albumen photographs of India, c.1870–1880, capturing the people, architecture, and scenery of the subcontinent (\$3,000–\$5,000).



FAIRS AND FESTIVALS

Paris Photo, the international art fair for photography, will reunite 153 galleries and 30 art book dealers for its 20th and largest edition to date from November 10 through 13. On view in the main sector are historic and vintage works, unique pieces, rare editions, and contemporary creations. **PRISMES**, dedicated to large formats, series, and installations has expanded on the upper floor to accommodate 14 galleries exhibiting major works and unveiling specially commissioned projects. This year, the sector will feature works by Thomas Barrow, Edward Burtytsky, Douglas Gordon, Noémie Goudal, Anthony Hernandez, William Klein, Zofia Kulik, Dinh Q. Lê, Gonzalo Lebrija, Andrei Tarkovsky, Caio Reisewitz, Bettina Rheims, Issei Suda, and Penelope Umbrico.

You can view the [2016 exhibitor list here](#).

Paris Photo is a key event for collectors, art world professionals, and those passionate about art and photography. A place for encounters and the exchange of ideas, public programming is an essential component of the fair and includes curated exhibitions, talks, awards, book signing ses-

sions, on- and off-site installations, and special broadcasting. In celebration of the 20th edition, Paris Photo presents **Paris Photo 1997–2016, Par-cours**, a co-publication with Xavier Barral tracing the fair's pioneering role for the promotion of photography. Comprised of retrospective images and archival texts, this special edition also features contributions from over 80 key figures that have marked the history of Paris Photo.

You can buy tickets and the catalogue [here](#).

Public programming

The Pencil of Culture–10 Years of Photographic Acquisitions

Paris Photo invites the Musée national d'Art moderne – Centre Pompidou for a special exhibition curated by Clément Chéroux and Karolina Ziebinska-Lewandowska with a selection of 100 artworks from 40 artists highlighting the last 10 years of photography acquisitions at the museum.

The Platform

Experimental forum, the platform proposes a cycle of conversation over the course of four days with leading figures in the field including artists, curators, historians, filmmakers and critics. This 2016 program is divided into 5 segments:

- “How to Collect Photography Today?” mediated by Clément Chéroux and Karolina Ziebinska-Lewandowska (MNAM Centre Pompidou)
- “Provoke Magazine & 1960s Art in Japan” mediated by Diane Dufour (Le BAL)
- “Photography Beyond Representation” mediated by Jens Hoffmann (Jewish Museum, New York)
- “Photography & Cinema in Practice” mediated by Matthieu Orléans (La Cinémathèque Française)
- “The Artist As...” mediated by Pascal Beausse (Centre National des Arts Plastiques)

Paris Photo-Aperture Foundation PhotoBook Awards

The PhotoBook Awards celebrate the book's contribution to the evolving narrative of photography. The winners for categories: 1st PhotoBook (\$10,000 prize), PhotoBook of the year, Photography Catalogue of the Year, will be announced at Paris Photo Friday, November 11, at 1 p.m. The shortlisted titles will be presented in the 5th edi-

tion of *The Photobook Review* and exhibited at the fair. The shortlist was announced October 1 and listed online at: www.aperture.org and www.paris-photo.com.

Raphaël Dallaporta: Carte Blanche at the Gare du Nord

This October, artist Raphaël Dallaporta is given carte blanche at the Gare du Nord train station in Paris. Dallaporta presents *Chauvet — Pont d'Arc: The inappropriate*, an installation work featuring large-scale panoramic views in the form of planispheres from the Chauvet Pont-d'Arc cave in France. Following a footpath through the Gare du Nord, as through Chauvet, visitors are led through the 2,000-year-old painted cave by images that challenge our perception. The exhibition is presented in partnership with SNCF Gares & Connexions and in collaboration with the gallery Jean-Kenta Gauthier (Paris).



GALLERY ROW

Gallerist, art historian, curator, and author **Andrea Popowich Meislin** announced a new venture, **Meislin Projects**. Located at 819 Madison Avenue at 69th Street, New York City, Meislin Projects will produce a highly select schedule of in-depth exhibitions and installations, sometimes developed in collaboration with major institutions in the United States and overseas, as well as public and private commissions. The opening of Meislin Projects comes eight months after Ms. Meislin closed Andrea Meislin Gallery, located in Chelsea, following a flood that rendered the space unusable. Meislin Projects will present three-to-four exhibitions a year by international artists working in a variety of media, including painting, photography, video, and installation. In conjunction with these extended-showing exhibitions, Meislin Projects will develop and produce special projects with artists, institutions, and select artists' estates. Meislin Projects will also continue the former gallery's engagement with artists who have strong ties to Israel. The projects will be enriched by scholarly publications that place artists' works in art historical, social, and cultural contexts. Meislin Projects opens on November 10, 2016, and will be open to the public.

"Meislin Projects will allow me greater flexibility to delve deeply into subjects I am very

interested in — in a sense, the exhibitions will be more similar to those found in museums than in galleries — and reflect my interests as an art historian, writer, and independent curator," Ms. Meislin said. "I remain extremely involved with artists, and I will continue to work with collectors, scholars, historians, writers, and institutions."

From November 10, 2016, through January 27, 2017, Meislin Projects will present *Shai Azoulay: Shortcuts*, the first solo exhibition in the United States of the Israeli painter.

Meislin Projects is located at 819 Madison Avenue, 4C, New York, NY 10065, (212) 627-2552, www.meislinprojects.com, Monday–Friday, 10–5, Saturday by appointment.



MUSEUM AND NONPROFIT ROW

The **National Portrait Gallery** has acquired a group of portraits of leading British cultural figures photographed in the 1990s — including Daniel Day-Lewis, Damon Albarn, Alan Bennett, Tilda Swinton, Bob Geldof, and Salman Rushdie.

They have been saved from destruction after being rescued from a condemned warehouse in King's Cross. The important body of portraits from British photographic team The Douglas Brothers had sat in a disused storage unit in London for two decades.

The Douglas Brothers began working together in the 1980s, producing photographs for the magazine press and music industry. Their photographic partnership ended in 1995, with both pursuing separate careers in the United States directing movies and commercials. They are both now based in Los Angeles. The brothers stored their photographic archive in a King's Cross lock-up that, nearly 20 years later, was earmarked to make way for redevelopment.

Andrew Douglas said: "The storage company took over a year to track us down. Even then it was nearly too late."

Stuart Douglas said: "The building was about to be demolished. Ten years of work came very close to ending up as landfill."

The brothers contacted London-based artist manager Tim Fennell (bonabattoir.com). "I received a phone call asking me to drop everything," says Fennell, "and clear a lock-up on a demolition site. I had 48 hours before the building was bulldozed. I retrieved 30 crates of negatives and

prints that hadn't seen the light of day for nearly two decades. It was a remarkable body of work, just sitting there, forgotten."

Fourteen of their evocative and atmospheric portraits were accepted for the National Portrait Gallery's Primary Collection. The photographs feature Bob Geldof, Shaun Ryder, Tilda Swinton, Damon Albarn, Alan Bennett, Bryan Ferry, Daniel Day-Lewis, Eric Clapton, Ian McEwan, John Le Carre, Kazuo Ishiguro, Kenneth Branagh, Peter Gabriel and Salman Rushdie.

The Douglas Brothers (thedouglasbrothers.com) spent a decade photographing leading figures from the worlds of art, literature, film, music, sport and fashion. The brothers — real life siblings Stuart and Andrew Douglas — were once described as "the most desirable photographers of their generation." They were the last people to photograph Salman Rushdie before he went into hiding following the death threats made against him in response to the publication of his 1988 novel *The Satanic Verses*.

Dr. Phillip Prodger, Head of Photographs at the National Portrait Gallery, London, says: "The Douglas Brothers produced some of the most distinctive portraits of the 1990s. Although their photography has since become less well known, this is work that has stood the test of time. Making use of older, historic processes, their pictures are still as fresh and exciting as the day they were made, and make a wonderful addition to the national collection of photographic portraits."

The Douglas Brothers' portraits will go on display at the National Portrait Gallery in August 2017.

To mark the 120th anniversary of the birth of the world-renowned Czech photographer, teacher and writer on photography Jaromír Funke (1896–1945), **Leica Gallery Prague** has prepared an exhibition devoted exclusively to the most important segment of his work — his avant-garde studies in the style of functionalism, new objectivity, abstraction, and surrealism. Some of Funke's photographs from the 1920s, with their pioneering use of light and translucence not only as compositional elements but as subjects in themselves, rank among the most radical examples of abstraction in international photography. His cycles *Reflexes*, exploring the phantasmagorical opposition between reality and reflection, and

Time Lasts, capturing eerie encounters between disparate objects in unexpected contexts, were the first surrealist works of Czech photography. Avant-garde tendencies are also evident in his photographs of architecture and details of industrial buildings, as well as in his nudes, portraits, landscapes and social documentary shots. The exhibition, which beside original period prints of his most famous images also presents some of his lesser-known and hitherto unpublished work, has been put together by **Vladimír Birgus** with the kind assistance of Funke's daughter, **Miloslava Rupešová**.



AUCTION HOUSE ROW

Sotheby's has announced the acquisition of The Mei Moses Art Indices, which will now be known as **Sotheby's Mei Moses**. The indices use repeat sales — the sale of the same object at different points in time — to track changes in value. Through this acquisition, Sotheby's has access to an analytic tool that provides objective and verifiable information to complement the expertise of the Company's specialists.

The indices comprise a constantly updated database of 45,000 repeat sales of objects in eight collecting categories, approximately 4,000 of which change hands each year. The methodology enables Sotheby's to compare the investment performance of Art against various asset classes, analyze its performance against myriad benchmarks and competitors and measure the impact of macro-economic and societal forces on the art market. Sotheby's Mei Moses uses existing data model and computation methodology to ensure consistency of the index.

"The collecting community is increasingly sophisticated and, in many cases, looking to analysis to understand the overall market, individual artist and category trends, the value of their collections, as well as gain insight into the timing of their consignments and purchases," said **Adam Chinn**, Sotheby's Executive Vice President. "We are very happy to be in a position to provide collectors with proprietary information tailored to their needs, while at the same time helping us identify and examine trends that can inspire further innovations within Sotheby's to better serve an expanding client base."



Cecil Beaton: From *Performance*

Sotheby's S|2 gallery in London will unveil a treasure trove of photographs taken by acclaimed photographer and Oscar-winning designer Cecil Beaton taken on the set of *Performance*, the 1970 British crime drama film that was the film acting debut for **Mick Jagger** of the **Rolling Stones**. Now considered to be a cult classic, the film seamlessly moves from fantasy to reality, capturing an uncompromising frantic energy akin to a psychedelic whirlpool. The explicit sex scenes, brutal violence, and frequent drug-taking were a breakthrough for British cinema, and these elements resulted in Warner Brothers shelving the film for two years before a heavily re-edited version was finally released. The exhibition is Sotheby's first dedicated sale of Beaton's photographs and will present fifteen images on offer as limited edition modern platinum prints produced from the original negatives. The exhibition is open to the public from November 25 until December 23.



CONSERVATION

Peter Mustardo writes: "Last year I contacted many of you to say that **The Better Image**® was considering opening a satellite studio devoted solely to photograph conservation on the West Coast. I am now pleased to report that not only have we had a presence in the Bay Area for over one year, but as of November 1st we will also have a new and larger studio there. We are now much better prepared to accept additional projects and

to accommodate larger works of photographic art from the greater Bay Area and along the entire West Coast. **Michelle Kloehn** is still our primary contact in the studio in Emeryville and can be reached at the new address as below.

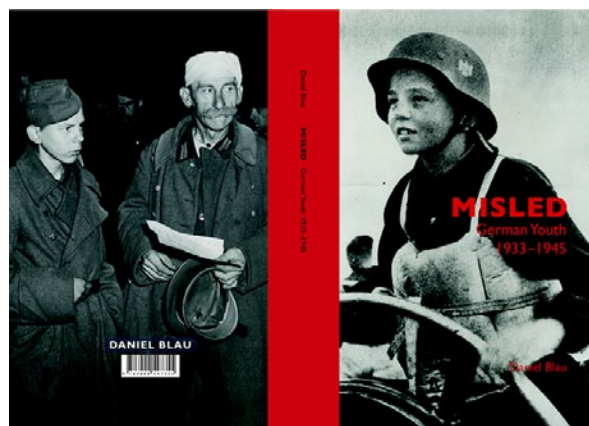
"As we continue to develop a clientele that we expect to nurture carefully, I hope that we may look forward to hearing from you with photograph conservation questions and treatment projects as they arise. I am on the West Coast more frequently than before and we are eager to meet with you and to discuss your photograph preservation needs and concerns. Please feel free to contact Michelle directly with any questions or projects at (415) 954-2958 or michelleK@thebetterimage.com or through our offices in New York and New Jersey at: info@thebetterimage.com."

The Better Image, info@thebetterimage.com, www.thebetterimage.com.

In New York City at 460 West 34th Street, Suite 302A, New York, New York 10001, (212) 929-0599. In New Jersey at The Milford Opera House, 37 Carpenter Street, P.O. Box 48, Milford, New Jersey 08848, (908) 995-2600. In the Bay Area, California at 5885 Doyle Street, Emeryville, California 94608, (415) 954-2958.



PUBLICATIONS



Daniel Blau has, for many years, produced exhibitions and catalogues with historic photographs. He is about to launch the first edition of *Misled* at Paris Photo's 20th anniversary edition on November 10th.

Misled examines and illustrates the role of the youth during the Nazi regime, 1933-45.

The photographs shown in the publication are mainly German propaganda images found in

American press archives (all dating 1933–1945), as well as collected over the course of many years at auction as well as through English and French photography dealers.

The Nazis created both the technical and administrative conditions for the widespread dissemination and political use of photographs. This powerful image-distribution is clearly organized thematically in the book through its illustrating the accompanying slugs which were originally pasted onto the actual photographic print by the American news agencies. Some of the prints have their slugs from German news or photo services. The slugs' function is not simply to describe the image but to provide the journalist with as much precise factual information as possible in order to elucidate his angle on a story. In this case, it's a fascinating insight into a foreign interpretation of German war propaganda. Similar to the disturbing images we see today of IS- fighters and jihadists who exploit children for warfare, Nazis introduced children at the earliest possible age to their ideological and political systems in order to make them an essential part of their political apparatus and warfare.

What does it mean to witness such atrocities? *Misled* discusses the relationship between image and text. Included are transcriptions of conversations Daniel Blau had with eyewitnesses. In order to show the complex relationships between photojournalism, propaganda, and the function of text, Blau's interviews have been left unedited, which not only amplifies their youthful tone but also helps further reflect the function of (photo)journalism.

The images cover a range of themes from daily life, to military exercise and training. Included are a range of photographs showing young boys and girls playfully training with gas masks, sporting rallies as well as music events as well as young teens in uniforms or even as prisoners of war. The book is compiled in chronological order. These pictures clearly show the consequences of political and ideological exploitation faced by the Hitler Youth.

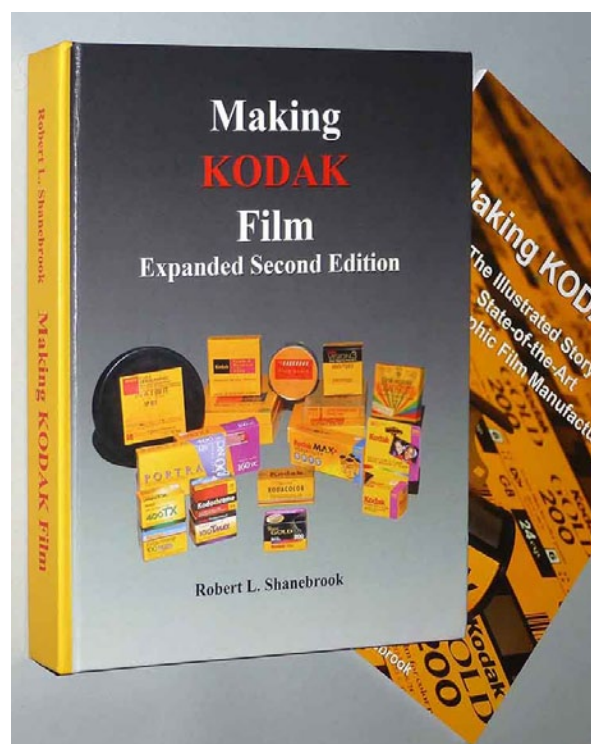
Misled clearly offers its audience a distinct and unparalleled insight into the subject matter. It attempts to uncover how these photographs targeted society then and what effects these images produce today. Much of the literature surrounding National Socialism use photographs for illustrative purposes rather than as documents in their own

right. *Misled* offers a unique perspective through these powerful images and personal accounts.

Misled explores how history is based on many layers of subjective chronicles, how memory is simply an interpretation of occurrences. History doesn't merely recount events, rather it is a subjective experience, which is continuously constructed.

MISLED: German Youth 1933–1945 / VERFÜHRT: Deutsche Jugendliche 1933–1945 is 192 pages with 83 illustrations, 25x18.5 cm, bilingual German/English, with an English Cover Edition of 1,500 and a German Cover Edition of 1,000.

For further information email: contact@danielblau.com. Daniel Blau Galerie Maximilianstraße 26, 80539 München, Germany, +49 (0)89 - 29 73 42, www.danielblau.com.



Robert Shanebrook has announced *Making KODAK Film*, Second Edition. Shipments will begin by November 10, 2016.

He writes, "This is a substantial expansion of the first edition. The first edition's 94 pages provided a high level view of the technology used to provide silver halide films. The positive response encouraged me to write a second edition with much more in-depth coverage of the subject. To gather information, I consulted over 100 photographic film experts. This resulted in

PUBLICATIONS continued

a 470-page book that includes an additional 225 illustrations and over 600 footnoted references.

“The first edition provided a great deal of information that had never been published. Nearly all of the additional information in the new book has never been published. Certainly never gathered together in a comprehensive explanation of film manufacturing.

“The book includes:

1. History of film base manufacturing including *American* Film, cellulose nitrate, cellulose acetate, *Estar* Base and others.

2. Expanded discussion of historic and modern emulsion making processes and equipment.

3. History of coating technology and expanded discussion of curtain coating including photographs of an operating Kodak curtain coater and the thread-up path of Kodak’s Building 38 Film Coating Machine.

4. Expanded description and photographs of finished film configurations and the finishing processes. Of special interest is motion picture film finishing using high speed T-perforators.

5. Detailed descriptions of photographic film image forming mechanisms for black-and-white films, color negative films, *Ektachrome* Films, and *Kodachrome* Films.

6. Technical descriptions and history of *Kodak* Films that are used for consumer, professional, motion picture, x-ray, micrographic, graphic, aerial, and scientific applications.

7. Description of past and current Kodak Worldwide manufacturing plants, interactions between the plants, and technology transfers.

8. First-hand description of working in Kodak’s film business in the 1980’s.

9. Information based on private communications with over 100 photographic experts.

10. Addition of over 225 photographs and diagrams.

11. Identification of sources of information; over 600 footnoted references.

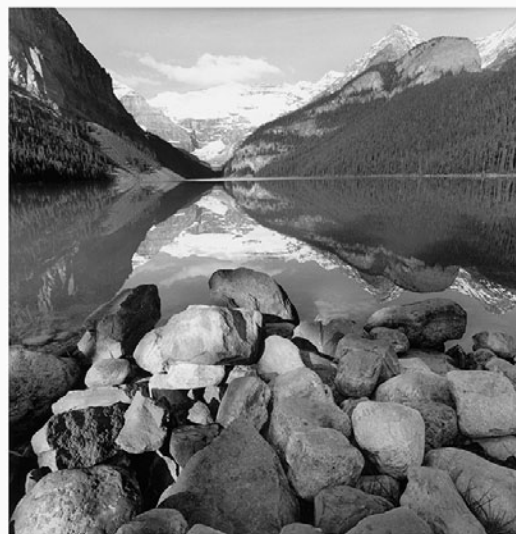
12. A table of figures and an index to facilitate finding information in the book.

“The book is 470 pages, 8.5 x 11 inches and four-color printed on 80-pound gloss paper. It is gloss-film lamination hardcover bound. Shipping weight is 5 pounds. It was printed and bound in Rochester, NY, USA.

“The price of the book will be \$125 after December 31, 2016. Before then the price is \$100.

If requested books will be signed by the author. USA including shipping \$115.

“PayPal is makingKODAKfilm@yahoo.com. Check or money order: Robert Shanebrook, 439 Avondale Road, Rochester, NY 14622. International Shipping: I charge what USPS charges for shipping. USPS flat rate shipping cost is about the same for 1, 2, or 3 books to many countries. Contact makingKODAKfilm@yahoo.com.



Lee Friedlander *Western Landscapes*

Lee Friedlander: Western Landscapes (\$75)

Lee Friedlander is best known for his images of the social landscape, in which the banal features of roadsides and city streets become a vivid backdrop for human interaction. In this extraordinary compilation, Friedlander turns his attention to the natural landscape. *Western Landscapes* features more than 175 images of the western United States, Canada, and Mexico, taken during the 1990s and 2000s. The selection encompasses mountains, deserts, icy plains, and forests alike, capturing the majesty of crashing waves and towering peaks as well as the humble beauty of mottled stones and tangled twigs. Friedlander also showcases in crisp black and white some of the most prominent and treasured American national parks — including Yosemite, Yellowstone, the Grand Canyon, and Zion. The iconic grandeur and isolation of the west provide a counterpoint to Friedlander’s portraits and scenes of modern American life, illustrating another equally compelling dimension of national identity. [Available from Fraenkel Gallery.](#)

AUCTION SCHEDULE

AUCTION SCHEDULE

November 10

CHRISTIE'S PARIS | Photographs

3 p.m. – 9 Avenue Matignon, 75008 Paris

+33 (0)1 40 76 85 85

- Preview: 11/5 & 11/7–9 10–6, 11/10 10–12
- [View catalogue](#)

November 10

SOTHEBY'S PARIS | Photographs

5 p.m. CET – 76, rue du Faubourg Saint-Honoré, CS 10010, 75384 Paris Cedex 08

Gérôme Saint-Germain, Junior Specialist, Photographs: +33 (0)1 53 05 52 30 or gerome.saintgermain@sothebys.com

+33 1 53 05 53 05 or paris.info@sothebys.com

- Preview: 11/5 & 11/7–9 10–6, 11/10 10–12
- [View catalogue](#)

November 10

VERITAS | Modern & Contemporary Art

9 p.m. – Av. Elias Garcia, 157 A/B, 1050-099 Lisboa, Portugal

+351 217 948 000 or info@veritasleiloes.com

- Preview: 11/5–10 10–9
- [View catalogue](#)

November 10–11

SOTHEBY'S LONDON | Bowie/Collector Parts I & II: Modern and Contemporary Art

November 10, 7 p.m.; November 11, 10:30 a.m. GMT – 34-35 New Bond Street, London W1S 2RT UK
(212) 606-7000 or +44 20 7293 5000

- [View Nov. 10 catalogue](#)
- [View Nov. 11 catalogue](#)

November 11

SOTHEBY'S PARIS | Photographs from Atkins to Warhol: Important European Collection

3 p.m. CET – 76, rue du Faubourg Saint-Honoré, CS 10010, 75384 Paris Cedex 08

Gérôme Saint-Germain, Junior Specialist, Photographs: +33 (0)1 53 05 52 30 or gerome.saintgermain@sothebys.com

+33 1 53 05 53 05 or paris.info@sothebys.com

- Preview: 11/5 & 11/7–9 10–6, 11/10 10–12
- [View catalogue](#)

November 12

ADER NORDMANN | Photographs

11 a.m. – Salle des ventes Favart, 3, rue Favart, 75002 Paris

01 53 40 77 10 or contact@ader-paris.fr

- [View catalogue](#)

November 12

CHRISTIE'S PARIS | Photographs: Collection Claude Berri

3 p.m. – 9 Avenue Matignon, 75008 Paris

+33 (0)1 40 76 85 85

Preview: 11/5 & 11/7–11 10–6, 11/12 10–12

- [View catalogue](#)

AUCTION SCHEDULE continued

November 14

CORNETTE DE SAINT CYR | The Grandeur of Nature

7:30 p.m. – 6 avenue Hoche, 75008 Paris, France

Didier Poupard, 33 (0)1 47 27 11 24 or photo@cornette-saintcyr.com

- Preview: 11/11–14 11–6
- [View catalogue](#)

November 15

SOTHEBY'S LONDON | Travel, Atlases, Maps and Natural History

1:30 p.m. GMT – 34-35 New Bond Street, London W1S 2RT UK

(212) 606-7000 or +44 20 7293 5000

- Preview: 11/10–11 9–4:30, 11/13 12–5, 11/14 9–4:30
- [View catalogue](#)

November 15

ARTCURIAL | Alfred de Vigny Collection

2:30 p.m. – 7 Rond-Point des Champs-Élysées, 75008 Paris, France

Thomas Gisbert de Callac, +33 1 42 99 20 51, bids@artcurial.com

- Preview: 11/10 11–7, 11/11–12 11–6, 11/14 11–7
- [View catalogue](#)

November 17

PBA GALLERIES | Rare Books & Manuscripts

11 a.m. PST – 1233 Sutter Street, San Francisco, CA 94109

(415) 989-2665 or pba@pbagalleries.com

- [View catalogue](#)

November 17

INFOCUS | PhotoBid Gala Art Auction Fundraiser

6 p.m. – Phoenix Art Museum, 1625 North Central Avenue, Phoenix, AZ 85004

(602) 257-1880

- Preview: 10/26–11/16 in the Doris and John Norton Gallery for the Center for Creative Photography at the Phoenix Art Museum, W 10–9, Th–Sat 10–5, Sun 12–5, first Fridays until 10
- [View catalogue](#)
- Purchase tickets [here](#)

November 18

COWAN'S AUCTIONS | American History

10 a.m. – 6270 Este Avenue, Cincinnati, OH 45232

Katie Horstman: (513) 871-1670 x236 or katie@cowans.com

- Preview: 11/17 12–5 & 11/18 8–10 a.m.
- [View catalogue](#)

November 18

SOTHEBY'S | Contemporary Art

10 a.m. – 1334 York Avenue, New York 10021

Johanna Flaum, Head of Day Sales, Contemporary Art: (212) 606-7254 or johanna.flaum@sothebys.com

- Preview: 11/4–5 10–5, 11/6 12–5, 11/7–12 10–5, 11/13 12–5, 11/14–16 10–5, 11/17 10–1
- [View catalogue](#)

AUCTION SCHEDULE continued

November 22

DOYLE | Photographs

10 a.m. – Doyle New York, 175 East 87th Street, New York 10128

Janic Youngren, Client Services: (212) 427-4141, ext 207 or ClientServices@Doyle.com

- Preview: 11/19 10–5, 11/20 12–5, 11/21 10–6
- [View catalogue](#) (Lots 475–602 in the Sale)

November 22 – December 1

CHRISTIE'S | Fashion and Glamour

Online only

November 28 – December 12

SOTHEBY'S | Exceptional Exposures: 20th Century Photographs Online

Aimee Pflieger, Specialist, Photographs: (212) 894-1149 or aimee.pflieger@sothebys.com

Online only

November 30

SOTHEBY'S LONDON | 20th Century Art – A Different Perspective

2:30 p.m. GMT – 34-35 New Bond Street, London W1S 2RT UK

Tessa Kostrzewa, Senior Director: +44 20 7293 5382 or tessa.kostrzewa@sothebys.com

- Preview: 11/25 9–4:30, 11/26–27 12–5, 11/28–29 9–5
- [View catalogue](#)

November 30

BASSENGE | 19th–21st-Century Photography

3 p.m. – Erdener Straße 5a, 14193 Berlin-Grunewald, Germany

Jennifer Augustyniak, Photography Expert, Department Head: +49 30 21 99 72 77 or jennifer@bassenge.com

+49 (0)30 89 38 02 90 or info@bassenge.com

- [View catalogue](#)

November 30

GRISEBACH | Modern and Contemporary Photographs

6 p.m. – Grisebach GmbH, Fasanenstraße 25, 10719 Berlin

+49 30 885 915 0 or auktionen@grisebach.com

- Preview: 11/25 10–8, 11/26–28 10–6, 11/29 10–3
- [View catalogue](#)

December 2–3

LEMPERTZ | Photography

December 2, 3 p.m.; December 3, 2 p.m. – Neumarkt 3, 50667 Cologne, Germany

+49 221 925729-0 or photo@lempertz.com

- Preview: 11/26 10–4, 11/27 11–3, 11/28–12/1 10–5:30
- Vernissage: 11/25, 6 p.m.

December 6–14

CHRISTIE'S | Photographs: The Classics

Online only

AUCTION SCHEDULE continued

December 13

ARTCURIAL | Photography

8 p.m. – 7 Rond-Point des Champs-Élysées, 75008 Paris

Capucine Tamboise: +33 1 42 99 16 21

+33 1 42 99 20 20 or contact@artcurial.com



COURSES, LECTURES, AND SEMINARS

November 10, 6 p.m.

ARTIST'S TALK | Elena Dorfman: The Reconstructed Landscape

George Eastman Museum, Dryden Theatre, 900 East Avenue, Rochester 14607

(585) 271-3361 or www.eastman.org

November 10, 6 p.m.

PANEL DISCUSSION | Traditions of Photography in China

China Exchange, 32A Gerrard Street, London W1D 6JA

+44 20 7734 1931, info@19thshop.com, or www.19thshop.com

November 16, 6 p.m.

LECTURE | Vik Muniz

Stage Two, 618 S. Michigan Avenue, Chicago, IL 60605

(312) 663-5554 or www.mocp.org

November 17, 6 p.m.

ARTIST'S TALK | Jason Lazarus: Gestures Toward the Photographic

George Eastman Museum, Dryden Theatre, 900 East Avenue, Rochester 14607

(585) 271-3361 or www.eastman.org

November 19, 2 p.m.

LECTURE | SLANT RHYMES: The Photographs of Alex Webb and Rebecca Norris Webb

Center for Creative Photography, University of Arizona, Fine Arts Complex, 1030 North Olive Road, Tucson, AZ 85721

(520) 621-7968, info@ccp.arizona.edu, or www.creativephotography.org



TRADE SHOWS, FAIRS, AND FESTIVALS

November 4–20

PHOTO SAINT-GERMAIN | Photo festival including exhibitions, talks, screenings, book signings, and studio visits

Various locations in Paris, France

contact@photosaintgermain.com

TRADE SHOWS, FAIRS, AND FESTIVALS continued

November 10–13

PARIS PHOTO | International art fair dedicated to the photographic medium

Grand Palais, Avenue Winston Churchill, 75008 Paris

Th–Sat 12–8, Sun 12–7

Winners of the Paris Photo-Aperture Foundation PhotoBook Awards will be announced Friday, November 11 at 1 p.m.

+33 (1) 47 56 64 69 or info@parisphoto.com

Purchase tickets and catalogues [here](#)

November 11–13

FOTOFEVER PARIS | Art fair dedicated to collectors

Carrousel du Louvre, 99 rue de Rivoli, 75001 Paris

+33 1 43 59 46 06 or info@fotofeverartfair.com

Preview: 11/10 6–9:30 p.m.

November 11

FOTOWEEKDC | Opening Party

7:30 p.m. – National Geographic Society, 1600 M Street, NW, Washington, DC 20036

info@fotoweekdc.org

Purchase tickets [here](#)

November 12–20

FOTOWEEKDC | Citywide celebration featuring over 150 exhibitions, programs, and events

1050 17th Street, NW, Suite #560, Washington, DC 20036

FotoWeekCentral location: *National Geographic Museum, 1145 17th Street, NW, Washington, DC 20036*

info@fotoweekdc.org

Purchase FotoWeekCentral passes [here](#)

November 29 – December 4

ART MIAMI | International contemporary & modern art fair

The Art Miami Pavilion, Midtown | Wynwood Arts District, 3101 NE 1st Avenue, Miami, FL 33137

11/30–12/3 11–8 and 12/4 11–6

1-800-376-5850, (305) 517-7977 or info@art-miami.com

Purchase tickets [here](#)

November 29 – December 4

UNTITLED, ART | Curated contemporary art fair

Ocean Drive and 12th Street, South Beach, Miami, FL

11/30–12/3 11–7, 12/4 11–5

(646) 405-6942

Purchase tickets [here](#)

November 29 – December 4

SCOPE | International contemporary art show

SCOPE Miami Beach Pavilion, 801 Ocean Drive, Miami Beach, FL

(212) 268-1522

Purchase tickets [here](#)

TRADE SHOWS, FAIRS, AND FESTIVALS continued

December 1–4

MIAMI PROJECT | 60 exhibiting galleries
6625 Indian Creek Drive, Miami Beach, FL 33141
Opening 12/1 4–8, Public hours 12/2–3 11–7, 12/4 11–6
Purchase tickets [here](#)

December 1–4

ART BASEL IN AMERICA | 269 galleries from 5 continents
Miami Beach Convention Center, 1901 Convention Center Drive, Miami Beach, FL 33139
12/1 3–8, 12/2–3 12–8, 12/4 12–6
Purchase tickets [here](#)

December 1–4

PULSE MIAMI BEACH | Over 75 local and international exhibitors
Indian Beach Park, 4601 Collins Avenue, Miami Beach, FL 33140
12/1 1–7, 12/2–3 10–7, 12/4 10–5
(212) 255-2327 or info@pulse-art.com
Purchase tickets [here](#)

December 1–4

NADA MIAMI BEACH | Emerging contemporary art fair with exhibitors representing 36 cities from 17 countries
Deauville Beach Resort, 6701 Collins Avenue, Miami Beach, FL 33141
12/1 2–7, 12/2–3 11–7, 12/4 11–5
(212) 594-0883 or info@newartdealers.org
Purchase tickets [here](#)

December 1–4

MIAMI STREET PHOTOGRAPHY FESTIVAL | International photography festival showcasing contemporary street and documentary photography
HistoryMiami Museum, 101 West Flagler Street, Miami, FL 33130
questions@miamistreetphotographyfestival.org

December 8–11

PHOTONOLA | Annual celebration of photography
Various locations in New Orleans, LA
Amy Dailey Williams, New Orleans Photo Alliance/PhotoNOLA Executive Director: adwilliams@neworleansphotoalliance.org or (504) 513-8803
No festival pass; many events are free and open to the public



EXHIBITIONS OF NOTE

Arizona

INFOCUS Juried Exhibition of Self-Published PhotoBooks (through January 7), **Flowers, Fruit, Books, Bones** (April 29, 2017), and **Courting Failure, Embracing Risk: Mark Klett and Collaboration** (December 17 – May 13, 2017) - at the Center for Creative Photography, University of Arizona, Fine Arts Complex, 1030 North Olive Road, Tucson 85721 - (520) 621-7968, info@ccp.arizona.edu, or www.creativephotography.org - T–F 9–4, Sat 1–4.

EXHIBITIONS OF NOTE continued

INFOCUS Juried Exhibition of Self-Published Photobooks - at the Phoenix Art Museum, 1625 North Central Avenue, Phoenix 85004 - (602) 257-1880 or www.phxart.org - T & Th–Sat 10–5, W 10–9, Sun 12–5, first Friday open until 10 - December 2 – April 9, 2017.

California

America's Cathedrals: Photography and the National Parks (through December 31), and **Boundless: A California Invitational** (through January 29) - 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, Th 10–8.

California: The Art of Water - at the Cantor Arts Center, 328 Lomita Drive at Museum Way, Stanford 94305 - (650) 723-4177 or museum.stanford.edu - W–M 11–5, Th 11–8 - through November 28.

Collected - at Pier 24 Photography, The Embarcadero, San Francisco 94105 - (415) 512-7424, info@pier24.org, or www.pier24.org - by appointment M–F 10–5:15 - through January 31.

Anthony Hernandez (through January 1 - catalogue available), **Bruce Conner: It's All True** (through January 22), and **Japanese Photography from Postwar to Now** (through March 12, 2017) - at San Francisco Museum of Modern Art (SFMOMA), 151 Third Street, San Francisco 94103 - (415) 357-4000, visit@sfmoma.org, or www.sfmoma.org - F–T 10–5, Th 10–9.

IDENTITY: Timothy Greenfield-Sanders The List Portraits - at the Annenberg Space for Photography, 2000 Avenue of the Stars, Los Angeles 90067 - (213) 403-3000, info@annenbergspaceforphotography.org, or annenbergphotospace.org - W–Sun 11–6, through February 26, 2017.

Life and Labor: The Photographs of Milton Rogovin - at the San Jose Museum of Modern Art, 110 South Market Street, San Jose 95113 - (408) 271-6840 or sjmusart.org - T–Sun 11–5 - through March 19, 2017.

Real American Places: Edward Weston and *Leaves of Grass* - at The Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Road, San Marino 91108 - (626) 405-2100, publicinformation@huntington.org, or www.huntington.org - W–M 10–5 - through March 20, 2017.

Mickalene Thomas: Do I Look Like a Lady? - at MOCA Grand Avenue, 250 South Grand Avenue, Los Angeles 90012 - (213) 626-6222 or info@moca.org - M, W, F 11–6, Th 11–8, Sat–Sun 11–5 - through February 6, 2017.

TV on Film - 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 11–5, F 11–8, Sat–Sun 10–7 - through March 12, 2017.

Connecticut

The Thrill of the Chase: The Wagstaff Collection of Photographs at the J. Paul Getty Museum - at Wadsworth Atheneum, 600 Main Street, Hartford 06103 - (860) 278-2670 or thewadsworth.org - W–F 11–5, Sat–Sun 10–5 - through December 11 - catalogue available.

District of Columbia

Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art (through January 2) and **In the Tower: Barbara Kruger** (through January 22) - at the National Gallery of Art, 4th and Constitution Avenue NW, Washington 20565 - (202) 737-4215 or www.nga.gov - M–Sat 10–5, Sun 11–6.

Key Artifacts and 19th-Century Photographs from ISIS-Endangered Palmyra, Syria - at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian's Museums of Asian Art, 1050 Independence Avenue SW, Washington 20560 - (202) 633-4880, publicaffairsAsia@si.edu, or asia.si.edu - daily 10–5:30 - through December 31.

EXHIBITIONS OF NOTE continued

Bettina Pousttchi: World Time Clock - at the Hirshhorn Museum, on the National Mall at the corner of 7th Street and Independence Avenue SW - (202) 633-8835 or hirshhorn.si.edu - Daily 10–5:30 - through January.

Primordial Landscapes: Iceland Revealed (through April 2017) and **100 Years of America's National Parks Service: *Preserve, Enjoy, Inspire*** (through August 2017) - at the Smithsonian National Museum of Natural History, 10th Street and Constitution Avenue NW, Washington 20560 - (202) 633-1000 or www.mnh.si.edu - daily 10–5:30.

Refugee - at the Newseum, 555 Pennsylvania Avenue NW, Washington - (202) 292-6100, info@news-eum.org, or www.newseum.org - daily 9–5 - opens November 18.

The Outwin 2016: American Portraiture Today (through January 8), **In the Groove: Jazz Portraits by Herman Leonard** (through February 20, 2017), and **Double Take: Daguerreian Portrait Pairs** (through June 4, 2017) - at the National Portrait Gallery, 8th and F Streets NW, Washington 20001 - (202) 633-8300 or npg.si.edu - daily 11:30–7.

Florida

Roger Ballen: In Retrospect (through December 12); **Getting the Water Right: The culture and politics of water in the Everglades**, **Adam Nadel and North and South: Berenice Abbott's U.S. Route 1** (through February 4, 2017) - at the Southeast Museum of Photography, Daytona State College, 1200 West International Speedway Boulevard, Daytona Beach 32114 - (386) 506-4475 or www.smponline.org - T, Th, F 11–5, W 11–7, Sat 1–5.

Lynn Saville: Dark Cities (through November 20) and **Jerry Uelsmann: Undiscovered Self** (through December) - at the Florida Museum of Photographic Arts, The Cube at Rivergate Plaza, 400 North Ashley Drive, Cube 200, Tampa 33602 - (813) 221-2222, info@fmopa.org, or www.fmopa.org - M–Th 11–6, F 11–7, Sat–Sun 12–5.

Soviet Scenes: Baltermants' Photographs of WWII and Photojournalism from the August Coup - at The John and Mable Ringling Museum of Art, State Art Museum of Florida, Florida State University, 5401 Bay Shore Road, Sarasota 34243 - (941) 359-5700 or www.ringling.org - daily 10–5, Th 10–8 - through January 8.

Jason Schmidt, Artists Series - at the Margulies Collection at the Warehouse, 591 NW 27th Street, Miami 33127 - (305) 576-1051, mcollection@bellsouth.net, or www.margulieswarehouse.com - W–Sat 11–4 - through April 29, 2017.

The Rudin Prize for Emerging Photographers - at the Norton Museum of Art, 1451 S. Olive Avenue, West Palm Beach 33401 - (561) 832-5196, info@norton.org, or www.norton.org - T–W & F–Sun 12–5, Th 12–5 - November 10 – January 15.

Georgia

Thomas Struth: Nature & Politics - 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 - through January 8.

Illinois

Moholy-Nagy: Future Present (through January 3 - catalogue available), **Abstract/Object** (through January 8), and **Humanism + Dynamite = The Soviet Photomontages of Aleksandr Zhitomirsky** (through January 10 - catalogue available) - at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago 60603 - (312) 443-3363 or www.artic.edu - daily 10:30–5, Th 10:30–8.

Nollywood Portraits: A Radical Beauty and Fashion, Film and Fame: Works from the MoCP Collection - 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 - through December 23.

EXHIBITIONS OF NOTE continued

Indiana

Through the Looking Glass: Daguerreotype Masterworks from the Dawn of Photography - at the South Bend Museum of Art, 120 S. St. Joseph Street, South Bend 46601 - (574) 235-9102, info@southbendart.org, or www.southbendart.org - W–Sun 12–5 - through December 31.

Maine

“Where Do I Go From Here?” Snapshots of Twentieth Century Life (November 3 – January 1), **Robert Frank: Sideways** (through January 29), and **Art and Resolution, 1900 to Today** (November 15 – April 16, 2017) - at the Bowdoin College Museum of Art (BCMA), 9400 College Station, Brunswick 04011 - (207) 725-3275, artmuseum@bowdoin.edu, or www.bowdoin.edu/art-museum - T–Sat 10–5, Th 10–8:30, Sun 1–5.

Massachusetts

Imogen Cunningham: In Focus - at the Museum of Fine Arts, Boston, Avenue of the Arts, 465 Huntington Avenue, Boston 02115 - (617) 267-9300 or www.mfa.org - M–T & Sat–Sun 10–5, W–F 10–10 - through June 18, 2017.

Irving Penn: Beyond Beauty - at Lesley University at the Roberts and Raizes Galleries, Lunder Arts Center, 1801 Massachusetts Avenue, and at the VanDernoot Gallery, University Hall, 1815 Massachusetts Avenue, Cambridge 02140 - robinson@lesley.edu, andrew.mroczek@lesley.edu, or lesley.edu/penn - Roberts and Raizes Galleries: M–W & F 9–6, Th 9–8, Sat–Sun 12–5; VanDernoot Gallery: T–W & F 12–5, Th 3–8, Sat 12–5 - through November 19.

Zindagi, Julie Williams-Krishnan: The Third Eye and **Julie Williams-Krishnan: Morning Poetry and The Bindi Collection** - at the Griffin Museum of Photography, 67 Shore Road, Winchester 01890 - (781) 729-1158, photos@griffinmuseum.org, or griffinmuseum.org - T–Sun 12–4 - through November 27.

Michigan

Detroit After Dark: Photographs from the DIA Collection - at 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 - through April 23, 2017.

Missouri

Cuba Bound: Photographs by Jesse A. Fernández - at The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City 64111 - (816) 751-1278, ask@nelson-atkins.org, or www.nelson-atkins.org - W, Sat–Sun 10–5, Th–F 10–9 - through December 31.

New Jersey

Winning the White House: From Press Prints to Selfies - at the International Center of Photography at Mana Contemporary, 888 Newark Avenue, Jersey City 07306 - (212) 857-0080, www.icp.org or managalery@icp.org - open by appointment only - through January 27.

New Mexico

Self-Regard: Artist Self-Portraits from the Collection and **Small Wonders** - at the New Mexico Museum of Art, 107 West Palace Avenue, Santa Fe 87501 - (505) 476-5041 or www.nmartmuseum.org - May–October daily 10–5, free every Friday night from 5–8; November–April T–Sun 10–5, free on the first Friday of the month 5–8 - through March 12, 2017.

New York

American Photography from the Fenimore Art Museum - at the Fenimore Art Museum, 5798 State Highway 80 (Lake Road), Cooperstown 13326 - (607) 547-1400, info_fenimore@nysha.org, or www.fenimoreartmuseum.org - 4/1–5/9 & 10/11–12/31 T–Sun 10–4, 5/10–10/10 Daily 10–5 - through December 31.

EXHIBITIONS OF NOTE continued

diane arbus: in the beginning - at The Met Breuer, 2nd floor, 945 Madison Avenue, New York 10021 - (212) 731-1675 or www.metmuseum.org - T-W & Sat-Sun 10-5:30, Th & F 10-9 - through November 27 - catalogue available.

Faith and Photography: Auguste Salzmann in the Holy Land - at The Met Fifth Avenue, 1000 Fifth Avenue at 82nd Street, New York 10028 - (212) 535-7710 or www.metmuseum.org - Sun-Th 10-5:30, F-Sat 10-9 - through February 5, 2017.

Nan Goldin: The Ballad of Sexual Dependency (through February 12, 2017), **A Revolutionary Impulse: The Rise of the Russian Avant-Garde** (December 3 - March 12, 2017), **From the Collection 1960-1969** (through March 17, 2017), and **The Shape of Things: Photographs from Robert B. Menschel** (through May 7, 2017) - 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 10:30-8.

Gay Gotham - at the Museum of the City of New York, 1220 Fifth Avenue, New York 10029 - (212) 534-1672, info@mcny.org, or www.mcny.org - Daily 10-6 - through February 26, 2017.

Public, Private, Secret - at the International Center of Photography (ICP) Museum, 250 Bowery, New York 10012 - (212) 857-0000, collections@icp.org, or www.icp.org - T-Sun 10-6, Th 10-9 - through January 8.

Catherine Opie: 700 Nimes Road (through January 8), **A Matter of Memory: Photography as Object in the Digital Age** (through January 29), and **A History of Photography** (through April 30, 2017) - at the George Eastman Museum, 900 East Avenue, Rochester 14607 - (585) 271-3361 or www.eastman.org - T-Sat 10-5, Sun 11-5.

Who Shot Sports: A Photographic History, 1843 to the Present (through January 8) and **Beverly Buchanan—Ruins and Rituals** (through March 5, 2017) - at the Brooklyn Museum, 200 Eastern Parkway, Brooklyn 11238 - (718) 638-5000, information@brooklynmuseum.org, or www.brooklynmuseum.org - W-Sun 11-6, Th 11-10.

Worship in Meiji Era Japan: Nineteenth Century Photographs from the Burns Archive - at the RESOBOX Gallery, 41-26 27th Street, Long Island City 11101 - (718) 784-3680, info@resobox.com, or www.resobox.com - M-Sat 12-10, Sun 12-6 - through October 11.

North Carolina

Selections from the Photography Collection - at the Nasher Museum of Art at Duke University, 2001 Campus Drive, Durham 27705 - (919) 684-5135 or nasher.duke.edu - T-Sat 10-5, Th 10-9, Sun 12-5 - through January 22.

Ohio

Cheating Death: Portrait Photography's First Half Century - 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 - through February 5, 2017.

Picturing the West: Masterworks of 19th-Century Landscape Photography - at The Taft Museum of Art, 316 Pike Street, Cincinnati 45202 - (513) 241-0343 or www.taftmuseum.org - T-F 11-4, Sat-Sun 11-5 - through January 15.

The Sun Placed in the Abyss - at Columbus Museum of Art, 480 East Broad Street, Columbus 43215 - (614) 221-6801 or www.columbusmuseum.org - T-Sun 10-5, Th 10-9 - through January 8 - catalogue available.

Oregon

Photography and Contemporary Experience - at the Portland Art Museum, 1219 SW Park Avenue, Portland 97205 - (503) 226-2811, info@pam.org, or www.portlandartmuseum.org - T-W & Sat-Sun 10-5, Th-F 10-8 - through January 15.

EXHIBITIONS OF NOTE continued

Pennsylvania

Allentown X 7: Photographic Explorations and Building Bridges - at the Allentown Art Museum of the Lehigh Valley, 31 North Fifth Street, Allentown 18101 - (610) 432-4333, askus@allentownartmuseum.org, or www.allentownartmuseum.org - W, F–Sat 11–4, Th 11–8, Sun 12–4 - through February 5, 2017.

Thomas Eakins: Photographer - at the Pennsylvania Academy of the Fine Arts (PAFA), 118–128 North Broad Street, Philadelphia 19102 - (215) 972-7600 or www.pafa.org - T, Th, F 10–5, W 10–9, Sat–Sun 11–5 - through January 29.



Circle of Eakins: *Thomas Eakins and students, swimming nude*, 1883, platinum print, 8 15/16 x 11 1/16 in., from “Thomas Eakins: Photographer” at the Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Live and Life Will Give You Pictures: Masterworks of French Photography, 1890–1950 - at The Barnes Foundation, 2025 Benjamin Franklin Parkway, Philadelphia 19130 - (215) 278-7000, info@barnesfoundation.org, or www.barnesfoundation.org - W–M 10–5, First Fridays open until 9 - through January 9 - organized in conjunction with Art2Art Circulating Exhibitions.

Texas

Border Cantos: Richard Misrach | Guillermo Galindo (through December 31) and **American Photographs, 1845 to Now** (through February 12, 2017) - at the Amon Carter Museum of American Art, 3501 Camp Bowie Boulevard, Fort Worth 76107 - (817) 738-1933 or www.cartermuseum.org - T–Sat 10–5, Th 10–8, Sun 12–5.

EXHIBITIONS OF NOTE continued

Elliott Erwitt: Home Around the World - at The Harry Ransom Center, 300 West 21st Street, Austin 78712 - (512) 471-8944 or www.hrc.utexas.edu - M-W & F 10-5; Th 10-7, Sat-Sun 12-5 - through January 1.

Helen Levitt: In the Street - at the Museum of Fine Arts, Houston, Audrey Jones Beck Building, 5601 Main Street, Houston 77005 - (713) 639-7300, guestservices@mfa.org, or www.mfa.org - T-W 10-5, Th 10-9, F-Sat 10-7, Sun 12:15-7 - through January 2.

Virginia

Kertész - at the Virginia Museum of Fine Arts, 200 N. Boulevard, Richmond 23220 - (804) 340-1405, info@vmfa.museum, or vmfa.museum - daily 10-5, Th-F 10-9 - through January 17.

Washington

Chuck Close Photographs - at the Henry Art Gallery, University of Washington, 15th Avenue NE & NE 41st Street, Seattle 98195 - (206) 543-2280, info@henryart.org, or henryart.org - W & F-Sun 11-4, Th 11-9 - November 5 - April 2, 2017.

Go Tell It: Civil Rights Photography - at the Seattle Art Museum, 1300 First Avenue, Seattle 98101 - (206) 654-3100 or www.seattleartmuseum.org - M, W, F-Sun 10-5, Th 10-9 - through January 8.

Belgium

Weegee by Weegee: Collection Jean Pigozzi, Christine Plenus: Sur les Plateaux des Dardenne, and Bois du Cazier: Marcinelle 1956 - at Musée de la Photographie - Centre d'art contemporain de la Fédération Wallonie-Bruxelles, 11, avenue Paul Pastur (GPS: Place des Essarts), 6032 Charleroi (Mont-sur-Marchienne) - mpc.info@museephoto.be or www.museephoto.be - T-Sun 10-6 - through December 4.

Canada

Aimia | AGO Photography Prize Exhibition - at the Art Gallery of Ontario, 317 Dundas Street W, Toronto, Ontario M5T 1G4 - (877) 225-4246, (416) 979-6648, or www.ago.net - T & Th 10:30-5, W & F 10:30-9, Sat-Sun 10:30-5:30 - through January 1.

The Edge of the Earth: Climate Change in Photography and Video - at the Ryerson Image Centre, 33 Gould Street, Toronto, Ontario M5B 1X8 - (416) 979-5164, ric@ryerson.ca, or www.ryerson.ca/ric - T-F 11-6, W 11-8, Sat-Sun 12-5 - through December 4.

Czech Republic

Jaromír Funke: Photographer of the Avant-Garde - Leica Gallery Prague, Skolska 28, 110 00 Prague, lgp@lgp.cz, www.lgp.cz - November 25 - January 29.

Denmark

Jan Grarup and Photo Biennale: Cities and Memory - at Brandts Odense, Brandts Torv 1, 5000 Odense C - +45 65 20 70 00, info@brandts.dk, or brandts.dk - W-Sun 10-5, Th 12-9 - through January 31.

France

Louis Faure - at the Fondation Henri Cartier-Bresson, 2 Impasse Lebourg, 75014 Paris - +33 1 56 80 27 00, contact@henricartierbresson.org, or www.henricartierbresson.org - T-F & Sun 1-6:30, W 1-8:30, Sat 11-6:45 - through December 18.

Basim Magdy. No Shooting Stars: Satellite 9: une proposition de Heidi Ballet and Soulèvements - at the Jeu de Paume, 1, Place de la Concorde, 75008 Paris - 33 (0) 1 47 03 12 50 or www.jeudepaume.org - T 11-9, W-Sun 11-7 - through January 15.

Germany

Robert Doisneau: Photographs - at Martin-Gropius-Bau, Niederkirchnerstr. 7, 10963 Berlin - +49 (0)30-254860 or www.gropiusbau.de - W-M 10-7 - December 9 - March 5, 2017.

EXHIBITIONS OF NOTE continued

Bernard Larsson: Leaving is Entering - at the Kunstbibliothek at the Museum für Fotografie, Staatliche Museen zu Berlin, Jebensstraße 2, 10623 Berlin - +49 (0)30 3186 4825, mf@smb.spk-berlin.de, or www.smb.museum/mf - T–Sun 10–6, Th 10–8 - through January 8.

Shoot! Shoot! Shoot! Photographs of the 60s and 70s from the Nicola Erni Collection - at the Münchner Stadtmuseum / Photography Collection, St.-Jakobs-Platz 1, D-80331 Munich - +49 (0)89 233 22370, stadtmuseum@muenchen.de, or www.muenchner-stadtmuseum.de - T–Sun 10–6 - through January 15.

Alice Springs: The MEP Show / Helmut Newton: Yellow Press / Mart Engelen: Portraits - at the Museum für Fotografie, Jebensstraße 2, 10623 Berlin - 030 266 42 42 42 or www.smb.museum - T–Sun 11–7, Th 11–8 - through November 20.

Sweden

Stan Douglas: Hasselblad Award 2016 - at the Hasselblad Center, Gothenburg Museum of Art, Göta-platsen/Avenyn, 412 56 Göteborg - +46 31 778 21 50 or www.hasselbladfoundation.org - T & Th 11–6, W 11–8, F–Sun 11–5 - through January 21.

Switzerland

Thomas Kern: Haiti. The Perpetual Liberation - at Fotostiftung Schweiz, Grüzenstr. 45, CH-8400 Winterthur (Zurich) - +41 52 234 10 30, info@fotostiftung.ch, or www.fotostiftung.ch - M–Sun 11–6, W 11–8 - through January 29 - catalogue available with texts in German, English, and Creole.

United Kingdom

Black Chronicles: Photographic Portraits 1862–1948 - National Portrait Gallery, St Martin's Place, London WC2H 0HE - 0207 306 0055 or npg.org.uk - M–W, Sat–Sun 10–6, Th–F 10–9 - through December 11.

Qing Dynasty Shanghai: The Photographs of William Saunders - at China Exchange, 32A Gerrard Street, London W1D 6JA - +44 20 7734 1931, info@19thshop.com, or www.19thshop.com - Daily 11–7 - November 4 – 12.

The Radical Eye: Modernist Photography from the Sir Elton John Collection - at Tate Modern, Bankside, London, SE1 9TG - +44 (0) 20 7887 8888 or www.tate.org.uk - Sun–Th 10–6, F–Sat 10–10 - November 10 – May 7, 2017.



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